
The Paper Birds Theatre Company

Unaudited trustees' report and financial statements

For the year ended

31 March 2025

The Paper Birds Theatre Company

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The Paper Birds Theatre Company

Company limited by Guarantee

Year ended 31 March 2025

Trustees

Rose Abderabbani
Rebecca Dawson (appointed 1 March 2024 and resigned 23 January 2025)
Cristina Holst (Chair)
Grace Jeremy (resigned 01 May 2024)
Kerry Hunt (appointed 30 April 2025)
Jots Sehmbi (appointed 13 May 2024 and resigned 23 January 2025)
Laura Woodward (resigned 2 December 2024)
Sarah Wall
Susan Nimmo (appointed 1 October 2024)
Chinyere Ogbue (appointed 1 October 2024)
Lucy Parker (appointed 3 October 2024)
Christopher Thorpe (appointed 3 October 2024)

Company registered number

05363584

Charity registered number

1182736

Registered office

18 Spital Road
Maldon
Essex
CM9 6EB

Independent Examiner

Jo Watkin FCA
Purple Cat Accountancy Limited
87 Highgate Road
Walsall
West Midlands
WS1 3JA

The Paper Birds Theatre Company

Company limited by Guarantee

Year ended 31 March 2025

Trustees' Report

The Trustees of The Paper Birds Theatre Company present their annual report and financial statements of the charity for the year ending 31 March 2025. The Trustees have adopted the provisions of the Statement of Recommended Practice (SORP), 'Accounting and Reporting by Charities' (FRS 102) in preparing this report and financial statements.

STRUCTURE, GOVERNANCE AND MANAGEMENT

The Paper Birds Theatre Company is governed under its Articles of Association and was incorporated on 14 February 2005 as a company limited by guarantee not having a share capital. The Paper Birds became a charitable company on 24 November 2017.

The charity is governed by a Board of Trustees totalling no more than 9, as stated in our Articles of Association. Day to day management of the company is led by Co-Artistic Directors and Co-Founders, Jemma McDonnell and Kylie Perry. Executive Producer Charlotte Kalantari-Gregory is also responsible for executive organisational management and has been in post since January 2018.

The Board meets quarterly and hosts an Annual General Meeting each year. The Board also has a Finance Sub-Committee (FSC) chaired by Sarah Wall since May 2023, that meets regularly throughout the year.

We appointed Jo Watkin at Purple Cat Accountancy to independently review and examine our accounts.

OBJECTIVES OF THE ORGANISATION

The Paper Birds exists to advance education for the public benefit by the promotion of the arts, in particular but not exclusively, through the art of drama. Our company mission states: 'We are quiet rebels, who use thought-provoking theatre and engagement as a catalyst to spark conversation and change'. Our vision is to 'to creatively empower people to think, talk about and act on the things that are important to them'. Our day to day activities include workshops and lectures, participatory projects, interviews and seminars, as well as live public performances. The trustees have had regard to the Charity Commissioners guidance on public benefit whilst planning the activities of The Paper Birds.

OUR POLICIES

We are committed to making The Paper Birds a stable, safe, and fair organisation for all its staff, stakeholders, and beneficiaries. All of our policies are reviewed and updated regularly.

Our Equality and Diversity Policy states that 'The Paper Birds is committed to eliminating discrimination and encouraging diversity amongst our staff.' The principles of this policy are in line with the Equality Act 2010. We annually update our Equality, Diversity and Inclusion Action Plan.

We annually update our Finance and Charitable Reserves Policy. The Trustees consider that the ideal level of unrestricted reserves should be £66,323 sufficient to cover 3 months of projected core operating costs for the upcoming financial year 2025-26.

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Trustees' Report continued....

RISK MANAGEMENT

The Board has developed a Risk Register which identifies and assesses potential risk. Risks are classed in terms of low to high. They are assessed in categories including Governance and Management, Financial, Operational, Personnel, and External. The Board agrees that annual assessment is adequate, as well as close quarterly monitoring of company accounts.

ACCOUNTS

The Board agrees that an annual, independent assessment of the accounts is commensurate with the scale of our operation. The Paper Birds prepares quarterly management account reports, which are scrutinised by our Finance Sub Committee which meets a minimum of 4 times per year. The Finance Sub Committee then presents management accounts at each full Board meeting on a quarterly basis for wider discussion and approval.

YEAR OVERVIEW

In 2024-25, The Paper Birds toured their acclaimed production 'Feel Me' to 14 venues, performing 31 times to 4,482 audience members - 73% of whom were under 30. The show, which explores empathy through the lens of forced displacement, was seen by students from 114 schools, colleges and universities; 38% of which were new to the company with 17% based in Priority or Levelling Up areas.

Supported by digital learning resources and a study by the University of Essex, the show demonstrated powerful impact: 97% of audience members were emotionally affected, and 82% reported increased empathy a month later.

With our year-round Participation Programme meanwhile, The Paper Birds delivered 422 workshops to 6,481 young people and ran 11 CPD courses for 171 educators - reaching new audiences, deepening creative learning, and advancing cultural access locally and internationally.

The Paper Birds ran 4 practical sessions with 120 KS2 pupils as part of a collaboration with the Unicorn Theatre to develop early content ideas for Primary Creativity Cards. This new resource will support imaginative, cross-curricular learning and is designed to help close the attainment gap for pupils facing barriers to education.

OUR PURPOSE AND HOW WE HAVE MET IT

Due to popular demand in the UK, we were delighted to rework and remount our touring show Feel Me for a national and then international tour across Autumn 2024 and into early 2025.

Feel Me explores the subject matter of empathy through the lens of forced displacement. A stunning mixture of live performance, film, projection, dance and music, Feel Me explores the different lenses through which we are told, and connect to stories in the modern digital world. It is primarily but not exclusively for young people aged 13-25 and uses captions integrated throughout to help ensure access. Performed 31 times at 14 venues, Feel Me reached a total audience of 4,482 people in 2024-25. That means this production has now been performed a total of 57 times to 7,552 audience members since we opened the show in 2023. Our focus was on engaging school groups to come and see the show in their local venue and this proved highly successful. For 2024-25, the total number of young people who attended Feel Me was 3,171, which means that 73% of our audience in this financial year were students and young people under the age of 30. We are proud of the educational reach of this show: in 2024-25, Feel Me was seen by students from 114 schools, colleges, and universities across the UK.

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Trustees' Report continued....

Of these, 43 institutions (38%) were engaging with The Paper Birds for the first time, demonstrating strong audience development and sector growth. Of the 114 schools, colleges, and universities engaged in 2024–25, 7 were located in Arts Council England Priority Places and 12 in designated Levelling Up for Culture locations. This means 17% of all education partners reached were in areas of historically low cultural engagement, reflecting our ongoing commitment to equity, access, and place-based inclusion.

Since touring began then in 2023, 'Feel Me' has reached 5,470 young people, offering them a powerful theatrical experience that sparks dialogue around identity, empathy, and belonging. A total of 181 schools, colleges, and universities have attended the production. Of these, 60 institutions were engaging with The Paper Birds for the first time, highlighting meaningful audience development and extended reach into new educational communities.

Every school who saw 'Feel Me' was provided with a free copy of our Education Digital Resource Pack to support learning around the show back in the classroom, including a digital capture film of the full show, so they can continue to study The Paper Birds and our work in the future.

As active participants within the show, audiences are gently and anonymously asked to share how they feel about the story they are witnessing at different moments, and to consider who they connect with, who they feel empathy for and why. This is measured using innovative software accessed by the audience during the show in a series of collaborative 'check-in' moments, with results creatively shared live as part of the performance. Supported by academics from Essex University a study of the impact of the show on our audiences and their empathy levels showed that:

77% of respondents said that they took action as a result of seeing the show.

73% of respondents said they read or watched further information about the topics or spoke to others because of the show.

72% of audience members said they are more likely to show empathy towards others in the future.

97% of audience members were impacted emotionally by the show, reporting emotions such as sympathy, compassion, and unease.

At the outset, nearly 60% of audience members said they found it 'difficult' to imagine themselves in the position of the characters. However, by the end of the show, 87% of respondents said that society should do more to support people in the position of the characters.

A month after the show, 82% of respondents reported that the show had impacted their awareness and experience of empathy.

The tour of 'Feel Me' concluded with an international leg at Padepokan Seni Bagong Kussudiardja in Indonesia in February 2025 – an apt venue to end with, as The Paper Birds and PSBK have worked together in a four year partnership on the creative development of the show, including collaboration via a number of digital projects working with young people, artists and audiences. In addition to live captioned performances of 'Feel Me', which saw us integrate a local performer into the cast, we also delivered workshops, live streamed the show across the world and took part in cultural trips and professional development networking.

Testimony to the quality of the show, in 2024–25, 90% of audience members who attended 'Feel Me' and completed our survey rated the show as "good" or "excellent." This strong positive response reflects the production's emotional impact, relevance, and resonance with young people, educators, and general audiences alike.

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Year ended 31 March 2025

Trustees' Report continued....

We had a phenomenal year for our Participation Programme. In total for the year 2024-25, we delivered 422 workshops in 213 schools (in 19 Priority Places and 23 Levelling Up Places) to 6,481 young people. 100% of teachers who responded to our survey said that the workshop supported the curriculum, 98% would book again and 97% would recommend to another teacher. Our work in international schools was very popular, with in person and digital workshop delivery in Hong Kong, Dubai, Abu Dhabi, Sharjah, Switzerland, USA and Indonesia.

"This was the first time in a while that I have seen two of my hard-to-reach boys smile and laugh in Drama! The workshop allowed them to access a level of creativity that we hadn't previously reached." Teacher, Workshop Feedback.

Our Continued Professional Development (CPD) courses for Teachers and Drama Facilitators were well attended: 171 professionals, across 11 CPD courses. Of all teachers that responded to our survey, 67% were new to The Paper Birds, 100% said that the course enhanced their teaching practice, and 100% would recommend to another teacher. We also launched our Introduction to The Paper Birds CPD as a new digital product towards the end of the year.

Our continued relationship with streaming platform Digital Theatre+, who commissioned us to make and develop a series of educational video resources, ensures that we are prominent in schools all over the world.

In our partnership with the Unicorn Theatre, London, we have continued to scope work in consultation with a core team of advisory teachers and key stage 2 pupils on a new resource: Primary Creativity Cards. This year we ran 4 practical sessions for 120 KS2 children in early 2025 to develop our understanding of the primary curriculum and ability levels. In development over the next few years, they will be an exciting new resource to introduce and consolidate topics in the classroom. They celebrate creativity as a catalyst for imaginative learning and can be applied across the curriculum. Designed to improve learning opportunities for all pupils, with a particular aim to reduce the attainment gap for pupils who experience barriers to learning.

OUR PEOPLE

This year we were thrilled to welcome new staff to our core freelance team. We were sad to say farewell to Eleanor Clarke, our inaugural Finance Manager, who had been integral to the establishment of new financial systems as we became an Arts Council NPO, but delighted to appoint skilled financial specialist Gerry De Carlo, coinciding an expansion of this role to better meet the charity's growing programme and needs.

Whilst our Producer Adele Souto took maternity leave, we were happy to welcome Emma Gaynor to the team to cover her responsibilities, who comes from a background in general management at the National Theatre.

On the Board we were sad to say goodbye to three trustees; both Becky Dawson and Jots Sembi stepped down having each served on the Board for about 1 year, due to reasons of capacity. Laura Woodward also stepped down after serving over 5 years on the Board. The board and the whole company would like to express great thanks for their dedicated support and expert advice throughout the course of their terms, helping to ensure the continued success and superb governance of the organisation.

Following a period of Board Development and Recruitment, we were overjoyed to be joined by four new Trustees in October 2024. Susan Nimmo is a specialist and award winning marketeer, with over 20 years of experience in the financial sector. Chinyere Ogbue currently works in workforce development within the dance sector, with a background in EDI Consultancy and Sociology. Lucy Parker has expertise in HR and best practice in equality, inclusion and access, within the theatre sector. Chris Thorpe is a nationally and internationally awarded touring writer and performer for stage and radio.

We are delighted and humbled to have such a talented group of Cultural Leaders join our Board.

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Trustees' Report

FINANCIAL

The Trustees are thrilled that The Paper Birds, through significant earned income from our participation programme, box office fees and successful fundraising ventures, finishes the year with unrestricted funds of £146,424, a surplus for the year of £46,218.

There was a deficit for the year of (£6,703) on restricted funds with a carried forward amount of £845 at the year end.

Furthermore, the Board notes the company's new National Portfolio Organisation Status for 23-26, greatly aiding the company's financial stability for this period.

FUNDRAISING

The Trustees would like to express their sincere thanks to our incredible funders, without whose support we could not have reached our charitable aims.

Now in our second year as an Arts Council England National Portfolio Organisation, their crucial support of £200,000 means we are able to plan in a strategic and more longterm way to the benefit of the communities we serve. We additionally received a touring grant from Arts Council England (£60,563 across 2425 and 2526), which allowed us to extend the reach of 'Feel Me' to communities, and young people aged 13-25 in particular, across England and in Indonesia.

For the first time we ran an individual giving campaign with The Big Give through their Christmas Challenge, securing £4,433, plus a Gift Aid claim for £514, from friends, peers and family towards the cost of developing the Primary Creativity Cards going forwards. We are hugely grateful for this support, which is testimony to the wonderful professional and personal community around us, who believe in our charitable purpose and aims.

OUR PLANS MOVING FORWARD

In 2024-25 we ran 2 weeks of early exploration and creative development for our next touring show '48 Thoughts Per Minute', which will be a celebration of the many ways we think and experience the world inside our heads. Collaborating with a team of leading designers, academics and neuroscientists, the show will explore our human experience: how we navigate the world around us, move between logic and emotion, process memories, and respond to all that life throws at us.

Moving into 2025-26 we will begin delivering community engagement verbatim gathering sessions, hearing testimonies from a diverse range of people living across the UK about what it's like inside their heads. These groups will range from exercise clubs, to mother and baby groups, elders' dance groups, and mindfulness groups, to name a few. We will be using this research to feed into our script development process, with a view to then mounting and touring the final show nationally in 2026-27.

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We have set up a Schools' Partnership Programme alongside the development of the show to embed young people in our creative processes. This will culminate in them coming to see the show at their local venue, meeting the creative team, and having a backstage experience. This venture ensures we have proactively included youth voice in the making of the show.

We are also hoping to continue to tour *Feel Me* internationally, springboarding off PSBK residency in Indonesia to more international touring opportunities.

We have agreed a book writing commission with Nick Hern Books about the unique devising practice of The Paper Birds, aimed at students, teachers and theatre professionals. The plan is to publish in Autumn 2026.

We will deliver our year-round participation programme in schools and colleges both across the UK and globally; delivering programmes of work in person, digitally online, as well as travelling internationally to deliver participatory residencies in international schools. We will continue development of our new resource, the Primary Creativity Cards in partnership with the Unicorn Theatre.

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Year ended 31 March 2025

Statement of Trustees' Responsibilities

The trustees are responsible for preparing the trustees' report and the financial statements in accordance with the United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice) and applicable law and regulations.

The law applicable to charities requires the trustees to prepare financial statements for each financial year which give a true and fair view of the state of affairs of the charity and of the income and expenditure of the charity for that period.

In preparing these financial statements the trustees are required to:

- select suitable accounting policies and apply them consistently
- observe the methods and principles in the Charities SORP
- make judgements and estimates that are reasonable and prudent
- state whether applicable accounting standards have been followed, subject to any material departures disclosed and explained in the financial statements and
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charity will continue in business

The trustees are responsible for keeping proper accounting records that disclosure with reasonable accuracy at any time the financial position of the charity and enable them to ensure that the financial statements comply with the Charities Act 2011, the applicable Charities (Accounts and Reports) Regulations and the provisions of the constitution. The trustees are also responsible for safeguarding the assets of the charity and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

Approved by the trustees of the charity on 17 November 2025 and signed on their behalf by:



Sarah Wall
Trustee

The Paper Birds Theatre Company

Company limited by Guarantee

Year ended 31 March 2025

Independent Examiners Report to the Trustees of The Paper Birds Theatre Company

I report to the trustees on my examination of the financial statements of The Paper Birds Theatre Company ('the charity') for the year ended 31 March 2025.

Responsibilities and basis of report

This report is made solely to the Trustees, as a body, in accordance with the Charities Act 2011. My examination has been undertaken so that I might state to the Trustees those matters I am required to state to them in an Independent Examiner's report and for no other purpose. To the fullest extent permitted by law I do not accept or assume responsibility to anyone other than the charity and the Trustees as a body, for my examination, for this report, or for the opinions I have formed.

As the trustees of the company (and also its directors for the purposes of company law) you are responsible for the preparation of the financial statements in accordance with the requirements of the Companies Act 2006 ('the 2006 Act').

Having satisfied myself that the accounts of the company are not required to be audited under Part 16 of the 2006 Act and are eligible for independent examination, I report in respect of my examination of the charity's accounts as carried out under section 145 of the Charities Act 2011 ('the 2011 Act').

In carrying out my examination I have followed the Directions given by the Charity Commission under section 145(5)(b) of the 2011 Act.

Independent examiner's statement

Since the Charitable company's gross income exceeded £250,000 your examiner must be a member of a body listed in section 145 of the 2011 Act. I confirm that I am qualified to undertake the examination because I am a member of the Institute of Chartered Accountants in England and Wales, which is one of the listed bodies.

I have completed my examination. I confirm that no matters have come to my attention in connection with the examination giving me cause to believe:

1. accounting records were not kept in respect of the charity as required by section 386 of the 2006 Act; or
2. the financial statements do not accord with those records; or
3. the financial statements do not comply with the accounting requirements of section 396 of the 2006 Act other than any requirement that the accounts give a 'true and fair' view which is not a matter considered as part of an independent examination; or
4. the financial statements have not been prepared in accordance with the methods and principles of the Statement of Recommended Practice for accounting and reporting by charities applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102).

I have no concerns and have come across no other matters in connection with the examination to which attention should be drawn in this report in order to enable a proper understanding of the accounts to be reached.



Joanne Watkin BA (Hons) FCA
Purple Cat Accountancy Limited

87 Highgate Road
Walsall
West Midlands
WS1 3JA

The Paper Birds Theatre Company

Company limited by Guarantee

Year ended 31 March 2025

Statement of financial activities for the year ended 31 March 2025

	Note	General fund	Restricted fund	Total funds 2025	2024
Income	3				
Donations and grants		200,571	61,454	262,025	248,359
Charitable activities		159,322	36,740	196,062	171,856
Investment income		-	-	-	298
Total income		359,893	98,194	458,087	420,513
Expenditure on:	4				
Charitable activities		234,258	184,314	418,572	385,761
Total expenditure		234,258	184,314	418,572	385,761
Net income / (expenditure)		125,635	(86,120)	39,515	34,752
Transfers		(79,417)	79,417	-	-
Balance brought forward at 1 April 2024	8	100,206	7,548	107,754	73,002
Balance carried forward at 31 March 2025	8	146,424	845	147,269	107,754

The notes form part of these financial statements

The statement of financial activities includes all gains and losses recognised in the year.

All activities derive from continuing operations.

The Paper Birds Theatre Company

Company number 05363584

Charity number 1182736

Balance sheet as at 31 March 2025

	Notes	2025	2024
Fixed assets			
Equipment	6	-	-
Current assets			
Debtors	7	61,854	65,204
Cash at bank and in hand		98,347	67,083
Total current assets		<u>160,201</u>	<u>132,287</u>
Creditors: amounts falling due within one year	8	(12,932)	(24,533)
Net assets		<u><u>147,269</u></u>	<u><u>107,754</u></u>
Represented by			
Funds			
Unrestricted general fund	9	146,424	100,206
Restricted funds	9	845	7,548
		<u><u>147,269</u></u>	<u><u>107,754</u></u>

For the financial year in question the company was entitled to exemption from audit under section 477 of the Companies Act 2006 relating to small companies.

No members have required the company to obtain an audit of its accounts for the year in question in accordance with section 476 of the Companies Act 2006.

The directors acknowledge their responsibility for complying with the requirements of the Act with respect to accounting records and for the preparation of accounts.

These accounts have been prepared in accordance with the provisions applicable to companies subject to the small companies' regime.

The financial statements were approved by the trustees on 17 November 2025 and signed on their behalf by



Sarah Wall
Trustee

The Paper Birds Theatre Company

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Year ended 31 March 2025

Notes to the accounts

1. Basis of accounting

These accounts have been prepared under the historical cost convention with items recognised at cost or transaction value unless stated in the relevant note(s) to these accounts.

The accounts have been prepared in accordance with the Statement of Recommended Practice: Accounting and Reporting by Charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and with the Charities Act 2011.

2. Accounting policies

Recognition of income

Income is included in the Statement of Financial Activities (SoFA) when

- the charity becomes entitled to the resources
- the monetary value can be measured with sufficient reliability.

Expenditure

Expenditure is recognised when there is a legal or constructive obligation to that expenditure and it is probable that settlement is required and that the amount can be reliably measured.

All expenditure is recognised on an accruals basis.

Creditors

The charity has creditors which are measured at settlement amount.

Debtors

Debtors are measured on initial recognition at settlement amount; subsequently they are measured at the cash or other consideration expected to be received.

Taxation

The charity is an exempt charity within the meaning of schedule 3 of the Charities Act 2011 and is considered to pass the tests set out in paragraph 1 schedule 6 Finance Act 2010 and therefore it meets the definition of a charitable company for UK corporation tax purposes.

Funds

Unrestricted funds are available for use at the discretion of the trustees in furtherance of the general objectives of the charity and have not been designated for other purposes.

Restricted funds are funds which are to be used in accordance with specific restrictions imposed by donors or have been raised by the charity for specific purposes.

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Year ended 31 March 2025

Notes to the accounts continued.....

3. Income	2025	2024
Donations and grants		
Grants	256,507	247,463
Donations	5,517	896
	<u>262,024</u>	<u>248,359</u>
Charitable activities		
Box office and performance fees	27,325	27,303
Commissions	6,476	13,667
CPD income	9,312	6,408
Merchandise sales	15,568	18,344
Workshop fees	107,203	61,974
Theatre tax relief	30,178	44,160
	<u>196,062</u>	<u>171,856</u>
Investment income		
Bank and other interest	<u>-</u>	<u>298</u>

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Notes to the accounts continued.....

4. Expenditure	2025	2024
Expenditure on charitable activities		
Artists' and other staff fees	294,670	255,595
Production costs	9,678	15,227
Hotels, travel and subsistence	63,398	57,867
Advertising and promotion	10,380	27,894
Printing, postage and stationery	1,225	971
Subscriptions	2,743	2,571
Computer costs	7,405	4,106
Recruitment	385	978
Bookkeeping	14,650	7,000
Accountancy fees	980	600
Insurances	1,672	1,548
Bank charges	886	687
Bad debts	200	-
Storage	5,030	4,558
Sundry expenses	1,242	2,691
Consultancy	3,305	1,550
Entertaining	723	1,452
Depreciation	-	467
	<u>418,572</u>	<u>385,762</u>

5. Trustees' remuneration and expenses

No trustee received any remuneration in the year under review.

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Notes to the accounts continued.....

6. Fixed assets

Cost	Equipment
Brought forward as at 1 April 2024	1,868
Additions	-
	<u>1,868</u>
Carried forward as at 31 March 2025	<u>1,868</u>
Depreciation	
Brought forward as at 1 April 2024	1,868
Charge for the year	-
	<u>1,868</u>
Carried forward as at 31 March 2025	<u>1,868</u>
Net book value at 31 March 2025	<u>-</u>

7. Debtors	2025	2024
Trade debtors	5,302	17,985
Other debtors	26,374	3,059
Theatre tax relief	30,178	44,160
	<u>61,854</u>	<u>65,204</u>

8. Creditors: amounts falling due within one year	2025	2024
Trade creditors	7,711	3,555
Other tax and social security	488	4,149
Other creditors	1,263	6,188
Accruals and deferred income	3,470	10,641
	<u>12,932</u>	<u>24,533</u>

The Paper Birds Theatre Company

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Year ended 31 March 2025

Notes to the accounts continued.....

9. Funds (current year)	Balance at 1 April 2024	Income	Expenditure	Transfer	Balance at 31 March 2025
Total unrestricted funds	100,206	359,893	(234,258)	(79,417)	146,424
Restricted funds					
Ragdoll	7,548	2,000	(9,548)	-	-
Feel Me	-	86,747	(166,164)	79,417	-
Participation - PCCs	-	9,447	(8,602)	-	845
Total restricted funds	7,548	98,194	(184,314)	79,417	845
Total funds	107,754	458,087	(418,572)	-	147,269

The transfer between the general fund and the Feel Me restricted fund was made to cover the overspend in this fund.

9. Funds (Prior year)	Balance at 1 April 2023	Income	Expenditure	Transfer	Balance at 31 March 2024
Total unrestricted funds	51,766	275,266	(178,725)	(48,101)	100,206
Restricted funds					
Navigate	-	30,147	(30,147)	-	-
Ragdoll	-	8,000	(452)	-	7,548
School of Hope	-	9,797	(9,797)	-	-
Feel Me	21,236	97,303	(166,640)	48,101	-
Total restricted funds	21,236	145,247	(207,036)	48,101	7,548
Total funds	73,002	420,512	(385,761)	-	107,754

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Notes to the accounts continued.....

Navigate - a competitive award from the DCMS Create Growth Programme. Navigate created a new digital package of short films and resources exploring and promoting a variety of careers and routes into the creative industries for 13-18 year olds.

Ragdoll Foundation Legacy Grant - a six month pilot programme to test a new method of co-creation with young people 13-18 years with complex needs from the Ipswich area.

The School of Hope (TSOH) - First delivered in 2021 as international digital activity, the project gained further funding in 2023 from Essex County Council's Arts and Cultural Fund. Aimed at 14-18 year olds, over a week young people in Essex took part in multi-artform workshops empowering them to create their own art works around our subject matter of empathy, and then create an art trail around the centre of Maldon. This work fed into touring show Feel Me.

Feel Me - is an multi partnership, interactive, highly visual and multi-disciplinary touring theatre show, primarily aimed at 13-25 year olds. A socio-political project, it explores themes such as empathy, identity and forced displacement.

Participation - PCCs - a project to create a brand new set of Creativity Cards for primary school classrooms supporting students and teachers

10. Fees for examination of the accounts

	2025	2024
Independent examiner's fees	<u>600</u>	<u>600</u>