

**Charity registration number 1190216**

**Company registration number 12121475 (England and Wales)**

**UNDEREXPOSED ARTS**  
**ANNUAL REPORT AND UNAUDITED FINANCIAL STATEMENTS**  
**FOR THE YEAR ENDED 30 JUNE 2023**

# UNDEREXPOSED ARTS

## LEGAL AND ADMINISTRATIVE INFORMATION

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**Trustees**

Mr J E L Fraser  
Mr Franklyn Rodgers  
Mr Graham Martin FCCA  
Dr Faisal Abdu'Allah  
Ms Gemma Diane Seltzer

**Secretary**

Mr J E L Fraser

**Charity number**

1190216

**Company number**

12121475

**Registered office**

27 Mortimer Street  
London  
W1T 3BL

**Independent examiner**

Stephen McAlpine BA (Econ) FCA  
SBM Associates Limited, trading as SBM & Co  
24 Wandsworth Road  
London  
SW8 2JW

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# UNDEREXPOSED ARTS

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# **UNDEREXPOSED ARTS**

## **TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT)**

### **FOR THE YEAR ENDED 30 JUNE 2023**

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The trustees present their annual report and financial statements for the year ended 30 June 2023.

The financial statements have been prepared in accordance with the accounting policies set out in note 1 to the financial statements and comply with the charity's memorandum and articles, the Companies Act 2006 and "Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102)" (effective 1 January 2019).

#### **Objectives and activities**

##### **Policies and objectives**

UNDEREXPOSED ARTS is a dynamic and vital black-led arts and cultural charity, dedicated to promoting positive representation. Our mission revolves around celebrating diverse talent and collaborating with artists to create exhibitions, films, talks, education programmes, and workshops that inspire imagination, creativity, and critical thinking. We firmly believe that positive representation is integral to identity development, self-esteem, courage, and aspiration.

We actively engage with our target audience, primarily children and young people from global majority and lower-socio economic backgrounds. Through high-quality visual arts imagery and theme-based activities, we create and deliver impactful creative engagement initiatives.

Central to our work is the creation of stylised still photographic images and portraits that challenge existing representations. We aim to uncover and encourage the telling of UNDEREXPOSED stories, using moving imagery and storytelling techniques to interrogate perceptions, notions, histories, and beliefs that both unite and divide us.

Our work takes place in various settings, including schools, community spaces, and the public realm, allowing us to connect with participants and audiences across multiple platforms.

The policies and objectives are closely tied with the aim of the charity described above. In setting objectives and planning for activities, the founders and trustees have given due consideration to general guidance published by the Charity Commission relating to public benefit and there has been no change in these during the year.

##### **Activities for achieving objectives**

The charity's activities towards achieving its objectives are:

- To deliver high impact and cultural artistic interventions.
- To build platforms for collaborations that facilitate positive representation and create inclusive opportunity.
- To inspire young people through creative interventions, learning resources and the sharing of wisdom through the GEMS OF KNOWLEDGE hub.
- To facilitate access to cultural and creative activities for young people who do not typically engage in the arts.
- To develop and enable distinct strategy beyond our educational projects; specifically, the extent to which our projects develop opportunities for careers in the cultural sector or creative industries.
- To deliver activity, where participants have the opportunity to explore the world of storytelling and visual arts, discovering the power of their own creativity. Gaining a deeper understanding of the art of portraiture and how it can be used to convey important messages and narratives.



# UNDEREXPOSED ARTS

## TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED)

### FOR THE YEAR ENDED 30 JUNE 2023

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UNDEREXPOSED ARTS' key strategic objectives this year were:

- Completing the 'The Next Gen' series of stylised still photographic images and portraits. The series aims to explore representation and identity through the creation of 20 portraits and short films of each portrait sitter, providing a nuanced and in-depth insight into personal narratives. This strategy aligns with the fundamental objective of representing diverse voices and perspectives in the art world, giving visibility to individuals whose stories have been historically overlooked.
- Using moving imagery and storytelling to interrogate perceptions, beliefs, and histories. By engaging with multimedia formats, we aim to challenge traditional notions of art and expand the boundaries of representation. Facilitating a deeper understanding of the complexities that both bind and separate us, promoting empathy and understanding through artistic expression.
- Developing and delivering an education programme to empower young people. Our activities aim to equip the next generation with the skills and confidence to pursue their aspirations and contribute to society. By nurturing creativity and entrepreneurial mindset, we aim to inspire the next generation of leaders to express their ideas and advocate for social change through the arts. In addition to this, we also plan to implement mindfulness practises in our arts-based activities, providing valuable tools for emotional regulation and cultural connection.
- Creating educational resources and empowering teachers and students. By centring creative approaches to art education, we aim to emphasise the importance of self-expression and cultural exploration. Cultivating a supportive and inclusive environment where children and young individuals are encouraged to explore their creative potential.
- Strengthening organisational resilience. To ensure sustainability and growth UA will place a strong focus on growing in resilience as an organisation by securing funding from a diverse range of sources, including corporate and charitable funding.
- Expanding and building on our network of supporters, partners, and collaborators will also aid in the facilitation of future exhibitions and projects.
- Enhancing our online presence. We plan to focus on updating UA's online presence. This includes developing the website and updating content with new assets and images, as well as implementing a social media strategy to increase our online reach.
- Establishing and developing innovative ways to engage with communities and accurately measure our impact. Focusing on several parameters including participation rates, engagement, skill development and impact. Combining these tools, we will create benchmarks from which we can track the extent of our projects achievements and whether we're meeting our specific objectives and targets.

This strategic approach aims to make a difference in the UNDEREXPOSED ARTS community, helping to elevate diverse voices and perspectives and empower the next generation of artists and leaders.

The trustees have paid due regard to guidance issued by the Charity Commission in deciding what activities the charity should undertake.

#### **Achievements and performance**

During 2022/23, UNDEREXPOSED ARTS successfully met its objectives in the following ways:

- Created and produced 20 portraits and 20 interviews, for our latest collection titled "The Next Gen".
- Working with individuals from marginalised and diverse backgrounds, allowing them to build on their existing knowledge and gain more experience in their chosen creative career path. This included positions such as Hair and Make Up artists, Behind the Scenes videographers, Editors, 1st and 2nd Assistants, and runners.
- Launched a selection of our Next Gen Portraits with Clear Channel during their Arts & Culture Showcase, which ran from July to August 22'. Our portraits were displayed on their Premium Storm Sites across London, Liverpool and Glasgow. In addition, they were displayed on their AdShel Live sites in shopping centres & high streets across the UK reaching an audience of over 1 million.



# UNDEREXPOSED ARTS

## TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED)

### FOR THE YEAR ENDED 30 JUNE 2023

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- Built by Standard8 and funded by Prime Video tech, we designed and created 6, four-sided 2.1mx1m steel framed back-lit indoor and outdoor structures featuring our Next Gen portraits, for tours and exhibitions.
- During Black History Month, we launched the full collection with a nationwide campaign with Clear Channel on their premium digital and Adshel displays.
- Installed a selection of the *Next Gen* portrait collection at Mountview Academy of Theatre Arts, where the portraits were printed on ContraVision and installed on the 7 external windows of the building.
- During Black History Month, we launched The Next Gen collection of portraits with an exhibition event at Amazon's head office at Principal Place in Shoreditch.
- Pearl & Dean Cinema Campaign for Black Panther Wakanda Forever. With the support of UA creative team, neverland creative agency, Nineteen Twenty Productions, Factory and some of our Next Gen participants we created and produced a 30 second trailer. The pre-film and post-credit production ran in over 700 screens across the UK for 3 weeks during November 2022.
- Distributed a selection of 70x40cm, high quality and sustainable Perspex prints from The Next Gen collection, to 5 schools across London boroughs including Southwark, Lambeth and Merton. In addition to this we conducted engagement sessions to over 600 young people, providing exposure to diverse role models in portraiture that can have a positive impact on career aspirations of the young people we engage with.
- Continued to develop our partnership with A.I.R.E who are based in the NE of England, in particular Newcastle with a focus on Gateshead which has high levels of child poverty.
- We have grown our organisation and continued to embed arts and culture into the lives of the communities we serve.
- Through successful funding we were able to initiate the implementation and delivery of visual arts and acting workshops. The workshops were designed to provide young people with a platform to explore their creative talents and develop a range of skills. Through acting and portraiture, participants were exposed to techniques that enhance their self-expression, communication, collaboration and confidence. We will deliver this activity to 7 schools, including some of our partnered schools and new schools. Each school receives a selection of high-quality prints from our next gen collection and 6 sessions to young people aged 11-16. A presentation event showcasing their work will conclude the activity.
- Collaborative relationships with the teachers and schools were established to develop diverse ambitious approaches to arts education and to explore the value that arts and culture can bring to their students.
- Recruited an experienced and professional cohort of facilitators to support and enable the delivery of our school-based activities. The facilitators were experienced teachers, professional artists, writers, actors, and directors, many of whom have attended and graduated from some of the UK's most prestigious schools, such as The Royal Academy of Dramatic Art (RADA). Enabling our workshops to offer a wealth of subject knowledge and expertise. Our facilitators' lives and backgrounds mirror those of the participants in our sessions, a deliberate approach to ensure an understanding of the unique challenges faced by our participants but also help foster a sense of trust and relatability in our workshops.
- We have established effective partnerships, including Active Communities Network (ACN), which supports our involvement with community settings and funded a pilot school workshop focusing on screen acting. ACN has provided us with guidance, knowledge, and support to effectively transfer our work from school settings to community youth settings.
- We have developed and built on our relationships with corporate organisations such as Amazons, Black Employee Network (BEN), Prime Video Tech, creative design agencies and production companies (neverland, Nineteentwenty, Factory) outdoor digital media outlets (Clear Channel, Wavemaker), Shakespeare Globe and new schools. These partnerships will allow us to reach our target audience and further our mission.
- We continued working closely with a fundraising specialist at Almond Tree Consulting and developing a fundraising strategy for project and core funding.
- We were able to continue Claudine Adams' role as operation manager due to sponsorship/donations which has enabled UA to continue fulfilling its objectives and vision.

In terms of our fundraising achievements, we were successful with our application with Garfield Weston Foundation and received £20,000, Arts Council England of £30,000 and ArtFund of £34,651. In addition to this, we were able to secure support in kind which has supported our project activity and artistic interventions from Clear Channel Outdoor Media, Pearl & Dean, Factory, Nineteentwenty, neverland, CONTRAVISION, Amazon, Prime Video Tech and Amazon's BEN UK

We maintain a risk register, reviewed each quarter, to assist us in identifying, assessing and recording the risks that the charity faces. We are aware of our key risks, including loss of staff and not meeting our fundraising targets, and are working towards mitigating these.



# UNDEREXPOSED ARTS

## TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED)

### FOR THE YEAR ENDED 30 JUNE 2023

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#### Going Forward

We are confident that we'll continue to grow and develop our projects in 2023/24, despite the uncertainty of funding and other associated challenges.

Through our new partnerships and supporters, we are now supported by a cohort of professional creatives we can rely on to fill any unexpected need or creative gaps. Our planning process involves regular update meetings with the core delivery team and pre-set progress meetings with our partners and collaborators. Relationship building is a feature of our future projects and our organisational ethos that underpin and deliver our core objectives.

#### Our key plans for the next 1-2 years include:

- Continue Developing and expanding on relationships with organisations whose core values align with ours. In particular a focus on collaborating with organisations that are community focused and have experience and knowledge with working in community settings. This will aid us in effectively transferring our work and activity from school settings into the community and youth settings.
- Continuation of our school's and communities programme: Our engagement sessions and workshops play a crucial role in helping young people reach their potential. Providing a platform for self-expression, these workshops empower young individuals to explore their talents and develop skills. Our workshops serve as a catalyst for connection, fostering inclusivity and unity across diverse backgrounds and communities.
- Onboarding further schools with a focus of expanding our reach outside of London, where we will exhibit our portrait collections and delivery project activity.
- We will work with our cohort of facilitators, artists and creative practitioners to develop and expand the cultural and creative industries subjects to offer a broad range of cultural and creative based activities which will expose the young people we work with to a range of skills, opportunities and potential future careers. In addition to this, we will increase our team of facilitators to enable the expansion of our activity sessions.
- A National Tour and permanent art installation, which seeks to celebrate and promote the global majority diaspora of the United Kingdom. With a focus on six selected cities renowned for their cultural heritage and demographic, our touring exhibition aims to engage diverse communities and showcase the talents of established and emerging artists. The tour will feature a series of freestanding, illuminated outdoor pods, strategically placed in each city for a fixed period of time. This innovative and highly stylized visual arts exhibition will invite viewers to immerse themselves in the rich and vibrant tapestry of global majority artistic expression.
- Our Melanina project is an endeavour aimed at creating a permanent, innovative digital structure and curated space. This purpose-designed structure will serve as a home for our past and future collections. The structure will also serve as a platform for invited artists from global majority backgrounds. This project will provide a much-needed public realm space, serving as a sanctuary for voices and narratives that have historically been overlooked. By embracing technology, we can reach a wider audience and break down the physical barriers that often limit access to art.
- Heritage Project- using the iconic 30 Peckham Portraits of Black British actors created in 2008 by UNDEREXPOSED ARTS and award-winning visual artist Franklyn Rodgers, this heritage project will explore the historical significance of careers and professional trajectory of a generation of Black British actors. The project will investigate the legacy, significance and impact of the Peckham Portraits (now one of London's longest running site specific photographic installations) and the contribution that our pioneering second-generation Black British actors have had on the British theatre, Film and TV industries.
- Reviewing and enhancing our fundraising strategy, with a specific focus on building our corporate partnerships and education links.

We will continue our aim to make the role of Operations Manager permanent. We will work closely with our team of exceptional freelancers, as well as our Board of Trustees to deliver our aims for 2023/24 to the highest standard.

#### Financial review

It is the policy of the charity that unrestricted funds which have not been designated for a specific use should be maintained at a level equivalent to between three and six month's expenditure. The trustees consider that reserves at this level will ensure that, in the event of a significant drop in funding, they will be able to continue the charity's current activities while consideration is given to ways in which additional funds may be raised. This level of reserves has been maintained throughout the year.

# UNDEREXPOSED ARTS

## TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED) FOR THE YEAR ENDED 30 JUNE 2023

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The trustees have assessed the major risks to which the charity is exposed, and are satisfied that systems are in place to mitigate exposure to the major risks.

### **Structure, governance and management**

The charity is a company limited by guarantee and was set up by a Memorandum of association on 2 July 2022.

The trustees, who are also the directors for the purpose of company law, and who served during the year and up to the date of signature of the financial statements were:

Mr J E L Fraser

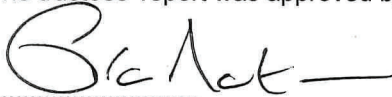
Mr Franklyn Rodgers

Mr Graham Martin FCCA

Dr Faisal Abdu'Allah

Ms Gemma Diane Seltzer

The trustees' report was approved by the Board of Trustees.



Mr Graham Martin FCCA

- **Trustee**

Date: 15/5/2024



# UNDEREXPOSED ARTS

## INDEPENDENT EXAMINER'S REPORT

### TO THE TRUSTEES OF UNDEREXPOSED ARTS

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I report to the trustees on my examination of the financial statements of Underexposed Arts (the charity) for the year ended 30 June 2023.

#### Responsibilities and basis of report

As the trustees of the charity (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 financial statements of the charity 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 financial statements carried out under section 145 of the Charities Act 2011 (the 2011 Act). In carrying out my examination I have followed all the applicable Directions given by the Charity Commission under section 145(5)(b) of the 2011 Act.

#### Independent examiner's statement

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 that in any material respect:

- 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 financial statements to be reached.



**Stephen B McAlpine BA(Econ) FCA**

SBM Associates Limited, trading as SBM & Co

24 Wandsworth Road

London

SW8 2JW

Dated: 24 May 2024

# UNDEREXPOSED ARTS

## STATEMENT OF FINANCIAL ACTIVITIES INCLUDING INCOME AND EXPENDITURE ACCOUNT

FOR THE YEAR ENDED 30 JUNE 2023

	Notes	Unrestricted funds 2023 £	Unrestricted funds 2022 £
<b>Income from:</b>			
Donations and legacies	3	87,586	176,300
Charitable activities	4	112	5
<b>Total income</b>		87,698	176,305
Charitable activities	5	86,529	179,302
<b>Net income/(expenditure) and movement in funds</b>		1,169	(2,997)
<b>Reconciliation of funds:</b>			
Fund balances at 1 July 2022		10,010	13,007
<b>Fund balances at 30 June 2023</b>		11,179	10,010

The statement of financial activities includes all gains and losses recognised in the year. All income and expenditure derive from continuing activities.



# UNDEREXPOSED ARTS

## BALANCE SHEET

AS AT 30 JUNE 2023

	Notes	2023 £	£	2022 £	£
<b>Current assets</b>					
Cash at bank and in hand		11,179		16,011	
<b>Creditors: amounts falling due within one year</b>	<b>8</b>	-		(6,001)	
Net current assets			11,179		10,010
<b>The funds of the charity</b>					
Unrestricted funds			11,179		10,010
			11,179		10,010

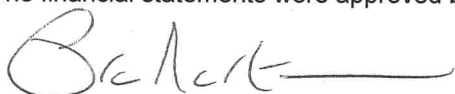
The company is entitled to the exemption from the audit requirement contained in section 477 of the Companies Act 2006, for the year ended 30 June 2023.

The directors acknowledge their responsibilities for complying with the requirements of the Companies Act 2006 with respect to accounting records and the preparation of financial statements.

The members have not required the company to obtain an audit of its financial statements for the year in question in accordance with section 476.

These financial statements 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 15 May 2024



Mr Graham Martin FCCA  
Trustee

Company registration number 12121475 (England and Wales)

# UNDEREXPOSED ARTS

## NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 30 JUNE 2023

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### 1 Accounting policies

#### Charity information

Underexposed Arts is a private company limited by guarantee incorporated in England and Wales. The registered office is 27 Mortimer Street, London, W1T 3BL.

#### 1.1 Accounting convention

The financial statements have been prepared in accordance with the charity's [governing document], the Companies Act 2006 and "Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019)". The charity is a Public Benefit Entity as defined by FRS 102.

The financial statements are prepared in sterling, which is the functional currency of the charity. Monetary amounts in these financial statements are rounded to the nearest £.

The accounts have been prepared under the historical cost convention. The accounts present a true and fair view and no changes have been made to the principal accounting policies adopted below.

#### 1.2 Going concern

At the time of approving the financial statements, the trustees have a reasonable expectation that the charity has adequate resources to continue in operational existence for the foreseeable future. Thus the trustees continue to adopt the going concern basis of accounting in preparing the financial statements.

#### 1.3 Charitable funds

Unrestricted funds are available for use at the discretion of the trustees in furtherance of their charitable objectives.

#### 1.4 Income

Income is recognised when the charity is legally entitled to it after any performance conditions have been met, the amounts can be measured reliably, and it is probable that income will be received.

Cash donations are recognised on receipt. Other donations are recognised once the charity has been notified of the donation, unless performance conditions require deferral of the amount. Income tax recoverable in relation to donations received under Gift Aid or deeds of covenant is recognised at the time of the donation.

The charity received money mainly through Arts Council grants during the year. Total of the grants received is shown in note 3 of the accounts.

#### 1.5 Expenditure

Expenditure is recognised once there is a legal or constructive obligation to transfer economic benefit to a third party, it is probable that a transfer of economic benefits will be required in settlement, and the amount of the obligation can be measured reliably.

Expenditure is classified by activity. The costs of each activity are made up of the total of direct costs and shared costs, including support costs involved in undertaking each activity. Direct costs attributable to a single activity are allocated directly to that activity. Shared costs which contribute to more than one activity and support costs which are not attributable to a single activity are apportioned between those activities on a basis consistent with the use of resources. Central staff costs are allocated on the basis of time spent, and depreciation charges are allocated on the portion of the asset's use.

Costs are accounted for when they are incurred, with irrecoverable VAT being charged as a cost against the relevant activity.

Costs of charitable activities relate to the furtherance of the charitable objectives

# UNDEREXPOSED ARTS

## NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 30 JUNE 2023

### 1 Accounting policies

(Continued)

Costs of raising funds relate to events and other activities through which the companies raises its profile

#### 1.6 Cash and cash equivalents

Cash and cash equivalents include cash in hand, deposits held at call with banks, other short-term liquid investments with original maturities of three months or less, and bank overdrafts. Bank overdrafts are shown within borrowings in current liabilities.

#### 1.7 Financial instruments

##### *Basic financial assets*

Basic financial assets, which include debtors and cash and bank balances, are initially measured at transaction price including transaction costs and are subsequently carried at amortised cost. Financial assets classified as receivable within one year are not amortised

##### *Basic financial liabilities*

Trade creditors are obligations to pay for goods or services that have been acquired in the ordinary course of operations from suppliers. Amounts payable are classified as current liabilities if payment is due within one year or less.

##### *Derecognition of financial liabilities*

Financial liabilities are derecognised when the charity's contractual obligations expire or are discharged or cancelled.

### 2 Critical accounting estimates and judgements

In the application of the charity's accounting policies, the trustees are required to make judgements, estimates and assumptions about the carrying amount of assets and liabilities that are not readily apparent from other sources. The estimates and associated assumptions are based on historical experience and other factors that are considered to be relevant. Actual results may differ from these estimates.

The estimates and underlying assumptions are reviewed on an ongoing basis. Revisions to accounting estimates are recognised in the period in which the estimate is revised where the revision affects only that period, or in the period of the revision and future periods where the revision affects both current and future periods.

### 3 Donations and legacies

	Unrestricted funds	Unrestricted funds
	2023	2022
	£	£
Donations and gifts	6,400	1,300
Grants receivable	81,186	175,000
	<u>87,586</u>	<u>176,300</u>



# UNDEREXPOSED ARTS

## NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 30 JUNE 2023

### 4 Income from charitable activities

	Unrestricted funds 2023 £	Unrestricted funds 2022 £
Other income	112	5

### 5 Charitable activities

	2023 £	2022 £
Exhibition expenses	72,483	168,473
Computer running costs	5,732	5,248
Travelling expenses	2,097	1,560
Bank charges	70	66
Insurance	852	169
Printing and stationery	1,043	963
Rent	1,373	743
Sundry	2,546	1,665
Subscriptions	333	415
	86,529	179,302
	86,529	179,302

### 6 Trustees

None of the trustees (or any persons connected with them) received any remuneration or benefits from the charity during the year.

### 7 Employees

The average monthly number of employees during the year was:

	2023 Number	2022 Number
Trustees	5	5

There were no employees whose annual remuneration was more than £60,000.

## UNDEREXPOSED ARTS

### NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 30 JUNE 2023

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**8 Creditors: amounts falling due within one year**

	2023 £	2022 £
Trade creditors	-	6,001
	<u>          </u>	<u>          </u>

**9 Related party transactions**

**Transactions with related parties**

During the year the charity entered into the following transactions with related parties:

Franklyn Rodgers and James Fraser were both paid fees of £8,150 (2022 - £43,059) & £6,400 (2022 - £38,300) respectively for services provided for the charity.

