

Can't Sit Still CIO
Trustees Report and Financial Statements
Year to 31st March 2025

Charity number: 1191401

Can't Sit Still CIO

Trustees' Annual Report

Year to 31st March 2025

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Reference and Administrative Information

Charity name: Can't Sit Still

Charity registration number: 1191401

Registered Office and

Operational Address: 12B Hanham Hall, Whittucks Road, Hanham, Bristol
BS15 3FR

Trustees 2024-25

Sarah Jones (chair)

Adam McCready

Ashish Sawhney

Claire Neaves

Katharine Kavanagh (appointed 25th October 2024)

Robin Peters (resigned 25th October 2024)

Lucy Wood (resigned 4th July 2025)

Structure, Governance and Management

The organisation is a Charitable Incorporated Organisation, incorporated and registered as a charity on 22nd September 2020. Its governing document is the Constitution dated 22nd September 2020.

Recruitment and Appointment of Trustees

In 2024, we saw an important change to the Board of Trustees. Robin Peters, one of our founder members, stepped down after 4 years service to the charity. We are immensely grateful to Robin for his commitment, guidance, and contribution to shaping Can't Sit Still during its formative years as a charity.

Following an open recruitment process, we were delighted to welcome **Dr Katharine Kavanagh** to the Board. Katharine is a researcher, critic, and communicator with a particular focus on circus. She recently completed a PhD at Cardiff University exploring circus audience experience and evaluative discourse, and is the founder of *The Circus Diaries*, the UK's only English-language platform dedicated to circus criticism. Alongside her academic work, she teaches circus review and analysis internationally and supports the sector through communications, evaluation, and advocacy.

We are confident that Katharine's nuanced understanding of audience engagement will enrich the Board's oversight and Can't Sit Still's strategic direction..

We continue to have a live and open access approach to Board recruitment. Trustees are openly recruited to meet identified gaps in skills, knowledge & experience needed for the effective governance of the CIO, and complement the strengths of the existing Board. Potential candidates are elected by a majority vote at Trustees' Meetings.

Objects and Activities

Charitable Objects

The advancement of education in the arts in particular, but not exclusively theatre through the provision and creation of performances and educational projects for the public benefit.

Public Benefit

The charity delivers public benefit using the medium of theatrical performances and workshops for the purposes of education, personal development and wellbeing, as detailed in "Achievements and Performance" below.

The Trustees are aware of the requirement of public benefit and seek to implement the Charity Commissioners' guidance on public benefit.

Achievements and Performance

Review of Activities, Challenges & Opportunities 2024–2025

Throughout 2024–2025, Can't Sit Still has remained steadfast in its mission to harness creativity and culture as catalysts for social change. Our work aims to challenge inequality, inspire individuals, connect communities, and spread joy. In times when hope can feel scarce, our projects offer moments of light, foster collaboration and co-creation, and deepen engagement both between people and with the urgent needs of our shared planetary home.

This year has been one of artistic innovation, organisational growth, and deepened community connection. We were delighted to welcome Lucy Kingsley as our new Engagement Director in October 2024, strengthening our ability to build meaningful relationships with audiences and partners.

Working in close collaboration with our local communities in South Gloucestershire and Gloucestershire, our dedicated audiences, skilled Board of Trustees, diverse freelance teams, and committed partners, we have produced new work, redeveloped existing projects, and built on previous successes.

Key Achievements: Artistic Programme

Well Done, Mummy Penguin

A successful London run at The Albany Theatre, Deptford, earned a 4★ review from The Guardian, who declared that “Can't Sit Still ... have struck gold again.” The returning cast helped us break the venue's box office target, more than doubling attendance at their previous year's Christmas show. We look forward to our Christmas run at The Belgrade, Coventry in 2025, as well as touring to Polka Theatre, London and Circomedia, Bristol in Autumn 2025.



Photo Credit: Robert Day

The Snowy Day

We negotiated our first cross-continental partnership with the Ezra Jack Keats Foundation leading to a world premiere and two-month run at our co-producing partner, Polka Theatre in Wimbledon, followed by a month-long tour in February 2025.

The show received a 5★ review from Everything Theatre and became Polka's best-selling Christmas studio production to date, achieving 91% capacity. The show achieved 70% capacity on tour.

We successfully trialled employing 2 performers full time, who shared the role of Peter and provided understudy cover for each other, demonstrating radical care for our performers throughout the 2 month run at Polka.

Our creative team intentionally represented the diversity of the book, with 58% being from the Global Majority.



Photo Credit: Steve Gregson

Being Me

These creative clubs for autistic teenage girls and non-binary young people were delivered by an entirely neurodivergent facilitation team in Cheltenham and Kingswood.

Our pilot year of Short Breaks work with Barnwood Trust in Cheltenham involved the development of clubs for 16-25 year olds, and parent peer support spaces, which enabled many more participants to attend the groups. Some interested participants were part of our prop design and creation for The Snowy Day with some of the group visiting the show in Bath, and others watching our film at home. The Cheltenham project was renewed by Barnwood for 2025–2027.

Being Me Digital

In 2025 we concluded *Being Me Digital*, an Arts Council England funded project that began in 2023. Through Being Me Digital, we worked with Being Me Club participants, match funded by the NHS, to co-create a digital dollhouse. As offshoots of the project, participants also explored new creative technologies and media, visiting a motion capture studio and having the opportunity to try filmmaking, animation, and virtual reality. The

project culminated in the creation of an analogue newspaper - written by and for the *Being Me* community - which participants plan to continue beyond the life of the project.

Developing freelance artists

We were proud to provide creative mentoring and access support to neurodivergent artist and juggler **Charles Brockbank**, as he undertook his 'Developing Your Creative Practice' grant from Arts Council England. His unique practice blends juggling, parkour, and clowning, approached through a neurodivergent lens to reimagine outdoor urban spaces as playful, creative environments. We look forward to supporting Charles as he moves into creating new work that challenges perceptions and brings communities together.

Plink and Boo (reimagined)

We redeveloped our previous 2017-2019 show at 101 Outdoor Arts in Newbury as an outdoor performance, including a redesign of the set to take weather conditions into account. The show was successfully presented with the original cast, locally in South Gloucestershire and at Freedom Festival.



Photo Credit: Tom Arran

Key Achievements: Organisational Development

Serious Joy Strategy

In October 2024 we launched our new organisational strategy, *Serious Joy*, which sets out our values and ambitions for the coming years. Developed collaboratively with our team and trustees, the strategy acts as a living framework to guide our artistic choices, partnerships, and ways of working. We are continuing to refine and develop it through reflection and practice, ensuring that it remains responsive, relevant, and rooted in the communities and audiences we serve.

A space to call home

We moved into new offices at The Vassall Centre and are delighted to be housed in a fully accessible building alongside 25 other Bristol charities and social enterprises, enabling us to build new networks and partnerships to increase the reach, quality and accessibility of

our work. Our Being Me Digital project offered the resource to rebrand and to redesign our website to provide a more suitable home for digital output.

Producing support

Can't Sit Still trialled a dedicated producer role this year, working with freelance producer Mia Lake one day per week. This proved transformative, demonstrating how essential producing expertise is to delivering our increasingly ambitious programme.

Challenges and Opportunities

Funding Landscape

Like much of the arts sector, we continue to navigate uncertainty around funding. This year, our income came from a balanced range of sources: 42% earned income, 37% from Arts Council England, 6% from other public funds, 1% from donations and 14% for Theatre Tax Relief. We are committed to diversifying our funding partnerships and, where possible, increasing unrestricted income to provide a stable foundation for sustainable growth.

Producing Capacity

The success of testing the dedicated Producer function has shown us the value of this role and, as a result, we have committed to recruiting a permanent producer for two days a week from 2025 — a strategic investment that will place additional pressure on our commercial income generation, but one we believe is vital for sustaining the quality and scale of our work.

Following our two London Christmas runs, we received a high volume of booking enquiries for *Well Done*, *Mummy Penguin* and *The Snowy Day*. In line with our *Serious Joy* strategy, we are committed to working with venues who share our values, prioritising relationships that support both the integrity of the work and the wellbeing of our teams. We are happy to have been able to select venues to present the work in 2025 who will honour the creative vision, meet the technical requirements, and ensure the work reaches the right audiences.

Safeguarding

As our Being Me participation programme expanded, we encountered safeguarding challenges that tested our processes and required our team to respond with professionalism and care. These experiences confirmed the robustness of our existing policies, while also providing valuable learning that has strengthened our systems and deepened our understanding of how to collaborate effectively with external partners.

Local Roots, Global Relevance

We believe our strength lies in acting locally while responding to global issues - using arts and culture to build resilience, connection, and hope. As the leading place-based professional arts organisation in South Gloucestershire, we are proud to contribute to the region's cultural life with imagination and innovation. Our connections across the border into Gloucestershire continue to grow, with new projects taking root there and half our executive team based in the county.

Environmental Sustainability

Planetary care is woven wherever possible throughout our planning and delivery, built into contracts & teams, and informs our operational decisions. We continue to highly value the expertise of Trustee Adam McCready, who brings with him environmentally sustainable touring expertise. Our knowledgeable Trustees are proactive in holding the team to account and provide welcome challenge to support decision making.

New thinking in the organisation means that we will seek out higher skill levels in the industry in respect of how to take positive environmental action as we develop new shows, and we will build resources into budgets to achieve this wherever possible. Our assessment is that, in order to improve our environmental practices, we also need to slow down and make better, more considered decisions about what we use, how we use it, and its repurposing thereafter. We believe we have a role to play in setting good standards and sharing our learning to inspire and inform colleagues. We keenly look for great practice elsewhere which helps us to build our knowledge as we look at what sustainable touring actually means.

Governance and Staffing

The Artistic Director, Engagement Director and Company Director work a total of 1.6 FTE. The small team is enhanced by freelance creatives who join the company to deliver the funded programme of work as performers, producers, production teams and facilitators. We worked with 29 freelance professionals over the course of the financial year.

The 6 trustees of the charity meet quarterly to analyse the financial position of the charity, ensure legal compliance and assess risks and opportunities. Board recruitment is ongoing on a rolling basis and is informed by regular skills analysis and diversity monitoring.

Funding and Income Generation

Fundraising and income generation in the period has been particularly buoyant with successful grant applications to Arts Council England, National Lottery, NHS and Barnwood Trust. In addition, the company earned 51% of its income from commission and performance fees, workshop & consultancy fees and donations.

This success has enabled the Trustees to designate unrestricted reserves in order to underpin the charity, providing for 6 months wind up contingency, coaching & mentoring for the core team, and a strategic development fund.

Financial Review

The charity is in excellent financial health, benefiting from good funding relationships and partnerships which are well stewarded. It has an unrestricted, undesignated reserves balance of £29,745 to carry forward into the 25/26 financial year (2024 £23,634). Expenditure is limited to available funds for each area of work and therefore the trustees are satisfied that the charity is a going concern, and will continue to be for the foreseeable future.

Reserves Policy

Can't Sit Still's unrestricted reserves fall in line with Charity Commission's good practice guidelines. The charity has met its reserves target to provide for any sudden and unexpected loss of income, whereby the unrestricted free reserves should equal between three and six months of core running costs which equates to between £13,500 and £27,000. The total unrestricted reserves currently stand at £87,895 (2024 £83,890) of which £24,000 has been designated as a contingency fund to cover wind up costs (2024 £24,000), £2,000 for coaching & mentoring (2024 £1,000) and £31,298K for strategic development including the roll out of the strategic plan over the next 3 years (2024 £26,298). £942 is the Fixed Asset Reserve (2024 £1,256), with £29,745 as the free reserves/general funds (2024 £23,634).

The trustees are committed to ensuring that the success of building reserves serves to meet the needs of its beneficiaries and have made designations in order to achieve this, leaving the free reserves to support cashflow and meet any unexpected financial needs if they arise.

Statement of Responsibilities of the Trustees

Trustees are required to prepare financial statements for each financial year, which give a true and fair view of the state of affairs of the charity and the incoming resources and application of resources, including the net income or expenditure, of the charity for the year. In preparing those financial statements the trustees are required to:

- Select suitable accounting policies and then apply them consistently;
- Observe the methods and principles in the applicable Charities SORP;
- Make judgements and estimates that are reasonable and prudent;
- State whether applicable accounting standards and statements of recommended practice 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 operation.

The trustees are responsible for keeping proper accounting records which disclose with reasonable accuracy at any time the financial position of the charity and which enable them to ensure that the financial statements comply with the Charities Act 2011 and the applicable Charities (Accounts and Reports) Regulations.

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. The trustees confirm that to the best of their knowledge there is no information relevant to the Independent Examination of which the Examiner is unaware.

The trustees also confirm that they have taken all necessary steps to ensure that they themselves are aware of all relevant financial information and that this information has been communicated to the Examiner.

The trustees are members of the charity but this entitles them only to voting rights. The trustees have no beneficial interest in the charity.

Approved by the trustees on 7th November 2025 and signed on their behalf by:



..... Sarah Jones, Trustee



..... Claire Neaves, Trustee

Independent examiner's report to the trustees of Can't Sit Still CIO

I report on the accounts of the Charitable Incorporated Organisation for the year ending 31st March 2025 which are set out on pages 12 to 18.

Responsibilities and basis of report

As the trustees of the Charity, you are responsible for the preparation of the accounts in accordance with the requirements of the Charities Act 2011 ('the Act').

I report in respect of my examination of the Charity's accounts carried out under section 145 of the 2011 Act and in carrying out my examination I have followed all the applicable directions given by the Charity Commission under section 145(5)(b) of the Act.

Independent examiner's statement

Since the charity'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 Chartered Institute of Management Accountants (CIMA), which is one of the listed bodies.

I have completed my examination. I confirm that no material 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 130 of the Act; or
2. the accounts do not accord with those records; or
3. the accounts do not comply with the applicable requirements concerning the form and content of accounts set out in the Charities (Accounts and Reports) Regulations 2008 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.
4. the accounts 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.



.....

7th November 2025

Jon Harris, ACMA, CGMA, MA, FRSA
20 Wenlock Road, London N1 7GU

Can't Sit Still CIO
Statement of Financial Activities
(incorporating Income & Expenditure Account)
Year to 31st March 2025

		Year to 31/03/25 Unrestricted funds	Year to 31/03/25 Restricted funds	Year to 31/03/25 Total funds	01/09/23 to 31/03/24 Total funds [see Note 11]
	Notes	£	£	£	£
Income:					
Donations	[2]	1,191	-	1,191	99
Charitable activities	[3]	31,262	168,942	200,204	259,561
Investments		520	-	520	420
Total Income		32,972	168,942	201,914	260,080
Expenditure:					
Charitable activities	[4]	28,878	228,252	257,129	167,403
Total Expenditure		28,878	228,252	257,129	167,403
Net Income / (Expenditure)		4,095	(59,310)	(55,215)	92,677
Transfers between funds	[8]	-	-	-	-
Net Movement in Funds		4,095	(59,310)	(55,215)	92,677
Total funds brought forward		83,890	96,862	180,752	88,075
Total funds carried forward		87,985	37,552	125,537	180,752

Can't Sit Still CIO
Balance Sheet
As at 31st March 2025

Charity number: 1191401

	Notes	31/03/25 £	31/03/24 £
Fixed Assets	[5]	942	1,256
Current Assets			
Debtors and prepayments	[6]	37,867	72,996
Cash at bank and on hand		95,364	121,326
		<hr/> 133,231	<hr/> 194,322
Current Liabilities			
Creditors and accruals	[7]	8,636	14,826
		<hr/> 124,595	<hr/> 179,496
Net Current Assets			
		<hr/> 125,537	<hr/> 180,752
Net Assets			
		<hr/> 125,537	<hr/> 180,752

The funds of the charity:

Unrestricted funds:

General funds	[8]	29,745	23,634
Designated funds	[8]	58,240	60,256
Restricted funds:		37,552	96,862

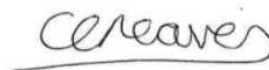
125,537

180,752

Approved by the trustees on 7th November 2025 and signed on their behalf by:



.....
 Sarah Jones
 Trustee



.....
 Claire Neaves
 Trustee

Can't Sit Still CIO

Notes to the Accounts

Year to 31st March 2025

[1] Principal Accounting Policies

The principal accounting policies adopted in the preparation of the financial statements are set out below.

(a) Basis of preparation

The financial statements have been prepared in accordance with the 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), and the Charities Act 2011.

Can't Sit Still CIO meets the definition of a public benefit entity under FRS 102. Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy note(s).

(b) Preparation of the accounts on a going concern basis

The charity's balance sheet at 31st March 2025 is in surplus, and funding has been secured for upcoming activities of the charity. No activities are planned without income to support them. Therefore the trustees are satisfied that the charity remains a going concern on an ongoing basis.

(c) Income

Income is recognised when the charity has entitlement to the funds, any performance conditions attached to the items of income have been met, it is probable that the income will be received and the amount can be measured reliably.

Income from grants is recognised when the charity has entitlement to the funds, any performance conditions attached to the grants have been met, it is probable that the income will be received and the amount can be measured reliably and is not deferred.

Income received in advance of activities is deferred until the criteria for income recognition have been met.

(d) Donated services and facilities

Donated professional services and facilities are recognised as income when the charity has control over the item, any conditions associated with the donated item have been met, the receipt of economic benefit from the use by the charity is probable and that economic benefit can be measured reliably. There were no such donations during the year in question. In accordance with the Charities SORP (FRS 102), the general volunteer time of trustees and volunteers is not recognised with any monetary value

(e) Interest receivable

Interest on funds held on deposit is included when receivable and the amount can be measured reliably by the charity; this is normally upon notification of the interest paid or payable by the Bank.

(f) Fund Accounting

[i] Unrestricted funds are available for use at the discretion of the trustees in furtherance of the general objectives of the charity.

[ii] Designated funds are unrestricted funds set aside by the Management Committee for particular purposes.

[iii] Restricted funds are subjected to restrictions on their expenditure imposed by the donor or through the terms of an appeal.

(g) Expenditure

Expenditure is recognised once there is a legal or constructive obligation to make a payment to a third party, it is probable that settlement will be required and the amount of the obligation can be measured reliably. Expenditure is classified under the cost against the activity for which the expenditure was incurred, under the following activity headings:

[i] Costs of raising funds comprise the costs associated with attracting voluntary income and the costs of trading for fundraising purposes. There were no such costs during the year in question.

[ii] Charitable expenditure comprises those costs incurred by the charity in the delivery of its activities and services for its beneficiaries. It includes both costs that can be allocated directly to such activities, and those costs of an indirect nature necessary to support them.

[iii] Other expenditure represents those items not falling into any other heading. There were no such costs during the year in question.

(h) Allocation of support costs

Support costs are those functions that assist the work of the charity but do not directly undertake charitable activities. These include office costs, finance, personnel, payroll and governance costs which support the charity's charitable activities.

(i) Taxation

The charity is exempt from tax on income and gains falling within section 505 of the Taxes Act 1988 or Section 252 of the Taxation of Chargeable Gains Act 1992 to the extent that these are applied to its charitable objects.

(j) Fixed Assets

Tangible fixed assets are written off over the expected useful life of the asset, at 25% per annum on the reducing balance method. Individual items costing less than £500 are not treated as fixed assets.

Can't Sit Still CIO

Notes to the Accounts (continued)

Year to 31st March 2025

(k) Debtors

Trade and other debtors are recognised at the settlement amount due after any trade discount offered.

(l) Cash at bank and in hand

Cash at bank and cash in hand includes cash and short term highly liquid investments with a short maturity of three months or less from the date of acquisition or opening of the account.

(m) Creditors

Creditors are recognised where the charity has a present obligation resulting from a past event that will probably result in the transfer of funds to a third party and the amount due to settle the obligation can be measured or estimated reliably. Creditors are normally recognised at their settlement amount after allowing for any trade discounts due.

[2] Income from donations

	2025	2025	2025	2024	2024	2024
	Unrestricted	Restricted	Total	Unrestricted	Restricted	Total
	£	£	£	£	£	£
General donations	1,191	-	1,191	99	-	99
	1,191	-	1,191	99	-	99

[3] Income from charitable activities

	2025	2025	2025	2024	2024	2024
	Unrestricted	Restricted	Total	Unrestricted	Restricted	Total
	£	£	£	£	£	£
<u>Grants:</u>						
Arts Council of England	-	74,246	74,246	-	35,620	35,620
National Health Service	-	10,000	10,000	20,910	-	20,910
National Lottery	-	3,100	3,100	-	9,990	9,990
Barnwood Trust	-	-	-	-	65,801	65,801
Total grants	-	87,346	87,346	20,910	111,411	132,321
Commissions	-	59,000	59,000	-	36,161	36,161
Consultancy	2,684	-	2,684	883	-	883
Workshop contributions	-	941	941	-	1,151	1,151
Performance fees	-	21,247	21,247	47,486	-	47,486
Children's Television Tax Relief	22	-	22	5,750	-	5,750
Theatre Tax Relief	28,556	-	28,556	35,699	-	35,699
Reimbursed expenses	-	409	409	111	-	111
Total income from charitable activities	31,262	168,942	200,204	110,838	148,724	259,561

The charity received government grants totalling £84,246 (2024 £56,530). This comprised funding from the Arts Council of England and the National Health Service.

[4] Analysis of expenditure on charitable activities

	2025	2024
	£	£
<u>Direct costs</u>		
Production fees	119,162	48,277
Production salaries	21,211	25,804
Royalties	13,265	9,785
Materials and other direct costs	22,928	18,896
Travel, accommodation & subsistence	20,071	20,651
Marketing	9,598	7,983
Access costs	17,801	1,124
Training	270	8,632
Total direct costs	224,306	141,151

Can't Sit Still CIO
Notes to the Accounts (continued)
Year to 31st March 2025

[4] Analysis of expenditure on charitable activities (continued)

	2025	2024
	£	£
<u>Support costs</u>		
Salaries	17,472	18,720
Employer pensions	619	268
Legal and professional fees	2,878	40
Training	450	-
Admin travel	334	-
Bank charges	221	78
Loan interest	-	63
Insurance	947	388
Subscriptions	2,162	1,053
Advertising and publicity	766	1,281
Rent	4,206	2,232
Accountancy	1,890	1,494
Fee for Independent Examination	239	200
Depreciation	314	419
Sundry	324	15
	<hr/>	<hr/>
Total support costs	32,823	26,251
	<hr/>	<hr/>
Total charitable expenditure	257,129	167,403

As the charity only undertakes one kind of activity, support costs have not been apportioned.

[5] Tangible Fixed Assets

	Furniture & fittings 2025	Furniture & fittings 2024
	£	£
<u>Cost</u>		
Balance brought forward	2,281	1,354
Additions during the year	-	927
	<hr/>	<hr/>
	2,281	2,281
<u>Depreciation</u>		
Balance brought forward	1,025	606
Charge for the year	314	419
	<hr/>	<hr/>
	1,339	1,025
	<hr/>	<hr/>
Net Book Value	942	1,256

[6] Debtors and prepayments

	2025	2024
	£	£
Trade debtors	1,012	23,591
Prepayments	572	236
Accrued income	7,727	7,720
Creative Industry tax reliefs	28,556	41,449
	<hr/>	<hr/>
	37,867	72,996

[7] Creditors

	2025	2024
	£	£
Amounts due within 12 months:		
Trade creditors	686	13,078
Tax and National Insurance	296	16
Accruals	7,505	1,600
Other creditors	148	132
	<hr/>	<hr/>
	8,636	14,826

Can't Sit Still CIO

Notes to the Accounts (continued)

Year to 31st March 2025

[8] <u>Movements in Funds 2024-25</u> (for previous year, see Note 11)	Balance at 31/03/2024	Income	Expenditure	Transfers	Balance at 31/03/2025
<u>Restricted Funds:</u>					
Being Me	57,764	941	(57,155)	-	1,551
Being Me Digital	12,181	10,185	(11,346)	-	11,020
Organisational Development	12,310	3,100	(15,410)	-	-
Plink & Boo	14,608	4,820	(19,428)	-	-
The Snowy Day	-	105,942	(80,961)	-	24,981
Well Done Mummy Penguin	-	43,954	(43,954)	-	-
Total Restricted Funds:	96,862	168,942	(228,252)	-	37,552
<u>Unrestricted Funds:</u>					
<u>Designated Funds:</u>					
Contingency Fund	24,000	-	-	-	24,000
Admin capacity building fund	6,000	-	(5,902)	(98)	-
Coaching and mentoring fund	1,000	-	-	1,000	2,000
Strategic development fund	28,000	-	(1,702)	5,000	31,298
Fixed asset reserve	1,256	-	-	(314)	942
Total Designated Funds:	60,256	-	(7,604)	5,588	58,240
<u>General Funds</u>	<u>23,634</u>	<u>32,972</u>	<u>(21,274)</u>	<u>(5,588)</u>	<u>29,745</u>
Total Unrestricted Funds:	83,890	32,972	(28,878)	-	87,985
Total Funds:	180,752	201,914	(257,129)	-	125,537

Purposes of funds

The Being Me funds are to deliver creative clubs for autistic girls and non-binary young people aged between 11 and 25 in South Gloucestershire and Cheltenham.

The Being Me digital fund is for research & development of a co-created digital art work about the autistic experience.

The Organisational Development fund is for capacity building within the charity.

The Plink & Boo fund is for a tour of the production by this name.

The Snowy Day fund is for a production by this name.

The Well Done Mummy Penguin fund is to create a new stage adaptation of the latest book by award winning Chris Haughton.

The Contingency Fund provides for any unexpected drop in income, as per the Reserves Policy (see page 9).

The Admin capacity building, Coaching and mentoring, and Strategic Development funds are set aside to increase and improve the charity's management and administrative capacity following the recent expansion of activity.

The fixed asset reserve holds the value of fixed assets, to provide for future depreciation.

[9] Payments to trustees and related party transactions

No trustees received remuneration during the period. No trustees received expense payments during the period.

There were no other related party transactions during the period.

[10] <u>Staff costs</u>	2025 £	2024 £
Wages and salaries	38,683	44,524
Employer pension contributions	619	268
	<u>39,302</u>	<u>44,793</u>

The average number of staff employed during the period was 2.5 (2024 3) and the average full time equivalent number of posts was 2.0 (2024 2.0). No employee earned over £60,000 per annum during the period.

The key management personnel of the charity during the period comprised the trustees and the Artistic Director.

The total employee benefits paid to management personnel were £21,211 (2024 £13,104).

Can't Sit Still CIO

Notes to the Accounts (continued)

Year to 31st March 2025

[11] Previous year comparisons

Statement of Financial Activities 2023-24

	01/09/23 to 31/03/2024	01/09/23 to 31/03/2024	01/09/23 to 31/03/2024
	Unrestricted funds	Restricted funds	Total funds
	£	£	£
Income:			
Donations	99	-	99
Charitable activities	110,838	148,724	259,561
Investments	420	-	420
Total Income	111,356	148,724	260,080
Expenditure:			
Charitable activities	55,807	111,596	167,403
Total Expenditure	55,807	111,596	167,403
Net Income / (Expenditure)	55,549	37,128	92,677
Transfers between funds	-	-	-
Net Movement in Funds	55,549	37,128	92,677
Total funds brought forward	28,340	59,734	88,075
Total funds carried forward	83,890	96,862	180,752

Movements in Funds 2023-24

	Balance at 01/09/2023	Income	Expenditure	Transfers	Balance at 31/03/2024
<u>Restricted Funds:</u>					
Being Me	22,372	77,592	(42,200)	-	57,764
Being Me Digital	13,821	-	(1,640)	-	12,181
Well Done Mummy Penguin	23,541	43,231	(66,773)	-	-
Organisational Development	-	12,398	(89)	-	12,310
Plink & Boo	-	15,502	(894)	-	14,608
Total Restricted Funds:	59,734	148,724	(111,596)	-	96,862
<u>Unrestricted Funds:</u>					
Designated Funds:					
Contingency Fund	12,000	-	-	12,000	24,000
Admin capacity building fund	-	-	-	6,000	6,000
Coaching and mentoring fund	-	-	-	1,000	1,000
Strategic development fund	-	-	-	28,000	28,000
Fixed asset reserve	748	-	-	508	1,256
Total Designated Funds:	12,748	-	-	47,508	60,256
<u>General Funds</u>	15,592	111,356	(55,807)	(47,508)	23,634
Total Unrestricted Funds:	28,340	111,356	(55,807)	-	83,890
Total Funds:	88,075	260,080	(167,403)	-	180,752