



THE THEATRE IN PRISONS AND PROBATION CENTRE
(a company limited by guarantee)

Trading as: TiPP

**ANNUAL REPORT AND
UNAUDITED FINANCIAL STATEMENTS**

FOR

THE YEAR ENDED MARCH 31 2021

**THE THEATRE IN PRISONS AND PROBATION CENTRE
ANNUAL REPORT AND FINANCIAL STATEMENTS
FOR THE YEAR ENDED MARCH 31 2021**

INDEX

Chair's statement	1
Administrative information	2
Trustees' and Directors' annual report	3 – 10
Independent examiner's report	11
Statement of financial activities	12
Balance sheet	13
Statement of cash flows	14
Notes to the financial statements	15 – 21

**THE THEATRE IN PRISONS AND PROBATION CENTRE
CHAIR'S STATEMENT
FOR THE YEAR ENDED MARCH 31 2021**

Last year's report spoke of the growing concerns over the rise of rates of infection from Covid 19 but none of us could have quite foreseen the full impact of a global pandemic more widely, nor predicted the impact of this on a small arts organisation in the North West of England. The core team of TiPP are to be congratulated and thanked for, once again, putting the needs of the company to the fore.

We're all familiar with the various personal improvement schemes initiated by individuals during lockdown. Many of these have fallen by the wayside, evidenced by the high number of second-hand exercise bikes now available online. Nevertheless, some of the better habits may have stuck – valuing meeting people and conversation, taking more walks, keeping up the daily habit of riding a real bike (and perhaps reminiscing about the better days with empty roads). As with the personal, often conflictual, impacts of Covid on us all as individuals so this is mirrored by TiPP.

The core team took advantage of the Government furlough scheme and, for much of the first part of the national lock-down, kept the company alive but largely inactive in terms of public-facing work. However, hard work behind the scenes resulted in some successes with fund raising and refocusing the company's activities. We would like to thank Arts Council England and DCMS for their contribution to emergency funding. Extra funding has also been given by CRF and TiPP is very grateful for the ways in which this has enabled the company to not only continue but, in many ways and somewhat counter-intuitively, to thrive.

We were sorry to say goodbye to Rachel Scott who has been with the company for many years and who has made such a strong contribution to the work carried out. Good luck in the North East Rachel! We wish you well. We should also congratulate Dr Simon Ruding for gaining his Doctorate during the last year. Huge congratulations to you Simon! It was great to welcome back Rachel Graham from maternity leave even though she was working remotely for a lot of the time. We particularly enjoyed the Zoom meetings from the camper van on the driveway! Administrator Julia Child continues to provide valuable support for the business of the company on a part-time basis. Finally, we'd like to thank our amazing team of free-lance arts workers who have done such fantastic work over this period. Their work has been invaluable in keeping the company going and they have been so good at working out a whole new set of skills required to deliver online when this has been possible.

As we emerge into a brave new (post-Covid?) world, we look forward to taking the lessons that we have learned from this extraordinary period and using them to keep developing the company, the Board and all the unique and valuable work that is done under the name of TiPP.

To learn more visit new website www.tipp.org.uk, where you can sign up for our newsletter, follow us on Twitter @tippmcr and Facebook or call our office on 0161 275 3047.

If you would like to support our work, you can make a donation via CAF Donate.

Dr Alison Jeffers
Chair of the Board of TiPP

**THE THEATRE IN PRISONS AND PROBATION CENTRE
ADMINISTRATIVE INFORMATION
FOR THE YEAR ENDED MARCH 31 2021**

DIRECTORS

A G Cunningham
M B Gale
A Jeffers (Chair)
S J Osmond
J H Steven
M Webster

COMPANY SECRETARY

S Ruding

PRINCIPAL STAFF

S Ruding

Director

J Child
R Graham
R Scott

Administrator
Projects Director
Projects Director

**REGISTERD OFFICE AND
PRINCIPAL PLACE OF BUSINESS**

Martin Harris Centre
University of Manchester
Oxford Road
Manchester M13 9PL

**INDEPENDENT EXAMINER
ACCOUNTANTS**

Peter Smith BA FCA DChA
HGA Accountants & Financial Consultants Ltd
t/a Chittenden Horley – Chartered Accountants
456 Chester Road
Old Trafford
Manchester M16 9HD

BANKERS

Royal Bank of Scotland
University of Manchester
Oxford Road
Manchester

**THE THEATRE IN PRISONS AND PROBATION CENTRE
TRUSTEES' AND DIRECTORS' ANNUAL REPORT
FOR THE YEAR ENDED MARCH 31 2021**

INTRODUCTION

The trustees present their annual report together with the financial statements of The Theatre In Prisons and Probation for the year ended March 31 2021 which are also prepared to meet the requirements for a directors' report and accounts for Companies Act purposes.

REPORTING FRAMEWORK

The financial statements comply with the Charities Act 2011, the Companies Act 2006, the Memorandum and Articles of Association, 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 (FRS102) (effective 1 January 2019), referred to as the Charities SORP (FRS 102) (second edition – October 2019)

OUR PURPOSES AND ACTIVITIES

The purposes of the Charity are:

- to use participatory arts practices to advance the education of prisoners, ex-offenders, vulnerable people at risk of offending and those working within the justice system, health services, education and voluntary sectors
- to promote and facilitate pure and applied research into the impacts of the arts on people within the criminal justice system (or at risk of being so)
- to publish any useful results for the public benefit with a view to aiding rehabilitation and preventing criminal activity

The Charity also has the general aim of developing the participatory arts in criminal justice sector through training and investment in new and emerging creative arts practitioners and the provision of specialist consultancy and support services. We are dedicated to developing robust and effective models of practice that play a significant and demonstrable role in reducing (re)offending and rehabilitating people who have offended.

In shaping all of our activities, the trustees have considered the Charity Commission's guidance on public benefit, including the guidance 'public benefit: running a charity (PB2)'. TiPP relies on grants and the income from fees and charges to cover its operating costs.

Many of the services that we offer are highly successful at engaging individuals that are marginalised and disconnected from mainstream society; by delivering the services we offer we believe that we are providing a significant service to the wider public, breaking patterns of behaviour that may lead to offending and providing legitimate means for people to re-enter mainstream education, access training or pursue a personal interest in the arts. The true extent of our reach and engagement is consistently under-represented as we have no way of successfully measuring the numbers of people that impacted indirectly as a result of our training, support and consultancy services.

Our goal is to shift beneficiaries' self-narrative towards a positive, socially engaged and responsible story. As our projects often take place under the auspices of criminal justice agencies, beneficiaries will view engagement with us within a particular frame and as such participation in TiPP projects may have a stigma attached. We understand that if we are to remain true to our goal we have to signpost beneficiaries to mainstream arts and educational provision as quickly as possible. We achieve this by maintaining close links with cultural organisations in the region, employing local artists who are well networked and can signpost additional pathways and, where safeguarding concerns are a priority, offering one to one support and informal mentoring.

The beneficiaries of our projects and programmes can be loosely categorised into two groups, which mirror the taxonomy of the justice system: children and young people (under eighteen years of age) and adults (eighteen years and over). To these two groups we add a third - the agency staff, students and artists who benefit from our professional development and consultancy programmes.

**THE THEATRE IN PRISONS AND PROBATION CENTRE
TRUSTEES' AND DIRECTORS' ANNUAL REPORT
FOR THE YEAR ENDED MARCH 31 2021**

ACHIEVEMENTS AND PERFORMANCE

It is next to near impossible to find an organisation whose operations were not impacted in some way by the remarkable and unforeseen events of 2020, and TiPP is no exception. The pandemic impacted and our operation in many ways, and we emerged from the year a changed organisation; we are leaner, but healthier and imbued with a new sense of direction and purpose. Rather than simply litter this section with numbers and statistics, we will instead tell a little of the story of the year, the decisions we made, and the impact that had on what we achieved and how we performed. In common with many smaller scale arts organisations, our size enabled us to respond quickly, adroitly and with creative enthusiasm to the challenges of the year.

While the first UK national lockdown didn't begin until the second half of March 2020, many of the agencies and institutions that we work with began to close their doors in early February. The subsequent national lockdown dealt a body blow to all of our face-to-face in person practice, ending years of weekly prison based sessions almost overnight; for reasons discussed below these have yet to recover almost eighteen months later. This initial period of uncertainty led to us making full use of the UK Government's furlough scheme, essentially mothballing the company until the situation resolved itself. As the first lockdown continued we were fortunate enough to benefit from an Arts Council Emergency Response Fund grant, which stabilized the company finances and permitted us to look plan confidently for a post-lockdown world.

The reduction in our face-to-face delivery and the shift to online working and video conferencing resulted in us being able to take up opportunities to attend national meetings and presented opportunities for TiPP to become more involved in national, strategic initiatives which were set up in response to the pandemic. TiPP's Director, Simon Ruding, was asked to Co-Chair the National Criminal Justice Arts Alliance, alongside Anna Hermann of Clean Break. He also joined the Board of the national third sector in criminal justice representative body, Clinks. Simon also became the arts sector representative on the RR3 Single Issue Group, established to facilitate conversations between the third sector and the Ministry of Justice and HMPPS. TiPP's presence on the national stage has significantly raised the organisation's profile, and has enabled us to remain abreast of all the planned changes in the justice system. It has also placed us firmly back in the eyeline of Arts Council England, ahead of what is going to be an important year for future funding.

Later in 2020 we were successful in attracting a further Arts Council England grant courtesy of the Covid Recovery Fund. This enabled us to make much needed investment in our freelance artist, many of whom had been finding the lockdown challenging. Eight creative practitioners were commissioned to develop a series of projects, and/or to maintain and manage existing projects that were paused due to the lockdown. This investment was seen as critical to the long-term survival and success of TiPP by maintaining our reputation with the highly skilled freelance participatory arts workforce providing contracted work through what turned out to be the final six months of the lockdown. Several of the projects and partnerships that were initiated as a result of this funding have since been realised.

In early 2021, our relationship with Clinks and the National Criminal Justice Arts Alliance resulted in us being asked to run a small training bursary scheme for artists working in the criminal justice system. TiPP was commissioned to take the lead in running the Bursary Scheme, which ultimately resulted in funds being distributed to seventeen new and emerging artists from across England and Wales.

Perhaps unsurprisingly, then, our attendances and sessions have shown a marked drop over the preceding year, and the summary figure below are almost exclusively online engagements.

	2020/21
Children & Young People	686
Adults	0
Training/Consultancy/Support	778
Events / Presentations (estimate)	120
Arts Awards:	
Discover	34
Explore	34
Bronze	38
Silver	1

This work was delivered by the core team, supported by a team of 12 freelance creatives and project managers.

THE THEATRE IN PRISONS AND PROBATION CENTRE TRUSTEES' AND DIRECTORS' ANNUAL REPORT FOR THE YEAR ENDED MARCH 31 2021

Web Metrics

Since early 2018 we have been undertaking an analysis of our reach, providing us with a picture of the audience reach of our digital media. Our site is designed to provide researchers, students and other interested parties both with an insight into our current work, and an understanding of our history and approach. Our metrics indicate that the majority of our visitors come from the United Kingdom and the United States, but the site has continued to receive hits from a worldwide audience.

	Website Metrics	
	2020/21	2019/20
Unique Visitors	3,300	4,955
Visits	4,200	4,458
Pageviews	9,100	12,025

Participatory Artists Skills Development

Skills development sits at the core of our practice and we remain firmly committed to developing the skills and capacities of current, new and emerging artists. We offer training to all of our artists and our expertise is very much in demand from other arts organisations in the region.

Prison Based Activities

We ceased delivering prison based activity a couple of weeks ahead of the March 2020 lockdown, and while we have maintained our relationships with key prisons throughout the year, in common with many arts organisations we were unable to resume regular delivery. Prisons went in to lockdown early, and came out of lockdown much later than the wider community. When they began to return to normal operation, the prison service was dogged by high levels of staff illness, which restricted access further. Quite understandably, the service has been highly risk averse. The lockdown had a significant impact on the general, day-to-day operation of prisons, with men and women remaining locked in their cells for extended periods. The lockdown has occasioned a root and branch review of prison activities, which may result in a change in which institutions engage with organisations like ours, presenting new opportunities.

Taking Time

In the autumn of 2020, we took the decision to conclude our Arts Council England Lottery Project Grant funded project, Taking Time. The project had been running in six regional prisons and was in its final few months when the lockdown was announced in March of that year. We had naively hoped to pause the project, and resurrect it in the summer of 2020, but as our appreciation of the prison context increased and it became apparent that the project would likely need to be paused for several months further, we made the decision to conclude the project not with a prison based conference, but instead by commissioning an artist with lived experience to make a short film out of the recorded material from the project.

Community Based Activities

Summer Arts Colleges

The award of our Arts Council England Emergency Grant was made close to the introduction of the flexi-furlough scheme, which allowed us to invest time in developing a series of small, remotely delivered projects for youth justice agencies, and we began to work closely with Manchester Youth Justice Service on the development of a new Arts College model, financially supported by Unitas. This resulted in us delivering two Arts Colleges making use of digital technology and video conferencing.

Rock Up Youth Music

Funded by Youth Music, Rock Up works with young people aged between twelve and eighteen through a range of youth justice partners including youth justice services across Greater Manchester. Building on the success of our pilot programme in 2016, we took the next step in developing high quality, live musical experiences for some of Greater Manchester's most vulnerable young people. Intensive, high quality, participatory music projects are at the core of the project through which young people can learn both musical and personal skills and gain an Arts Award.

The learning from the two Arts Colleges influenced the delivery of the Rock Up programme, which was delivered remotely. This was the last of the Rock Up programmes in the 2019/20 round of Youth Music funding, and in March 2021 we were awarded a further two years' funding for the project, which will see us working much more closely with Manchester Youth Justice Service.

Teaching and Training

The brief lull in lockdown over the summer was ended abruptly in the autumn, with the arrival of local lockdowns, and then the return of the full national lockdown at the end of the year. In anticipation of a challenging autumn, our University of Manchester student training programme had been delayed until early in 2021, and ran between February and June. The first five weeks of the course were delivered online; in early March we were able to return to face-to-face, socially distanced delivery in University venues. Sadly, for the first time in thirty years we were unable to conclude the training with a visit to a prison, as the challenges of working inside have remained, and remain, acute.

We also continued to work remotely on participatory and community arts teaching programmes at Bolton University and Liverpool Edge Hill University.

THE THEATRE IN PRISONS AND PROBATION CENTRE TRUSTEES' AND DIRECTORS' ANNUAL REPORT FOR THE YEAR ENDED MARCH 31 2021

We were not alone in our move to online working, and across the participatory arts sector this prompted a new set of safeguarding anxieties and concerns, which led to invitations for us to develop and deliver specific online safety training programmes. And of course, because these courses were themselves delivered online, their reach was national. Curious Minds, the NW regional Bridge organisation deserve particular credit for identifying this need, and for the way in which they worked with us to both fund and facilitate some of the developmental research for this project.

Our special projects for social workers in training also successfully transitioned online, and despite all the logistical challenges, we were able to deliver simulation based training for students studying at the University of Manchester and Manchester Metropolitan University.

International Reach

Towards the end of the year, TiPP were invited by the British Council to contribute to the development of a new prison theatre training initiative in Tunisia. Working remotely, we have provided a series of online workshop and discussion sessions, with a plan to deliver more face-to-face work in 2022.

Administrative Activities

Governance Review

Our approach to creative arts practice is underpinned by the often-repeated mantra that limitation is stimulation, and this philosophy runs through all of our operations. It describes our company culture and encapsulates how we respond to challenges with a determination to find solutions, whatever the circumstances. A resilient business has to be underpinned by a resilient culture and we have worked hard to generate a culture that empowers everyone we employ to take decisions, develop ideas and suggest new directions. This financial year tested our commitment to this resolve, and we believe we responded well, continuing to offer services; adapting and changing our approach in response to the times. If anything, we have emerged leaner and fitter.

Our Board of Trustees played an important role in our survival, offering support, guidance and a stabilising influence whilst encouraging experimentation and a degree of risk taking. The words of a former Senior Manager at ACE who was tasked with a review of our governance and business model remains true today:

"TiPP is an organisation which is 'fleet of foot' and has proven to be adaptive and flexible in responding to new work opportunities and continues to be so. This is reflected in the strong number of projects being delivered, excellent relationships and reputation with partners and the relatively healthy financial position. It is especially adept in its ability in securing commissioned work, contributing a high percentage of income to its turnover in relation to public grants.

Whilst the size of the organisation and its related resources are relatively small by comparison to many other arts organisations, it has made excellent and prudent use of these, ensuring that there is the greatest attention to frontline delivery of programmes and the resultant direct benefit to participants, as opposed to administrative and other overheads.

TiPP has much to commend it as an 'exemplar' in many aspects of its policy and processes when compared to other similar organisations. The business plan is comprehensive and detailed, reflecting the breadth and extensive volume of work delivered and there is a committed and knowledgeable Board of Trustees."

We remain alert to the changes caused by shifts in government policy and funding agendas. This demands constant vigilance, an imaginative alertness, and a willingness to respond quickly and positively to opportunities. What can clearly be seen in our financial report is how we the sources of our funding have begun to diversify, opening up new opportunities for us and improving financial resilience.

Contribution of volunteers

The vast majority of our programme work is delivered by experienced and well qualified staff. However, our commitment to talent development means that we commit to offering opportunities for new and emerging artists to volunteer on some of our projects in low risk settings. Volunteer arts workers are commonly attached to our more intensive, time bound programmes (for example, a three-week Summer Arts College). Typically, volunteers will support and shadow project managers and / lead arts practitioners in a hybrid work placement / volunteer role, their role being to provide practical support in sessions with beneficiaries and undertake some basic administrative roles.

We see volunteering as a stepping-stone into a career in the applied arts, so whilst we welcome applications we treat have a rigorous and robust recruitment and vetting policy, which links with our approach to safeguarding. Safeguarding concerns dictate that volunteers are not left in sole supervision of beneficiary groups. As a part of this commitment to talent development, we offered supported learning and training opportunities to 8 volunteers with placements on a range of or online projects. The value of this training and support cannot be easily calculated; it is both an investment in our own future, and more broadly, in the participatory arts sector.

**THE THEATRE IN PRISONS AND PROBATION CENTRE
TRUSTEES' AND DIRECTORS' ANNUAL REPORT
FOR THE YEAR ENDED MARCH 31 2021**

FINANCIAL REVIEW

Overview

As the nature and size of our activity changed through the year, our financial position improved. The final few months of the previous year had presented some considerable challenges to us as we faced the challenge of managing a poor cashflow and the closing down of several of our income streams as Covid-19 appeared in the horizon. At that stage, our goal was to maintain a stable, if compromised, position until the end of the crisis. At that point, we weren't to know that the pandemic and lockdowns would extend through the remainder of the calendar year and beyond, nor were we aware of the many rescue and support packages that would become open to us as the year progressed.

We took full advantage of the financial rescue and support packages that were available to us. In the first instance, that saw us placing all but essential staff on furlough; later in the year we made use of the Arts Council England's Emergency Grant to buy time to develop new delivery plans, then used the ACE/DCMS Covid Recovery Fund to invest in our freelance team and develop new projects for the immediate and mid-term future, several of which drew in funds as the year concluded. The impact of these measures, and our careful and cautious return to project working and training meant that we concluded the year in a way that we could never have anticipated in the midst of our cashflow problems in March 2020, emerging healthier and ready to face the challenges of the post-pandemic world with a strong bank balance and an unrestricted reserve that has been rebuilt to £51,025.

Risk management

TiPP continues to require funding from the grant-making sector to ensure our on-going survival and development. In the past few years we have been successful at attracting these funds, but continued, on-going work is necessary to maintain this position. The engagement of specialist support and advice, coupled with an effective business strategy should, we hope, provide us with the resources to achieve this.

There are some indicators that the cycle of cuts and structural changes that have impacted on our statutory agency partners are coming to an end; the Ministry of Justice is beginning to reinvest in the prison service and prison education provision and the activities regime (in which we often play a part) are on the cusp of radical changes as a result of the lockdown. We remain an approved provider on the Prison Services Dynamic Purchasing System, permitting us to bid for small contracts of creative work in prison settings. Historically we have had some modest successes with this scheme and anticipate that opportunities will grow.

The changes occasioned by the reorganisation of the probation service were reversed and in 2021 the service was effectively re-nationalised (although with many aspects of its practice delivered by contractors). Whilst there remains considerable uncertainty, there are also potential opportunities for commissioned work and we are contracted arts providers to the Manchester Growth Company, who run the new Probation Activity Hubs in Yorkshire. As such we have to retain flexibility in our approach that will allow us to adapt - our track record is strong and we have been adept at shifting our programmes to suit changing political and social agendas over the last twenty years.

An ongoing risk that we constantly face is managing staff turnover and in 2020 we lost one of our longest serving staff members, Rachel Scott. Rachel relocated to the North East to be closer to her family through the pandemic and has chosen to stay in the area. We took the decision to not immediately replace her, as her work was largely prison based delivery and in a wider context where prison based arts activity is not being prioritised, and the future of prison regimes remained uncertain, it would have presented as a considerable financial risk; the training of new core staff takes several months and considerable investment and currently, any prison based work is easily delivered by our experienced freelance team. To reduce the risk of further staff loss, and as a part of succession planning we offer attractive employment packages and have worked to ensure that we can invest in our staff via high quality training (both in-house and via external training courses). We also have continued to invest in developing the skills of our freelance pool, providing on-going training and support for the workers.

Investment policy and review

We have two fee free bank accounts with the Royal Bank of Scotland, the first acts as our day to day source of running capital, the second holding our reserves. Whilst it is our aspiration keep available funds in interest-bearing accounts the wider economic circumstances deposit rates have been depressed and so this aim was not achieved in the year.

Reserves

We have reviewed the charity's requirement for free reserves (unrestricted funds not invested in fixed assets or designated for other purposes). Given the continuing uncertain economic climate and the cuts in public spending the charity's requirement for free reserves to provide working capital and a buffer against sudden changes in available funding should be between three- and six-months operating costs, which would equate to between c£25k and c£40k at current operating levels. At March 31st 2021 the free reserves were £50,667.

**THE THEATRE IN PRISONS AND PROBATION CENTRE
TRUSTEES' AND DIRECTORS' ANNUAL REPORT
FOR THE YEAR ENDED MARCH 31 2021**

FUTURE PLANS

Prison Based Activities

In common with many arts organisations in our sector, we find ourselves uncertain as to the immediate future of prison-based working. The prison service has announced a review and overhaul of how regimes are managed, and this seems likely to present us with opportunities and challenges in equal measure. We do not anticipate returning to the pre-Covid level of prison-based delivery within the 2021/22 financial year. In part, that is because of this review, and in part, it is because of the long-term impact of the pandemic on prison operations and capacity. While we have several residency projects built into the year, it seems likely that these will occupy the final quarter of 2021/22. As a consequence, we have shifted our attention to our community justice programmes, with a view to rebuilding our prison programmes in 2022.

Community Based Activities

Rock Up

Youth Music has funded a continuation of the Rock Up project through to 2023, which sees us working closely with Manchester Youth Justice Service, developing a musician in residence model for youth justice and increasing the capacity of our music team. Manchester Youth Justice Services have invested in the project, which is also financially supported by the University of Chester's Philip Barker Centre.

Arts Colleges

The Arts Colleges continued to be delivered through the year of lockdowns, and we plan to be delivering a Summer Arts College for Manchester Youth Justice Services in Manchester over the summer of 2021.

Talent Development, Teaching and Training

Talent development will remain a prime focus for the organisation and we will be continuing to offer our specialist training and support services to arts and cultural organisations.

Recoop Training Film

Recoop are a national charity that work with older prisoners and they have sought out our expertise and support in the development of a training film for their staff and volunteers. The project was initially commissioned in 2020 and will be filmed and distributed in late spring 2021.

Probation Activity Hubs

TiPP are the primary provider of creative arts training and teaching in the Growth Foundation's Probation Activity Hubs in Sheffield and Leeds. Contract delivery begins in summer 2021 and will last for two years. We will be delivering visual arts, music, media and drama sessions in the settings.

Unitas Training Films

Unitas, the national training charity, have commissioned us to develop a series of training films for their BA Justice programme for prison staff. This work will begin in the final quarter of 2021/22 and conclude with the recording of a series of films that will be incorporated into their distance learning programmes.

University Teaching and Training

In 1991 the University of Manchester's department of drama began teaching a course in prison theatre practice that has been delivered annually to the present day. Throughout all of the time, the course has been delivered by TiPP. The course has always proven to be popular and in this, the thirtieth year of the programme, we will be working with a larger cohort than ever to meet the demand. While our participatory music programmes were suspended in 2020, they will begin again in earnest in February 2022.

The year will also see us delivering a series of training events for students of the University's prestigious MA in Social Work and with under graduate and postgraduates at Manchester Metropolitan University.

In addition, we have been commissioned to deliver a participatory theatre-based programme for final year nurses about to go into practice. The course uses participatory and narrative based methods to explore the operations of the Coroner's court. This work will also be evaluated by TiPP.

Safeguarding Training

Since 2002 TiPP have offered specialist safeguarding support, consultancy and training to arts and cultural settings across the North West region (and occasionally beyond).

Amongst our clients are the Lowry, Bolton Octagon, Community Arts North West, Streetwise Opera and The Liverpool Everyman and Playhouse. In addition, we will continue to provide expert support and advice to the regional bridge organisation, Curious Minds. In 2021 we have been commissioned by the Manchester and Salford Lads and Girls Clubs to review their policies and deliver a series of training courses through the summer and autumn.

International Work

We plan to continue to work with the British Council on the development of a working partnership with theatre practitioners in Tunisia.

THE THEATRE IN PRISONS AND PROBATION CENTRE TRUSTEES' AND DIRECTORS' ANNUAL REPORT FOR THE YEAR ENDED MARCH 31 2021

Strategic Work

The national strategic work which began in 2020 will continue to grow and develop through 2021. TiPP's Director is now a Board member of Clinks, the national third sector in criminal justice charity, and he is acting as co-Chair of the National Criminal Justice Arts Alliance. The profile and networking opportunities that this national work provides TiPP is an important investment in our long-term future.

Business Planning and Review

TiPP will undertake a comprehensive review of activities in late 2021, with a view to developing a business plan that looks forward to the next Arts Council England National Portfolio Organisation funding round in 2022. The plan will consider how TiPP may operate within the new landscape, and take advantage of the opportunities afforded to us by our current period of stability.

STRUCTURE GOVERNANCE AND MANAGEMENT

Governing document

The Charity is a company limited by guarantee and is governed by its Memorandum and Articles of Association dated December 5 1995, as amended by special resolutions dated March 14 1996 and October 22 2012. It is registered as a charity with the Charity Commission.

Members of the company

The Directors have the power to admit any person or organisation to membership and also have the power to permit members to retire, providing there are never less than two members. There are currently 6 members of the company, each of whom agrees to contribute a sum not exceeding £1 in the event of the charity being wound up.

Appointment of Directors and Trustees

The Directors, who are the Trustees, are appointed by the members in general meeting. At each AGM, one third of the Directors retire by rotation, being the longest in office and are eligible for re-election. Other than a retiring trustee, the only people eligible for election as trustees are those either nominated by the Board or by a member giving not less than 14 and not more than 35 clear days' notice of the intention to propose a person for appointment or re-appointment.

Trustee recruitment, induction and training

The Directors, who are the Trustees, are collectively known as the Board. The Board consists of the Chair and at least one other trustee.

Board expansion and role development has been identified as central to the organisation's future prosperity and a Development Plan was initiated in 2016.

Trustees are recruited through statutory and voluntary agencies that we work with and through direct recommendation from other Trustees. Board members are introduced to the organisation and inducted by the Director and the Chair. Interested individuals are invited to attend the next meeting and co-opted at the next AGM, if appropriate to the needs of the organisation. Non-voting observers are allocated by our main funder, Arts Council England.

Board development and training forms an important part of our current Board Development plan. Skills gaps are identified by audits and appraisals; where gaps are identified, training is offered to the current Board before being sought in new members.

Organisation

The Board, which must not be less than three members, administers the Charity and meets as necessary. The day to day operations of the Charity are the responsibility of the Chief Executive, Simon Ruding, to whom the Trustees have delegated authority for operational matters including finance, employment and artistic development, within the overall strategy agreed by the Board.

Related parties

The University of Manchester continues to support TiPP by providing valuable office space – currently one room plus a storeroom, heating and lighting free of any charges. Some services – telephone rental, photocopying, room hire – remain open to TiPP although they are charged at a market rate.

**THE THEATRE IN PRISONS AND PROBATION CENTRE
TRUSTEES' AND DIRECTORS' ANNUAL REPORT
FOR THE YEAR ENDED MARCH 31 2021**

TRUSTEES' RESPONSIBILITIES IN RELATION TO THE FINANCIAL STATEMENTS

The trustees (who are also directors of then Charity for the purposes of company law) are responsible for preparing the Trustees' Annual Report and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

Company law 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 charitable company and of the incoming resources and application of resources, including the income and expenditure, of the charitable company for that period. In preparing these financial statements, the trustees are required to:

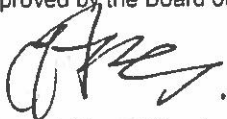
- select suitable accounting policies and then apply them consistently;
- observe the methods and principles in the Charities SORP (FRS 102) (second edition – October 2019);
- make judgements and estimates that are reasonable and prudent;
- state whether applicable UK Accounting Standards have been followed, subject to any material departures disclosed and explained in the financial statements;
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charitable company will continue in operation.

The trustees are responsible for keeping adequate accounting records that disclose with reasonable accuracy at any time the financial position of the charitable company and enable them to ensure that the financial statements comply with the Companies Act 2006. They are also responsible for safeguarding the assets of the charitable company and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

SMALL COMPANY PROVISIONS AND APPROVAL

This report has been prepared in accordance with the provisions applicable to companies entitled to the small companies exemption.

Approved by the Board of Trustees and signed on its behalf by:



Alison Jeffers - Director

Date: 29.11.21

**INDEPENDENT EXAMINER'S REPORT
TO THE TRUSTEES OF THE THEATRE IN PRISONS AND PROBATION CENTRE
FOR THE YEAR ENDED MARCH 31 2021**

I report to the charity trustees on my examination of the accounts of the company for the year ended March 31 2021 which are set out on pages 12 to 21.

Responsibilities and basis of report

As the charity trustees of the company (and also its directors for the purposes of company law) you are responsible for the preparation of the accounts 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 your company'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

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 company as required by section 386 of the 2006 Act; or
2. the accounts do not accord with those records; or
3. the accounts 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 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.

Peter Smith

Peter Smith BA FCA DChA

For and on behalf of:
HGA Accountants & Financial Consultants Ltd
t/a **Chittenden Horley** - Chartered Accountants

456 Chester Road
Old Trafford
Manchester M16 9HD

Date: November 29 2021



**THE THEATRE IN PRISONS AND PROBATION CENTRE
STATEMENT OF FINANCIAL ACTIVITIES (including the income and expenditure account)
FOR THE YEAR ENDED MARCH 31 2021**

	Notes	Unrestricted Funds £	Restricted Funds £	Total 2021 £	Total 2020 £
Incoming resources from generated funds:					
Donations	2	83,121	45,900	129,021	11,767
Charitable activities	3	25,010	61,450	86,460	178,354
TOTAL INCOME		108,131	107,350	215,481	190,121
EXPENDITURE					
Expenditure on charitable activities	4	54,268	60,249	114,517	206,472
TOTAL EXPENDITURE		54,268	60,249	114,517	206,472
NET INCOME/(EXPENDITURE) BEFORE TRANSFERS		53,863	47,101	100,964	(16,351)
Transfers between funds		-	-	-	-
NET MOVEMENT IN FUNDS	6	53,863	47,101	100,964	(16,351)
TOTAL FUNDS BROUGHT FORWARD	11	(2,838)	18,250	15,412	31,763
TOTAL FUNDS CARRIED FORWARD	11	51,025	65,351	116,376	15,412

The notes on pages 15 to 21 form part of these financial statements.

**THE THEATRE IN PRISONS AND PROBATION CENTRE
BALANCE SHEET
AS AT MARCH 31 2021**

	Notes	2021 £	2021 £	2020 £	2020 £
FIXED ASSETS					
Tangible Assets	8		358		358
CURRENT ASSETS					
Debtors	9	17,768		14,883	
Cash at Bank and in Hand		<u>121,863</u>		<u>14,313</u>	
		139,631		29,196	
CREDITORS					
Amounts falling due in one year	10	<u>23,613</u>		<u>14,142</u>	
NET CURRENT ASSETS			<u>116,018</u>		<u>15,054</u>
NET ASSETS			<u>116,376</u>		<u>15,412</u>
FUNDS					
Unrestricted	11		51,025		(2,838)
Restricted	11		<u>65,351</u>		<u>18,250</u>
TOTAL FUNDS			<u>116,376</u>		<u>15,412</u>

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

For the year ending March 31 2021, the company was entitled to exemption from audit under section 477 of the Companies Act 2006 relating to small companies and no notice has been deposited under section 476 requiring the company to obtain an audit of its accounts for the year in question.

Directors' responsibilities

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

The notes on pages 15 to 21 form part of these financial statements.

Approved by the Board and authorised for issue on: November 29 2021

And signed on their behalf by:

Allison Jeffers

Allison Jeffers - Director

Company registration number 3140988

**THE THEATRE IN PRISONS AND PROBATION CENTRE
STATEMENT OF CASH FLOWS
FOR THE YEAR ENDED MARCH 31 2021**

	notes	2021 £	2020 £
Cash used in operating activities	16	<u>107,550</u>	<u>(7,507)</u>
Cashflows from investing activities			
Cash provided by/(used in) investing activities		<u>-</u>	<u>-</u>
Cashflows from financing activities			
Cash used in financing activities		<u>-</u>	<u>-</u>
Increase/(decrease) in cash & cash equivalents in the year		107,550	(7,507)
Cash and cash equivalents brought forward		14,313	21,820
Cash and cash equivalents carried forward		<u>121,863</u>	<u>14,313</u>
Cash and cash equivalents consist of:			
Cash at bank and in hand		121,863	14,313
		<u>121,863</u>	<u>14,313</u>

There was no net debt in either year.

The notes on pages 15 to 21 form part of these financial statements.

**THE THEATRE IN PRISONS AND PROBATION CENTRE
NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED MARCH 31 2021**

1 ACCOUNTING POLICIES

Basis of preparation

The financial statements have been prepared under the historic cost convention, 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 (FRS102) effective January 1 2019 (second edition – October 2019); FRS102; and the Companies Act 2006. The charity constitutes a public benefit entity as defined by FRS102.

The accounts are prepared in £ sterling, the functional currency of the charity.

Going Concern

The charity has successfully recovered its position during the year, eliminated the deficit on unrestricted funds and exceeded its free reserves target. In light of this and the budgets and forecasts for 21/22 and beyond, the Directors have concluded that the accounts are properly prepared on the going concern basis.

Judgements and key sources of estimation uncertainty

The preparation of the financial statements requires management to make judgements, estimates and assumptions that affect the amounts reported. These estimates and judgements are continually reviewed and are based on experience and other factors, including expectations of future events that are believed to be reasonable under the circumstances.

Income recognition

All income is recognised once the Charity has entitlement to the income, it is probable that the income will be received and the amount of income receivable can be measured reliably. The following applies to particular types of income:

Grants, whether of a capital or revenue nature, are recognised when the Charity has entitlement to the funds, any performance conditions have been met and it is probable that the income will be received.

Donations from individuals and other bodies (not being of the nature of a grant) are recognised when receivable.

Donated facilities are recognised on receipt at the value that the charity would be willing to pay to obtain facilities of equivalent economic benefit on the open market, a corresponding amount is then recognised as expenditure in the period of the receipt.

Earned income is measured at the fair value of the consideration received or receivable for services and goods supplied, net of discounts.

Deferred income

Income is only deferred and included in creditors when:

- The income relates to a future accounting period
- A sales invoice has been raised ahead of the work being carried out and there is no contractual entitlement to the income until the work has been done
- Not all the terms and conditions of the grant have been met, including the incurring of expenditure and the grant conditions are such that unspent grant must be refunded

Expenditure and irrecoverable VAT

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

Costs of raising funds including those associated with fundraising activities, managing investments and commercial trading by the subsidiary company.

Charitable activities costs of undertaking the work of charity.

The Charity is not registered for VAT and cannot recover any input tax charged. Costs are stated inclusive of VAT were charged.

Allocation of support costs

Support costs are those functions which assist the work of the Charity either by supporting the delivery of charitable activities or by supporting the generation of funds. They include back office functions, staff costs and professional fees. The basis of allocations is set out in note 5.

**THE THEATRE IN PRISONS AND PROBATION CENTRE
NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED MARCH 31 2021**

1 ACCOUNTING POLICIES (continued)

Tangible fixed assets and depreciation

Individual fixed assets costing more than £500 are capitalised at cost and are depreciated over their estimated useful lives on a straight-line basis as set out below.

Depreciation rates are as follows:

Equipment 25% straight line

Debtors

Trade and other debtors are recognised at the settlement amount due and prepayments are valued at the amount prepaid.

Cash at bank and in hand

Cash at bank and 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 deposit or similar account.

Creditors and provisions

Creditors and provisions 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 and provisions are normally recognised at their settlement amount.

Financial instruments

The Charity has only basic financial instruments which are initially recorded at cost, and with the exception of investments (as set out above) subsequently measured at their settlement value.

**THE THEATRE IN PRISONS AND PROBATION CENTRE
NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED MARCH 31 2021**

	2021			2020		
	Unrestricted	Restricted	Total	Unrestricted	Restricted	Total
	£	£	£	£	£	£
2 DONATIONS						
Revenue Grants:						
HMRC - CJRS	45,499	-	45,499	2,672	-	2,672
ACE Emergency Funding	29,622	-	29,622	-	-	-
ACE Cultural Recovery Fund	-	45,900	45,900	-	-	-
Donations	500	-	500	1,595	-	1,595
Donations - in kind support	7,500	-	7,500	7,500	-	7,500
	<u>83,121</u>	<u>45,900</u>	<u>129,021</u>	<u>11,767</u>	<u>-</u>	<u>11,767</u>
3 INCOME FROM CHARITABLE ACTIVITIES						
<i>Project grants</i>						
ACE - Grants for the Arts	-	2,337	2,337	-	45,532	45,532
Youth Music	-	47,113	47,113	-	15,866	15,866
Action Together	-	-	-	-	2,388	2,388
John Thaw Foundation	-	2,000	2,000	-	-	-
Positive Steps	-	10,000	10,000	-	4,138	4,138
	<u>-</u>	<u>61,450</u>	<u>61,450</u>	<u>-</u>	<u>72,724</u>	<u>72,724</u>
<i>Fees</i>						
Fees and set sales	25,010	-	25,010	105,630	-	105,630
	<u>25,010</u>	<u>-</u>	<u>25,010</u>	<u>105,630</u>	<u>-</u>	<u>105,630</u>
Total	<u>25,010</u>	<u>61,450</u>	<u>86,460</u>	<u>105,630</u>	<u>72,724</u>	<u>178,354</u>
4 CHARITABLE EXPENDITURE						
Staff costs	60,257	-	60,257	71,068	-	71,068
Fees	23,910	-	23,910	99,872	-	99,872
Direct project costs	7,374	-	7,374	4,540	-	4,540
Travel and subsistence	703	-	703	3,018	-	3,018
Marketing	-	-	-	684	-	684
Repairs and renewals	104	-	104	52	-	52
Insurance	4,097	-	4,097	2,986	-	2,986
Other costs	1,015	-	1,015	13	-	13
Support costs	17,057	-	17,057	24,239	-	24,239
Charged to restricted funds	(60,249)	60,249	-	(78,025)	78,025	-
	<u>54,268</u>	<u>60,249</u>	<u>114,517</u>	<u>128,447</u>	<u>78,025</u>	<u>206,472</u>

**THE THEATRE IN PRISONS AND PROBATION CENTRE
NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED MARCH 31 2021**

5 SUPPORT & GOVERNANCE COSTS

	2021			2020		
	Governance	Other support Costs	Total	Governance	Other support Costs	Total
<i>Support costs</i>	£	£	£	£	£	£
Staff costs	-	6,017	6,017	-	7,945	7,945
Professional fees	1,994	-	1,994	4,822	-	4,822
In kind - office accommodation	-	7,500	7,500	-	7,500	7,500
Office costs & other costs	-	1,546	1,546	-	3,972	3,972
Total support costs	1,994	15,063	17,057	4,822	19,417	24,239

Costs that can be wholly attributed to either support or governance are allocated directly to those functions, and other costs are allocated either on the basis of the estimation of time spent (staff costs) or consumption of resources (office costs).

6 NET INCOMING RESOURCES AFTER TRANSFERS

	2021	2020
This is stated after charging/(crediting):	£	£
Accountant/Independent examiner's fees		
Report	660	650
Accountancy	940	838
Depreciation charged on fixed assets	-	-
Directors' remuneration & trustees' expenses	-	-

7 STAFF INFORMATION

a Staff costs

Salaries and wages	62,606	72,954
Employers' pension contributions	1,893	2,384
Employer's NI contributions	1,775	3,675
	66,274	79,013

No employees earned more than £60,000 pa in either year

b Key management personal

The key management personal comprise the trustees and principle staff as set out on page 1. The trustees do not receive any remuneration for their services.

Employment benefits principle staff	39,185	40,041
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c Average number of employees

The average number of employees was as follows:-

	2021	2020
	Average number	Average number
Charitable	2	3
Administration	1	1
	3	4

**THE THEATRE IN PRISONS AND PROBATION CENTRE
NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED MARCH 31 2021**

8 TANGIBLE FIXED ASSETS

	Equipment £	Total £
Cost		
As at April 1 2020	5,969	5,969
As at March 31 2021	<u>5,969</u>	<u>5,969</u>
Depreciation		
As at April 1 2020	5,611	5,611
Provided	<u>-</u>	<u>-</u>
As at March 31 2021	<u>5,611</u>	<u>5,611</u>
Net Book Value		
As at March 31 2021	<u>358</u>	<u>358</u>
As at March 31 2020	<u>358</u>	<u>358</u>

	2021 £	2020 £
9 DEBTORS		
Income receivable	17,358	13,583
Prepayments & other debtors	<u>410</u>	<u>1,300</u>
	<u>17,768</u>	<u>14,883</u>

10 CREDITORS falling due within one year

Pension contributions	1,577	912
Accruals	1,636	2,600
income in advance	20,400	10,400
Other taxation and social security	<u>-</u>	<u>230</u>
	<u>23,613</u>	<u>14,142</u>

THE THEATRE IN PRISONS AND PROBATION CENTRE
 NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED MARCH 31 2021

11 STATEMENT OF FUNDS

	2019/20				2020/21				b/f and c/f 31/03/2020 01/04/2020
	01/04/2019	Income	Expenditure	Transfers	Income	Expenditure	Transfers	31/03/2021	
	£	£	£	£	£	£	£	£	£
Unrestricted Funds:									
General fund	8,212	117,397	(128,447)	-	108,131	(54,268)	-	51,025	(2,838)
	8,212	117,397	(128,447)	-	108,131	(54,268)	-	51,025	(2,838)
Restricted Funds:									
ACE Cultural Recovery Fund	-	-	-	-	45,900	(32,674)	-	13,226	-
ACE - Grants for the Arts	-	45,532	(39,282)	-	2,337	(8,587)	-	-	6,250
Youth Music	19,343	15,866	(23,209)	-	47,113	(16,988)	-	42,125	12,000
Action Together	4,208	2,388	(6,596)	-	-	-	-	-	-
John Thaw Foundation	-	-	-	-	2,000	(2,000)	-	-	-
Oldham MBC	-	4,800	(4,800)	-	-	-	-	-	-
Positive Steps	-	4,138	(4,138)	-	10,000	-	-	10,000	-
	23,551	72,724	(78,025)	-	107,350	(60,249)	-	65,351	18,250
Total funds	31,763	190,121	(206,472)	-	215,481	(114,517)	-	116,376	15,412

**THE THEATRE IN PRISONS AND PROBATION CENTRE
NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED MARCH 31 2021**

12 ANALYSIS OF COMPANY NET ASSETS BETWEEN FUNDS

Fund balances at March 31 2021 are represented by:-

	Unrestricted Funds £	Restricted Funds £	Total £
Tangible fixed assets	358	-	358
Net current assets	<u>50,667</u>	<u>65,351</u>	<u>116,018</u>
	<u>51,025</u>	<u>65,351</u>	<u>116,376</u>

Fund balances at March 31 2020 are represented by:-

Tangible fixed assets	358	-	358
Net current assets	<u>(3,196)</u>	<u>18,250</u>	<u>15,054</u>
	<u>(2,838)</u>	<u>18,250</u>	<u>15,412</u>

13 CONSTITUTION

The Company is limited by guarantee and does not have a share capital. In the event of the Company being wound up the members are committed to contributing £1 each.

14 TAXATION

The Company is a registered charity and is entitled to claim annual exemption from UK corporation tax.

15 CAPITAL COMMITMENTS

There were no capital commitments authorised and contracted for at the end of the year (2020 £Nil).

16 RECONCILIATION OF NET MOVEMENT IN FUNDS TO NET CASHFLOW FROM OPERATING ACTIVITIES

	2021 £	2020 £
Net income/(expenditure)	100,964	(16,351)
Add back depreciation	-	-
Decrease/(increase) in debtors	(2,885)	1,464
Increase/(decrease) in creditors	<u>9,471</u>	<u>7,380</u>
Net cash generated from/(used in) operating activities	<u>107,550</u>	<u>(7,507)</u>

The following page does not form part of the statutory accounts.

**THE THEATRE IN PRISONS AND PROBATION CENTRE
DETAILED INCOME AND EXPENDITURE ACCOUNT FOR THE YEAR ENDED MARCH 31 2020**

	Unrestricted 2021 £	Restricted 2021 £	Total 2021 £	Total 2020 £
INCOME				
HMRC - CJRS grant	45,499	-	45,499	2,672
ACE Covid grants	29,622	45,900	75,522	-
Donations	500	-	500	1,595
In kind support	7,500	-	7,500	7,500
Fees	25,010	-	25,010	105,630
Project grants	-	61,450	61,450	72,724
	<u>108,131</u>	<u>107,350</u>	<u>215,481</u>	<u>190,121</u>
DIRECT COSTS				
Fees and other costs	32,299	-	32,299	104,425
Staff salary costs	60,257	-	60,257	71,068
Charged against restricted funds	(60,249)	60,249	-	-
	<u>32,307</u>	<u>60,249</u>	<u>92,556</u>	<u>175,493</u>
OVERHEADS				
Staff salary costs	6,017	-	6,017	7,945
Insurance	4,097	-	4,097	2,986
In kind support - office accommodation	7,500	-	7,500	7,500
Office costs	1,546	-	1,546	3,972
Repairs and renewals	104	-	104	52
General travel & subsistence	703	-	703	3,018
Professional fees	1,994	-	1,994	1,822
Marketing	-	-	-	684
Consultancy/development costs	-	-	-	3,000
	<u>21,961</u>	<u>-</u>	<u>21,961</u>	<u>30,979</u>
TOTAL EXPENDITURE	<u>54,268</u>	<u>60,249</u>	<u>114,517</u>	<u>206,472</u>
NET INCOMING/(OUTGOING) RESOURCES	53,863	47,101	100,964	(16,351)
	<u>-</u>	<u>-</u>	<u>-</u>	<u>-</u>
NET INCOMING/(OUTGOING) RESOURCES AFTER TRANSFERS	53,863	47,101	100,964	(16,351)
FUND BALANCES BROUGHT FORWARD	(2,838)	18,250	15,412	31,763
FUND BALANCES CARRIED FORWARD	<u>51,025</u>	<u>65,351</u>	<u>116,376</u>	<u>15,412</u>