

Charity Registration No. SC035765 (Scotland)

Company Registration No. SC269952 (Scotland)

YOUTH THEATRE ARTS SCOTLAND
ANNUAL REPORT AND UNAUDITED FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2022

YOUTH THEATRE ARTS SCOTLAND

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YOUTH THEATRE ARTS SCOTLAND

DIRECTORS' REPORT

FOR THE YEAR ENDED 31 MARCH 2022

The Directors present their report and financial statements for the year ended 31 March 2022.

The accounts have been prepared in accordance with the accounting policies set out in note 1 to the accounts and comply with the charity's articles of association, the Companies Act 2006 the Charities Accounts (Scotland) Regulations 2006 (as amended) and under the requirements of 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 2016) – (Charities SORP (FRS 102)).

Objectives and activities

Mission

- We support, connect, and inspire youth theatre participants across Scotland and the adults who work with them.

Values

- Helping Others - We support, enable and champion.
- Community - We are welcoming. We respect difference, provide inspiration and build collective confidence.
- Collaboration - We work with, and connect, a rich network of people and places.
- Excellence - We encourage ambition, experimentation, and progression. We always strive for quality.
- Joy - We have an upbeat and positive approach.

Strategic Aims

- A thriving network of youth theatres across Scotland.
- A confident and skilled youth theatre workforce.
- The impact of youth theatre on young people's wellbeing, creativity and community is understood and supported.

YOUTH THEATRE ARTS SCOTLAND

DIRECTORS' REPORT (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2022

RECOVERING AFTER THE IMPACT OF COVID

Scotland's youth theatre sector continued to experience the impacts of COVID throughout 2021. During the pandemic, Youth Theatre Arts Scotland (YTAS) and other national agencies recorded a range of issues arising for young people and their leaders.

Scotland's youth theatre organisations told us:

- 98% of them had to cancel events due to lockdown, with 81% moving activity online.
- 84% of organisations lost income. 44% needed financial support but received none.
- 100% of Scotland's youth theatres faced challenges around delivery, remote working, maintaining contact with young people and cancelling performances, tours and activities.

Over the last two years, young people and their leaders have reported:

- Increased feelings of isolation – from friends, peers and professionals
- A lack of purpose - due to cancelled creative and social activities
- Increased concerns about their wellbeing - especially mental health
- Increased concern about their future - due to the loss of work, earnings or diminished future opportunities.
- A lack of confidence, skills and resources which would enable them to adapt to a 'new normal' in their work and community

To support our sector through these times on the path to recovery, we provided regular guidance resources, forum meetings, training, small grants and bespoke advice. This was a lifeline for hundreds of youth theatre groups and leaders facing increased challenges. Our activities were planned with COVID impact and restrictions factored in, which led to significantly increased digital activity throughout our programme again in 2021-22, as well as additional safety and contingency planning needed for the return of in-person events in 2022. YTAS also took on an increased leadership role in several cross-sector working groups with other national agencies on behalf of the sector.

YTAS continued to operate as a fully remote-working organisation. However, in August 2021 we held our first in-person team meeting together in Edinburgh after fifteen months apart. We continue to hold these team days together every 6-8 weeks, focussing on project and team planning and development as well as co-working days. YTAS's staff were individually affected by COVID in many different ways. We tracked and responded to staff's evolving needs using our 6-monthly 'home-working and wellbeing questionnaire' since, implemented since summer 2020. This was underpinned by weekly team and 1-to-1 meetings. The insights from our questionnaire alongside renewed company supports, practices and focus on team cohesion and development has meant the impacts of COVID on YTAS's staff were managed well by the team and organisation. This provided a strong foundation on which YTAS work could achieve significant impact.

Achievements and performance

Despite these challenging circumstances, Youth Theatre Arts Scotland's reputation for support and professionalism continued to grow both within and beyond our sector. The following pages outline our charity's work and impact between April 2021 - March 2022:

- Providing sector support
- Leading sector development, for the artform and workforce
- Hosting national youth events and projects
- Acting as the sector's national intermediary

YOUTH THEATRE ARTS SCOTLAND

DIRECTORS' REPORT (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2022

SECTOR SUPPORT

MEMBERSHIP SCHEME

YTAS's membership continued to hold steady throughout the last few years, both before and during the pandemic. We typically have over 100 registered members at any one time, 60% of which are organisations and 40% individuals working in the sector. YTAS Members range from small, voluntary-run groups to large youth theatres with their own venues and 50-year history, serving the majority of the 16,500 young people that take part in youth theatre in Scotland each week. This diverse community sits at the heart of our work, values and network.

Organisations and individuals working in the youth theatre sector join YTAS's membership to gain the benefits of our scheme and feel part of our national community. YTAS members can access our training for free or at a reduced cost, they have additional opportunities for support and are the first to hear about ways that their young people can get involved in our national festivals, events and projects. They also benefit from having a stronger voice and insight into our national intermediary work. Further information on YTAS's Members and Membership Scheme can be seen on our website.

SECTOR COMMUNICATIONS: WEBSITE, NEWSLETTER, SOCIAL MEDIA, DIGITAL TOOLKITS

During the year we tracked over 28,600 unique visitors to our website and 4,300 views of our online resources and toolkits. Our newsletters reached over 540 subscribers and we published 1000s of messages on social media to our many thousands of followers across different platforms.

Throughout the year, YTAS worked with developers Out of Place Studio to refresh our website. The updated site will improve the user experience, integrate a new relationship management system (CRM) for members and better communicate the dynamic range of youth theatre activity and support available across Scotland. The new website is expected to launch later in 2022.

ADVICE AND SUPPORT

The YTAS team responded to over 80 requests for bespoke advice and support from YTAS Members, as well as other non-Member drama groups and youth arts and education stakeholders. We catered for a wide range of queries, such as:

- Help in how to set up a new YT group to address identified local issues
- Adapting plans for current projects, plans or funding applications
- Introductions to sector and non-sector collaborators
- Specific queries on IT, child protection, funding or risk assessment
- Specific queries in relation to published guidance from Scottish Government
- Requests to share training or resources, or input into YTAS's activities
- 1-2-1s to support new project or professional development plans

EMPLOYEE ASSISTANCE PROGRAMME

After establishing an Employee Assistance Programme (EAP) for YTAS staff we piloted extending this provision to our members in 2021. We had a good amount of interest in this new scheme delivered in partnership with Education Support. 103 staff have been signed up, from 8 different groups as well as 2 freelancers.

YOUTH THEATRE ARTS SCOTLAND

DIRECTORS' REPORT (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2022

The EAP programme offers workers access to support that will help them deal with any personal issues which might impact work, health or wellbeing. It provides access to a free, confidential, and independent information, support and guidance service which includes:

- Counselling
- Financial guidance
- Money management advice
- Legal information
- Information, signposting and support on issues including but not limited to eldercare, childcare, disability care, consumer rights, tenancy matters, daily living, state benefits and entitlement
- 'Manager Assist' coaching support for managers on any employee-related issue

GRANTS FOR YOUTH THEATRE

During the year we secured funds to significantly increase the scale and impact of our sector grants for local YT groups and leaders across Scotland. We disseminated £50k of grants direct to 21 youth groups and projects from 11 local authorities, directly engaging 709 children and young people. The funds enabled youth groups to make COVID-recovery adaptations as well as enhancing their capacity to address issues of inequality, environmental impact, or social justice. Our website has an outline of all the activities and outcomes from the Grants for Youth Theatre projects.

Below is an outline of the activities and outcomes from some of the projects. Our website contains a range of media and case studies from these groups.

- Creative Spark Theatre Arts researched, designed, and recorded a new podcast with young people in East Dunbartonshire addressing the social justice issues they cared about.
- Cutting Edge Young Theatre were supported to establish a new company for those aged 18-25 with learning disabilities.
- Edinburgh Jazz and Blues Festival delivered a digital promenade theatre project with the Edinburgh Caribbean Association, exploring young people's creative responses to Edinburgh's Black History.
- Horsecross Arts paired young people with a designer to create an interactive installation that would make audiences think about simple actions they can take to reduce their impact on the climate.
- Largs Youth Theatre engaged participants across two holiday programmes to build drama skills and increase engagement with environmental themes and climate justice.
- Sanctuary Queer Arts placed mental health provision at the heart of their work with training and support throughout their creative process.
- ShowWorks provided free accessible opportunities to 147 young people in priority SIMD areas in North Ayrshire delivered outdoors, indoors and online.
- Theatre Sans Accents hosted outdoor interactive performances in priority SIMD communities across Edinburgh, which encouraged young people to have their voices heard and promote intercultural understanding.
- YouthSTUFF ran a series of creative masterclasses in Argyll, programmed by young people, to re-connect participants in a priority SIMD area after lockdown.

YOUTH THEATRE ARTS SCOTLAND

DIRECTORS' REPORT (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2022

As well as the groups listed above, the following organisations were supported through round one and round two of Grants for Youth Theatre 2021: Comar, Falkirk Youth Theatre, Fractured Glass Theatre (Freelancer, Lucy Wild), Kiera Wilkins (Freelancer), Ochil Youth Community Improvements, Orbit of the Moon, Spotlights Community Youth Theatre, Theatre Royal Dumfries, and Take Notice Youth Arts.

Organisations supported through Grants for Youth Theatre in 2021 benefitted from bespoke training and mentoring from YTAS and assigned 'Allies in Residence', with 108 meetings held as well as 12 group training sessions. The group session topics included:

- Project planning
- Evaluation and Evidence
- Social Media & Digital Engagement
- Production Management
- Building Creative Partnerships
- Filmmaking with young people

SECTOR DEVELOPMENT

SECTOR TRAINING AND FORUMS

During the year we delivered 26 specialist training sessions that developed the skills and confidence of 375 leaders as well as hosting 5 sector engagement sessions attended by 53 practitioners where they shared knowledge, skills and range of examples with their peers.

The sessions covered the following topics:

- Health & Wellbeing: Introduction to Children and Young People's Mental Health, Creativity and the Health of YP, EAP Info Session, Wellbeing Supervision Pilot Session
- Access & EDI: Making it Accessible: Behind the Scenes, Making it Accessible: In the Room, The Arts as an Essential Service, YTAS EDI Working Bee
- Youth voice and rights: Young People as Agents of Change, Children's Rights and the Creative Sector, Young People as Collaborators and Co-researchers
- Funding, Evaluation and Impact: What's Your Story?, Evaluation 101, Evaluation Toolkit (2 sessions), Fundraising 101, Grant Writing Toolkit
- Pathways: Swap Shop - Creative Pathways
- New Creative Practice: Swap Shop - A Breath of Fresh Air: Taking youth theatre outdoors

"I really enjoyed the session, it flew past. Well done for making it engaging, informative and interesting! A total success!"

Our sector forums continued to be a significant aspect of our work in 2021-22. 22 specialist peer support and training forums were held which engaged a total of 176 YT leaders. These included a Managers' Forum, Freelance Workforce Development group, Sector Recovery Working Group and Indoor YT Delivery Planning Group.

"Thank you for your continued support. I have honestly got so much out of the sessions over the last year and am not sure where we would have been without it. We feel more connected to the sector than ever before, and we've made new connections and formed new professional friendships which have been lovely and proved really helpful."

YOUTH THEATRE ARTS SCOTLAND

DIRECTORS' REPORT (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2022

Throughout the year, the frequency of our online training and forums reduced. This was as expected due to youth theatre leaders' time and focus shifting back towards delivery and planning. However, there was still a desire by some attendees to meet during this transition.

We also re-established our Director's Development Programme (DDP) in 2021-22, adapting the format to account for the needs and restrictions that Scotland's youth theatre groups and professionals were still experiencing. This provided important opportunities for youth theatre artists and directors to prioritise their artistic development, after a period of survival. Through our adapted programme we engaged 38 professionals, including 4 directors who received additional mentoring, and support to develop a new idea and area of practice. Training sessions included 'Directing Site-responsive Theatre', 'Developing New Writing', 'Tackling Taboo Subjects', 'Generating Material' and 'Creative Design'. The four directors selected for additional development funding, time and space were Ross Macfarlane, Philippa Tomlin, Jen McDonald and Nicholas Barton-Wines.

"The best thing about the directors development training is that you get to focus on yourself as an artist, which is vital to keep you interested in your passion as a YT director and your art fresh! I feel more motivated to get back into a longer term/sustained youth theatre practice and directing."

"The YTAS mini lab sessions are a great way to meet new people in the theatre world."

INTERCHANGE

Interchange is our (usually) biennial training and networking event for practitioners who use drama and theatre in their work with young people. The event features dynamic interactive workshops and plenty of opportunities for networking, discussion and debate. Interchange was held on 26-27 March 2022 and was our first in-person national event in over two and a half years. We were delighted to host the event in partnership with Perth Theatre.

Interchange 2022 was a chance for many leaders from across the sector to reconnect with each other, refresh their creative practice and to reflect on what we collectively experienced over the previous two years. 66 delegates booked to attend the weekend. This was slightly lower than we'd targeted and there were also some COVID related dropouts on the weekend itself. Nonetheless the event and atmosphere were still incredibly rich and successful. The event programme and photos from the national training weekend can be seen on our website.

Our evaluation recorded the following impacts:

- Interchange *connected* YT leaders:
 - 100% of attendees said they made a new professional contact.
 - 95% of attendees agreed that Interchange fosters a sense of community.

"An amazing resource for anyone working in the field. Full of wonderful people sharing skills and insight, and so much fun!"

- Interchange *informed* YT leaders:
 - 100% of attendees said 'the event was relevant to their professional practice' and 'is important for the advancement of Scotland's youth theatre sector'
 - 73% of attendees agreed that their knowledge of youth theatre practice and methods had increased.

"Interchange is a vital way that the youth theatre sector can come together and share practice, network and gain new skills. It's vital as a young person starting out in their careers to network and learn but also for those who have established careers to pass their learning on to the next generation and learn themselves about what they can do to further their research and practice."

YOUTH THEATRE ARTS SCOTLAND

DIRECTORS' REPORT (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2022

- Interchange *re-invigorated* YT leaders:

"An incredible valuable weekend for me. Allowing me to reconnect with my practice and network with youth theatre practitioners up and down the country. I have really missed it the last few years and leave motivated, reinvigorated, and excited about future work."

"Really well organised and plenty of time for reconnection and informal networking as well as formal learning. I was knackered at the end of the day on Saturday, but my cup was well and truly full!"

REGIONAL CONNECTOR EVENTS

YTAS worked in partnership with a range of venues and members to host a series of targeted regional recovery / connector events throughout February and March 2021. The sessions brought together local youth theatres, drama groups and practitioners to connect and hear about current regional activities, challenges and opportunities for collaboration. YTAS and the local arts organisations jointly hosted around 11 different events between, covering the following local authorities: Aberdeenshire, Borders, Fife/Angus/Perth, Highlands, North Lanarkshire, Renfrewshire, Stirling/Falkirk, West Lothian.

BUZZ NETWORK

Our Creative Europe partnership project was severely impacted in 2020 by the impact of COVID. National lockdowns and travel restrictions required us to postpone our planned international travel, events, and training. At the same time, youth arts activity had been so impacted across the continent that our planned international mapping activities would be lost amidst organisations more pressing priorities to survive and recover. The project partners continued to meet and correspond regularly online. We agreed to delay our in-person activities until international travel across multiple EU countries was safe and possible again. This included our training 'Labs' for artists and leaders, and the partner steering group meetings.

As COVID infections spiked across Europe again throughout 2021, the BUZZ partners realised the project would face further delays. We were keen to sustain the interest and momentum established so we adapted our 2021 activities to online delivery and worked towards re-establishing our in-person international training again in 2022. In the Autumn, we delivered our 'Leaders Lab 1' online, including longer-term mentoring and support. This enabled the selected leaders to collaborate on cross-border projects together. Alongside this we held an open, online training conference for youth theatre leaders across Europe which introduced all our project and network's topics and elements. This BUZZ Network Launch was a great success, in terms of the event planning, partnership work and delivery. The quality of engagement and feedback across the whole event was incredibly rich. You can see the results and watch back sessions from the online event at www.buzznetwork.eu/launch.

Towards the end of the year, we were able to commit to hosting our first in person 'Artists Lab: Co-Creation with Young People' in Brussels in April 2022 after a two-year delay. An overview of results from this activity will be shared online at the BUZZ Network site. All going well we expect to re-establish the other project activities which includes further international training labs in Germany in October 2022, as well as Norway in February 2023, Scotland in June 2023, and Ireland in October 2023.

YOUTH THEATRE ARTS SCOTLAND

DIRECTORS' REPORT (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2022

NATIONAL YOUTH EVENTS AND PROJECTS

PLANNING FOR NFYT 2022

During the year we began planning and recruitment for our fourteenth staging of the National Festival of Youth Theatre (NFYT) that will be held between 1-4th July 2022. Planning began amidst continuing COVID outbreaks and restrictions resulting in a range of new project management tasks and challenges. We carried out additional consultation with groups to inform the viability and format of the event and have been encouraged by the high-level of interest and support for NFYT returning. We held an online information session about the event and have been promoting and responding to interest in our new 'access bursaries' for groups who work with disabled and disadvantaged young people. We are aware that many groups and leaders are still in a transition period of re-establishing group numbers, confidence, and plans, which might require some attention, in terms of group bookings and support leading up to the event.

THE SECTOR'S INTERMEDIARY

RESEARCH: SECTOR REVIEW, NEEDS AND PRIORITIES

In May 2021 we hosted an online Symposium to share and discuss our insights from our '2020 Youth Theatre in Scotland Sector Review'. The 'Sector Review' had asked questions about groups up to March 2020, including the number of participants and staff they had at that point, as well as age ranges and demographics of young people they worked with. We also captured data on the post-lockdown part of 2020 in our 'COVID-19 Impact Survey' as well as a survey on groups 'Current Use of EDI Data'. The responses helped us capture the big picture of the sector and identify ways we can develop further.

During the 'Devising the Future: A Sector Revue' event, we presented the key findings from these reports and reflected on how we could devise the best ways forward together. We also encouraged the sector to use the reports to invigorate funding applications, support their communities, and build strong, resilient youth arts organisations.

Informed by our research, the symposium event, and ongoing consultation throughout the year, we have defined the following ongoing sector development needs and priorities:

- lack of access for young people
- under-resourced organisations
- under-investment in workforce
- lack of awareness of youth theatre's impact

Lack of access for young people

- Statutory provision of youth theatre has reduced over the last two decades, from schools and local authorities, negatively impacting universal access. This has increased the need for independent and volunteer run youth groups as well as the level of risk and responsibilities they have taken on as a result.
- Youth theatre staff and participant numbers are now shrinking across the country.
- Young people in many communities across Scotland have no access to youth theatre.
- Young people from diverse and disadvantaged communities face additional barriers to access youth theatre.
- There is a lack of progression opportunities for older and talented youth theatre members and groups.

YOUTH THEATRE ARTS SCOTLAND

DIRECTORS' REPORT (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2022

Under-resourced organisations

- Most youth theatres lack funds to ensure their sustainability or address basic development needs.
- Most youth theatres core / admin staff are overstretched.
 - Youth theatres lack the resources and capacity to respond effectively to:
 - increased wellbeing needs of their staff and participants
 - digital developments they learnt throughout 2020-21
 - the benefits of collaboration with other local, arts, and cross-sector partners
 - related policy developments such as EDI, UNCRC, climate emergency, fair work etc.

Under-investment in workforce

- The sector suffers from inconsistent training, skills and career paths (with no distinct sector qualifications).
- There is a lack of diversity in the sector's workforce.
- Freelance youth theatre professionals experience low levels of pay and fair work, with a lack of established pay rates and employment practices.
- Youth theatre professionals feel undervalued and not legitimised as part of the broader arts and third-sector workforce.

Lack of awareness of youth theatre's impact

- There is a lack of awareness from those outwith the sector of what's involved in contemporary youth theatre practice and the impact it has on young people's wellbeing and skills (core, creative and transferrable).
- This is of particular concern in respect of many roles with influence over young theatre maker's lives, including: parents, teachers, youth workers, arts industry professionals and politicians.
- Most youth theatres lack the research and advocacy evidence, skills, and capacity to address this knowledge gap.
- This has also led to a lack of representation of youth theatres and young voices on Scotland's main stages.

RESEARCH: EVIDENCING THE LONG-TERM IMPACT OF YOUTH THEATRE

Later in the year we successfully applied to the Scottish Graduate School for Arts & Humanities for a PhD research intern. Ellie Mitchell from St Andrew's University was recruited to undertake research in 2022 'Evidencing the Long-Term Impact of Participation in Youth Theatre'. Ellie will work with YTAS and our Members to collect, collate and analyse a small body of case studies from across Scotland, over the last two decades, which evidence the impact that participation in youth theatre can have on a person's life, career opportunities and health and wellbeing.

The research should be published later in 2022. Analysis will consider the contexts and conditions surrounding the different case studies, as well as any learning which could inform future youth theatre planning and delivery. We plan to communicate the findings to key stakeholders (policy makers, funders and network members) and shape policymaking in relation to youth theatre and youth arts at a local and national level.

DEVELOPMENTS TO OUR EVALUATION AND FUNDRAISING

During the year the team worked with specialists from Evaluation Support Scotland (ESS) to develop YTAS's evaluation practices, identifying the following priorities:

- Evidencing medium to long term benefits from youth theatre participation as well as from our events
- Taking a more active approach to analysis and making sense of our data
- Improving how we use evaluation findings
- Supporting the sector to get better at collecting and using EDI data

YOUTH THEATRE ARTS SCOTLAND

DIRECTORS' REPORT (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2022

We also established a new Fundraising Strategy for our charity which outlines our current fundraising context and priorities. Over the next few years we will focus on:

- Increasing our ambitions and success in relation to trust and foundation support
- Sustaining and continuing to diversify our levels of public funds
- Capitalising more upon our supporter potential (including from individual giving and sponsorship)

To help initiate the new fundraising activities needed to achieve these objectives, YTAS secured and invested in fundraising training and consultant support throughout 2021-22. The staff and board now regularly meet, and we have several new admin processes to review and plan progress.

Financial review

YTAS has had a strong and consistent track record of good financial management since the charity was established in 2004. We have consistently set and delivered balanced budgets, attracted significant external funding from a range of sources and gradually developed prudent reserves.

Finances are managed by the CEO, supported by a freelance bookkeeper, and management accounts are presented at each board meeting in addition to the annual approval of accounts. YTAS's accounts are compiled by McFadden Associates Limited and always filed in good time with Companies House, as are our annual reports to the Office of the Scottish Charity Registrar.

Board recruitment and skills audits have ensured there is experienced oversight of our finances and financial planning. YTAS's account keeping is specified in its articles of association and the management accounts are presented and scrutinised at each board meeting. The principal aim of all financial oversight and management is to support YTAS's mission and objectives. As well as the board meetings, YTAS holds strategic planning days with the CEO and the board where financial planning is discussed within the context of the organisation's strategic ambitions.

An organisation risk register is updated for every board meeting which includes potential financial risks. The register is closely monitored, and risks are mitigated through cost management and expenditure scheduling.

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

Structure, governance and management

Youth Theatre Arts Scotland (YTAS) is a company limited by guarantee and a registered charity (SC035765). The company is governed by a board of directors/trustees in accordance with its Articles of Association.

The Directors who served during the year were:

Craig Steele	(Resigned 15 June 2021)
Hazel Ayres	
Mhairi Gilmour	
Rishaad Ait El Mouden	(Resigned 22 June 2022)
Dr Marisa De Andrade	
Lydia Demaison	
Lisa Mathieson	
Fergus McMillan	
Gillian Lithgow	(Appointed 17 November 2021)
Amanda Skinner-Welsh	(Appointed 11 October 2021)

YOUTH THEATRE ARTS SCOTLAND

DIRECTORS' REPORT (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2022

All directors are members of the company and guarantee to contribute £1 in the event of winding up of the company. None of the directors has any beneficial interest in the company.

The board maintains a range of lay experience to balance membership within and out with Scotland's cultural sector to ensure a good range of skills and experience is brought to bear at a strategic level. If a vacancy exists on the board, or there is a requirement for a director of specific expertise or experience, then potential board members are sought through an open recruitment policy. Selection and appointment are based on objective assessment of candidates' respective skills and experience whilst taking account of the balance of skills already represented on the board. Directors undergo periodic skills audits to identify gaps in their personal or general board's expertise and the board has a Training Policy to ensure all directors are aware of their responsibilities and equipped to fulfil their duties as directors/trustees.

YTAS's board includes dedicated positions for young people aged 18-25. The 'Young Board Members' take a lead responsibility as youth advocates for Scotland's youth theatre participants. The Young Board Members hold the same legal powers and responsibilities as the other YTAS directors.

YTAS maintains a register of directors' interests in accordance its Articles of Association and Board Members' Code of Conduct. Directors take decisions, and exercise their powers and responsibilities, to promote the success of the company in achieving its objects, irrespective of any office, post, engagement or other connection which they may have.

The board has overall responsibility of the affairs of the charity, and ensuring that it is solvent, well-run, and delivering the charitable outcomes for the benefit of the public for which it has been set up. The board has delegated the responsibility for the day-to-day running of the organisation to YTAS's CEO. This includes fundraising, staff management, bookkeeping, marketing and project development. The CEO attends all board meetings which are held on a quarterly basis. The agenda for board meetings is always published in advance. The CEO is responsible for informing the board of any issues pertaining to the running of YTAS, including the ongoing financial position of the organisation and all activities being undertaken to achieve the objectives of the organisation.

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

STAFF TEAM

During the year the core staff team included:

- Chief Executive - Kenny McGlashan
- General Manager - Helen Bain
- Learning & Engagement Manager - Vikki Doig
- Sector Development Manager - Emma Barr
- Communications & Marketing Manager - Hollie Wegner-Jaszkin
- Projects & BUZZ Coordinator - Catherine Makin
- Marketing Coordinator - Andy Catlin
- Administrator - Joshua Holton

As well as the core staff posts listed above, YTAS provided several other freelance contracts throughout the year to support the delivery and development of its events and services. This included YTAS's Bookkeeper since 2013, Karen Caillaud (of Keeping Account).

The Directors' report was approved by the Board of Directors.



Hazel Ayres
Director

YOUTH THEATRE ARTS SCOTLAND

DIRECTORS' REPORT (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2022

Dated: 13 September 2022

YOUTH THEATRE ARTS SCOTLAND

INDEPENDENT EXAMINER'S REPORT

TO THE DIRECTORS OF YOUTH THEATRE ARTS SCOTLAND

I report on the financial statements of the charity for the year ended 31 March 2022, which are set out on pages 14 to 26.

Respective responsibilities of Directors and examiner

The charity's trustees (who are also directors of the company for the purposes of company law) are responsible for the preparation of the accounts in accordance with the terms of the Charities and Trustee Investment (Scotland) Act 2005 and the Charities Accounts (Scotland) Regulations 2006, and they consider that the audit requirement of Regulation 10(1)(a) to (c) of the Accounts Regulations does not apply. It is my responsibility to examine the accounts as required under section 44(1)(c) of the Act and to state whether particular matters have come to our attention.

Basis of independent examiner's report

My examination was carried out in accordance with the Statement of Standards for Reporting Accountants and Regulation 11 of the Charities Accounts (Scotland) Regulations 2006. An examination includes a review of the accounting records kept by the charity and a comparison of the accounts presented with those records. It also includes consideration of any unusual items or disclosures in the accounts, and seeks explanations from the trustees concerning any such matters. The procedures undertaken do not provide all the evidence that would be required in an audit and consequently I do not express an audit opinion on the view given by the accounts.

Independent examiner's statement

In connection with my examination, no matter has come to my attention:

- (a) which gives me reasonable cause to believe that in any material respect the requirements:
 - (i) to keep accounting records in accordance with section 44(1)(a) of the 2005 Act and Regulation 4 of the 2006 Accounts Regulations; and
 - (ii) to prepare accounts which accord with the accounting records and comply with the accounting requirements of Regulation 8 of the 2006 Accounts Regulations and with the methods and principles of the Statement of Recommended Practice: Accounting and Reporting by Charities;
- have not been met or
- (b) to which, in my opinion, attention should be drawn in order to enable a proper understanding of the financial statements to be reached.



David Stewart CA

19 Rutland Square
Edinburgh
EH1 2BB

Dated: 13 September 2022

YOUTH THEATRE ARTS SCOTLAND

STATEMENT OF FINANCIAL ACTIVITIES INCLUDING INCOME AND EXPENDITURE ACCOUNT

FOR THE YEAR ENDED 31 MARCH 2022

	Notes	Unrestricted funds 2022 £	Restricted funds 2022 £	Total 2022 £	Unrestricted funds 2021 £	Restricted funds 2021 £	Total 2021 £
<u>Income from:</u>							
Donations and grants	3	142,186	-	142,186	143,571	-	143,571
Income from charitable activities	4	99,939	-	99,939	62,758	44,046	106,804
Investments	5	3	-	3	5	-	5
Total income		<u>242,128</u>	<u>-</u>	<u>242,128</u>	<u>206,334</u>	<u>44,046</u>	<u>250,380</u>
<u>Expenditure on:</u>							
Charitable activities	6	226,988	54,682	281,670	188,332	10,874	199,206
Net income/(expenditure) for the year/							
Net movement in funds		15,140	(54,682)	(39,542)	18,002	33,172	51,174
Fund balances at 1 April 2021							
		<u>44,304</u>	<u>116,801</u>	<u>161,105</u>	<u>26,302</u>	<u>83,629</u>	<u>109,931</u>
Fund balances at 31 March 2022							
		<u><u>59,444</u></u>	<u><u>62,119</u></u>	<u><u>121,563</u></u>	<u><u>44,304</u></u>	<u><u>116,801</u></u>	<u><u>161,105</u></u>

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

All income and expenditure derive from continuing activities.

The statement of financial activities also complies with the requirements for an income and expenditure account under the Companies Act 2006.

YOUTH THEATRE ARTS SCOTLAND

BALANCE SHEET

AS AT 31 MARCH 2022

	Notes	2022 £	£	2021 £	£
Fixed assets					
Tangible assets	10		1,510		2,265
Current assets					
Debtors falling due after one year	11	50,171		50,614	
Debtors falling due within one year	11	3,130		-	
Cash at bank and in hand		202,667		240,396	
		<u>255,968</u>		<u>291,010</u>	
Creditors: amounts falling due within one year	12	<u>(56,054)</u>		<u>(51,603)</u>	
Net current assets			199,914		239,407
Total assets less current liabilities			<u>201,424</u>		<u>241,672</u>
Creditors: amounts falling due after more than one year	13		(79,861)		(80,567)
Net assets			<u>121,563</u>		<u>161,105</u>
Income funds					
Restricted funds	14		62,119		116,801
Unrestricted funds			59,444		44,304
			<u>121,563</u>		<u>161,105</u>

YOUTH THEATRE ARTS SCOTLAND

BALANCE SHEET (CONTINUED)

AS AT 31 MARCH 2022

Notes	2022		2021	
	£	£	£	£

The company is entitled to the exemption from the audit requirement contained in section 477 of the Companies Act 2006, for the year ended 31 March 2022.

The Directors acknowledge their responsibilities for ensuring that the charity keeps accounting records which comply with section 386 of the Act and for preparing financial statements which give a true and fair view of the state of affairs of the company as at the end of the financial year and of its incoming resources and application of resources, including its income and expenditure, for the financial year in accordance with the requirements of sections 394 and 395 and which otherwise comply with the requirements of the Companies Act 2006 relating to financial statements, so far as applicable to the company.

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

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

The financial statements were approved by the Directors on 13 September 2022



Hazel Ayres
Trustee

Company Registration No. SC269952

YOUTH THEATRE ARTS SCOTLAND

NOTES TO THE FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 MARCH 2022

1 Accounting policies

Company information

Youth Theatre Arts Scotland is a private company limited by guarantee incorporated in Scotland. The registered office is 64a Cumberland Street, Edinburgh, EH3 6RE.

1.1 Accounting convention

The financial statements have been prepared in accordance with the charity's [governing document], the Charities and Trustee Investment (Scotland) Act 2005, the Charities Accounts (Scotland) Regulations 2006 (as amended) and "Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019)". The charity is a Public Benefit Entity as defined by FRS 102.

The charity has taken advantage of the provisions in the SORP for charities applying FRS 102 Update Bulletin 1 not to prepare a Statement of Cash Flows.

The financial statements have departed from the Charities (Accounts and Reports) Regulations 2008 only to the extent required to provide a true and fair view. This departure has involved following the Statement of Recommended Practice for charities applying FRS 102 rather than the version of the Statement of Recommended Practice which is referred to in the Regulations but which has since been withdrawn.

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

The financial statements have been prepared under the historical cost convention, modified to include the revaluation of freehold properties and to include investment properties and certain financial instruments at fair value. The principal accounting policies adopted are set out below.

1.2 Going concern

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

1.3 Charitable funds

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

Restricted funds are subject to specific conditions by donors as to how they may be used. The purposes and uses of the restricted funds are set out in the notes to the financial statements.

Endowment funds are subject to specific conditions by donors that the capital must be maintained by the charity.

1.4 Incoming resources

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

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

YOUTH THEATRE ARTS SCOTLAND

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2022

1 Accounting policies

(Continued)

Legacies are recognised on receipt or otherwise if the charity has been notified of an impending distribution, the amount is known, and receipt is expected. If the amount is not known, the legacy is treated as a contingent asset.

1.5 Resources expended

Expenditure is recognised when a liability is incurred.

Charitable activities include expenditure associated with staging conferences and events for the benefit of Youth Theatre groups and include both direct and support costs relating to this activity.

Governance costs include those incurred in the governance of the charity and its assets and are primarily associated with constitutional and statutory requirements.

Support costs include central functions and have been allocated to the charitable activity on a basis consistent with their use.

1.6 Tangible fixed assets

Tangible fixed assets are initially measured at cost and subsequently measured at cost or valuation, net of depreciation and any impairment losses.

Depreciation is recognised so as to write off the cost or valuation of assets less their residual values over their useful lives on the following bases:

Computer equipment - 25% straight line

The gain or loss arising on the disposal of an asset is determined as the difference between the sale proceeds and the carrying value of the asset, and is recognised in net income/(expenditure) for the year.

1.7 Impairment of fixed assets

At each reporting end date, the charity reviews the carrying amounts of its tangible assets to determine whether there is any indication that those assets have suffered an impairment loss. If any such indication exists, the recoverable amount of the asset is estimated in order to determine the extent of the impairment loss (if any).

Recoverable amount is the higher of fair value less costs to sell and value in use. In assessing value in use, the estimated future cash flows are discounted to their present value using a pre-tax discount rate that reflects current market assessments of the time value of money and the risks specific to the asset for which the estimates of future cash flows have not been adjusted.

If the recoverable amount of an asset is estimated to be less than its carrying amount, the carrying amount of the asset is reduced to its recoverable amount. An impairment loss is recognised immediately in income/(expenditure) for the year, unless the relevant asset is carried at a revalued amount, in which case the impairment loss is treated as a revaluation decrease.

Recognised impairment losses are reversed if, and only if, the reasons for the impairment loss have ceased to apply. Where an impairment loss subsequently reverses, the carrying amount of the asset is increased to the revised estimate of its recoverable amount, but so that the increased carrying amount does not exceed the carrying amount that would have been determined had no impairment loss been recognised for the asset in prior years. A reversal of an impairment loss is recognised immediately, unless the relevant asset is carried in at a revalued amount, in which case the reversal of the impairment loss is treated as a revaluation increase.

YOUTH THEATRE ARTS SCOTLAND

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2022

1 Accounting policies

(Continued)

1.8 Cash and cash equivalents

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

1.9 Financial instruments

The charity has elected to apply the provisions of Section 11 'Basic Financial Instruments' and Section 12 'Other Financial Instruments Issues' of FRS 102 to all of its financial instruments.

Financial instruments are recognised in the charity's balance sheet when the charity becomes party to the contractual provisions of the instrument.

Financial assets and liabilities are offset, with the net amounts presented in the financial statements, when there is a legally enforceable right to set off the recognised amounts and there is an intention to settle on a net basis or to realise the asset and settle the liability simultaneously.

Basic financial assets

Basic financial assets, which include debtors and cash and bank balances, are initially measured at transaction price including transaction costs and are subsequently carried at amortised cost using the effective interest method unless the arrangement constitutes a financing transaction, where the transaction is measured at the present value of the future receipts discounted at a market rate of interest. Financial assets classified as receivable within one year are not amortised.

Basic financial liabilities

Basic financial liabilities, including creditors and bank loans are initially recognised at transaction price unless the arrangement constitutes a financing transaction, where the debt instrument is measured at the present value of the future payments discounted at a market rate of interest. Financial liabilities classified as payable within one year are not amortised.

Debt instruments are subsequently carried at amortised cost, using the effective interest rate method.

Trade creditors are obligations to pay for goods or services that have been acquired in the ordinary course of operations from suppliers. Amounts payable are classified as current liabilities if payment is due within one year or less. If not, they are presented as non-current liabilities. Trade creditors are recognised initially at transaction price and subsequently measured at amortised cost using the effective interest method.

Derecognition of financial liabilities

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

1.10 Employee benefits

The cost of any unused holiday entitlement is recognised in the period in which the employee's services are received.

Termination benefits are recognised immediately as an expense when the charity is demonstrably committed to terminate the employment of an employee or to provide termination benefits.

YOUTH THEATRE ARTS SCOTLAND

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2022

2 Critical accounting estimates and judgements

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

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

3 Donations and grants

	2022 £	2021 £
Core Grants, donations and sponsorship	142,186	143,571
	<u>142,186</u>	<u>143,571</u>
For the year ended 31 March 2021		<u><u>143,571</u></u>

Included in Grants and donations are:-

Creative Scotland - Regular Funding - £133,333
Donations/Sponsorship - £8,853

YOUTH THEATRE ARTS SCOTLAND

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2022

4 Income from charitable activities

	Grants	Earned income	Funding and sponsorship	Core earned income	Total	2021
	£	£	£	£	£	£
Festivals: NFYT/ Chrysalis/I Heart YT	-	-	-	-	-	178
Creative Scotland Youth Arts Emergency Fund	-	-	-	-	-	44,046
Creative Scotland Youth Arts Training Fund	-	-	6,500	-	6,500	-
Scottish Government - Communities Recovery Fund	-	-	24,411	-	24,411	-
Third Sector Resilience Fund	-	-	-	-	-	10,000
SCVO Cyber Essentials	-	-	-	-	-	420
NVYOS Fund/Youthlink	-	-	16,450	-	16,450	14,000
Scottish Government - Adapt and Thrive	-	-	23,000	-	23,000	-
The Gannochy Trust	-	-	16,000	-	16,000	10,000
Wellbeing Fund	-	-	-	-	-	20,000
Interchange	-	2,686	-	-	2,686	-
In-kind support	-	-	7,000	-	7,000	3,000
YTAS Membership	-	-	-	3,557	3,557	3,427
Sector Training	-	-	-	313	313	1,198
Other income	-	-	-	22	22	535
	<u>-</u>	<u>2,686</u>	<u>93,361</u>	<u>3,892</u>	<u>99,939</u>	<u>106,804</u>
Analysis by fund						
Unrestricted funds	<u>-</u>	<u>2,686</u>	<u>93,361</u>	<u>3,892</u>	<u>99,939</u>	
For the year ended 31 March 2021						
Unrestricted funds	-	1,376	57,420	3,962		62,758
Restricted funds	44,046	-	-	-		44,046
	<u>44,046</u>	<u>1,376</u>	<u>57,420</u>	<u>3,962</u>		<u>106,804</u>

YOUTH THEATRE ARTS SCOTLAND

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2022

5 Investments

Unrestricted funds	Unrestricted funds
2022 £	2021 £
Interest receivable	3
<u>3</u>	<u>5</u>

6 Charitable activities

	Support for youth theatre 2022 £	Support for youth theatre 2021 £
Staff costs	150,678	144,258
Depreciation and impairment	755	755
Sector research and resources	570	2,909
Sector training and support	65,144	12,437
Chrysalis/I Heart YT	-	3,266
Interchange	6,753	-
In kind support	7,000	3,000
BUZZ Network	5,190	4,231
	<u>236,090</u>	<u>170,856</u>
Share of support costs (see note 7)	37,597	22,342
Share of governance costs (see note 7)	7,983	6,008
	<u>281,670</u>	<u>199,206</u>
Analysis by fund		
Unrestricted funds	226,988	188,332
Restricted funds	54,682	10,874
	<u>281,670</u>	<u>199,206</u>

YOUTH THEATRE ARTS SCOTLAND

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2022

7 Support costs

	Support costs	Governance costs	2022	Support costs	Governance costs	2021
	£	£	£	£	£	£
Rent	1,312	-	1,312	6,762	-	6,762
Staff expenses	1,078	-	1,078	210	-	210
Training	2,619	-	2,619	4,245	-	4,245
Office resources	1,115	-	1,115	3,677	-	3,677
Postage	51	-	51	176	-	176
Marketing and communications	1,960	-	1,960	2,716	-	2,716
Bookkeeper	2,075	-	2,075	2,075	-	2,075
IT Support	342	-	342	2,007	-	2,007
Bank charges	571	-	571	474	-	474
Fundraising Consultant	11,662	-	11,662	-	-	-
Working from Home allowance	1,678	-	1,678	-	-	-
Website Development	13,134	-	13,134	-	-	-
Accountancy	-	1,056	1,056	-	1,056	1,056
Legal and professional	-	6,629	6,629	-	3,449	3,449
Governance	-	298	298	-	1,503	1,503
	<u>37,597</u>	<u>7,983</u>	<u>45,580</u>	<u>22,342</u>	<u>6,008</u>	<u>28,350</u>
Analysed between Charitable activities	<u>37,597</u>	<u>7,983</u>	<u>45,580</u>	<u>22,342</u>	<u>6,008</u>	<u>28,350</u>

8 Directors

None of the Directors (or any persons connected with them) received any remuneration during the year, but 1 of them was reimbursed a total of £9 for expenses (2021- 6 were reimbursed £220).

YOUTH THEATRE ARTS SCOTLAND

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2022

9 Employees

Number of employees

The average monthly number of employees during the year was:

	2022 Number	2021 Number
Organisation	7	7

Employment costs

	2022 £	2021 £
Wages and salaries	137,999	133,284
Social security costs	7,233	6,469
Other pension costs	5,446	4,505
	<u>150,678</u>	<u>144,258</u>

The key management personnel of the charity, comprise the Chief Executive. The total employee benefits of the key management personnel of the charity were £43,455 (2021: £43,113).

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

10 Tangible fixed assets

	Computer equipment £
Cost	
At 1 April 2021	12,945
At 31 March 2022	<u>12,945</u>
Depreciation and impairment	
At 1 April 2021	10,680
Depreciation charged in the year	755
At 31 March 2022	<u>11,435</u>
Carrying amount	
At 31 March 2022	<u>1,510</u>
At 31 March 2021	<u>2,265</u>

YOUTH THEATRE ARTS SCOTLAND

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2022

11 Debtors		
	2022	2021
	£	£
Amounts falling due within one year:		
Trade debtors	1	-
Prepayments and accrued income	3,129	-
	<u>3,130</u>	<u>-</u>
	2022	2021
	£	£
Amounts falling due after more than one year:		
Other debtors	50,171	50,614
	<u>50,171</u>	<u>50,614</u>
Total debtors	<u>53,301</u>	<u>50,614</u>
12 Creditors: amounts falling due within one year		
	2022	2021
	£	£
Other taxation and social security	1,014	871
Other creditors	-	1
Accruals and deferred income	55,040	50,731
	<u>56,054</u>	<u>51,603</u>
13 Creditors: amounts falling due after more than one year		
	2022	2021
	£	£
Other creditors	79,861	80,567
	<u>79,861</u>	<u>80,567</u>

YOUTH THEATRE ARTS SCOTLAND

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2022

14 Restricted funds

The income funds of the charity include restricted funds comprising the following unexpended balances of donations and grants held on trust for specific purposes:

	Movement in funds					
	Balance at 1 April 2020 £	Incoming resources £	Resources expended £	Balance at 1 April 2021 £	Resources expended 31 £	Balance at March 2022 £
BUZZ Network	83,629	-	(10,124)	73,505	(11,386)	62,119
Youth Arts Emergency Fund	-	44,046	(750)	43,296	(43,296)	-
	<u>83,629</u>	<u>44,046</u>	<u>(10,874)</u>	<u>116,801</u>	<u>(54,682)</u>	<u>62,119</u>

YTAS is the lead partner for five organisations involved in delivery of the Creative Europe 'BUZZ Network' project, which runs between 2019-2023. YTAS administers all project funds from the EU with the partners, which predominantly cover international travel and accommodation. The restricted funds outlined above for YTAS can therefore only be spent on the approved international travel and collaboration project activities.

The 'other debtors due in more than one year' listed under note 11 is the 30% balance of funding expected from the EU at the end of the project, upon completion and approval of reports from all partners.

The 'other creditors due in more than one year' listed under note 13 is the amount which is due to the other BUZZ partners throughout the full project for their agreed costs.

This year's movement of funds noted for the BUZZ Network of £11,386 includes project expenditure of £10,424 and an exchange loss of £962 in the value of sterling. The project funds are in a Euro currency account administered by YTAS.

15 Analysis of net assets between funds

	Unrestricted funds 2022 £	Restricted funds 2022 £	Total 2022 £	Unrestricted funds 2021 £	Restricted funds 2021 £	Total 2021 £
Fund balances at 31 March 2022 are represented by:						
Tangible assets	1,510	-	1,510	2,265	-	2,265
Current assets/ (liabilities)	57,934	141,980	199,914	42,039	197,368	239,407
Long term liabilities	-	(79,861)	(79,861)	-	(80,567)	(80,567)
	<u>59,444</u>	<u>62,119</u>	<u>121,563</u>	<u>44,304</u>	<u>116,801</u>	<u>161,105</u>