

Falling UP *together*



FALLING UP TOGETHER (SCIO)

**TRUSTEES' REPORT AND RECEIPTS AND PAYMENTS ACCOUNT
FOR THE FIFTEEN MONTH PERIOD TO 31 MARCH 2025**

FALLING UP TOGETHER (SCIO)

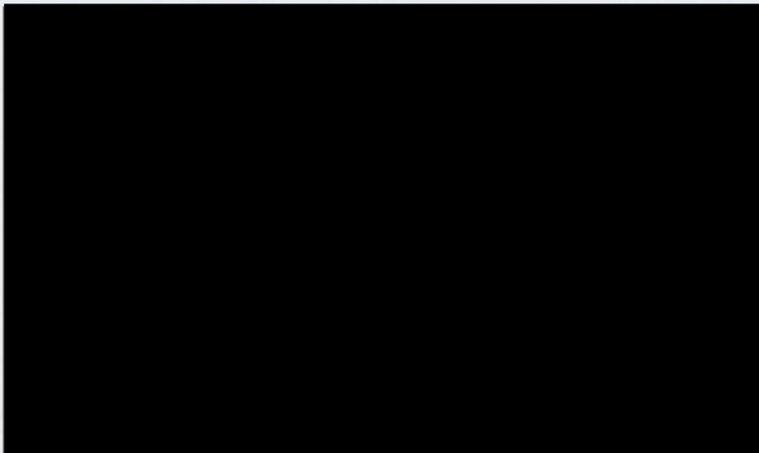
**TRUSTEES' REPORT AND RECEIPTS AND PAYMENTS ACCOUNT
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INDEX

1-13	Trustees' Report
14	Independent Examiner's Report
15-17	Receipts and Payments Account and Statement of Balances

Trustees Report for the fifteen month period to 31st March 2025

The trustees serving during the period and since are as follows:



Structure, governance and management

The charity is constituted as a Scottish Charitable Incorporated Organisation (SCIO) and is governed by its constitution.

Trustees are appointed on the basis of professionalism and experience, including specific lived experience, that relate to the charity's mission. They have included: artist, researcher, curator, digital artist, filmmaker, project manager, therapist, academic, politician, educator and green space advocate. Vacant positions are currently filled by approaches from trustees and appointments are confirmed by a majority vote at a trustees' meeting. On appointment trustees also become members of the SCIO.

A prospective Trustee is invited to attend a board meeting to learn about the aims of the charity and the expected commitment before they decide whether to be appointed. New trustees are provided with a copy of the constitution and documentation that explains the charity's vision and activities.

Organisational Structure and Management

The board of trustees, who are elected in accordance with the Constitution, is responsible for the management of the charity. During board meetings the board reviews and agree matters of strategy and principle as well as review performance.

The charitable activities are delivered and managed by the project facilitator team, led by a self-employed contracted consultant artist-researcher. There are four volunteer assistant facilitators, three of whom are trustees. The rest of the board are considered to be the senior management team.

Risk management

The trustees are continuing to assess the major risks to which the charity is exposed and are in the process of compiling and updating a register of the risks that arise in the course of our expanding regular operations indoors and outdoors. Mitigation of operational risks is by specific planning in the light of detailed updated risk assessment. Other risks are considered to be the loss of key personnel and the need to secure long term sources of funding.

The 'Falling UP Living in Art' facilitator team are responsive to issues arising in the delivery of sessions and immediately incorporate any additional procedures required to mitigate risks. Strength in depth of the 'Falling UP Living in Art' team ensures continuity for the delivery of the 'Living in Art' process. When we operate in new environments, as a priority we address the need to ensure a safe environment for people participating in our process.

We have developed relevant risk assessment documents. Appropriate insurance policies for the 'Falling UP Living in Art' team along with appropriate PVG registration is in place, as well as a policy to protect the board of trustees. Our charity policies continue to be developed and reviewed by the trustees, taking into account the increasing breadth of our project activities and all factors associated with operating professionally and securely.

We continue to develop our business plan with our capacity officer at Fife Voluntary Action as a means to enhance our sustainability and attract funding opportunities in a broader sense. Alongside trustee involvement in the business plan's creation, Falling UP collaborators, such as [REDACTED] have been keenly involved, supporting its progress to a highly professional degree.

Objectives and Activities

1. The advancement of health.
2. The promotion of equality and diversity.
3. The relief of those in need by reason of age, ill health, disability, financial hardship or another disadvantage.
4. The advancement of education.
5. The advancement of the arts and culture.
6. The provision of recreational facilities, or the organisation of recreational activities, with the object of improving the conditions of life for the persons for whom the facilities or activities are primarily intended.

Summary of the main activities in relation to these objects

Falling UP Together (SCIO) delivers a pioneering research-based process of wellbeing through art, which is called Falling UP. Its process is derived from the world famous House of Artists in Maria Gugging, Austria; and is an amalgam of two proven-processes called 'Living in Art' and 'Und die Welt' (And the World). We facilitate these through social and artistic collaborative opportunities within the Falling UP art collective. This is a community approach to mental health and wellbeing that reduces isolation, and supports lifestyles of people who are suffering from chronic mental illness, poor mental health and in addition, those who are currently mentally healthy and wish to maintain their positive wellbeing. Our activities are both indoors (studio-based) and outdoors (in woodland and urban areas). Our mission is to introduce into Scotland for public benefit, an innovative art, mental illness and recovery model of sustainable mental healthcare support, which is inspired by the long-term success of the world-renowned Gugging system in Austria. The Falling UP wellbeing model operates through its development of artistic lifestyles within culture, where mentally ill people become integrated as self-taught artists through a destigmatising approach that is longitudinal.

Structured and creative activity for single and/or multiple participation

Single participation is on an individual basis in our 'Falling UP Living in Art' studio at the Fire Station Creative Art Centre in Dunfermline. This develops individual creativity, resilience, and the ability to work respectfully with concentration in a space shared by many others, in the context of their numerous artistic styles and projects. Multiple, single, or group participation

takes place within a communal context outdoors and also at other indoor locations. This develops shared working practices, the ability to work respectfully and communally in public spaces within our public art projects, alongside members of the community

Falling UP Together (SCIO)'s programme leader for the Falling UP process is [REDACTED] who has lived with Asperger syndrome & Obsessive Compulsive Disorder since 2009. He conducted his PhD research into art, mental illness and recovery between 2016 and 2021, at the world-famous House of Artists in [REDACTED], Austria. Both his educational experiential qualifications embody insights into the problems of living with mental illness, as well as researching and developing a House of Artist inspired-solution for recovery life-styles through 'Living in Art'.

Participants come to our project either with an interest in becoming self-taught artists or to develop their existing creative practice. However, participants do not require previous artistic experience or training.

Falling UP Together (SCIO) as a charity is a grassroots initiative that addresses and confronts living with chronic mental illness through lifestyles in art.

[REDACTED] research discovered that through employing Gugging's process of 'Living in Art' the Falling UP Together project is unlike anything else in Scotland, for health, culture and wellbeing. The Falling UP model of 'Living in Art', holistically addresses all of the six charitable purposes for Falling UP Together (SCIO).

Our activities use participants' own creativity and imagination to improve the quality of their lives, as well as the lives of other people. The 'Living in Art' process nurtures and maintains socially integrative, long-term healthy lifestyles of meaning and belonging.

These outcomes are achieved through authentic self-expression within the Falling UP art collective, which is inclusive of all demographics, and all levels of wellbeing - from the chronically ill to the currently healthy.

All participants operate in structured collaborations supported and monitored by the two artist-researcher facilitators experienced in Gugging's processes. Each participant experiences a sense of belonging within the familial group of the Falling UP art collective, encouraged and supported to use their own imagination and personal research to express their ideas and ambitions using drawing, painting, sculpture, installation and mural art, soundscape,

performance, poetry and creative writing, comic book art, digital art, animation and film making, fashion, photography, landscape and environmental art, art as activism, and art as research.

These collaborations have operated indoors at:

The 'Falling UP Living in Art' studio at the Fire Station Creative in Dunfermline; The Fire Station Creative gallery; Falkland Palace; Falkland House School; Kettle Primary School; Auchmuty High School, Glenrothes; NHS Veteran's First Point (VIP) at the Roswell Centre, Lochore; Keiller Centre, Dundee; NHS Stratheden.

And operated outdoors at:

Around Dunfermline at the Calais Wood at Duloch; Wooers' Alley; Tower Burn; a historical battlefield site at Pitreavie; the city of Edinburgh during the Festival Fringe; Falkland Palace; Falkland House School; Maspie Den in Falkland.

Monitoring and evaluation tools & demonstration of impact on beneficiaries

We use a range of performance indicators to track participants' social & creative behavioural performance levels. These provide quantitative and qualitative data for analysis, that helps us to nurture participants' personal growth by structuring bespoke social & artistic activity. Our analysis helps us to guide participation that personalises what wellbeing means to each participant, including their mental, emotional, social, spiritual, and creativity health. We identify, select, process & analyse data from the following sources: notebooks; photo documentation; creative outcomes; Likert scales; wellbeing development checklists; data visualisation of creative behaviours; interviews; documented participant collaborations; partner feed-back; focus groups; satisfaction response sheets; and questionnaires. Across all data, our evidence quantifies & qualifies the efficaciousness of our project, demonstrating the impact on participants' mental health & wellbeing.

Our Facebook timeline showcases and recognises the progress of project activities, exhibitions, pop-up events & public awareness. It documents individual and collective achievement milestones; highlighting successes of participants' creativity outcomes, resilience and social integration in collaborative process. Our timeline gives participants creative acknowledgement and acceptance within our art collective, providing peer recognition in the public domain. Our website widely informs the public about the ongoing nature and contextual framework of our art collective's artistic and cultural successes in our local community and further afield. Our

evaluation tools archive a legacy of accumulative progression of project engagement and the ways in which it continues to provide participants creative identities and improved mental wellbeing.

Achievements and Performance

Summary of the main achievements of the charity during the financial period

In this financial period (1 January 2024 – 31 March 2025), we successfully delivered projects and activities as part of the Communities Mental Health and Wellbeing Fund Year 3. The Living in Art (LIA) studio process added to the new outdoor process of Und die Welt (UDW), allowed us to significantly develop socially-integrative pathway projects with collaborative activities for participants from all levels across the spectrum of mental health, neurodivergence and at-risk groups. We were thus able to sustainably support both existing and new participants to experience long-term relief from poor levels of mental health.

We successfully delivered 1000 sessions to 200 participants. Increased numbers of self-referrals were supplemented by referrals from BRAG Enterprises, Fairway Fife, Change Mental Health, Link Life Fife, NHS Fife, NHS Veterans' First Point (V1P), and Scottish Autism.

We increasingly provided life-long learning opportunities through the longitudinal approach of UDW pathway projects, which have extended many participants' development over the past 3 years. These include extensions through evening & weekend sessions. Observations by Project facilitators combined with monitoring feedback forms & testimonials, evidenced that participants experienced significant growth in self-esteem, social confidence and collaborative skills. Within the LIA process, participants evolved individualised self-determined art-practices. As a result, this showcased their voice and creative ambition as part of the Falling UP art collective within the local community. This gave participants a sense of empowerment and hope, counteracting and balancing low moods to mitigate difficult issues faced in other aspects of their lives. Social isolation was reduced/prevented, whilst social resilience was increased through participants' shared sense of connectiveness and social agency within the LIA process.

Strengthening a sense of belonging and being with others, working communally, were facilitated by the UDW process; where we introduced and delivered 3 long-term projects that operated in the local community and further afield across Fife: 1.'Dreaming Dunfermline' - a

collaboration with the Electoral Reform Society Scotland (ERSS). 2.'Falling UP Mary Barnes' - a collaboration with Falkland Palace. 3.'Falling UP on the Battle of Pitreavie' - a collaboration with OnFife, Historic Environment Scotland & Fife Council. UDW pathway projects developed participants' problem-solving & decision making skills as they co-created site-specific activities. Collaboration fostered interpersonal skills within shared experiences, self-belief, high levels of concentration and flexibility whilst working creatively alongside project stakeholders & facilitators to meet the demands of collaborative timetabled structures with deadlines.

Project Facilitators created working environments where participants could listen and respect other's ideas and input. Our range of activities in LIA & UDW supported the full spectrum of genres across the arts, including traditional analogue and digital art forms. Combining LIA & UDW processes, participants enjoyed full access to: Falling UP's innovative creative experience; shared individual & communal impact on each other; creative aspirational goals; emergent art friendships; co-learning; intergenerational working communities; collaborative creative experiences; shared mitigation of troublesome thoughts through group art-making; interpersonal creativity-behaviours that enabled meaningful focus & mindful process; the opportunity to develop perceptual, psychomotor, interactional, knowledge-sharing and workplace skills.

Both LIA & UDW processes utilised participants' existing strengths, engendering practices of co-creation & teamworking. Individuals' input contributed to communal ethos within our project's identity as a community art collective. Participants received cultural and social recognition through 12 public indoor/outdoor Falling UP exhibitions/ mini-pop-up advocacy displays both in Scotland and in Austria, for the presentation of participants' art. Through these events participants became both a contributor & a consumer of culture via their art outcomes, thinking and expressing artistically together enhancing their lifestyle of recovery.

Displays took place in: Dunfermline with Falling UP 9.0 at the Fire Station Creative (with 35 participants' art on display); in Falkland Palace; Falkland House School and Maspie Den at the Falkland Estate; at the House of Artists in Gugging and on the streets of Vienna. Other opportunities to showcase participants' art took place at: Scottish Autism; Veterans First Point Rosewell Centre; at 'Common Ground - a cultural summit for Fife'; and a presentation to the Scottish Parliament Cross-party group for disability.

The abundance of cumulative experiences, memories, individual and collective successes are celebrated through our Facebook page timeline, highlighting participants' social and creative achievements. This not only benefits participants' own self-esteem, but allows them a social and cultural footprint within Falling UP as an art collective. Participants' families and friends can follow their engagement within the project and bear witnesses to their successes. The local community also has insight by following the Facebook Page. The wider community of Scotland and indeed, given our connection to Austria and the House of Artists in Gugging, international communities also follow our project activities.

Our charity website has now evolved to reflect and distil LIA & UDW project activities, foregrounding participants' involvement. The website also encapsulates our mission to introduce into Scotland for public benefit an innovative art, mental illness and recovery model of ecologically sustainable mental healthcare through artistic lifestyles within culture, based on the renowned Gugging system in Austria. The contextual framework behind our charity's origins and the research-based history of Falling UP are also available for any prospective participants and other organisations to delve into.

One key example of how our project can raise awareness of significant local historical sites, has been the year-long laying the groundwork through participants' collaborations that advocate for official commemoration of the Battle of Pitreavie (1651). This has included pop-up creative interventions by participants, which include performance, re-enactment, poetry reading, installation and photoshoots. These are achieved quickly, documented, and are both respectful and non-intrusive. In parallel to these advocacy actions, we, alongside our participants, have instigated conversations with Fife Council, OnFife, Dunfermline and West Fife Tourism, Historic Environment Scotland and the Regional Archaeologist. Our aim is to garner institutional awareness raising activities that can work alongside our participants' longitudinal creative involvement on the battlefield. This is one such context whereby our project's facilitation of participants' integrative experience can be heard and valued by local agencies and organisations; thus ensuring a cultural, social and historical legacy.

Another important development is through our ongoing connection with the Electoral Reform Society Scotland (ERSS), and in a wider sense, it's philosophy of 'deliberative democracy'. The ERSS support the generation and facilitation of citizens assemblies to better reflect the views and opinions of a broad demographic of the Scottish populace, towards more inclusive

representation in community/wider decision making. Our particular involvement with the ERRS came about through representatives visiting the Falling UP 8.0 'Outside/Inside' exhibition. Our alignment with the concept of 'deliberative democracy', and indeed the way in which the UDW process enshrines collective decision-making in the development of pathway projects, saw us collaborating with the ERSS and its mission. Since we identify elements of UDW as being deliberative democracy in nature, we have met with ERSS numerous times, collaboratively creating the 'Dreaming Dunfermline' project. This project elicits Falling UP participants' ideas on what they would like to see happen or change in the city of Dunfermline.

In terms of a connection within the field of arts communities, we probed the possibility of commencing a relationship with an artists' group who are the current custodians of the Keiller Centre (itself a now disused shopping centre) in Dundee. The intention of the custodians of the Keiller Centre is to regenerate the venue into a high-quality, mixed-use development space. Our relationship with the Keiller Centre has now been established and will see exhibition opportunities in the future. Excitingly, this will provide Falling UP a direct link back to the city of Dundee.

Our attempts to foster a working relationship with the NHS were broadened thusly: the success of delivering a programme of LIA outreach sessions to military veterans at NHS Veterans' First Point (VIP) at the Roswell Centre in Lochgelly; and our endeavour to similar provide LIA outreach sessions on-site at NHS Stratheden. We had significant success working with VIP military veterans, several of whom crossed over into the LIA studio and onto UDW pathway projects, after VIP sessions concluded. The latter programme of activities at NHS Stratheden afforded us a learning experience in how to work in the setting of a psychiatric hospital. Both opportunities gave an increased understanding in how the NHS operates within two very contrasting settings, and their varying degrees of flexibility and accommodation of the LIA outreach process.

The experience of operating at NHS Stratheden, working with hospital patient-residents, directly fed into our exploration of the feasibility in replicating the residential aspect of Gugging's House of Artists. Therefore, it was a crucial milestone for our mission, providing us a wealth of insights into the functionality of Scottish systems of healthcare in comparison to the ideal Austrian system the House of Artist enjoys.

On the subject of the House of Artists, project facilitators returned to Austria in December 2024, visiting Gugging as part of their longitudinal research process; whilst also generating

more content for their film about Gugging and its relationship to Falling UP. Our chair accompanied the project facilitators, making it a significantly noteworthy working visit, for he had the opportunity to meet Gugging artists and Gugging staff and experience first-hand Gugging's remarkably special properties and intrinsic value. This engendered, in the chair, a more profound appreciation and richer understanding of why Gugging is at the core of Falling UP Together (SCIO) and its philosophical grounding.

Transitioning to a different longitudinal journey of Falling UP Together (SCIO), we have been endeavouring to firmly establish and maintain a more solid footing with the new Dunfermline Learning Campus in Duloch (DLC); in particular, Fife College. Conversations with Fife College staff [REDACTED] the Principal and Chief Executive; [REDACTED] the Curriculum Manager; and [REDACTED] the Campus Innovation Officer, have been promising and are in the negotiations stage as to how to work together. The ideal option would be for LIA to in-reach within a dedicated space in Fife College, collaborating with students and staff. In parallel, students and staff would engage at the LIA studio. The presence of our UDW outdoor studio-container in Duloch and our Falling UP Woodhenge exhibition space in Calais Wood could factor into this.

Staying in the realm of education, we continued the process of engaging with primary schools in Fife, directly linking pupil responses to our Falling UP Mary Barnes project and the creative outcomes made by LIA & UDW participants. Collaborating within the educational sector offers added value to such institutions through our destigmatising engagement as an art collective, which itself evolved in the world of education & academia. Building upon our legacy will continue through new experiences, making memories to be shared amongst participants, to further improve their wellbeing and support each individual's ambition.

Financial Review

The Trustees agreed to change the accounting period end to 31 March in order to be coterminous with the period end for most sources of government funding. The Receipts and Payments account therefore covers the fifteen month period from 1 January 2024 to 31 March 2025. Receipts of £80,000 include £30,000 received for the year to 31 March 2026 and Note 4 on page 16 shows that included in the balance of £33,097 carried forward in the Restricted Fund for Communities Mental Health and Wellbeing. £50,967 was spent from that fund in the period and the remaining payments were allocated £6,396 to the fund brought forward for work financed by the Community Recovery grant and £250 to the General Fund.

Donated services and facilities

██████████ has spent 6 days each week, 7 hours each day in the open-studio, or on location, as an unpaid assistant to ██████████. Formerly, he was one of ██████████ PhD research assistants, and his role in Falling UP Together has been co-managing the interconnected projects of Gugging's process of 'Und die Welt', and as an assistant facilitator-artist working with project participants collaboratively, as well as contributing to tracking each participant's creative & social development.

The Chair, ██████████ proactively works with ██████████ on a voluntary basis, both in the LIA studio and on location during UDW activities. He assists in the supervision of the LIA studio as an artist working on his own practice, helping generating a collegiate creative approach, whilst engaging with participants. Within UDW activities, ██████████ helps shape their creation, design and strategic deployment as such activities take shape in the field.

██████████ provides voluntary support during the development and realisation of some UDW activities and Falling UP exhibitions, with particular emphasis in the practical set-up of installations. Martin also assists in the creation, maintenance and strengthening of partnerships in the local area.

Reserves

The trustees are aware of the need to build up an unrestricted general reserve. They are developing a fundraising strategy in order to achieve an appropriate level in the medium term. The board is aiming to set up a sub group of trustees to work towards acquiring additional types of funding which will include designing a template for applications to grant-giving trusts.

Future plans (which take in to account our activities for the CMHW Year 4 fund)

During this financial year we applied for funding from the Communities Mental Health and Wellbeing Year 4 fund, which we were successful with. As with previous years, this has allowed seamless continuity of operation with the LIA studio and our various UDW pathway projects. This fund covers activities up to February 2026.

Our long-term ambition of stimulating interest for an exhibition of Gugging art in Scotland has taken a significant step forward through our connection with OnFife; particularly with the OnFife team at Dunfermline Carnegie Library & Galleries, which in itself was borne out of our

highly successful Falling UP 8.0 'Outside/Inside' exhibition. The solid foundation gained with OnFife, through said exhibition in the Dunfermline Carnegie Library & Galleries community gallery, engendered the beginnings of a plan to canvas their interest in hosting the first ever exhibition of Gugging art in Scotland. Discussions are ongoing but are proving hopeful, since OnFife is keen to pursue such a venture with us. In September 2025, with the support of [REDACTED] [REDACTED] we set up an in-person meeting between ourselves, [REDACTED] the Managing Director of the House of Artists at Gugging, and Gillian Crumpton, OnFife's Exhibitions and Engagement Manager. This resulted in a possible date for the first ever Gugging exhibition in Scotland being proposed for taking place in 2028.

In addition to this opportunity with OnFife, we have been exploring the possibility of Falling UP as an art collective in residence within a space in Dunfermline Carnegie Library & Galleries. In a similar fashion to the way we 'piloted' Falling UP as working on site in the community gallery during Falling UP 8.0 'Outside/Inside', we intend this residency to operate across different days/times of the week in conjunction to the running of the LIA studio and other UDW pathway projects.

As part of our Falling UP 'Dreaming Dunfermline project', we are working with residents at the [REDACTED] care home in Dunfermline, generating their 'dreams' for various areas of Dunfermline. The link back in to the [REDACTED] is a rekindling of onsite access we last had in 2022. This time, however, the purpose is focusing on bringing forth collaboration in an UDW pathway project, rather than individualised art-making. Therefore, residents have a different experience of agency in that their ideas are being shared with Falling UP participants; overall enhancing the 'Dreaming Dunfermline' concept with residents' memories and insights into the past.

The fruits of our relationship with the Keiller Centre bore the exhibition 'Falling UP Mary Barnes at the Keiller Centre' which ran for 3 months. 65 participants' artworks were displayed, two artists worked on-site on their art (including the creation of an installation), and performance activity/poetry reading activities took place. This exhibition was a culmination point in the Falling UP Mary Barnes project, whilst not being an end point by any means, a significant milestone was reached; many months work by participants on their contributions, resulted in the opportunity to amalgamate in a new kind of setting. We hope to develop other creative opportunities with the Keiller Centre in the future as it progresses its ambition to revitalise itself as a prosperous functional mixed-use venue.

Finally, our ambitions with Fife College are shaping into a Falling UP Incubator project with the intention to potentially disseminate the 'Falling UP' model throughout Scotland, using the existing network of Scottish further education colleges. Discussions on partnering with Fife College are now at the stage of advanced discussion with new involvement from [REDACTED] Fife College's Vice Principal, and [REDACTED] the Sector Lead: Trauma Informed Practice and Health and Wellbeing at Fife College.

In parallel to the advancement of the incubation proposal, Fife College encouraged us to create a complementary paper detailing our plans. Said report has merged with the formation of our business plan, as there are many crossover areas of content. [REDACTED] has played a key role in developing this paper. The incubator paper will be submitted to the Scottish Government's Mental Health Directorate as a means of supporting our upcoming meeting in the Scottish Parliament. This meeting aims to persuade the Scottish Government to back the incubator proposal across a three year period.

The trustees declare that they have approved the trustees' report above.

Signed on behalf of the charity's trustees

[REDACTED]

27 November 2025

INDEPENDENT EXAMINER'S REPORT TO THE TRUSTEES OF FALLING UP TOGETHER (SCIO)

I report on the accounts of FallingUP Together (SCIO) for the fifteen month period ended 31 March 2025 which comprise the Receipts and Payments Account, Statement of Balances and the related notes.

Respective Responsibilities of the Trustees and the Examiner

The Trustees 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. The Trustees consider that the audit requirement of Regulation 10(1)(d) 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 my attention.

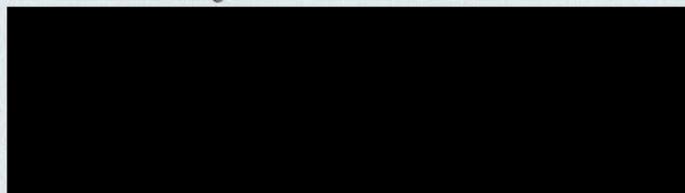
Basis of Independent Examiner's Statement

My examination is carried out in accordance with 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, consequently I do not express an audit opinion on the accounts.

Independent Examiner's Statement

In the course of my examination, no matter has come to my attention

1. Which gives me reasonable cause to believe that in any material respect the requirements
 - To keep accounting records in accordance with section 44(1)(a) of the 2005 Act and section 4 of the 2006 Accounts Regulations, and
 - To prepare accounts which accord with the accounting records and comply with section 8 of the 2006 Accounts Regulations have not been met, or
2. To which, in my opinion, attention should be drawn in order to enable a proper understanding of the accounts to be reached.



27 November 2025

FALLING UP TOGETHER (SCIO)

Receipts and Payments Account for the fifteen month period to 31 March 2025

	15 month period to 31.3.25			Year to 31.12.23	
	Unrestricted funds	Restricted funds	Total funds	Total funds	
	£	£	£	£	
RECEIPTS					
Donations	750	-	750		
Grant from Fife Voluntary Action		80,000	80,000	9,920	
Grants from Fife Council		-	-	11,543	
Charitable activities	-	-	-	840	
TOTAL RECEIPTS	<u>750</u>	<u>80,000</u>	<u>80,750</u>	<u>22,303</u>	
PAYMENTS					
Charitable activities					
Sessional fees	-	42,720	42,720	31,640	
Stationery and art materials		4,370	4,370	2,334	
Printing		2,000	2,000	11,423	
Equipment		3,507	3,507	1,351	
Purchase of portacabins		-	-	3,608	
Landscaping of portacabins' site		1,186	1,186	-	
Transport		500	500	-	
Studio rent		-	-	5,000	
Insurance		1,394	1,394	744	
Website		444	444	1,000	
Miscellaneous		235	235	556	
		<u>-</u>	<u>56,356</u>	<u>57,656</u>	
Governance costs					
Independent examination	250	-	250	250	
	<u>250</u>	<u>-</u>	<u>250</u>	<u>250</u>	
TOTAL PAYMENTS	<u>250</u>	<u>56,356</u>	<u>56,606</u>	<u>57,906</u>	
NET (PAYMENTS)/RECEIPTS	<u>500</u>	<u>23,644</u>	<u>24,144</u>	<u>(35,603)</u>	
STATEMENT OF BALANCES					
Balances at start of period	Bank accounts	3	10,447	10,450	46,053
NET (PAYMENTS)/RECEIPTS		500	23,644	24,144	(35,603)
BALANCES AT END OF PERIOD	Bank accounts	<u>503</u>	<u>34,091</u>	<u>34,594</u>	<u>10,450</u>



27 November 2025

FALLING UP TOGETHER (SCIO)

Receipts and Payments Accounts for the fifteen month period to 31 March 2025

Notes to the Accounts

1. Basis of accounting

These accounts have been prepared on the Receipts and Payments basis in accordance with the Charities and Trustee Investment (Scotland) Act 2005 and the Charities Accounts (Scotland) Regulations 2006 (as amended).

		15 months to 31.3.25	Year to 31.12.23
2. Other assets at end of period		£	£
Equipment less depreciation	Computer	-	428
	Portacabins	2,886	3,247
	Furniture for Portacabins	662	-
	Landscaping and gardening tools	1,124	-
		<hr/> <hr/>	<hr/> <hr/>

3. Liabilities at end of period	Sessional fees	£	£
		-	2,400
		<hr/> <hr/>	<hr/> <hr/>

4. Nature and purpose of funds	Restricted funds	Communities			2025
		Mental Health & Wellbeing	Our Minds Matter	Community recovery	Total
		£	£	£	£
Receipts (including £30,000 for year to 31.3.26)		80,000	-	-	80,000
Payments		(50,967)	-	(5,389)	(56,356)
Net payments		<hr/> 29,033	-	(5,389)	<hr/> 23,644
Opening bank balance		4,064	(13)	6,396	10,447
Transfer			13	(13)	
Bank balance at 31.3.25		<hr/> 33,097	-	994	<hr/> 34,091
		<hr/> <hr/>			<hr/> <hr/>

	General fund
	£
Receipts	750
Payments	(250)
Net payments	<hr/> 500
Opening bank balance	<hr/> 3
Bank balance at 31.3.25	<hr/> 503
	<hr/> <hr/>

FALLING UP TOGETHER (SCIO)**Receipts and Payments Accounts for the fifteen month period to 31 March 2025****Notes to the Accounts (continued)**

4. Nature and purpose of funds (continued)	Communities			2023
Restricted funds	Mental Health & Wellbeing			Total
	£			£
Receipts		9,920	11,543	21,463
Payments	(36,986)	(9,933)	(5,147)	(52,066)
Net payments	(36,986)	(13)	6,396	(30,603)
Opening bank balance	41,050	-	-	41,050
Bank balance at 31.12.23	4,064	(13)	6,396	10,447
	General fund			
	£			
Receipts		840		
Payments		(5,840)		
Net payments		(5,000)		
Opening bank balance		5,003		
Bank balance at 31.12.23		3		

5. Trustees remuneration and expenses

██████████ received sessional fees in respect of delivering 'Living in Art' and 'Und die Welt'

No expenses were paid to trustees in the period to 31.3.2025 (2023 :£nil).