



(A Company Limited by Guarantee with Charitable Status)

# **Impact Report and Unaudited Financial Statements for the year ended 31 March 2021**

Registered number: 03500128 (England & Wales)  
Registered Charity Number: 1072902

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# Accessible Arts & Media Impact Report for the year ended 31 March 2021

## 1 Introduction

Accessible Arts & Media (AAM) has been running arts and creative media learning projects in and around York since 1982. We believe that everyone can learn, everyone can be creative, and everyone can play a part in their local community, they just need the right support. We help people develop the skills and confidence to connect with their local community and have more of a say in the things that matter to them.

### **Vision**

Our vision is for an inclusive society. We level the playing field so that everyone's given the best chance to shine.

### **Mission**

We run a vibrant range of accessible, inclusive, high-quality and affordable projects, from singing and signing choirs and sensory movement sessions to creative media programmes and one-to-one creative and therapeutic sensory sessions. Our user-led projects help people to find their voice and develop the confidence to use it. And they support people's wellbeing by helping them feel happy, valued and connected.

Camaraderie, collaboration and community spirit are at the heart of everything we do. We bring our own brand of humour and a lively sense of fun to the serious business of supporting our participants to achieve their aspirations.

We work with disabled adults and young people, older people living with dementia and memory loss, people with mental ill health and community groups in York and North Yorkshire. You'll find us delivering workshops in schools, businesses and community centres and putting smiles on faces by performing in venues from concert halls to our local supermarket. We make sure our work, knowledge and expertise have a wider impact through strong local, regional, and national networks and partnerships and the creation of learning resources.

We're experts in creating a caring environment where everyone's supported to take part in the way that suits them best. It's a space where you can be yourself. By providing tailored opportunities for personal development and learning, our projects push boundaries and challenge stereotypes around what people can achieve.

We're registered with the Information Commissioners Office and the Fundraising Regulator, reinforcing our commitment to best practice in data management and ethical fundraising. And we're accredited as a Living Wage Employer, because we believe in paying a true living wage.

## 2 Achievements and Performance

### 2.1 Covid-19

Covid-19, and our response to the pandemic, dominated the year.

Familiarity, routine and a sense of community are crucial for our participants' wellbeing. Much of this was stripped away last year by COVID-19 and enforced isolation.

It was really important to us that, through lockdown and beyond, we could keep providing regular positive interaction with people they know and trust, supporting their wellbeing by helping them feel connected, safe and happy. We had already taken the decision to stop all face-to-face activities in early March, putting the safety of our participants, staff and artists first. On 27<sup>th</sup> March, four days after the start of the first national lockdown, we delivered the first of our online sessions via Facebook Live. Initially envisaged as a temporary solution, online delivery continued throughout the year (see the Programme Development section, from p.5, for details).

Our core operational model also had to rapidly change, with staff and freelance artists having to work remotely. Thankfully, our investment in developing operational, cloud-based systems over the past three years meant we were well-placed to adapt quickly to this new working environment.

We're very grateful to our existing and new funders for being so flexible in their approach to grant-making over the past year. This enabled us to adapt our programmes to meet the changing needs of our participants during the pandemic.

While the pandemic has undoubtedly created challenges, it also presented opportunities:

- It enabled us to develop new ways of engaging and supporting our participants remotely while we couldn't see them in-person, making sure their voice and their needs and aspirations are still at the heart of what we do;
- As an organisation, we've been able to develop digital skills, knowledge and resources across all areas of operation and delivery and we're embedding this learning into future planning;
- We created a new Digital Safeguarding Policy and Practice Guide;
- We created new digital financial processes, streamlining payment, invoicing and financial reporting;
- We amended our Articles of Association to enable Trustees to meet by video or other electronic means and to permit approval of resolutions by electronic means;
- With funding support from Arts Council England's Covid Emergency Response Fund we were able to create and launch a new resources bank on our website. These accessible creative resources are now available for free download, with teaching videos and PDF resource packs;
- We also created a new donation function on our website so people could donate directly to AAM, rather than using a third party platform. In the first quarter, when the donations page went live, this resulted in a 72% increase in online donations compared to the same period the previous year;



- The 2.6 Challenge, launched by the organisers of London Marathon in April 2020, presented us with an opportunity to create an inclusive fundraising campaign that our participants and supporters could take part in, choosing their own challenge based around the numbers two and six. For example, cycling 26 miles on a specially adapted bike. In the space of 48 hours, we developed and launched a campaign that went on to be our most successful online fundraising campaign to date, raising over £5,500 and engaging new fundraisers and donors.



*Participant's sponsored bike ride for 2.6 challenge*

We're really proud of the way our team rose to the challenges imposed by the pandemic, proving time and again how resilient and flexible they are, and how much they care about the people who take part in our projects. In difficult circumstances, they quickly got to grips with new digital platforms and remote working and made sure throughout that our participants felt connected and were consulted on a regular basis. This 12-month period demonstrated that we're innovative and agile. We were able to respond quickly at the start of the pandemic because we're constantly reviewing and reflecting on what we do, so have a strong sense both of the needs of our participants and of our resources, strengths and assets as an organisation.

## 2.2 Headline figures for 2020-21

- We supported **118** core participants with regular creative learning activities and regular phone calls throughout lockdown.
- We delivered **389** regular activity sessions, predominantly online but also in-person (when restrictions allowed).
- Our publicly available online sessions were viewed **23,519** times.
- We delivered **13** outreach, training and practice sharing sessions that engaged a further **76** participants and professionals.
- **540** of our learning resources were downloaded from our website for use in schools and community settings across the UK.
- **4,947** people visited our website.
- On average, our social media posts reached **10,560** accounts and received **1,455** engagements every month.
- We worked with **59** partners across the education, cultural, voluntary, health, social care and business sectors.

## 2.3 Participant feedback

We asked our project participants and the people who support them to tell us about the difference that AAM and our online sessions made to them over the past year.

### Participants:

- **100%** said that taking part in our online sessions had **made them feel happy**
- **100%** said **they feel they have a say in what happens** in our sessions
- **100%** said our online sessions **helped them be creative at home**
- **82%** said that our online sessions **helped them feel connected to their friends during lockdown**
- **82%** said that taking part in our sessions **helped them get better at concentrating**
- **70%** said our online sessions have **helped them feel more confident using their computer/tablet**

When we asked participants what they enjoyed most about taking part in our online sessions, they told us:

“Seeing Hannah [our session leader] on telly helps make everything seem more normal”

“I like to play along to the music in sensory music. I’ve made a drum from a Quality Street tin and a shaker from a yoghurt pot!”

“I sing louder at home and wake my sister up!”

“I like the comments and knowing everyone else is there and joining in”

“ I love the banter!”

### Supporters:

The people who support our participants gave the following feedback:

- They gave an average score of **5 out of 5** for the **quality of our online sessions** (where 1 = poor and 5 = excellent)
- They gave an average score of **5 out of 5** when we asked **how important our online sessions had been** for the person they support (where 1 = not at all and 5 = very important)
- They gave an average score of **4.8 out of 5** when we asked about the impact our online sessions had on the person they support **feeling connected during lockdown** (where 1 = no impact and 5 = significant impact)
- They gave an average score of **4.5 out of 5** when we asked about the impact our online sessions had on the **resilience and determination** of the person they support (e.g. being self-motivated, having a sense of purpose)
- They gave an average score of **4.2 out of 5** when we asked about the impact our online sessions had on the **communication skills** of the person they support

Their feedback on our online sessions included:

“She would have lost all connections without them.”

“You're very inclusive, it's all about what the young people want in the session.”



## 2.4 Programme Development

The people who take part in our programmes often face difficulty with everyday activities and can end up feeling isolated and cut off. The ongoing development of our projects focuses on helping them:

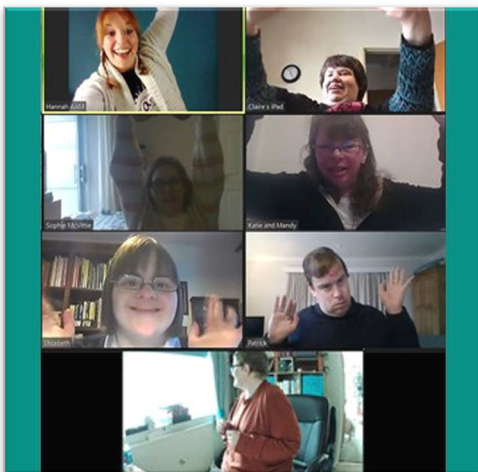
- learn new skills that they can transfer to other parts of their lives, including education, training and employment;
- explore and connect with the world around them, in a safe, supportive, fun environment;
- learn to work and communicate with other people, making new friends along the way;
- grow the confidence to have more of a say in the things that matter to them;
- contribute to their local community through workshops, exhibitions and performances;
- feel happier and healthier – all of the above contribute to improved wellbeing.

The above outcomes remained a key focus during the past year, with online activities designed with them in mind. Participant wellbeing was also a primary focus, ensuring our participants felt safe, happy and connected while they were unable to see their friends in person.

### 2.4.1 Online Programme

From April to September 2020, we delivered twice weekly Facebook live sessions and created a further 58 pre-recorded sessions that were uploaded to our Facebook page and YouTube channel. Sessions included singing and signing, sensory music, sensory stories, messy play and creative sensory activities.

While participants couldn't see each other during these Facebook Live sessions, there was lots of interaction using the comments function, with sessions averaging between 70 – 150 comments. Participants were able to ask questions, give suggestions for activities, chat to each other and provide real-time feedback to the session leaders. Videos of these sessions were kept on our Facebook page and uploaded to our YouTube Channel and were viewed 23,519 times.



*Participants enjoying taking part in activities on Zoom*

In August, following the success of our Facebook Live sessions, we were commissioned to create resources for a new online music teaching resource, Interface:

Response. Created in partnership between NYMAZ, technology specialists U Can Play and the Musicians' Union, Interface: Response was available between October – December 2020. Its aim was to help musicians negatively affected by Covid to build their digital skills for online rehearsal, performance and teaching. We created two resources about creating online music activities for and with learning-disabled young people.

From October onwards, our individual programmes moved to a mixture of Zoom sessions, phone sessions and, when restrictions allowed, face-to-face activities.

## 2.4.2 Hands & Voices

A fully inclusive singing and signing community choir set up in 1997 to help adults with communication and learning difficulties take part in performances.

- Over the summer holiday period, when Covid restrictions were eased, we ran two outdoor social sessions for members of Hands & Voices. They met in a local park and took part in music activities and games with plenty of opportunities for social interaction. It was wonderful to see everyone in person again!
- We were also able to carry out socially-distanced filming with some of our Hands & Voices participants over the summer. They selected the two pieces that they wanted to perform and we created music videos that have been uploaded to our YouTube Channel and shared via social media.
- We started regular Zoom sessions for members of Hands & Voices in October, offering two hour-long sessions a week (27 in total).
- 31 people took part in regular sessions (82% of pre-pandemic participants – the remaining participants were supported as part of our sensory programme, see 2.4.5 on p.8 for details).
- As with our in-person sessions, Zoom sessions included musical games and warm-ups, learning new songs, revisiting old favourites and – vitally – social time where participants could catch up with their friends.
- While public in-person performances weren't possible, 13 Hands & Voices members Similarly, while in-person outreach workshops weren't possible, two Hands & Voices members co-led four workshops on Zoom as part of the Igen Choir Project (see p.10 for more details).



*Members of Hands & Voices taking part in outdoor sessions*

## 2.4.3 IMPs (Inclusive Music Projects)

IMPs offers year-round fun, inclusive music activities for disabled and non-disabled children and young people aged 5 – 25. The IMPs programme usually includes weekly sessions during term time, holiday activities, and a training programme where participants learn leadership and communication skills. We also deliver outreach workshops in schools, youth groups and other community settings, co-led by our IMPs trainees.

- Over the summer holiday period we planned four socially-distanced outdoor social sessions for IMPs members. Unfortunately, bad weather meant that only one of the sessions was able to go ahead but the young people who took part clearly enjoyed seeing their friends again.
- Several IMPs members also took part in the socially-distanced filming that took place over the summer, featuring in the music videos we created.
- We started regular Zoom sessions for our Senior IMPs group in October, offering one hour-long session a week (19 in total).



- 15 disabled young people took part in the Zoom sessions, including several new participants – a 15% increase on pre-pandemic numbers - one advantage of delivering online was that young people who couldn't normally attend in person were able to take part.
- We delivered three holiday clubs on Zoom (attended by a further 9 participants, in addition to young people who took part in Senior IMPs), two music and movement sessions and a graphic scores session as part of the Mind the Gap Doodlebook project (see p.10 for details).
- We shared our online resources with IMPs partners so they could deliver music activities with the children and young people they work with. This included Westfield Primary School, our main partner for Junior IMPs, for whom we created a set of resources aimed at younger children, for use by school staff while we were unable to visit the school to lead sessions.
- Five Senior IMPs members performed online as part of our Christmas Fair and our Senior IMPs recorded themselves singing and signing a favourite Christmas song as part of the festive campaign for Youth Music, the primary funder of the IMPs programme.
- Two IMPs participants each co-led two workshops on Zoom as part of the Igen Choir project (see p.10 for details).
- Our Creative Director Rose took part in a panel discussion on the HEARD principles of musical inclusion at the NYMAZ SEND Gathering, aimed at professionals working in music with children and young people with additional needs.



*IMPs member taking part in outdoor sessions*

#### 2.4.4 IMUSE (Interactive Multi-Sensory Environment)

iMUSE is a portable interactive multi-sensory environment. It provides a relaxing, therapeutic and creative learning space where participants can connect with the world around them, make their own choices, reduce anxiety and stress and develop non-verbal ways of communicating. It combines relaxation (using vibro-acoustic technology), music and visuals in one-to-one sessions tailored to each individual's needs and preferences.

- We kept in touch with our iMUSE participants throughout the first lockdown. As well as regular communication by phone, we sent our mental wellbeing participants regular emails. These included tips for supporting your wellbeing; links to free wellbeing, creative and mindfulness resources; and videos and photographs from participants and staff members, sharing what they were doing to support their wellbeing during lockdown. These emails were also sent to our network of health and social care contacts, to share with the people they were supporting.
- Over the summer period, when Covid restrictions were eased, we delivered 11 outdoor sessions for iMUSE participants. These included creative and mindfulness activities, tailored to the needs of individual participants.
- We were delighted to find a new base for our wellbeing sessions closer to the centre of York over the summer of 2020 (York Wellbeing Centre) and we restarted weekly face-to-face sessions in mid-September. These sessions proved a lifeline for participants, several of whom were only leaving their house to attend iMUSE.
- Two months after restarting, we had to pause face-to-face sessions again during the November lockdown but resumed again for three weeks in December. After returning for one session in January

2021, the 3<sup>rd</sup> lockdown was announced and again, after careful consideration, we paused face-to-face sessions until the first week in April.

- In total, we were able to deliver 67 face-to-face sessions for 15 participants.
- Our iMUSE participants with profound and multiple learning disabilities were unable to attend in-person sessions at the Wellbeing Centre as they all continued to shield for health reasons. We supported them via our Sensory Programme (see 2.4.5, below), ensuring they still had access to activities while shielding.
- New partnerships and referral routes developed this year included establishing a relationship with the new Clinical Occupational Therapy lead at Foss Park, York's new in-patient mental health facility; the Diabetes outreach team at York Hospital; the Yorkshire Fatigue Clinic; and the Community Occupational Therapy Team.
- Planned outreach residencies at Kyra Women's Project, SELFA (children's charity in Skipton) and Ryedale Special Families had to be put on hold, alongside a planned taster day at the Schoen Clinic (supporting people with eating disorders). Thankfully, we were able to run a training session for staff at Ryedale Special Families in August plus three sessions for the young people they work with, when restrictions allowed. We plan on restarting outreach activities in 2021-22, Covid-restrictions permitting.



*iMUSE session at our new base, York Wellbeing Centre*

### **iMUSE at Home:**

- Alongside re-starting face-to-face sessions a key focus for this year was the development of our iMUSE at Home kit. We worked with an adaptive technology specialist to develop a pared-down version of the full iMUSE kit, including iPod/MP3 player/iPhone and Bluetooth speakers for music; a small vibrating speaker and MP3 player for playing special tracks for vibrations; a multi-function light to create a relaxing ambiance; a small projector to play the reactive visuals; and, with some of the kits, a Subpac (a wearable backpack that uses vibrations to relax the body).
- We deliver the kit in a box with clear labels/instructions so people can easily set it up themselves. One of our iMUSE facilitators then makes a phone or video call to talk them through a session remotely.
- We've learned that we can offer a truly person-centred experience in these remote sessions. There are endless ways the remote kits can be used, depending on the technical ability of the user and their wishes/needs. We've also introduced the possibility of our facilitator controlling the apps/music remotely via a laptop.
- Developing the iMUSE at-Home kit has been a major step forward in us being able to support the wellbeing of people who are unable to leave their home (particularly over the last year, with several of our participants having to shield due to health vulnerabilities).
- The iMUSE at Home kit will remain part of the iMUSE programme for the foreseeable future, for people who are not ready or able to come back to face-to-face sessions. We're already seeing participants becoming more independent in their use of the kit, without as much input from our staff, taking control of their own wellbeing.

## 2.4.5 Sensory Programme

Creative and sensory-based activities designed for adults with profound and multiple learning disabilities. Activities are designed to help participants develop communication, motor and learning skills and include music making, arts and crafts, movement/dance, mindfulness activities, storytelling and drama.

- By May 2020, 69% of our core adult participants were accessing our Facebook Live sessions. The remaining 31% were either unable to access online sessions due to lack of equipment and/or data allowance or, for those with more complex needs, didn't yet fully understand the context of group sessions online and could get stressed/upset.
- We created a new database that logged conversations with participants/their supporters and flagged up the next action for each participant (e.g. arrange 1:1 phone/Zoom session). It also detailed the equipment and communications tools participants had access to at home and flagged where support with equipment/data was needed.
- We secured additional funding to enable us to provide iPads and/or data allowances to enable participants to access our activities.
- Our person-centred approach enabled us to consult with our participants and their supporters to co-design tailored activities for individuals who weren't able to access our online sessions. Sessions were designed around participants' interests and abilities and their changing needs – for example, some 1:1 sessions focused on supporting participants to understand about social distancing.
- We made 122 welfare calls to participants/their carers (36% of these calls were to residential settings where two or more of our participants live).
- We delivered the following tailored activities for those unable to access Facebook Live sessions: 35 x 1:1 Zoom sessions; 27 small group Zoom sessions (for residential/educational settings supporting two or more of our participants); 40 x 1:1 phone sessions; seven personalised pre-recorded video sessions, tailored to the participants in question; and two outdoor sessions in a participant's garden, when restrictions allowed. Sessions included creative and sensory activities and were planned in advance with settings staff/carers, to ensure they had any equipment/props ready.
- We sent a weekly email with details of the online sessions taking place that week and links to simple, accessible online polls where participants could vote for activities they'd like to do;
- From October onwards we also delivered 21 Sensory Music sessions on Zoom. Some of the participants who'd taken part in 1:1 or small group sessions were supported to transition to these sessions.



*1:1 Sensory Music session in participant's garden*



## 2.4.6 New Partnership Projects

With the majority of our planned outreach activities delayed or cancelled due to the pandemic, we were delighted to take part in three new partnership projects last year.

### **Bounceback Food – Secret Dishes from Around the World:**

We were contacted by Bounceback Food CIC, a food poverty charity based in Manchester, in January 2021. We were one of 20 arts charities from across the UK invited to take part in the design of a new cookery book. We worked with local artist Adam Higton, who designed a series of online workshops. They focused on the music, culture and people of Libya, the country we were invited to illustrate.

It was a fantastic opportunity to bring participants from all of our programmes together, something that felt even more important during lockdown. The workshops took place in early April, with the book featuring our participants' artwork due to launch in Autumn 2021. We can't wait to see it in print and we're grateful to Bounceback Food CIC for inviting us to take part.

### **Mind the Gap – Doodlebook:**

Early in 2021, renowned learning disability theatre company Mind the Gap invited us to take part in their Creative Doodle Book project. The Creative Doodle Book is a hands-on resource developed by Mind the Gap and York St John University to support socially-distanced community arts practice during the pandemic.

Artists from Mind the Gap ran a series of online workshops with participants from Hands & Voices, Sensory Music and IMPs. Doodle Books were sent out in advance and the sessions involved being led through a specific page of the book by Lisa, Mind the Gap's facilitator. Participants were invited to explore a creative theme, like your favourite place or turning an ordinary household object into an animal, then worked with colours and lines to bring their imaginations to life. They then thought what their doodles might sound like, and used body percussion and vocal sounds to create a unique composition inspired by their drawings.

As with the Bounceback Food project, it was great to be part of a UK-wide project, at a time when a lot of people felt disconnected and isolated. We'd like to thank Mind the Gap for inviting us to get involved.

### **Igen Trust Online Choir:**

The Igen Trust have supported our iMUSE programme for several years. At a Dragon's Den-style session at their 2020 conference, partners presented the idea of an online wellbeing choir. Led by Converge York and their Communitas Choir, a group of Igen's funded partners who work in wellbeing came together at the start of 2021 to make it happen.

We were delighted that some of our learning-disabled trainees were invited to co-lead a series of online workshops. They involved participants from Converge Northumberland, Pioneer Projects in Bentham, Bolton Community Solidarity Association, White Horse Project, Dark Horse Theatre Company, Orb in Knaresborough and Tang Hall SMART. The end result was a music video of all participants singing and signing *Here Comes the Sun*. It was created by Chapel FM, another Igen funded partner, and launched at Igen's 2021 conference.

This was a really uplifting experience for our trainees and the participants involved, particularly as it happened during the third lockdown. Our trainees proved that they're fantastic leaders online as well as in-person and the smiles on the performers' faces in the video speak volumes.

### 3 Future Plans

Priorities for 2021-22 include:

- Re-starting in-person activities as soon as it's safe to do so (while some of our participants have flourished in online sessions as they're in the comfort of their home environment, we know how important it is for them to see their friends face-to-face);
- We'll maintain some level of online activity for the foreseeable future, enabling us to meet the changing needs of as many of our participants as possible as we start to emerge from the pandemic;
- Reviewing our organisational structure, in light of the pandemic, consider succession planning and the switch to new ways of working;
- Reviewing the new systems, we put in place in 2020-21, including our new digital finance processes, to ensure they're robust and flexible enough to support AAM as we emerge from the pandemic;
- Further development of the iMUSE at Home model;
- Re-starting outreach activities (in-person and/or online);
- Re-starting public performances, where possible; and
- New fundraising activity, including taking part in the York Rotary Dragon Boat Challenge, a major fundraising event in the city's calendar, for the first time.

**Accessible Arts & Media**  
**Legal and Financial Report of the Trustees and**  
**Unaudited Financial Statements for the year ended 31 March 2021**

The Board of Trustees, who are also Directors of the charity for the purpose of the Companies Act 2006, present their annual report and financial statements for the year ended 31<sup>st</sup> March 2021. The financial statements comply with the Companies Act 2006 and Accounting and Reporting by Charities, Statement of Recommended Practice (SORP 2015).

## **1 Structure, Governance and Management**

### **a) Governing document**

Accessible Arts & Media (AAM) is a company limited by guarantee with charitable status, governed by its Memorandum and Articles of Association dated 27<sup>th</sup> January 1998. In the event of the charity being wound up, members are required to contribute an amount not exceeding £10 and any assets left over must be given to another similar group.

### **b) Appointment of trustees**

The directors of the company are also trustees of the charity. Under the requirement of the Memorandum and Articles of Association, trustees can be voted onto the board at trustee meetings and members of the organisation can be elected as trustees.

### **c) Trustee induction and training**

New trustees are inducted into the charity, including: their legal obligations under charity and company law, the content of the Memorandum and Articles of Association, the committee and decision-making processes, the business plan and recent financial performance of the charity. During the induction they will have an opportunity to meet key employees and other trustees and to visit project sessions. They are also encouraged to attend appropriate external training events in order to develop their role.

### **d) Organisation**

Trustees meet a minimum of four times a year, with sub-groups for HR & Governance and Finance meeting between full Board meetings. AAM is not a 'membership' charity in the legal sense of the word.

A Creative Director is appointed by the trustees to manage the day-to-day operations of the charity. To ensure the effective running of AAM, the Creative Director has delegated authority, within the terms of delegation approved by the trustees, for operational matters including finance, employment and artistic programming.

## 2 Trustees' Financial Review for the Year Ended 31 March 2021

### a) Financial Summary

The primary focus for 2020-21 was responding to the Covid-19 pandemic and ensuring that the funds were in place to enable AAM to transition to online delivery and remote working. We made use of the Government's Job Retention Scheme, at different times and to varying degrees that enabled us to keep our much-valued team with us throughout the year. We were also successful in securing funding to support this shift from Arts Council England's Covid Emergency Response Fund, the Coronavirus Community Support Fund (DCMS funding distributed by the National Lottery Community Fund), Two Ridings Coronavirus Fund and The Feoffees of St Michael's Spurriergate. This additional funding, coupled with the flexible and supportive approach taken by our other funders, enabled AAM to manage the move to online working, and manage it well.

Trustees were prudent in their approach to managing the transition and the ever-changing situation with regards the pandemic. The Finance Sub-Group met monthly to monitor and mitigate financial risk and adjust budgets and forecasts in line with the changing situation.

Earned income, from participant subscriptions and external commissions, fell by 79% as we were unable to deliver in-person activities for the majority of the year. While we were successful in securing support from new trusts and foundations, including The Woodward Charitable Trust, the Postcode Community Trust and the Garfield Weston Foundation, income from private trusts and foundations reduced by 32%. This was counter-balanced by an increase in funding from public sources (161%) and Lottery funders (51%) and by the incredible goodwill of our fundraisers, donors and supporters. Income from individual donations and community fundraising grew by 31% on the previous year. The first three months of lockdown saw a 72% increase in individual donations on the same period the previous year.

As a result of trustees adopting a new fixed asset and depreciation policy (changing from reducing balance to straight line method), expenditure has exceeded income by £7,479. The previous reducing balance method meant that older items of equipment were still being held on the balance sheet even after they had become obsolete. These have all now been written off. The policy going forward is that equipment/fixed asset items purchased as part of a grant agreement will be written off over the period of the grant. All other fixed assets except software will be written off over 7 years. Software will be written off after 3 years.

In line with previous years, monies received in a year that relate to the delivery of programmes in the next and subsequent years, are removed from that year's income and charged into the following year. Almost £74k of such income has been removed from 2020/21 (compared to £41k in 2019/20) and will be charged back in 2021/22.

### b) Raising Funds

AAM's primary fundraising activity consists of grant applications to private trusts and foundations and Lottery funders, written by our Creative Director and Development Manager. As outlined above, we were also successful this year in securing additional funding from the DCMS Coronavirus Community Support Fund. We're very grateful to the individuals and organisations who raised funds for AAM this year, with a special mention to everyone who took part in the 2.6 Challenge. And we're equally indebted to the individuals who make regular and one-off donations to support our work. Our fundraisers are supported by our Marketing & Campaigns Manager, who also manages AAM's own fundraising events and activities.

AAM is registered with the Fundraising Regulator and we're committed to the standards set out in the Fundraising Code of Practice, reinforcing our commitment to best practice in fundraising. A link to our

complaints procedure is included in the fundraising section of our website so that members of the public can notify us of any complaints linked to our fundraising. We received no complaints this year and there were no compliance issues in relation to the Fundraising Code of Practice.

This has been another active year for AAM in terms of raising funds. We're particularly indebted to the following organisations and programmes for supporting our work with grants to the sum of £140,292:

Arts Council England – Covid Emergency Response Fund

The Calmcott Trust

The Charles Ruddock Trust

Children in Need

City of York Council

Co-op Community Fund

Ed De Nunzio Charitable Trust

The Feoffees of St Michael's Spurriergate

Garfield Weston Foundation

Henry Smith Charity

Igen Trust

Leeds Building Society Charitable Foundation

National Foundation for Youth Music

National Lottery Community Fund

Norman Collinson Charitable Trust

NYMAZ

Postcode Community Trust

Pavers Foundation

Sylvia & Colin Shepherd Charitable Trust

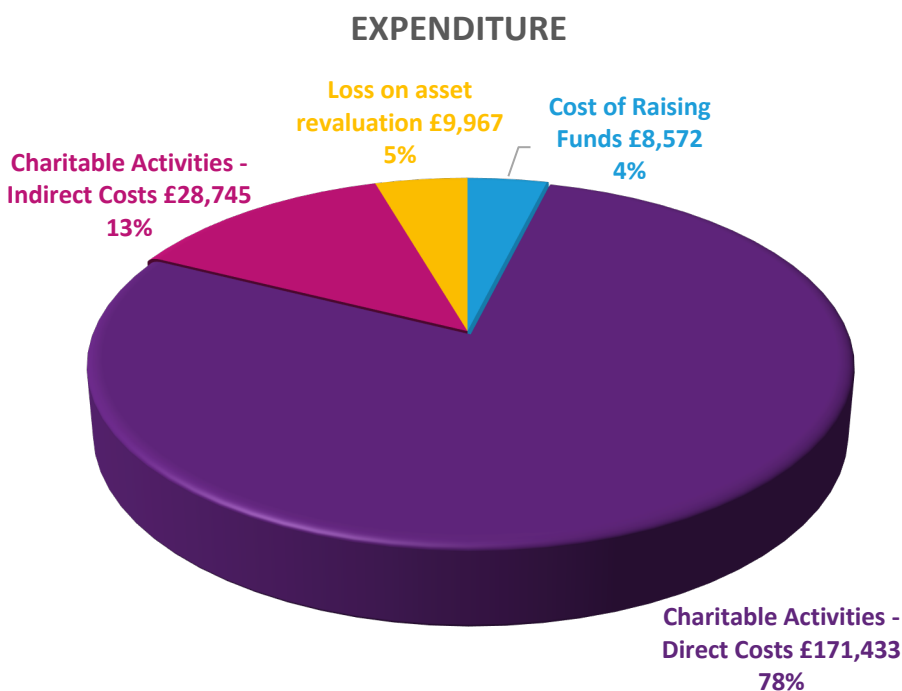
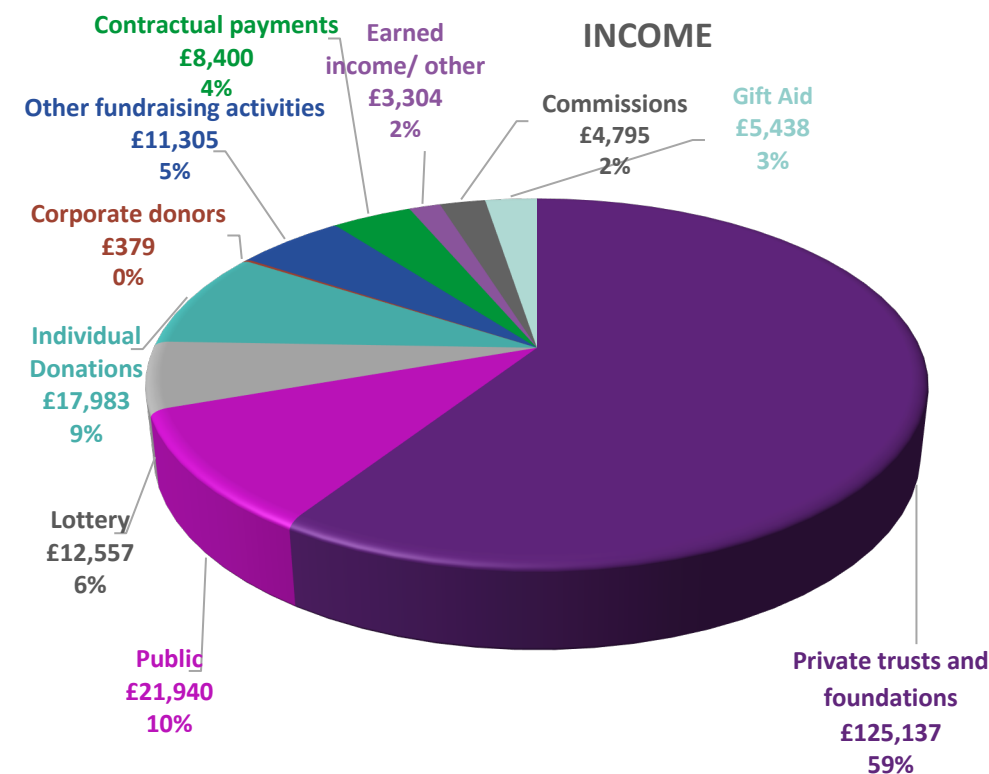
Two Ridings Community Foundation

The Woodward Charitable Trust

York Common Good Trust

York Vikings Rotary Club

### c) Income and Expenditure Breakdown



#### Direct costs:

Salaries and fees	£149,003
Direct project costs (venue hire, resources, travel expenses, volunteer expenses, training)	£13,407
Marketing	£4,133
Project equipment	£4,890

#### Indirect costs:

Salaries & fees	£16,318
Premises costs	£2,086
Office and admin costs (printing, postage, stationary, insurance, travel, hospitality)	£5,907
Equipment & IT	£543
Governance (trustee expenses, accountancy)	£500
Depreciation	£3,391

Support costs for our charitable activities equate to 13% of total expenditure. Support costs are allocated proportionately to individual programme budgets, according to the amount of central/core resources drawn upon by each programme.

### 3 Policies and Risk Management

#### a) Pay policy

The pay of staff is reviewed annually and normally increased in line with average earnings and benchmarked against comparable pay levels in other similar organisations. As an organisation, we are committed to the Real Living Wage and registered as a Living Wage Employer in 2017.

We rolled out Workplace Pensions for all staff in January 2017. Trustees sought external advice before approving employee and employer contributions. Employees contribute 3% of their salary to which AAM adds a further 5%.

#### b) Investment Powers and Policy

Under the Memorandum and Articles of Association, the Charitable Company has the power to make any investments that the Trustees see fit. However, the Charitable Company did not hold any investments during the year ended 31 March 2021, nor does it have any investment plans for the immediate future.

#### c) Reserves Policy

It is the Trustees' policy to designate funds to cover planned commitments for future charitable activities and, as far as is possible, for unplanned events. The charity is dependent upon grants, donations, fundraising and earned income to meet expenditure which, as detailed above, is subject to fluctuating economic circumstances. Trustees have therefore noted the importance to AAM of building reserve from unrestricted sources of income. Trustees also recognise that many supporters only wish to make a direct contribution to project activity costs, as opposed to core running costs and the cost of growing our reserve. A core strategic aim is therefore to continue to make fundraising appeals and applications to support core operating costs, as well as a contribution to reserves and the future long-term sustainability of the charity.

Trustees recognise the need for different types of Reserves, as follows:

**Restricted or Designated Funds** - to hold, in designated reserves, funding which has been provided by external organisations or individuals for specific purposes.

#### **Unrestricted Reserves:**

- **Closure Costs:** - to meet contractual liabilities should the organisation have to close. These include redundancy payments, amounts due to creditors, rents payable and other non-cancellable lease and loan commitments. Trustees would also wish to support beneficiaries in transitioning to other services. Trustees believe that this work would be undertaken by AAM staff during their periods of notice, prior to closure.
- **Other Needs (External Factors):**
  - to meet unexpected costs of a material nature such as legal costs or unexpected and substantial non-capital purchases.
  - to allow the charity to change or modify its operation to respond to adverse external factors over which AAM has no control.

- **Other Needs (AAM-led):**
  - to enable the charity to pursue new funding opportunities where some level of up-front investment is required to be in a position to secure such funding.
  - to pilot new projects which have the potential to lead to viability through external funding.
  - to make a capital purchase, including software, that will enable AAM to expand an existing or enter develop a new project of activity.

#### **The Level of Reserves:**

- With regard to **Closure Costs**, Trustees believe it is prudent to hold an unrestricted reserve that would allow the charity to be wound up should the need arise. The level of such reserve will be reviewed annually but is currently set at £30k to £35k.
- With regard to **Restricted or Designated Funds**, this reserve will always reflect income which has been received for a specific purpose but not yet spent.
- With regards to **Other Needs (External and AAM-led)**, Trustees will aim to build an unrestricted reserve which would be sufficient to address these objectives. The level of this reserve will be reviewed annually in order that the annual budget can make appropriate provision if it needs increasing.

Our Reserves Policy is reviewed annually. The Finance sub-group meet quarterly to consider performance against the reserve policy objective and report back at quarterly Board meetings (finance is a standing agenda item), including:

- an assessment of the amount of unrestricted reserve available;
- making recommendations for further improving the level of reserve that AAM currently holds;
- assessment of any potential shortfall now and in the future; and
- reviewing the planned specific fundraising aimed at building an emergency operating reserve in adverse economic conditions.

#### **d) Risk Management**

The Trustees have considered the risks affecting the organisation, particularly those concerning the flow of funds to meet the programmes, the importance of key personnel, the extent to which the annual business and strategic development plans change and the management of new risks as they arise and allowing the level of reserve to fall below what is considered prudent. The Trustees have a risk management strategy that comprises of:

- An annual review of the risks affecting the organisation;
- The establishment and implementation of policies, systems and procedures to mitigate against those risks identified in the annual review;
- Reserves policy.



## 4 Statement of Trustees' Responsibilities

Company law requires the Directors (Trustees) to prepare financial statements for each financial year, which give a true and fair view of the state of affairs of the company and of the income and expenditure of the company for the year. In preparing those financial statements, the directors (trustees) are required to:

- Select suitable accounting policies and then apply them consistently;
- Observe the methods and principles of the Charities SORP;
- Make judgements and estimates that are reasonable and prudent;
- State whether applicable accounting standards have been followed, subject to any material departures disclosed and explained in the financial statements;
- Prepare the financial statements on the going concern basis unless it is inappropriate to presume that the company will continue on that basis.

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

### Disclosure of information

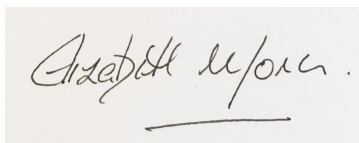
In so far as the Trustees are aware:

- There is no relevant information of which the Charity's Independent Examiner is unaware;
- The Trustees have taken the necessary steps to be aware of the information, which would be relevant for independent examination purposes and have communicated them to the Independent Examiner.

The Trustees have taken advantage of the exemption available to small companies, including the audit exemption (as detailed on the balance sheet).

The Trustees declare that they have approved the Trustees Annual Report and Accounts on **December 2<sup>nd</sup> 2020** and were signed on behalf of the charity's Trustees by:

**Signature:**



**Full Name:** Elizabeth M Jones

**Position:** Chair of Trustees

**Date:** 18<sup>TH</sup> January 2022

## 5 Independent examiner's report to the trustees of Accessible Arts & Media

I report to the charity trustees on my examination of the accounts of Accessible Arts & Media for the year ended 31 March 2021.

### Responsibilities and basis of report

As the charity's trustees of the Company (and also its directors for the purposes of company law) you are responsible for the preparation of the accounts in accordance with the requirements of the Companies Act 2006 ('the 2006 Act').

Having satisfied myself that the accounts of the Company are not required to be audited under Part 16 of the 2006 Act and are eligible for independent examination, I report in respect of my examination of your charity's accounts as carried out under section 145 of the Charities Act 2011 ('the 2011 Act'). In carrying out my examination I have followed the Directions given by the Charity Commission under section 145(5)(b) of the 2011 Act.

### Independent examiner's statement

I have completed my examination. I confirm that no material matters have come to my attention in connection with the examination giving me cause to believe that in any material respect:

- accounting records were not kept in respect of the Trust as required by section 386 of the Act; or
- the accounts do not accord with those records; or
- the accounts do not comply with the accounting requirements of section 396 of the 2006 Act other than any requirement that the accounts give a 'true and fair view which is not a matter considered as part of an independent examination; or
- the accounts have not been prepared in accordance with the methods and principles of the Statement of Recommended Practice for accounting and reporting by charities applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102).

I have no concerns and have come across no other matters in connection with the examination to which attention should be drawn in this report in order to enable a proper understanding of the accounts to be reached.



**Karen Wood (ACMA)**

Outsource independent examination service  
The Hiscox Building  
Peaseholme Green  
York  
YO1 7P7

**Date:** 20<sup>th</sup> January 2022

## 6. Statement of Financial Activities for the year ended 31st March 2021

	Note	Unrestricted funds	Restricted funds	Total 2021	Total 2020
		£	£	£	£
<b>Income and endowments from:</b>					
Donations and legacies	3.1	25,018	161,682	186,700	228,268
Charitable activities	3.2	220	12,975	13,195	20,660
Other trading activities	3.3	10,943	400	11,343	7,163
Investments	3.4	-	-	-	533
Other income	3.5	-	-	-	17,494
<b>Total income</b>	<b>3</b>	<b>36,181</b>	<b>175,057</b>	<b>211,238</b>	<b>274,118</b>
<b>Expenditure on:</b>					
Raising funds	4.1	1,359	83	1,442	10,079
Charitable activities	4.2	65,431	151,844	217,275	246,586
<b>Total expenditure</b>	<b>4</b>	<b>66,790</b>	<b>151,927</b>	<b>218,717</b>	<b>256,665</b>
<b>Net gains/(losses) on investments</b>					
<b>Net income/(expenditure)</b>		<b>(30,609 )</b>	<b>23,130</b>	<b>(7,479 )</b>	<b>17,453</b>
<b>Gross transfers between funds</b>		32,049	(32,049)	-	-
<b>Net movement in funds</b>		<b>1,440</b>	<b>(8,919)</b>	<b>(7,479 )</b>	<b>17,453</b>
<b>Total funds brought forward</b>		55,966	9,570	65,536	48,083
<b>Total funds carried forward</b>		<b>57,406</b>	<b>651</b>	<b>58,057</b>	<b>65,536</b>

## 7. Balance Sheet as of 31st March 2021

	Note	2021 £	2020 £
<b>Fixed Assets</b>			
Tangible assets	7.1	5,083	18,818
<b>Total Fixed Assets</b>		<b>5,083</b>	<b>18,818</b>
<b>Current Assets</b>			
Cash at bank and in hand		100,513	92,515
Debtors & Prepayments	8.8	33,817	1,610
<b>Total Current Assets</b>		<b>134,330</b>	<b>94,125</b>
<b>Current Liabilities: Amounts falling due within one year</b>			
Creditors and accruals	8.9	(81,356 )	(47,407 )
<b>Net Current Assets/(Liabilities)</b>		<b>52,974</b>	<b>46,718</b>
<b>Total Assets less Current Liabilities</b>		<b>58,057</b>	<b>65,536</b>
<b>Funds of the Charity</b>			
Unrestricted Funds (General)		27,406	40,966
Unrestricted Funds (Designated)		30,000	15,000
Restricted Funds		651	9,570
<b>Total Funds Carried Forward</b>	<b>8.11</b>	<b>58,057</b>	<b>65,536</b>

The trustees are satisfied that the company is entitled to exemption from the provisions of the Companies Act 2006 (the Act) relating to the audit of the financial statements for the year by virtue of section 477, and that no member or members have requested an audit pursuant to section 476 of the Act.

The directors (trustees) acknowledge their responsibilities for:

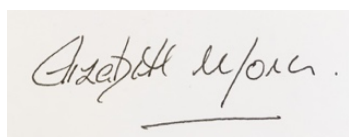
i) ensuring the company keeps accounting records which comply with Sections 386 and 387 of the Companies Act 2006; and

ii) preparing financial statements which give a true and fair view of the state of affairs of the company at the end of each financial year and of its profit and loss for each 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 financial statements have been prepared in accordance with the special provisions of Part 15 of the Companies Act 2006 relating to small companies and with the Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (Charities SORP (FRS 102)).

The financial statements were approved by the trustees and signed on their behalf by:

**Elizabeth Jones, Trustee**



## **8. Notes to the Accounts for the year ending 31st March 2021**

### **1 Basis of preparation**

#### **1.1 Basis of accounting**

The financial statements are prepared under the historical cost convention and the Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (Charities SORP (FRS 102)).

#### **1.2 Change of basis of accounting**

All accounting policies (valuation rules and methods of accounting) have remained the same except depreciation. The accounting estimate for depreciation has been changed from reducing balance to straight line basis.

#### **1.3 Change to previous accounts**

See 1.2

### **2 Accounting policies**

#### **Income and endowments**

##### **Recognition of income**

Income is recognised in the Statement of Financial Activities (SoFA) when:

- the charity becomes entitled to the resources;
- receipt is probable; and
- the monetary value can be measured with sufficient reliability.

##### **Incoming resources with related expenditure**

Where incoming resources have related expenditure, the incoming resources and related expenditure are reported gross in the SoFA.

##### **Grants and donations**

Grants and donations are only included in the SoFA when the charity has evidence of entitlement to the resources and receipt is probable.

##### **Volunteer help**

The value of any voluntary help received is not included in the accounts but is described in the trustees' annual report.

## **Expenditure and Liabilities**

### **Expenditure**

#### **Raising funds**

Cost of raising funds comprise those costs associated with attracting voluntary income.

#### **Charitable activities**

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

#### **Liability recognition**

Liabilities are recognised as soon as there is a legal or constructive obligation committing the charity to pay out resources.

### **Assets**

#### **Tangible fixed assets for use by the charity**

All fixed assets except software are depreciated over a 7-year period. Software is depreciated over a 3-year period. Where items that would ordinarily be classed as fixed assets are purchased as part of a grant for a specific project/restricted fund, they are written off over the period of time covered by the grant.

#### **Fund accounting**

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

Restricted funds are funds which can only be used for particular restricted purposes within the objects of the charity. Restrictions arise when specified by the donor.

### 8.3 Income and endowments

	Unrestricted funds £	Restricted funds £	Total 2021 £	Unrestricted funds £	Restricted funds £	Total 2020 £
<b>8.3.1 Donations and legacies</b>						
Individual donations	6,983	11,000	17,983	5,223	9,388	14,611
Corporate donations	379		379	1,132		1,132
Grants	8,952	150,682	159,634	8,500	192,196	200,696
Gift aid	5,438	-	5,438	2,734	-	2,734
Participants' fees	3,266	-	3,266	9,095	-	9,095
	<b>25,018</b>	<b>161,682</b>	<b>186,700</b>	<b>26,684</b>	<b>201,584</b>	<b>228,268</b>
<b>8.3.2 Charitable activities</b>						
Commissions	220	4,575	4,795	9,760	2,500	12,260
SLA	-	8,400	8,400	-	8,400	8,400
	<b>220</b>	<b>12,975</b>	<b>13,195</b>	<b>9,760</b>	<b>10,900</b>	<b>20,660</b>
<b>8.3.3 Other trading activities</b>						
Fundraising activities	10,905	400	11,305	4,400	2,660	7,060
Sales & merchandise	38	-	38	103	-	103
	<b>10,943</b>	<b>400</b>	<b>11,343</b>	<b>4,503</b>	<b>2,660</b>	<b>7,163</b>
<b>8.3.4 Investments</b>						
Bank interest		-	0	533	-	533
	<b>-</b>	<b>-</b>	<b>-</b>	<b>533</b>	<b>-</b>	<b>533</b>
<b>8.3.5 Other income</b>						
			-	17,494	-	17,494
<b>Total income</b>	<b>36,181</b>	<b>175,057</b>	<b>211,238</b>	<b>58,974</b>	<b>215,144</b>	<b>274,118</b>

<b>8.4 Expenditure</b>	<b>Unrestricted funds £</b>	<b>Restricted funds £</b>	<b>Total 2021 £</b>	<b>Unrestricted funds £</b>	<b>Restricted funds £</b>	<b>Total 2020 £</b>
<b>8.4.1 Raising funds</b>						
Administration fees	1,641	-	1,641	162	1,095	1,257
Other fundraising costs	-282	83	-199	2,999	5,823	8,822
	<b>1,359</b>	<b>83</b>	<b>1,442</b>	<b>3,161</b>	<b>6,918</b>	<b>10,079</b>
<b>8.4.2 Charitable activities</b>						
Staff salaries	34,366	94,938	129,304	14,324	138,405	152,729
Freelance workers	10,251	30,568	40,819	75	30,840	30,915
Staff training & recruitment	-	190	190	694	1,046	1,740
Staff & volunteer expenses	-	2,050	2,050	357	2,566	2,923
Participant support costs	-	24	24	-	2,612	2,612
Venue Hire for events	-	850	850	139	10,684	10,823
Rent & rates	-	757	757	7,359	2,178	9,537
Cleaning, repairs & maintenance	307	1,022	1,329	1,263	97	1,360
Office costs	2,209	3,352	5,561	9,392	463	9,855
Insurance	645	743	1,388	1,288	-	1,288
Web design, marketing & publicity	1,368	2,765	4,133	387	1,657	2,044
Project resources & consumables	8	8,007	8,015	538	590	1,128
Equipment	64	5,379	5,443	552	14,046	14,598
Independent Examiner's fee	-	500	500	600	-	600
Professional membership & subscription	498	536	1,034	173	871	1,044
Consultancy & professional fees	1,980	163	2,143	13	350	363
Trustees' expenses	-	-	0	59	-	59
Bank charges	-	-	0	2	-	2
Depreciation	3,768	0	3,768	1,470	1,496	2,966
Loss on asset revaluation	9,967	-	9,967	-	-	-
	<b>65,431</b>	<b>151,844</b>	<b>217,275</b>	<b>38,685</b>	<b>207,901</b>	<b>246,586</b>
<b>Total expenditure</b>	<b>66,790</b>	<b>151,927</b>	<b>218,717</b>	<b>41,846</b>	<b>214,819</b>	<b>256,665</b>



## 8.5 Expenses & fees

No trustees received a remuneration for services rendered during the year, nor were any trustees' out of pocket expenses reimbursed.

### 8.5.1 Fees for examination of the accounts

	2021 £	2020 £
Independent Examiner's fees for reporting on the accounts	500	600

## 8.6 Staff costs and emoluments

	2021 £	2020 £
Gross salaries	122,411	144,155
Employers National Insurance	4,371	5,557
Employer's pension Contributions	2,522	3,017
	<b>129,304</b>	<b>152,729</b>
Average number of employees (full time equivalent)	<b>5</b>	<b>8</b>

## 8.7 Fixed assets

### 8.7.1 Tangible fixed assets

#### Cost or valuation

	Workshop Equipment	Office Equipment £	Computer Equipment £	Total £
At 1st April 2020	17,304	66,683	2,038	86,025
Written off in year	(9,751 )	(55,484 )	(1,972 )	(67,207 )
Revaluations	(2,226 )	(7,675 )	(66 )	(9,967 )
At 31st March 2021	<b>5,327</b>	<b>3,524</b>	<b>-</b>	<b>8,851</b>

#### Depreciation

	£	£	£
At 1st April 2019	9,751	55,484	1,972
Charge for the year	2,181	1,587	-
Prior depreciation on write-off	(9,751 )	(55,484 )	(1,972 )
At 31st March 2020	<b>2,181</b>	<b>1,587</b>	<b>-</b>

#### Net Book Value

	£	£	£
At 31st March 2021	<b>3,146</b>	<b>1,937</b>	<b>-</b>
At 31st March 2020	<b>7,553</b>	<b>11,199</b>	<b>66</b>

## 8.8 Debtors and prepayments

	2021	2020
	£	£
Debtors and prepayments		
Trade debtors	3,848	1,610
Other Debtors & Prepayments	29,969	-
	<b>33,817</b>	<b>1,610</b>

## 8.9 Creditors and accruals

### Analysis of creditors falling due within one year

	2021	2020
	£	£
Trade creditors	5,908	5,435
Accrued expenses	500	1,200
Deferred income	74,948	40,772
	<b>81,356</b>	<b>47,407</b>

## 8.10 Contingent liabilities and contingent assets

A third party has made a claim against the charity. It is not possible to estimate what, if any, financial penalties may incur so no provision has been made in the financial statements.

## 8.11 Movement of funds

### 8.11.1 Movement of major funds

2021 Fund Name	Balance b/fwd	Incoming resources	Outgoing resources	Transfers	Balance c/fwd
<b>Unrestricted Funds (General)</b>					
General Unrestricted funds	40,966	36,181	66,790	17,049	27,406
Designated funds	15,000	-	-	15,000	30,000
	<b>55,966</b>	<b>36,181</b>	<b>66,790</b>	<b>32,049</b>	<b>57,406</b>
<b>Restricted Funds</b>					
AbleWeb Radio	983	-	-	(983)	-
AbleWeb	1,635	-	-	(1,635)	-
Hands & Voices	134	33,383	33,383	(134)	-
IMPs (East Riding)	867	-	-	(867)	-
IMPs (York)	697	47,420	47,198	(358)	561
iMUSE (Inhouse)	1,519	-	920	(599)	-
iMUSE (Learning Disability)	-	15,765	15,849	84	-
iMUSE (Mental Wellbeing)	-	30,403	30,403	-	-
iMUSE (Outreach)	-	1,213	1,213	-	-
NYMAZ iMUSE	-	4,575	4,575	-	-
Creative Sensory Programme	7	11,095	11,012	-	90
Sensory (CYC commission)	1,867	-	-	(1,867)	-
Strategic Development	647	-	-	(647)	-
General running costs	-	31,203	6,825	(24,378)	-
YorMusic	1,214	-	549	(665)	-
	<b>9,570</b>	<b>175,057</b>	<b>151,927</b>	<b>(32,049 )</b>	<b>651</b>
<b>Total Funds</b>	<b>65,536</b>	<b>211,238</b>	<b>218,717</b>	<b>-</b>	<b>58,057</b>

## Transfer between funds

2020

Fund name	Balance b/fwd	Incoming resources	Outgoing resources	Loss through revaluations	Balance c/fwd
<b>Unrestricted funds (General)</b>					
General unrestricted funds	40,540	58,974	41,846	(16,702 )	40,966
Designated funds	-	-	-	15,000	15,000
	<u>40,540</u>	<u>58,974</u>	<u>41,846</u>	<u>(1,702 )</u>	<u>55,966</u>
<b>Restricted Funds</b>					
AbleWeb Radio	1,101	-	118	-	983
AbleWeb	1,888	-	253	-	1,635
Hands & Voices	153	20,132	20,151	-	134
IMPs (East Riding)	1,001	-	134	-	867
IMPs (York)	414	50,603	50,320	-	697
iMUSE (Inhouse)	2,270	54,263	55,014	-	1,519
iMUSE(Outreach)	-	2,160	2,160	-	-
NYMAZ iMUSE	-	27,050	27,050	-	-
Creative Sensory Programme	8	2,675	2,676	-	7
Sensory (CYC)	2,146	-	279	-	1,867
Strategic Development	747	-	100	-	647
General running costs	(3,503 )	58,261	56,460	1,702	-
YorMusic	1,318	-	104	-	1,214
					-
					-
	<u>7,543</u>	<u>215,144</u>	<u>214,819</u>	<u>1,702</u>	<u>9,570</u>
<b>Total Funds</b>	<u><u>48,083</u></u>	<u><u>274,118</u></u>	<u><u>256,665</u></u>	<u><u>-</u></u>	<u><u>65,536</u></u>

## 8.11.2 Details of Funds Held

### Unrestricted Funds (General)

The General fund is unrestricted and available for the general purposes of the Charity.

### Unrestricted Funds (Designated)

The Designated fund is for closure costs

### Restricted Funds

The restricted funds are only available for the purposes specified for each fund, which are:

#### AbleWeb Radio

The programme finished in 2018. Any fixed assets have been written off in the year

#### AbleWeb

The programme finished in 2018. Any fixed assets have been written off in the year

#### Hands & Voices

One of the first singing and signing choirs in the UK, set up to help people with learning and communication difficulties express themselves creatively through music

#### IMPs (East Riding)

The programme finished in 2018. Any fixed assets have been written off in the year

#### IMPs (York)

A year-round programme of fun, inclusive music activities for disabled and non-disabled children and young people from York and the surrounding area

#### iMUSE (Learning Disability)

iMUSE provides a relaxing and creative learning space where participants can connect with the world around them, make their own choices and develop non-verbal ways of communicating.

#### iMUSE (Mental Wellbeing)

iMUSE provides a space where people can relax, forget the outside world and feel their stress and anxiety reduce

#### NYMAZ iMUSE

Programme funded by the North Yorkshire Music Action Zone (NYMAZ) to bring iMUSE to rural North Yorkshire schools

#### Creative Sensory Programme

Creative and sensory-based activities for learning-disabled adults

#### Sensory (CYC commission)

A Service Level Agreement funded by the City of York Council that finished in 2018. Any fixed assets have been written off in the year

#### Strategic Development

The programme finished in 2016. Any fixed assets have been written off in the year

#### General running costs

Funding that has been secured to cover our organisational running costs

#### YorMusic

The programme finished in 2014. Any fixed assets have been written off in the year

## 8.12 Net assets between funds

	Unrestricted Funds £	Restricted Funds £	Total 2020 £
<b>Balances at 31st March 2021</b>			
Fixed assets	5,083	-	5,083
Current assets	133,679	651	134,330
Current liabilities	(81,356 )		(81,356 )
	<b>57,406</b>	<b>651</b>	<b>58,057</b>
	Unrestricted Funds £	Restricted Funds £	Total 2019 £
<b>Balances at 31st March 2020</b>			
Fixed assets	18,818	-	18,818
Current assets	84,555	9,570	94,125
Current liabilities	(47,407 )		(47,407 )
	<b>55,966</b>	<b>9,570</b>	<b>65,536</b>

## 9 Legal and Administrative Information

Incorporated: England 27<sup>th</sup> January 1998  
Registered Company Number: 03500128 (England and Wales)  
Registered Charity Number: 1072902

### **Registered and principal office**

Sanderson House  
Bramham Road  
York  
North Yorkshire  
YO26 5AR

### **Trustees**

L Corker  
L Galliard  
DA Hare  
E Jones  
S Middleton  
CEM Wright

### **Company Secretary**

Ms R Kent

### **Independent examiner**

Outsource  
The Hiscox Building  
Peaseholme Green  
York  
YO1 7P7

### **Bankers**

Yorkshire Bank  
Queen Victoria Square  
Hull  
HU1 3EB