



Norfolk  
Community  
Arts

# Annual Report and Financial Statements

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## Norfolk Community Arts Limited

For the year ending 31 August 2023

A Company Limited by Guarantee  
Registered in England  
Company No. 04278192  
Registered charity No. 1089916





# Trustees Annual Report

(incorporating a director's report)

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# Introduction

Thinking back over the last 18 months, I am minded of the Dickens quote, "They were the best of times, they were the worst of times." We have done some of the best work of our 23 years as a charity, but also faced enormous challenges. The Sistema Norwich Nucleo has flourished, with a wonderfully diverse and highly engaged group of participating young people, as well as a burgeoning sense of achieving our aims for the centre as a space for social action through music. We successfully delivered the Norwich Lord Mayor's Procession 2023 for Norwich City Council, and delivered Norwich Summer Sessions (formerly Head Out Not Home) for Norwich BID, to a growing and highly appreciative audience. Yet funding has been squeezed and harder than ever to access, we've had to cut back our team, and seen the growing toll of the times on the people and communities we work with.

It is not lost on me that the above quote is from A Tale of Two Cities, and is a phrase often used to describe Norwich (or a city of two tales, as I sometimes like to twist it) a city with a disparity in wealth and education that belies its image as a green and pleasant place. That is particularly the case for young people, with whom we do most of our work at the moment. A third of children in the city live in poverty; last year we had the 5th worst KS2 results in England (3rd worst in 2022); and we languish in the least socially mobile 10% and (for young people) the most deprived 2% of the UK (young people's sub-domain of the Index of Multiple Deprivation). Despite warnings that 1 in 6 young people in 2020 had a mental health issue, that is now almost 1 in 5 (2022 NHS figures), with support services over-stretched and with long waiting lists.

The need for arts, creativity and culture has never seemed more needed, yet the money to support engagement and access has become very limited, and there are no longer the opportunities that came via schools, with the arts squeezed out of education. Not only are the arts returning to being the province of the wealthy, but there seems to be a lack of understanding of the vital role of creativity in

the UK's wider success. The creative industries make up about 7.5% of the UK economy (by GVA) and is one of the fastest growing sectors, with creativity playing a vital role in business development, especially entrepreneurialism.

22/23 was the first full year of the new Sistema Norwich nucleo, and though the last eighteen months have required us to review and revise the way the programme runs, to ensure it meets its musical and social objectives and is more financially sustainable, we have started to see the sort of impact we had hoped for in terms of the musical progression, level of attendance and culture of participation that has grown up around the nucleo. With a full beginner intake in September 2023, Sistema has become a wonderfully diverse programme, with children and young people from all walks of life, high levels of participation from minority ethnic communiites, those receiving free school meals, and those with special educational needs. More work is needed to ensure that we reach and draw from the least well-off and other target communities, but the programme remains a rare and unique opportunity for those who would not otherwise get the chance to learn to play a musical instrument.

A key decision this year, driven by the challenging funding position, was to reduce the scale of the Sistema programme, at least in the short-term, returning to our previous model of two sessions per week for all participating children. From April 2023, all children have been getting 4 hours per week, over two after school sessions, with all participants still getting an instrumental lesson, general music session, ensemble and vocal session each week. As well as making the programme more sustainable, we feel it is a more appropriate level of commitment for participating children. Our long-term goal will be to increase the offer with a greater range of linked activity and opportunity that is more flexible to young people's availability and interests. We also entered into a new partnership with Norfolk Music Hub to deliver the programme, bringing a core of funds to support the work, closer ties and links to

the Hub, and better linkage as part of the Hub's ensemble offer. It has been fantastic to develop our working relationship with the Hub and Hub colleagues. At the same time, we have continued to build a great team of tutors and administrators, whose energy and dedication to the work has been so vital to its ongoing success.

The state of music education seems to also fit the current zeitgeist, with plenty of concern being raised and some worrying indicators (such as a 20% drop in the number of children taking GCSE Music in the last 10 years). I have long felt that the disparity between young people's love of music (e.g. a third saying it was their favourite pastime) and the low level of engagement in formal music education, indicated something was very wrong, and though the new National Plan for Music creates a strong framework, it seems to basically come down to "do more for less". We can only hope that the restructuring of the Music Hubs will bring new initiatives and opportunities, and we are really pleased that Norfolk Music Hub will be leading the new Norfolk & Suffolk Hub.

Carnival has been one of our specialisms since the founding of the charity, with major projects such as Celestial Carnival, Back to the Streets and the Carnival Company Project. We have worked closely with Norwich City Council throughout that time, so it was a fantastic opportunity to be able to run the Norwich Lord Mayor's Procession, which we successfully delivered for them for the first time in 2023. The procession is still in development following the removal of vehicles in 2019, a step taken to make the event more environmentally sensitive and sustainable, but 20 groups took part this year, and it remains a highlight of the city's annual calendar. We continue to run our Youth Samba Band (thanks to funding from Norwich City Council) and as part of our organisational review, will be looking at how our commitment to carnival fits with the ongoing work of the charity.

22/23 saw the rebranding of Head Out Not Home, as Norwich Summer Sessions. NORCA has developed and delivered this free festival of music and street theatre for Norwich BID since 2013. It ran for 6 weeks in July and August 2023, and saw further

increases in its audience and popularity. The programme included up-and-coming folk artists, Dominie Hooper and Maddie Morris, the wonderful Kora playing of Suntou Susso, and fantastic local artists, such as Phoebe Troup and 4D Jones. It gave a platform to 18 young musicians, and the chance to join in with Ceilidh and Salsa dancing. With 2024 well into its planning, we will be delivering a hybrid event across both Thursday evenings (July) and Sundays (August), with an exciting programme lined up.

Whilst the funding climate remains challenging, we continue to have amazing support from funders and donors. This support is so vital to us being able to do what we do and I want to offer huge thanks to all those who have supported our work in the last year, large or small. It is all important, appreciated and needed more than ever. We are particularly grateful to have received a multi-year funding award from the Garfield Weston Foundation for Sistema Norwich. These are hugely challenging times for our sector, with more pressure and demand than ever on funds and funders. As will be highlighted in our accounts, we have committed our reserves to continue to support the people we work with, to further their creative ambitions and help them realise their potential. There is a need for action to support the charity, education and arts sectors, if the work of organisations like ours is going to be able to continue. More availability of core funding means we can be better at what we do, more sustainable as organisations, and really be the agents of change we need to be.

I want to thank the NORCA Trustee board for all the work they have done this year to see the charity through a difficult time and get it back on track. I am hugely grateful for their support. And I must say a very big thank you to our staff, freelancers and volunteers, with particular thanks and best wishes to Melissa Hague, who stepped down after nearly 15 years working for NORCA. Although it has been very challenging, it has been one of the most successful periods in the charity's history, and they should be proud of what they have achieved.

Marcus Patteson  
EXECUTIVE DIRECTOR

# Our mission, vision and values

## Our mission

We are dedicated to improving lives and communities through arts and culture.

## Our vision

To create a world where arts and culture are an integral part of everyone's lives, and the people and communities we work with can live creative, healthy lives, and fulfil their potential, regardless of background.

## Our values

Our values are inclusivity, excellence, cooperation and nurture.

### Inclusivity

Our work is founded on opportunity for all, regardless of background, situation or circumstances. We are committed to putting people at the heart of what we do and listening to their voices, so that our work is relevant and responds to their needs.

### Excellence

The people and communities we work with deserve the highest, most professional quality of service or provision we can offer. We consistently work to ensure this, and make what we do better. We bring dedication, passion, innovation, inspiration and ambition to all our work.

### Cooperation

All our work is built on cooperation, collaboration and respect, and always strives for a simple clear message supported by teamwork, and social responsibility.

### Nurture

We create safe and supportive environments within which people can grow and develop. We facilitate and empower change for the people we work with.



Photo: Sistema Norwich Da Capo carousel (NORCA)

# Strategic Report

## Strategic planning

Strategic planning takes place through the business planning process and cycle. This seeks to ensure that all our work has a robust case for support and theory of change, that it is well-planned and resourced, that it is coherent and cohesive, that it fits with local and national priorities, that it meets the needs of our communities and that everyone in the team is able to have input. It also seeks to ensure that the charity is financially sustainable, with a diverse income portfolio that seeks to maximise opportunities to fund the charity within the scope of its remit.

Although a new 3-year business plan was put in place in September 2022, developed with the support of the Foundation for Social Improvement (FSI), the pandemic and cost of living crisis have brought about a challenging financial and fundraising environment that has required re-evaluation of our plans and ambitions. During 22/23, work focused on the new model for delivering Sistema Norwich, making that robust and sustainable. That work has continued in 23/24, whilst we look to review the wider remit of the charity, develop new areas of work, and develop a new business plan.

## Our approach

The focus of our strategy is to make a real difference to people's lives through arts participation and engagement. We have made four strategic choices, which underpin our approach:

1. **A focus on the impact of economic hardship, social disadvantage and lack of opportunity**
  - People who face social disadvantage experience the impact of that across their lives, from educational achievement and employability, to health issues and well-being. We want everyone to have access to arts and culture, in ways that are meaningful and relevant to their lives, especially those with the least resources. We want to design programmes that meet the needs of participants and bring about positive impact for them and their communities.
2. **An ethos of creativity and culture**
  - Artistic practice and creativity lie at the heart of all our activities. We work to promote the value of arts engagement and to create a wider, positive environment that is receptive to, and values, cultural engagement. We want to model the creative and cultural practice we espouse in how we operate as an organisation. We know that through innovation and creativity we can create lasting change.
3. **Partnership and collective action**
  - We recognise we can achieve more if we work with other people, whether other local organisations, parents of participants or professional artists. We will advocate for arts and culture in all aspects of people's lives, and develop the case to support the benefits of engagement in the arts and social impact through arts participation. We want to put collaboration and co-design at the heart of all our work.
4. **Being a high performing organisation**
  - We seek to maximise the impact of our available resources for our beneficiaries, not only financial resources but the skills and talents of our workforce and collaborators. We aim to be a dynamic, effective and responsive organisation, thinking outside the box, challenging expectations and received wisdom, and breaking new ground.



## Strategic aims

We focus on five strategic aims, which drive our work:

1. Creating opportunities for participation and engagement in the arts, especially for those with least access: this is where change happens, at the creative coalface, through engagement in a creative practice.
2. Overcoming barriers to cultural engagement, including inequality of access to opportunities for financial reasons: making sure we reach those with the highest needs and the least access.
3. Supporting people on their creative journey and developing a culture of creativity: creating an environment in which creativity can thrive and grow, and be sustainable.
4. Making a difference to people's lives: increasing social mobility, building resilience/wellbeing and generating community cohesion: putting diversity and inclusion at the heart of all our work.
5. Providing facilities and resources (as part of a cohesive local arts infrastructure) that further our work and support access.

Our projects, programmes and activities focus on these to different degrees, but ideally will draw on all of them. In some cases, projects are developed that focus on one, specifically.

We believe the best way to achieve our objectives is through direct work with individuals and communities, aimed at giving them more opportunities to thrive, and building their skills and capabilities. This work, however, needs to be framed within a wider culture, that nurtures and supports growth, includes partnerships to support or deliver programmes, and influences policy makers in their choices over resources and policy direction.

We seek to support people in developing the building blocks of healthy, successful, creative lives, raising aspiration and fulfilling potential. We aim to give people the skills and resources to overcome the challenges they face and live better lives, including ones rich in the arts.

### Theory of change

Our work is grounded in research by the Young Foundation which identifies the fundamental importance of social and emotional capabilities in the achievement of other outcomes, including educational attainment, health and employment status. That research also establishes that these capabilities are seen as important by participants, who therefore recognise the value in investing time in developing them. Although their research is focussed on young people, it holds as being applicable across the whole of people's lives.

The arts are recognised as supporting the development of social and emotional capabilities, e.g. Sue Hallam, *The Power of Music*, 2010. A deeper evidence base is being developed, across a range of genres, and we will be looking to contribute to this through our own evaluation.

## The difference we make

Our strategy focuses our work on improving people's lives through arts participation and engagement, and developing a culture of artistic engagement and practice for all. We frame the impact of our work by viewing it through four strategic 'lenses':

### Artistic development and lived experience of culture

Artistic practice, in some shape or form, is at the heart of all our work. The areas where we want to have an impact include:

- Developing artistic proficiency
- Developing experience of culture
- Developing creativity and wider artistic skills

### Increasing social mobility

For us, social mobility is about people having every chance to be the best they can be. It's about the opportunity to succeed; about changing the way people think, act and engage, so they can realise talents and potential. The areas where we want to have an impact include:

- Creating opportunity where people have limited or no opportunity
- Developing skills and social and emotional capabilities
- Gearing transformation towards self-sustaining and virtuous-circles, such as increasing aspiration and developing confidence
- Increasing achievement across the whole of people's lives
- Offering positive role models and positive activity

### Building resilience and wellbeing

The stresses and pressures of modern life can bring all sorts of health issues, particularly relating to mental health, and socially disadvantaged areas are often seen to have greater health inequalities. The areas where we want to have an impact include:

- Mental health and emotional wellbeing
- Developing confidence, communication, agency and resilience

### Creating an environment of arts participation and cultural engagement

Bringing about change is not just about focused programmes, but creating a climate of cultural participation, and recognising the value of culture to people's lives. We want to make sure people (especially young people) have pathways to further opportunities and growth. We want to be part of a thriving community with arts and culture at its heart. The areas where we want to have an impact include:

- Increasing the public profile and audience for culture, to widen exposure and engagement
- Encouraging wider participation through volunteering
- Increasing the sense of value for arts and culture
- Encouraging people to get involved in the arts
- Celebrating diverse cultures
- Developing youth leadership
- Influencing policy

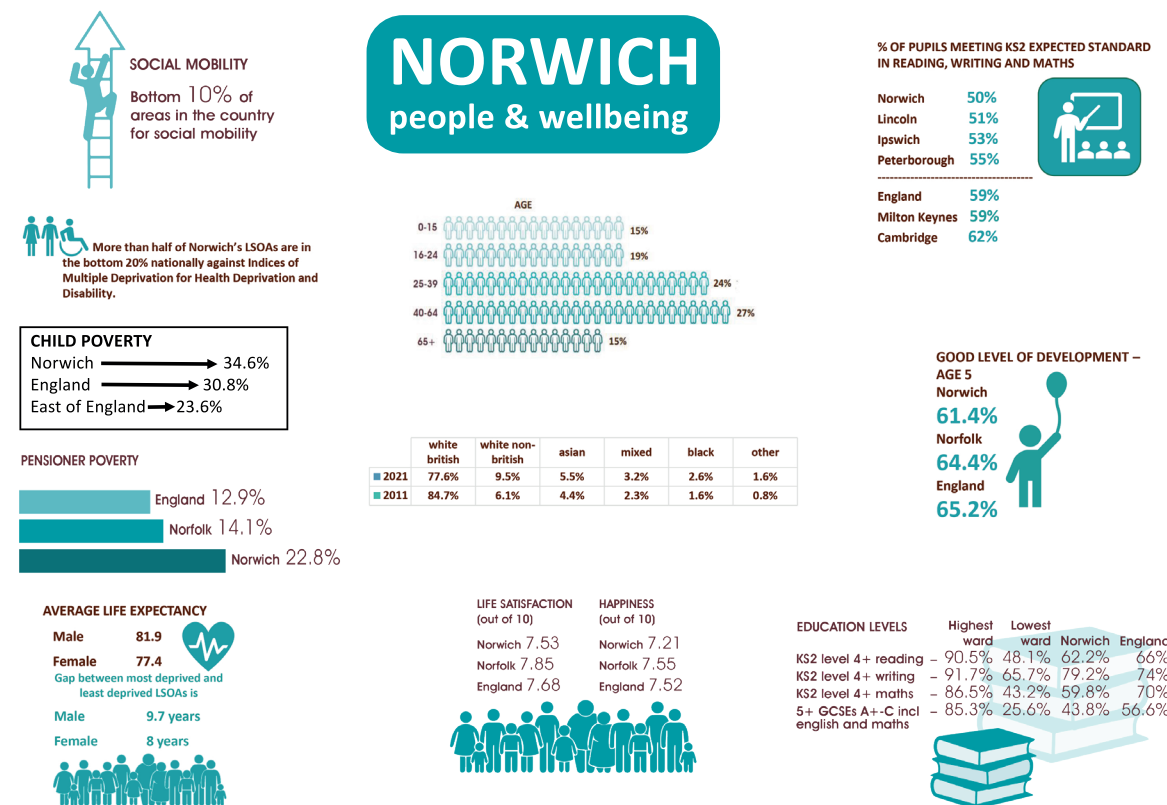
Photo: Sistema Norwich Cellist (Anna Patteson)





# The context for our work

Our work is informed by local, national and international contexts. Most of that work is focussed on the city of Norwich, so the following profile of the city provides the context for how we have developed and shaped our work to meet key priorities, along with influencing what future programmes we might develop.



In terms of the charity's vision, mission and aims, the following are key aspects that support, direct and influence our work.

## Deprivation and poverty

- 20% of the city's LSOAs\* are in the most deprived 10% (40% in most deprived 20%) nationally, putting the city as a whole, into the most deprived 16% nationally.
- Norwich is in the bottom 10% of areas in the country for social mobility
- Child and pensioner poverty are significantly worse than the national average - the children's sub-domain of IMD puts Norwich in the most deprived 2% nationally.

\* LSOA's or Lower Layer Super Output Areas, divide up the UK into areas of similar population size.

## Health

- Suicide higher than the national average
- 20% of children in Year 6 are classified as obese (up 5% on 2015)
- High rate of teenage pregnancy
- Life satisfaction and happiness are both below the national average

## Education and young people

- Educational achievement and child development are well below the national average
- 36% of LSOAs fall in the top 10% most deprived areas in England for Educational attainment
- Research carried out by Norwich City Council (Warmint Report, 1997 & 2007) identified low self-esteem, confidence and aspiration being a particular issue for young people in the city
- Only 4% of young people learning to play an instrument in Norfolk are on free school meals (whereas 22% of children in Norfolk are on free school meals)

## Arts engagement

Norwich is perceived as being higher than the national average both regarding arts participation (time spent doing a creative activity, 41% compared to 35% nationally) and attendance (attending an event or performance, 63% compared to 53% nationally). There is however, considerable variation across the city's communities, which can mean a significant proportion of the city have less access, and Government research into taking part in the arts shows a clear link between low attendance and deprivation, with lowest attendance (59%) in the most deprived 10%, and increasing with each decile. Norwich, however, is considered a cultural 'hot spot' in terms of the Arts Council's priorities.

## Young people's mental health

Even before the pandemic, a number of observers reported a significant increase in mental health issues for young people, many of them associated with the increasing academic pressure and the impact of social media. Figures from NHS Digital identify that 18% children aged 7-16 had a probable mental health disorder in 2022, rising to 22% for 17-24 year olds, and that there had been a 35% increase in referrals to children's mental health services.

## UNESCO City of Literature / City of Stories

Norwich was the second City of Literature in the UK and the first in England. Designated as a place of one thousand years of stories and literary firsts, of debate, foment and revolution, a place whose denizens were known for their non-conformism and 'do different' spirit. Work around the designation is led by the National Centre for Writing. It has led to the rebranding of Norwich as the 'city of stories'.

## Impact of the pandemic:

Covid-19 is generally recognised to have had a significant impact on mental health and social isolation.

## Curriculum music

The curriculum music offer, particularly at primary school, is generally considered to be substandard and an area where an organisation like ours can have a significant impact. Issues include non-specialist teachers, lack of training for teachers, unimaginative realisation of the curriculum and a lack of confidence in the subject. There is a notable lack of uptake of music as a GCSE (despite 64% of young people considering themselves musical and music being one of their favourite pastimes (see below)), significantly lower, for example, than art. A new National Plan for Music was implemented in 2023 and new Music Hub regions implemented from September 2024.

## Sistema-inspired programmes

Sistema Norwich grew out of a national, UK government initiative (In Harmony) that sought to apply the principles of El Sistema in an English context. Within the UK there are 7 Sistema-inspired programmes, including programmes in Scotland and Wales. Sistema has an international dimension, with programmes throughout Europe and the world.

## National economy

The narrative around the worsening economic picture, with a higher cost of living, rising inflation, greater use of food banks and a widening gap between rich and poor, all speaks to a greater need and opportunity for arts interventions around health and social mobility, versus pressure on funding.

## Place making and Norwich 2040

The concept of placemaking has been a growing national initiative and part of Norwich's make up for over 20 years. The approach is rooted in community-based participation, and brings together diverse people, including professionals, elected officials, local groups, residents, and businesses, to improve a community's cultural, economic, social and environmental situation. Norwich 2040 provides a vision for the city, with 'a creative city' one of five key themes.

## The status of the arts

How the arts are regarded varies across different sectors, policymakers and the general public. More work is needed to test this and advocate for the arts.

- There is a trend towards a reduction in the presence of arts subjects in the curriculum (e.g. the English Baccalaureate, which has no arts subjects in it)
- In 2019, the creative industries made up 6% of the UK economy (£115bn), an increase of 44% on 2010, and employed over two million people
- Music is young people's favourite pastime, with 32% classing it as their favourite activity. 64% consider themselves musical and 90% listen to music every week (with 97% engaging with music in some way in any given week)
- 24% of people do not engage in the arts at all and 15% only engage once a year.



# Achievements and performance in 2022/23

Our work in 22/23 was focused on continuing the process of rebuilding following the pandemic, and responding to the challenging financial and fundraising climate. Our priority has been maintaining existing programmes and getting Sistema Norwich back onto a sustainable footing. The financial climate meant that we were not able to draw in significant additional resources to meet our ambitions to develop new work and had to make some difficult decisions about levels of delivery for Sistema. Scaling down the programme has made it more sustainable and places it in what we feel is a more appropriate position for where it is in its growth cycle, as well as for engaging young people. Some challenges remained in terms of young people's engagement post-pandemic.

## *A focus on disadvantage and lack of opportunity*

### **Sistema Norwich**

- Delivery of the programme from Martineau Memorial Hall was honed, and a strong sense of the building as a centre for music, with a community of young musicians, has grown over the last year.
- Reviewed and restructured delivery model to make it more sustainable
  - \* New partnership with Norfolk Music Hub to co-run the programme
  - \* An ask of young people that was more appropriate for our community.
  - \* All participants have two sessions per week with delivery Tues to Thurs after school.
- Delivered 1,850 tutor hours with children getting at least 4 hours of music each week.
- Returned to the Octagon Chapel for concerts (Spring and Summer, 2023) and grew our concert audience to around 150.
- 56 children and young people took part in the programme, with 28 children joining the programme in Sep 2022.
- Funding secured for youth voice development, via Love Norfolk Fund.
- Carried out a significant level of recruitment activity with over 140 expressions of interest to join the programme in Sep 2023.

### **Carnival and Outdoor Arts**

- Continued to run our Youth Samba Band with funding from Norwich City Council, with 14 young people taking part from across the city.

### **Other**

- Offered young people the opportunity to perform as part of Norwich Summer Sessions (Platform acts).

## *To be a high performing organisation*

- Strategic planning to review the charity's remit and set out plans for the next 5 years, including starting development of a new business plan.
- Restructuring of the Sistema team to meet the change in capacity needed for the programme restarting in a single centre and the current level of funding available.

## *An ethos of creativity and culture*

### **Sistema Norwich**

- Continued to develop Martineau Memorial Hall as the base of the programme and the ethos of participation.

### **Curriculum and extra curricular music**

- Delivery in nine primary schools, including six whole school offers.
- 2,130 children received provision, with over 2,200 tutor hours of music delivery.
- 65 children across 2 schools took part in after-school clubs, delivering 75 tutor hours.
- Updated our model curriculum, including ensuring that instrument focussed lessons achieve curriculum objectives and give solid grounding in all aspects of musicality.

### **Carnival and Outdoor Arts**

- Delivered the Norwich Lord Mayor's Procession for Norwich City Council, with 20 groups/entries and the development of a new route.
- Supported the artistic content of the Norwich Lord Mayor's Procession by project managing three artist engagements with participating groups and providing a sound float.
- Continued to deliver our Samba band for young people (10+ yrs), Samba Bamba, with 24 sessions delivered and 14 young people taking part. The band developed their own name and logo and took part in the Norwich Lord Mayor's Procession 2023.
- Delivered Norwich Summer Sessions 2023 (formerly Head Out Not Home), with 36 acts performing over 6 weeks, a total audience of around 11,000 people and 103 artists supported. This represented a 11% increase in equivalent audience from 2022. 98% of the surveyed audience rating the event at 7+ out of 10 (79% at 9 or 10).
- 11 up and coming artists/bands had the chance to perform as part of the Summer Sessions Platform acts.

### **Other**

- Provided a programme of live music for Norwich's first Wine Festival.

## *Partnership and collective action*

### **Sistema Norwich**

- Parental engagement developed through sit-in sessions, lesson observations and opportunities to meet tutors at pick up time.
- New partnerships developed to promote the nucleo and recruit participants.
- Maintained and continued to lead the UK Sistema-inspired programmes network with three meetings over the year.

### **Curriculum Music**

- 9 school partners for curriculum provision.
- 2 school partners for after-school clubs.

### **Carnival and Outdoor Arts**

- Partnership with Norwich City Council, Norwich BID, Rabo de Foguete and other local carnival organisations to develop carnival and outdoor arts activity in the city.
- Partnerships with Access Creative College, Young Norfolk Arts and Norfolk Music Hub to support programming for the Platform stage at Norwich Summer Sessions, supporting emerging talent.



# Programme Delivery 2022/23

## Sistema Norwich orchestral provision

Location	Instruments	Details (a/s = after-school, in = in-school)
Sistema Norwich Nucleo		
Martineau Memorial Hall	Violin, viola, cello, double bass, wind, brass, percussion.	Tue to Thu- after school: 4.15 to 6.15pm  Sessions: Instrumental lesson, general musicality, ensemble and choir.  4hrs/week

## Curriculum and extra-curricular music provision

Location	Instruments	Details
Curriculum Provision		
Queen’s Hill Primary	Digital and percussion	30mins/class for Yrs 2, 3, 5 & 6.
White Woman Lane Junior	Samba drumming	Yr6, 30 mins/week
Thurton Primary School	Curriculum music	Whole school, 1 hour/week
West Earlham Junior	Curriculum music Samba drumming	Whole school on rotation Yr 5
Mousehold Infants	Ukulele & Samba drumming	Yr1, 30 minutes/week Yr2, 30 minutes/week
Trumpington Meadows Primary (Cambridge)	Curriculum music	Whole school, 1 hour/week
Fawcett Primary (Cambridge)	Curriculum music	Whole school, 1 hour/week
George White Junior	Ukulele	40mins/week, Year 4
Other		
Drayton Junior and White Woman Lane Junior	Samba drumming	After school clubs, weekly
Jane Austen College	African drumming, Samba drumming and instrument making.	Yr 6 transition summer school, 2 days

## Other programme delivery

The previous table summarises our music provision during the 2022/23 academic year.

### Extension activities

Curriculum focussed work provides an excellent platform for introducing young people to cultural activity, including music and learning to play an instrument, as well as laying the basis of cultural education, but long-term engagement in culture needs a range of opportunities that support the extension of this engagement. These extension activities are often the focus of programmes of work, so that they join up, offer progression and ensure opportunities of access.

What we can offer by way of extension activities varies depending on the resources and opportunities available, what programmes we have been able to develop and what interest there is from partners in running activities.

### Key extension activities:

- Sistema Norwich**  
Sistema is effectively an extension opportunity. It offers young people who have had some engagement through activities such as whole class ensemble tuition (WCET) or individual music lessons, progression to a longer-term, deeper engagement in learning to play an instrument through being part of an orchestra.  
  
Recent partnership development with the Norfolk Music Hub will strengthen this, with Sistema provision being part of the progression route for young people looking to engage with orchestral music, whilst we seek to further develop and improve this connectivity.

### Key extension activities (cont):

- Performance**  
Performance is often part of extending activities, both taking part in performances and experiencing a range of performance. Where appropriate, projects or activities often culminate in some form of performance, or link to performance opportunities. Initiatives like Norwich Summer Sessions enable us to offer performance platforms as part of our wider provision.  
  
Significant performance development as part of Sistema is a key area, offering the chance to work with professional musicians and ensembles, and expand the performance opportunities connected to the programme, as well as engagement with other organisations and audience development.
- Opera & other projects**  
Developing intensive projects that facilitate a deeper and more extensive engagement with culture, offer the opportunity to not only further artistic progression goals, but also support wider curriculum and social impact aims. Our opera work (based on the Royal Opera House's Write an Opera model) is a perfect example.
- Carnival & Samba**  
A number of our schools (e.g. Wensum Junior, West Earlham Junior) have engaged in longer-term carnival participation, often through project work in-school leading to taking part in the Norwich Lord Mayor's Procession.  
  
We have continued to run our Youth Samba band and our goal remains to develop this into a new youth carnival group (by adding costume and dance to the offer), though bids for funding were not successful in 22/23.



# Impact

## Evaluation and Monitoring

Evaluation and monitoring is vital for all the programmes and projects we run. At times we have had the resources to commission larger pieces of evaluation work, particularly in support of measuring the impact of Sistema provision, such as engaging the University of East Anglia Department of Psychology to assess the Teen Sistema Pilot in 2014. Putting a comprehensive, long-term evaluation framework into place, and commissioning support for this, is a priority for the Sistema programme, to be able to better demonstrate the impact that our work has on participants.

Our first step has been to make our own evaluation and monitoring more robust, by incorporating the evaluation methodology developed by Nucleo, the Sistema-inspired programme based in North Kensington (London), who in turn have been working

with Soundsense (a national association for community music).

Norfolk Community Arts Limited has considerable experience of measuring impact, including a raft of evaluative measures to support measuring social impact. Typical approaches include:

- demographic information at registration
- questionnaires at the beginning, end and key monitoring points of projects
- verbal feedback at the end of sessions
- self-assessment approaches, such as Shooting Star
- tutor evaluation, assessment and input
- focus group discussions
- one to one interviews
- tracking young people over time
- portfolios of photos and video
- youth panels / forums

We look at impact through four lenses that enable us to frame the aim of improving lives - the key differences we are looking to achieve, across artistic and social, individual and community.

## Artistic development and lived experience of culture

### Developing proficiency – Building experience – Growing creativity

This is about ensuring our work builds artistic proficiency and experience:

- Sistema participation had an 88% attendance level and 91% retention.
- All Sistema participants felt they had improved their knowledge and 70% their instrumental playing, with an average score increase of 60% in both these areas, whilst 88% of parents felt their children had improved in these areas (63% score increase).
- Though practice remains the least enjoyable area for young people, 60% felt they had improved (47% score increase), and 50% felt their performing had improved (34% score increase), reflected in similar figures from parents.
- Feedback and monitoring of curriculum delivery has seen consistent levels of engagement and enjoyment amongst children and young people (89%) and a significant number keen for more opportunities, e.g. after school activities (69%).
- Head Out Not Home gave a platform to 18 young musicians and supported 103 artists overall.
- The Youth Samba Band supported the engagement of 14 young people in an ongoing music opportunity, and performed to 20,000 people.

## Increasing social mobility

### Creating opportunity – Raising aspirations – Overcoming barriers

- 90% of children taking part in Sistema stated that they would not otherwise be able to learn to play a musical instrument (mostly for financial reasons)
- 22% of children taking part in Sistema are on free school meals (well above the Norfolk average of 4% participating in learning a musical instrument)
- 50% came from low-income families (household incomes of below £25kpa)
- 34% of participants come from the most deprived 20% of the city (by IDACI) and 70% in the most deprived 50% of the city.
- 15% of Sistema participants are identified as having a special educational need
- 30% of Sistema participants are from ethnic minority backgrounds and another 19% from non-British, white backgrounds, indicating that the programme is drawing in more diverse participants than the figures for the city as a whole.

## Building resilience and wellbeing

### Developing confidence – Beating stress – Reducing isolation

- 85% of children reported being happy or very happy taking part in Sistema
- Internal resilience – 76% of children demonstrated increased internal resilience based on measures of confidence and self-esteem.
- External resilience – based on statements about sense of place in the orchestra, interaction with their peers and performing, 67% of children demonstrated increased external resilience, with the range of change in score again higher.
- Though both these scores were less than in 21/22, this pattern is what we would expect, with overall impact slowing down over time but still progressing, while increasing in range.
- Two thirds of children demonstrated indicators of increased aspiration (parental survey) with increases across the board around engagement, willingness to practice, sense of direction, and enthusiasm for music.
- Other qualitative evidence for impact included parents commenting on improved behaviour at home and at school.

## Creating an environment of arts participation and cultural engagement

### Growing audiences – Building communities – Embedding in education

- Sistema saw a return to regular concerts and a growth in audience of 150% between December 2022 and July 2023.
- Although recruitment for Sistema was lower than we had hoped in Sep 22 (28 children), we had a full beginner intake in Sep 23 (52 children), along with a number of children joining the other two orchestra levels.
- The audience for Norwich Summer Sessions (formerly Head Out Not Home) grew in equivalent terms by 11% from 2022, with around 11,000 people (estimate from headcount) attending (9,400 equivalent in 2022).
- 50% of the Norwich Summer Sessions audience came into Norwich specifically for the event. 45% had not been to it before. 79% scored the event as 9 or 10 (out of 10), and 98% as 7+.



# Plans and objectives for 2023/24 and progress to date

## *A focus on disadvantage and lack of opportunity*

### **Sistema Norwich**

- Continue development of the Sistema Norwich nucleo as a point of access for those who would not otherwise be able to participate in learning to play a musical instrument.
- Recruit new beginner intake from target areas.
  - \* Review of induction carousel led to revised, 5-week programme for 2023.
  - \* 55 children took part in the induction carousel in Sep 2023, with 51 carrying on to full involvement (100% of those doing 3 weeks or more).
- Review process of bringing children into the programme to fit with having three existing levels and make it more flexible. Work to further increase engagement levels from key target communities.
- Develop a new project strand to support the provision of masterclasses, engagement with professional ensembles, and a range of concerts and events across our local community (including supporting recruitment).
- Implement our youth voice and leadership element.
  - \* Funding from Love Norfolk supported weekly leadership sessions
- Explore commissioning an external evaluation of the programme, including working with key partners, such as the University of East Anglia.

### **Curriculum Music**

- Continue to develop our curriculum music offer and update our model.
- Increase the number of schools we work with, and identify other opportunities to develop our work portfolio (e.g. contracted work from the Music Hub).

### **Carnival and Outdoor Arts**

- Work with Norwich City Council on carnival development connected to the Norwich Lord Mayor's Procession.
- Continue to run the Youth Samba Band and develop this into a children's carnival group by adding costume and dance to the offer.
- Develop wider initiative to support a longer-term vision for carnival in Norfolk, e.g. a collective of carnival artists, access to space and a longer-term funding proposal.

### **Other**

- Carry out wider consultation with young people about engagement in music and use this to develop our music offer.
- Develop a range of new projects or programmes following review of remit and opportunities.



## ***An ethos of creativity and culture***

### **Sistema Norwich**

- Continue to build the programme's performance-profile, with regular concerts and a festival, performances by tutor ensembles, collaborations with ensembles and professional musicians, and developing links with a range of local and national organisations.

### **Curriculum music**

- Create better linkage between curriculum delivery and other offers, e.g. Sistema, Youth Samba.

### **Carnival and Outdoor Arts**

- Develop carnival work for the summer of 2024.
- Continue to support and develop local carnival and outdoor arts groups, along with activities to support engagement in carnival arts.
- Maintain youth samba band and develop into a full, children's carnival group.
  - \* Funding from Norwich City Council has enabled the band to continue up to July 2024.
- Deliver Norwich Summer Sessions 2024, continuing to explore and innovate the event as a platform for music and street theatre, and increasing our own visibility.

### **Other**

- Promotion of the new centre as a venue for hire.
- Work to promote the value of cultural engagement and role of culture in enriching lives (e.g. social media, events, etc.).
- Add to our year round programme of 'open' activity, offering opportunities for artistic engagement and development, concerts and other events.

## ***Partnership and collective action***

### **Sistema Norwich**

- Continue with our work on parental engagement.
- Develop young people's ownership of the programme and ensure their voices are heard in how it develops.
- Recruit more volunteers.
- Continue to build our partnership with the Norfolk Music Hub, both to support participation in the Norwich nucleo and to explore opportunities for expansion.
- Continue to support and develop the UK Sistema network, in discussion with programmes, including opportunities for partnership projects and interactions.

### **Curriculum Music**

- Refresh our school partnerships.

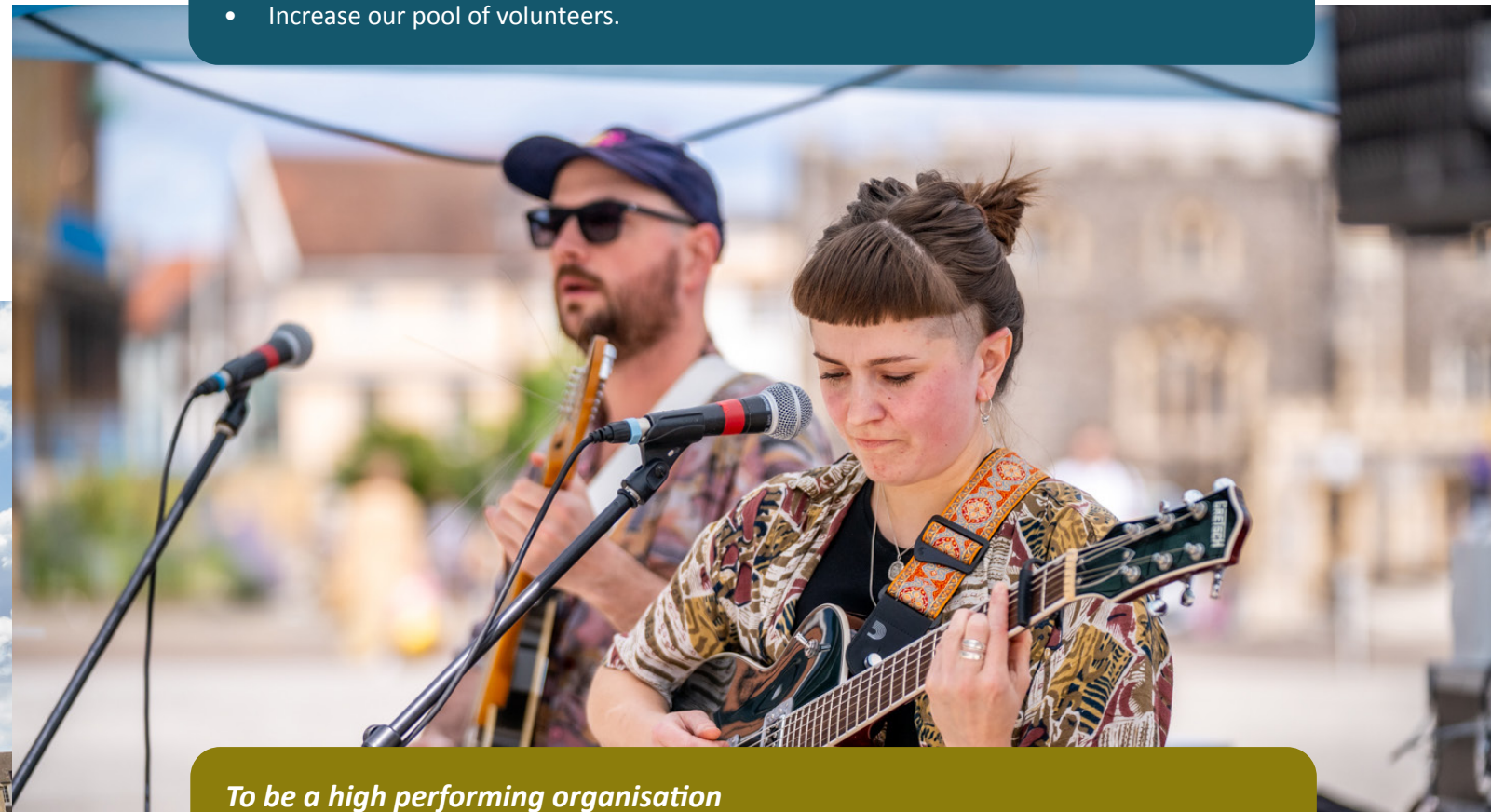
### **Carnival and Outdoor Arts**

- Build on our partnership with Norwich City Council, Rabo de Foguete and other local carnival organisations to develop a long-term (3-year) vision and plan for carnival and outdoor arts in the city, including development of the Norfolk Carnival Collective.

### **Other**

- Increase our pool of volunteers.

*Photo: Volunteers and staff, Norwich Summer Sessions 2023 (Mary Doggett)*



## ***To be a high performing organisation***

- Review how the charity's objects are met through the work we decide to do, to establish a clear and coherent remit and set out a plan for the next 3 years.
- Develop a new business plan to reflect the current climate and the new delivery plan.
- Improve our trustee recruitment to manage the turnover in the Trustee board.
- Develop our youth representation at the Trustee board and sub-groups with at least one young person recruited by July 2025.

*Photo: Dominie Hooper, Norwich Summer Sessions 2023 (Mary Doggett)*



# Governance, structure and management

## Legal status and objects

Norfolk Community Arts Limited is a company limited by guarantee and a charity registered in England and Wales. The organisation was established in 2001. It is governed by its Memorandum and Articles of Association, with the charity's objects reviewed and revised in 2020. These are:

- To advance the education of the public in the arts (including music, dance, visual art, computer art, creative writing and theatre);
- To promote the beneficial effects of arts participation for health;
- To promote the use of the arts for community capacity building, and urban and rural regeneration;
- To provide facilities in the interests of social welfare for recreation and leisure-time occupation with the object of improving the conditions of life for the persons for whom the facilities or activities are primarily intended, by providing and assisting in the provision of facilities for the performance, rehearsal and practice of and other participation in the arts;
- To further such other charitable purposes as the Charity may from time to time decide.

In Oct 2022, the name of the charity was changed from NORCA and Sistema in Norwich Limited to Norfolk Community Arts Limited.

## Public benefit

The trustees have a duty to report on how our organisation's charitable objects have been carried out, for the public benefit, and to follow the guidance from the Charity Commission on the provision of Public benefit requirement under the Charities Act 2011, and the Trustees confirm that they have complied with this duty.

Under the Objects of the charity, the types of benefit that the objects promote are to:

- Advance participation in and appreciation

of beneficiaries in a variety of artistic forms, including music, drama, dance, carnival and media;

- Provide access to artistic activity where there may have been some barrier to participation;
- Provide educational, personal and group development opportunities for beneficiaries through specific training programmes and by participation in artistic activities;
- Facilitate social integration and cohesion by providing opportunities for people from different backgrounds to participate in artistic activities together, fostering a better understanding of each other's backgrounds and cultures.

We demonstrate how we have met our principal objectives in our Strategic Report, by explaining why we focus on people facing disadvantage and subsequently reporting on our direct practice, work, policy and achievements with and on behalf of these people. People experiencing disadvantage face challenges that affect their physical and mental well-being. They are likely to have less opportunity and achieve less over their lives than other people. For this reason, we prioritise our work on their needs, so we can have the maximum positive impact and bring lasting change, not just for them but for our entire society.

Understanding and measuring our impact is of vital importance. It is critical in ensuring we achieve our mission of supporting people experiencing disadvantage to thrive, flourish and have better lives.



Photo: Sistema Norwich Crescendo Cellists (Anna Patteson)

## Access and opportunity

The charity runs a mixture of closed and open activity. Whilst open programmes can be accessed by the general public, closed programmes are focused on particular groups or communities. Where we can, we emphasise the widest possible engagement, as part of our ethos of social inclusion. Most beneficiaries are usually resident within Norfolk, particularly within the bounds of the City of Norwich, but we now have programmes of work in Cambridge and are in the process of discussing provision (or supporting provision) at other locations in England.

## Governance, structure and management

The Trustee Board are the legal directors of the company. Membership of the Board of Trustees is under review, but there is currently no fixed term of office, with Trustees serving until they decide to step down. The Trustee Board has the responsibility for the governance and strategic direction of the charity, ensuring that it upholds its ethos and values and delivers its key objectives.

The Trustee Board understands that good governance is fundamental to the success of the charity and recognises the need for continuous review and improvement. The trustees regularly review the Charity's governance, based on the seven principles of the Charity Governance Code, with the findings either fed into the management process or the business planning process. This was last completed in 2022.

Norfolk Community Arts Limited complies with its governing documents and all relevant governance-related legislation, and meets the requirements of charity regulators and best governance practice.

Operational management is delegated by the trustees to the Executive Director, who is accountable to the Trustee Board for its stewardship of the charity. The Executive Director attends Board and Committee meetings, with other member of the management team attending as needed.

## Recruitment and appointment of trustees (including any constitutional provisions)

Our trustee recruitment process seeks to engage and sustain a combination of specialists and generalists, to ensure that a full range of skills are included on the board for excellent governance. It is also important for us to enrol trustees who subscribe to, and are able to reinforce, our culture, our mission, policies and procedures. Our induction process involves supplying important documentation (job description for the role, most recent business plan, governing document, organisational structure, project archive report, current projects report) followed by a meeting with the Chair, deputy or other designated person, for familiarisation sessions on Norfolk Community Arts Limited's finance and existing/pending programmes and projects. New trustees are invited to visit a selection of projects to meet staff and participants and to attend a trustees' meeting as an observer. We are also investigating training for trustees to support our commitment to excellent governance.

Trustees are appointed through a transparent and rigorous recruitment and selection process and are elected by members at a trustees meeting. The recruitment of a number of young trustees is a key objective, as part of demonstrating our ongoing commitment to ensuring young people take part in the decisions that affect them.

Trustees deploy a wide range of skills, knowledge and experience essential to good governance, and the balance of expertise is kept under review. Collectively, the Trustee Board must demonstrate responsible leadership and judgement.

Trustees, Committee Members, the Chief Executive and the senior leadership team are expected to behave with the utmost integrity and professionalism, and at all times, to demonstrate their commitment to the goals and values of the charity.



All our trustees give their time voluntarily, as regards their position as trustee, and receive no rewards or benefits from Norfolk Community Arts Limited for the role. There is, however, provision in our constitution to pay trustees (so long as the number of trustees so engaged is a minimum). This was put in place to enable us to engage artists as trustees who might also at some time do some professional work for the organisation. For 2022/23, no such payments took place.

The Trustee Board held 7 full board meetings during the period, along with a half-day planning/strategy session, to review the work of the charity and consider the future. The number of board meetings was reflective of the need for greater Trustee scrutiny, oversight and decision-making during a financially challenging period for the charity. Trustees who served during the year are listed on p48.

### Young trustees

Our young trustees will be drawn from our services and participate at Board meetings, trustee strategic days, as well as being involved in recruitment of trustees and members of the senior leadership team. Young trustees will not have legal responsibilities or voting rights, but trustees will pay close attention to their input and advice. Their contributions will help shape the future direction of the organisation and its strategy.

### Safety and Safeguarding

Norfolk Community Arts Limited is fully committed to ensuring the safety of all participants and staff, with comprehensive risk assessments for all activities, and all the appropriate policies and procedures. We take Safeguarding very seriously, with all staff and volunteers undertaking a DBS check, alongside annual training from Norfolk Safeguarding Children's Partnership, annual review of our Safeguarding policy and membership of our local Safeguarding partnership.

### Delegation and sub-groups

The Board maintains a written schedule of matters reserved for the Trustee Board and sub-groups, which clearly defines specific areas for delegation. The small number of Trustees and need for additional meetings, meant that sub-groups did not operate during the year, however sub-groups that can operate include the Finance and Fundraising sub-groups, the Sistema Norwich Steering Group (to support Sistema development and delivery) and the Martineau Memorial Hall Working Group (to support the operation of the building and developing its use).



Photo: Volunteer, Norwich Summer Sessions 2023  
(Mary Doggett)

### NORCA ORGANISATIONAL STRUCTURE

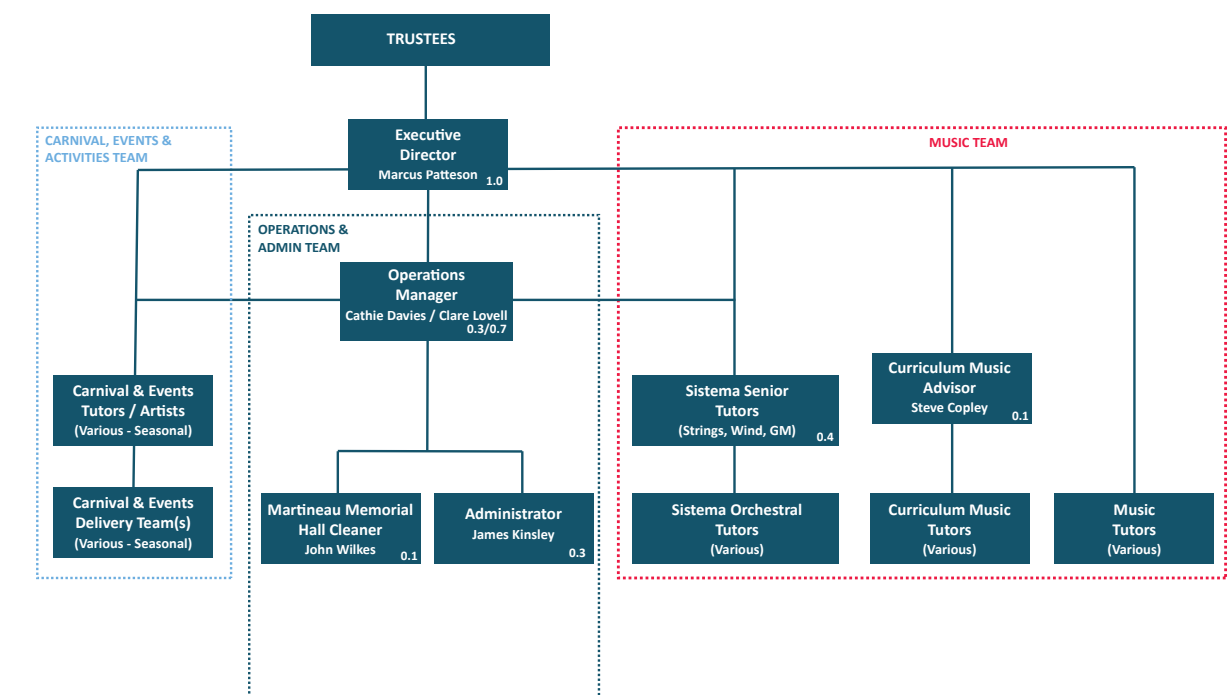


Fig 1: Organisational Structure

### Employees

Norfolk Community Arts Limited believes that we can only achieve our strategic objectives by attracting and retaining skilled and experienced people across a range of functions. To this end, we are committed to ensuring that access to employment opportunities, training, reward and progression provides equality of opportunity for all employees.

Our staff development plan builds on previous work and focuses on workforce planning and development, and developing an action plan to support employee wellbeing. Measures we are looking to implement include:

- a training programme for all staff
- induction for new tutors
- supporting learning opportunities outside our own provision and which employees have identified
- offering coaching and mentoring to staff in relation to their professional duties
- other wellbeing oriented offers and opportunities, e.g. weekly yoga class, etc.

In October 2021, the role of Operations Manager became a temporary job share, to enable the post holder (Cathie Davies) to work remotely.

Equality, Diversity and Inclusion (EDI) is a central component of our strategic intent, and the new plan will seek to enhance EDI throughout the organisation, taking a holistic view that considers all stakeholders both internally and externally, assessing how we can best enhance policy, practice and procedure in the context of EDI, as well as a focus on the engagement and well-being of staff and volunteers. Key focus areas in the field of Equality, Diversity and Inclusion will be identified with a two-year action plan with specific objectives around what we want to achieve.

### Volunteers

The support of volunteers is invaluable to our work. We ended the year with 52 active volunteers.

We continue to expand and diversify our volunteer programme, to ensure that volunteering at the charity is accessible and attractive to all. In the year ahead, we will be investing in the volunteer journey across our organisation, to ensure that our respected and valued volunteers have the very best experience with us.



## Fundraising and supporter engagement

Fundraising and supporter engagement is becoming more and more important as part of our work, particularly for Sistema Norwich in its new format as a stand-alone, community-based programme. In 2023/24 we will continue to look to develop long-term relationships with our supporters and partners, ensuring we value and maximise the contribution of every individual, group or organisation.

The majority of our voluntary income last year was raised through Trusts and Foundations, individual support through regular or single gifts, legacies, support from companies, donations from organisations, and individual fundraising initiatives. We are hugely thankful for every gift and contribution.

We proactively comply with the Fundraising Regulator's voluntary regulation scheme, aligning all of our fundraising policies and practices with the Fundraising Codes of Conduct, along with complying with all related legislation and marketing regulations.

The majority of our fundraising activity has been led by staff at Norfolk Community Arts Limited. Most fundraising work is carried out by the Executive Director, though we have, at times, engaged freelance fundraiser support for the development of a number of bids. As part of our business plan development we will continue to review and refine our fundraising strategy, including the resources needed to most effectively deliver any resulting strategy. We expect an increased reliance on supporter engagement ('Friends', business supporters and fundraising events), and Trust and Foundation income.

We proactively monitor any fundraising undertaken on our behalf to comply with the Fundraising Regulator's voluntary regulation scheme. In the past year, we have not uncovered any failure by staff, volunteers, professional fundraisers or commercial participators to comply with these schemes and standards. We received no complaints relating to fundraising activities.

## General Data Protection Regulation (GDPR)

Norfolk Community Arts Limited has put in place policies and procedures to ensure we comply with the General Data Protection Regulations 2018 (GDPR), following a review of how we handle information relating to our beneficiaries, supporters and staff, to ensure we are always honest and open about how we handle personal data and are taking appropriate measures to keep it safe and secure.

## Remuneration

The senior management of the charity is the Executive Director, and the remuneration for this post is set by the trustees and reviewed on an annual basis.

We are a Living Wage employer and our pay system is underpinned by the Living Wage Foundation recommendations. We are committed to continuing to implement increases in the Living Wage, as directed by the Foundation.



## Related parties and other key partnerships and organisations

In pursuit of our charitable objectives we work and collaborate with a range of other organisations and related parties. These are detailed below:

### Related parties

*Rabo de Foguete:* Rabo de Foguete is a carnival and outdoor arts organisation run by Marcus Patteson. It is the vehicle through which Marcus delivers his own professional artistic practice, engaging a wider group of local musicians, makers, performers and carnival artists. The development of the group has been supported by Norfolk Community Arts Limited as part of our carnival and outdoor arts remit, and is a key partner in delivering that activity.

### Key partner organisations

*Norfolk Music Hub:* Norfolk Community Arts Limited has been a partner in the Norfolk Music Hub since it was established in 2012. The Hub has been a vital source of funding for Sistema Norwich, as well as linking the programme to the wider world of music education in Norfolk, progression pathways and other opportunities. That partnership has further developed, with the hub taking on oversight of the Sistema Norwich programme from 1 April 2023, becoming a core funder, and linking the programme into their wider ensemble offer. NORCA has been a schools delivery partner for the Music Hub since 2012, however in 2020/21 they passed over the work we were delivering for them to us to manage directly. Since Jan 2023, we have once again been contracted to provide tutors for school delivery. The Hub also supports us by promoting our activities and concerts through their website and newsletters.

*Norwich City Council:* The City Council has been a key partner for the whole time that the charity has been in existence, including support for Waterloo Park Pavilion (2002-2006), our leadership of the community section of the City of Culture Bid (2011), Play Rangers (2009-2011) and the Sure Futures Consortium

(2006-2008). Carnival has been a key area of partnership work, particularly focussed on the Norwich Lord Mayor's Procession, including the proposal that we deliver the procession for them in 2023. Norfolk Community Arts Limited has been a core/regularly-funded organisation for a number of years, a key partner in recent Arts Council funded projects, and continues to play a role in the cultural visioning for the city.

*Norwich Business Improvement District (BID):* Another important local partner, we work with Norwich BID to deliver a range of activity to promote the city centre, including Head Out Not Home, a summer festival of music and street performance that runs through July and August. 2023 was our tenth year running the festival, which has become an important feature of the city's annual calendar, and saw a major rebrand to Norwich Summer Sessions. As well as being a platform for local bands, an opportunity to bring in national acts and a platform to support our work around diversity, we have also developed an element, through other local partnerships, to support up-and-coming acts. We have also been involved in other initiatives, such as programming the music for Norwich Wine Week, and creating and running Christmas Trails.

*UK Sistema-inspired Programmes Network:* Norfolk Community Arts Limited facilitates and organises this network of programmes that deliver Sistema-inspired programmes, with the aim of supporting the sharing of best practice and fostering partnership between the programmes. The network current includes key programmes in England, Wales, Scotland and Ireland. As capacity allows we also look to engage in the European and world-wide networks (e.g. Sistema Europe).

Partnership and partner working is important to our ethos, and we have established and maintain good relationships with local arts and community arts organisations to achieve our goals and ambitions as a charity. These include Access Creative College, the Garage, Norwich Arts Centre, Creative Arts East, Musical Keys, Lost in Translation Circus, Norfolk & Norwich Chamber Music, Young Norfolk Arts Trust,



the National Centre for Writing, Norfolk and Norwich Festival and Norwich School. We have long-standing links with most schools in Norwich (particularly primary schools) working closely with a number through Sistema and Curriculum music delivery (e.g. Catton Grove Primary School, Queen’s Hill Primary School, Wensum Junior School and West Earham Junior School).

Environmental statement

Norfolk Community Arts Limited works at a community and local level, seeking to minimise our impact on the environment through our environmental policy. Where our activities are most likely to cause a detrimental effect is mainly through transportation of people and goods and the operation of an office. We undertake to minimise our environmental load as much as possible. We elect to work largely within the City of Norwich and Greater Norwich, with locally based practitioners, minimising the environmental impact of transportation, through shorter journeys, lift shares and encouraging cycling. As our company vans reach the end of their lives we will take full account of environmental considerations in replacing them.

Photo: Eliza Delf (Platform Stage), Norwich Summer Sessions 2023 (Mary Doggett)



Principal risks and uncertainties

The Trustees have responsibility for ensuring that the charity maintains comprehensive risk management systems and that appropriate actions are being taken to manage and mitigate risks.

We have a formal risk management strategy that provides a robust framework through a risk register model, and subsequently managing risk across the charity. Norfolk Community Arts Limited has an established system of internal controls that governs all of its operations. These controls have been designed to provide a reasonable level of assurance against the risk of error, fraud and inappropriate or ineffective use of resources. The Governance Risk Register is regularly reviewed by the Trustee Board to ensure transparency and challenge are inherent in the system.

The principal risks that have been identified in the Risk Register through their likelihood and impact on the charity are shown in table 1.

Risk	Examples of mitigating actions
<ul style="list-style-type: none"><li>A child protection failure results in a child or young person being harmed</li></ul>	<ul style="list-style-type: none"><li>Mandatory safeguarding training provided to all staff and volunteers and regular refresher courses for all direct practice staff</li><li>Safer recruitment processes in place, including review and sign-off of mandatory DBS checks</li><li>Protocols for recording in place</li><li>Specialist safeguarding resources, processes and structures in place</li><li>Annual Review of safeguarding practice</li><li>Internal audit of practice, ensuring compliance with regulatory frameworks and ensuring safeguarding policy and processes are implemented and communicated effectively</li></ul>
<ul style="list-style-type: none"><li>Unable to grow unrestricted income to meet our objectives</li></ul>	<ul style="list-style-type: none"><li>Develop a new supporter engagement approach and strategy</li><li>Ensure compliance with new GDPR regulations</li><li>Regular reviews of the external environment at both operational and governance levels</li><li>Strategic Business Plan and operational plans prioritise support for income generation</li></ul>
<ul style="list-style-type: none"><li>Challenging funding environment results in receiving less funding than needed for our objectives, including cut backs in existing funding</li></ul>	<ul style="list-style-type: none"><li>Build our fundraising capability and capacity</li><li>Develop collaborative partnerships</li><li>Be innovative, in services to beneficiaries, approaches and in the supporter and funding arenas</li><li>Develop evaluation to clearly define impact and support bids for funding</li><li>Develop models and approaches to be able to scale delivery</li></ul>
<ul style="list-style-type: none"><li>We are unable to translate strategic intent into operational reality or achieve the impact we want with young people</li></ul>	<ul style="list-style-type: none"><li>Ensure operational plans reflect strategic intent</li><li>Close monitoring of progress against operational plans and budget</li><li>Develop and implement a clear plan for staff development, including a formal appraisal system</li><li>Ensure 'Our People' plan supports delivery and instils culture of continuous improvement</li></ul>
<ul style="list-style-type: none"><li>Not having the right personnel to function effectively, whether Trustees, core or delivery</li></ul>	<ul style="list-style-type: none"><li>Ensure there is a robust and ongoing recruitment process for new trustees, with scoping to skills needed</li><li>Ensure there is a succession plan for key, senior roles</li><li>Develop and implement the 'Our People' plan to ensure training and support needs of staff are fully considered</li><li>Develop recruitment plan and protocol for new tutors, to improve availability and fit to our work</li></ul>

TABLE 1: RISKS AND MITIGATING ACTIONS



# Financial review

## Summary

Total income received for the year was £285,717 (2022: £327,510), which included £111,128 of restricted income (2022: £173,245) and £174,589 of unrestricted income (2022: £154,265). Expenditure totalled £417,039 (2022: £475,534), of which £106,128 was restricted (2022: £258,245) and £310,911 was unrestricted (2022: £217,289). This resulted in a deficit to funds totalling £131,322 (2022: £148,024). The carried forwards funds total £47,309 (2022: £178,631), of which £5,000 is restricted (2022: £nil) and £42,309 is unrestricted (2022: £178,631).

## Reserves Policy

The trustees will confirm and review on an annual basis the policy in respect of the reserves held by Norfolk Community Arts Limited, and to ensure that these are normally maintained at a minimum level equivalent to the essential activities of the organisation for a minimum three months, should all other income fail to materialise.

The charity's reserves target is £100,000. As at 31 August 2023, free reserves, being unrestricted funds less fixed assets, totalled a deficit of £59,660 (2022: £86,556 surplus).

Trustees have authorised a lower level of reserves in the unprecedented circumstances facing the organisation, in order to safeguard the future of the charity and delivery of its services to its beneficiaries.

Trustees have authorised a lower level of reserves in the unprecedented circumstances facing the organisation, in order to safeguard the future of the charity and delivery of its services to its beneficiaries.

## Extraordinary use of the reserves

In normal circumstances the reserve funds will not be used for the charity's day-to-day expenditure. The trustees may, by exception, allocate reserve funding to:

- Special projects requiring material financial commitments greater than normal revenue income may support; and
- Any other purpose which is appropriate for

the maintenance of and/or growth of the organisation and for which a business case is presented to trustees.

Provided in each case that:

- The allocation of reserves shall be subject to resolution by the Board of Trustees in a meeting of the Board, which shall include electronic meetings and votes;
- The relevant investment from reserves shall be recovered over succeeding financial periods (and any decision by the Board to so allocate shall be subject to a plan for the recovery of the reserves being made at the same time).

## Investment Policy

Norfolk Community Arts Limited's funding is typically on a short-term basis of 3 years or less, with the majority of funding being annual awards or funds from the provision of services. The organisation has no permanent endowment and provides for capital expenditure within annual budgets. The financial pressures created by the pandemic, along with investment in the charity's capacity, have reduced the funds available from the Janson Legacy meaning it is unlikely we will be in the position to invest funds. The policy is to retain funds as cash and place them in bank deposits at the best rate obtainable, taking into account the security of the deposit takers.

## Small Companies Exemption

In preparing this report, the trustees have taken advantage of the small companies exemptions provided by section 415A of the Companies Act 2006.



Mark Hazell

Chair of Trustees

Date: 28 June 2024

# Independent Examiner's Report to the Trustees of Norfolk Community Arts Limited

I report to the charity trustees on my examination of the accounts of the company for the year ended 31 August 2023 which are set out on pages 31 to 43.

## Responsibilities and basis of report

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

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

## Independent examiner's statement

Since the company's gross income exceeded £250,000 your examiner must be a member of a body listed in section 145 of the 2011 Act. I confirm that I am qualified to undertake the examination because I am a member of ICAEW, which is one of the listed bodies.

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

1. accounting records were not kept in respect of the company as required by section 386 of the 2006 Act; or
2. the accounts do not accord with those records; or
3. the accounts do not comply with the accounting requirements of section 396 of the 2006 Act other than any requirement that the accounts give a 'true and fair view' which is not a matter considered as part of an independent examination; or

4. the accounts have not been prepared in accordance with the methods and principles of the Statement of Recommended Practice for accounting and reporting by charities.

I draw attention to Note 1b in the financial statements, which indicates the charity is continuing to face financial challenges and has had to commit a large proportion of the reserves to continue the core operations. They have encountered difficulties in raising funds and re-establishing the financial stability of the charity. The charity has secured funding in the short term to enable it continue in operation, however uncertainty exists over securing future funding. As stated in Note 1b, these events or conditions, along with other matters as set forth in Note 1b, indicate that a material uncertainty exists that may cast significant doubt on the charity's ability to continue as a going concern.

I have no other 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.



Aaron Widdows ACA FCCA

Price Bailey LLP Chartered Accountants  
Anglia House, 6 Central Avenue  
St Andrews Business Park  
Norwich  
NR7 0HR

Date: 28 June 2024



# Financial statements

## STATEMENT OF FINANCIAL ACTIVITIES INCORPORATING INCOME AND EXPENDITURE FOR THE YEAR ENDED 31 AUGUST 2023

Income:	Note	Unrestricted	Restricted	2023	2022
		Funds	Funds	Total Funds	Total Funds
		£	£	£	£
<i>Donations and legacies</i>	2	3,068	9,128	12,196	8,655
<i>Income from charitable activities</i>	3	167,456	102,000	269,456	301,330
<i>Trading income</i>	4	3,561	-	3,561	12,947
<i>Investment income</i>	5	504	-	504	578
<i>Other income</i>	6	-	-	-	4,000
<b>Total income</b>		<b>174,589</b>	<b>111,128</b>	<b>285,717</b>	<b>327,510</b>
<i>Expenditure on charitable activities</i>	7	310,911	106,128	417,039	475,534
<b>Total expenditure</b>		<b>310,911</b>	<b>106,128</b>	<b>417,039</b>	<b>475,534</b>
<b>Net expenditure for the year, being net movement in funds</b>		<b>(136,322)</b>	<b>5,000</b>	<b>(131,322)</b>	<b>(148,024)</b>
<i>Reconciliation of funds:</i>					
Total funds brought forward		178,631	-	178,631	326,655
<b>Total funds carried forward</b>	<b>14, 15</b>	<b>42,309</b>	<b>5,000</b>	<b>47,309</b>	<b>178,631</b>

The statement of financial activities includes all gains and losses recognised in the year. All income and expenditure derive from continuing activities.

The notes on pages 33 to 43 form part of these financial statements



COMPANY NUMBER: 04278192				
BALANCE SHEET AS AT 31 AUGUST 2023				
		31 Aug 2023		31 Aug 2022
	Note	£		£
<b>Fixed Assets</b>				
Tangible assets	10	76,969		92,075
		76,969		92,075
<b>Current assets</b>				
Debtors	11	7,072	4,224	
Cash at bank and in hand		230	141,204	
		7,302	145,428	
<b>Liabilities</b>				
Creditors: amounts falling due within one year	12	(36,962)	(58,872)	
<b>Net current assets</b>				
		(29,660)	86,556	
<b>Total net assets</b>				
		47,309	178,631	
<b>The funds of the charity:</b>				
Restricted funds	14	5,000	-	
Unrestricted funds	14	42,309	178,631	
<b>Total funds</b>				
		47,309	178,631	

The members have not required the company to obtain an audit in accordance with section 476 of the Companies Act 2006.

The company was entitled to exemption from audit under section 477 of the Companies Act 2006 relating to small companies and the directors acknowledge their responsibility for complying with the requirements of the Companies Act 2006 with respect to accounting records and the preparation of accounts.

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

Approved by the trustees on **28 June 2024** and signed and authorised for issue on their behalf by:

Mark Hazell  
Trustee (Chair)



The notes on pages 33 to 43 form part of these financial statements

Notes forming part of the Financial Statements  
for the year ended 31 August 2023

1 Accounting policies

The Charity is a company limited by guarantee and has no share capital. In the event of the charity being wound up, the liability in respect of the guarantee is limited to £1 per member of the charity. The registered office is Martineau Memorial Hall, 21 Colegate, Norwich, NR3 1BN. The registered company number is 04278192 and the registered charity number is 1089916.

In October 2022, the name of the charity was changed from NORCA and Sistema in Norwich Limited to Norfolk Community Arts Limited.

a) Basis of preparation

The financial statements have been prepared in accordance with Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019) - Charities SORP (FRS 102).

Norfolk Community Arts Limited meets the definition of a public benefit entity under FRS 102. Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy note(s).

The financial statements are prepared in pounds sterling and are rounded to the nearest £.

b) Going concern

The Trustees have considered the going concern basis of preparation of the financial statements noting the ongoing challenge of raising funding, liquidity and cash flow, and the need to continue the progress in re-establishing the financial stability of the charity.

The fundraising climate remains extremely challenging, and with a lot of NORCA’s work (including Sistema Norwich’s new delivery model) reliant on funding, that remains an overriding issue for charity’s current position as regards developing financial stability. Funders continue to see a high level of demand for their funds, and as a result, many are revising their priorities and changing the way they distribute funds. That means that, as well as doing more work around raising funds, there is an imperative to diversify income streams, and though this has also been impacted by recent challenges, including reduced school budgets as a result of the pandemic and cost of living price increases, the reliance on short-term funding makes it very difficult to develop any long term resilience.

Significant progress has been made to rebuild Sistema Norwich’s funding portfolio, including grants from the Garfield Weston Foundation (2-years), Anguish’s Educational Foundation and others. Getting through the last year has required the charity to commit a large proportion of its reserves to maintain programmes of work, staff and core operation. The Trustees responded to the situation by reducing the scale of the Sistema programme, developing new partnerships to bring in resources, and reducing the charity’s costs where they could. A key development continues to be the partnership with the Norfolk Music Hub to deliver Sistema Norwich, securing a commitment of funds for the programme (until September 2026) and leaving NORCA with an achievable fundraising target to complete the funds needed and develop the wider aspects and ambitions of the programme. The position will continue to be challenging for the foreseeable future and will be closely monitored by trustees.

A lot of the focus of the last year has been continuing to develop and grow the Sistema Norwich programme. We have maintained our other work, including Norwich Summer Sessions and carnival, but work to develop new programmes and increase the use of Martineau Memorial Hall as a venue for arts activity, has been slower (due to lack of capacity). We have, however, started to welcome desk hirers back into the building (where we have space), thereby developing regular income, and have increased the level of room hire. This is, however, a key area for increasing income in the next year.

In the light of the current position, the trustees have put in place an action plan and budget (24/25) to continue to stabilise and grow the charity’s financial position. Our ambition is to regrow the capacity of the core team (having downscaled it to reduce costs). This budget means that we continue to look to draw in funds that have not yet been secured, both through fundraising, other income development and the sale of assets that we no longer need.



Notes forming part of the Financial Statements  
for the year ended 31 August 2023 (continued)

1 Accounting policies (continued)

b) Going concern (continued)

As part this the trustees will be working to renew the remit and scope of the charity and by December 2024 will put in place a new 3-year business plan. Though the year ahead has considerable challenges, the projected budget for 24/25 shows that with successful and achievable income development the charity will have enough resources for the next 12 months, while we work to rebuild and reassess the longer-term future of the charity.

At the date of these accounts being approved, June 2024, the company has sufficient cash to meet liabilities as they fall due, however in the short to medium term, being a period of not less than 12 months from the date of approval of these financial statements, the Charity will seek to manage its costs and realise the Charity's assets, until such time that consistent external funding is secured.

As with the Charity placing reliance on external funding, there can be no certainty that this funding will be secured hence creating a material uncertainty related to events or conditions that may cast significant doubt on the entity's ability to continue as a going concern. At the date of approving these financial statements however, the Trustees are comfortable that the Charity will receive the required funding. On this basis the Trustees believe that the accounts should be prepared on a going concern basis.

c) Fund accounting

Funds held by the charity are:

- Unrestricted funds which are available for use at the discretion of the trustees in furtherance of the general objectives of the charity.
- Designated funds which are unrestricted funds earmarked by the trustees for particular purposes.
- Restricted funds which are subject to restrictions on their expenditure imposed by the donor or through the terms of an appeal.

Investment income, gains and losses are allocated to the appropriate fund.

d) Income

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

Where income has related expenditure (as with fundraising or contract income), the income and related expenditure are reported gross in the Statement of Financial Activities.

Donations, grants and gifts are recognised when receivable. In the event that a donation is subject to fulfilling performance conditions before the charity is entitled to the funds, the income is deferred and not recognised until it is probable that those conditions will be fulfilled in the reporting period. Income from Gift Aid tax reclaims is recognised for any donations with relevant Gift Aid certificates recognised in income for the year. Any amounts of Gift Aid not received by the year end are accounted for in income and accrued income in debtors.

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

Income received in advance for a future fundraising event or for a grant received relating to the following period are deferred until the criteria for income recognition are met.

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

Notes forming part of the Financial Statements  
for the year ended 31 August 2023 (continued)

1 Accounting policies (continued)

d) Income (continued)

Sponsorship from events, fundraising and events registration fees are recognised in income when the event takes place. Trading income is recognised on point of sale for both donated and purchased goods.

Rental income is recognised in the period to which the rental property is provided to the tenants.

For legacies, entitlement is taken on a case by case basis at the later of the date when the Charity is aware that probate has been granted, and either:

- the estate has been finalised and estate accounts have been received by the charity; or
- when a distribution is received from the estate.

Receipt of a legacy is only considered probable when the amount can be measured reliably.

e) Expenditure and irrecoverable VAT

Expenditure is recognised once there is a legal or constructive obligation to make a payment to a third party, it is probable that settlement will be required and the amount of the obligation can be measured reliably. All expenditure is accounted for on an accruals basis under the following headings:

Expenditure on charitable activities comprises of the costs incurred by the charity in the delivery of its activities and services for its beneficiaries, activities undertaken to further the purpose of the charity and their associated support costs.

Governance costs are those costs incurred in connection with the compliance with constitutional and statutory requirements of the charity. Irrecoverable VAT is charged as a cost against the activity for which the expenditure was incurred.

f) Tangible fixed assets

Assets which are intended to be of ongoing use to the Charity in carrying out its activities are capitalised as fixed assets. All purchased fixed assets are initially recorded at cost.

Assets donated for use by the charity are recognised as income when receivable and capitalised at their open market value.

g) Depreciation

Depreciation is calculated so as to write off the cost of an asset, less its estimated residual value, over the useful economic life of that asset as follows:

Fixtures and fittings	-25% Straight line
Fixtures and fittings - Mpods	-10% Straight line
Media equipment	-25% Straight line
Vehicles	-33% Straight line
Musical instruments	-33% Straight line
Leasehold improvements	- On a straight line basis over the period of the lease, up to the break clause, i.e. 5 years

h) Debtors

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

Prepayments are valued at the amount prepaid net of any discounts due. Accruing income and tax recoverable is included at the best estimate of the amounts receivable at the balance sheet date.



**Notes forming part of the Financial Statements  
for the year ended 31 August 2023 (continued)**

**1 Accounting policies (continued)**

**i) Cash at bank and in hand**

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

**j) Creditors**

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

**k) Pensions**

The Charity provides a defined contribution pension scheme, whereby the charity and its staff each fund the scheme, managed by a third party provider, the assets of which are held by the provider separately from the assets of the charity. The pension charge in the financial statements represents the amounts payable by the charity to the fund in respect of the period.

**l) Operating leases**

Operating leases are recognised over the period of which the lease falls due.

Benefits received and receivable as an incentive to sign an operating lease are recognised on a straight line basis over the period of the lease.

**m) Taxation**

The company is considered to pass the tests set out in Paragraph 1 Schedule 6 of the Finance Act 2010 and therefore it meets the definition of a charitable company for UK corporation tax purposes. Accordingly, the company is potentially exempt from taxation in respect of income or capital gains received within categories covered by Chapter 3 Part 11 of the Corporation Tax Act 2010 or Section 256 of the Taxation of Chargeable Gains Act 1992, to the extent that such income or gains are applied exclusively to charitable purposes.

**n) Volunteers**

The value of services provided by volunteers has not been included in these financial statements. Further details of their contribution is provided in the Trustees report.

**o) Financial instruments**

The charity only has financial assets and financial liabilities of a kind that qualify as basic financial instruments. Basic financial instruments are initially recognised at transaction value and subsequently measured at their settlement value. Fixed assets are recorded at depreciated historical cost.

**p) Critical accounting estimates**

There are no judgements or critical accounting estimates which have been used in the preparation of these financial statements

**Notes forming part of the Financial Statements  
for the year ended 31 August 2023 (continued)**

**2 Income from donations, grants and legacies**

	Unrestricted	Restricted	Total	Unrestricted	Restricted	Total
	Funds	Funds	Funds	Funds	Funds	Funds
	2023	2023	2023	2022	2022	2022
	£	£	£	£	£	£
Donations	3,068	9,128	12,196	900	7,755	8,655

**3 Income from charitable activities**

	Unrestricted	Restricted	Total	Unrestricted	Restricted	Total
	Funds	Funds	Funds	Funds	Funds	Funds
	2023	2023	2023	2022	2022	2022
	£	£	£	£	£	£
Arts Council England	-	-	-	18,750	-	18,750
Drayton Junior	1,785	-	1,785	1,680	-	1,680
Garfield Weston Foundation	-	35,000	35,000	-	35,000	35,000
George White Junior School	2,916	-	2,916	-	-	-
Geoffrey Watling Charity	-	15,000	15,000	-	-	-
Jane Austen College	986	-	986	1,680	-	1,680
King Cullimore Charitable Trust (SL)	-	5,000	5,000	-	-	-
Mousehold Infant and Nursery School	4,092	-	4,092	4,125	-	4,125
Norfolk and Norwich Festival	-	-	-	-	-	-
Norfolk Community Foundation	-	5,000	5,000	-	9,990	9,990
Norfolk Music Hub	30,723	30,000	60,723	-	30,000	30,000
Norfolk Music Services	-	-	-	730	-	730
Norwich Bid	39,339	-	39,339	37,300	-	37,300
Norwich City Council	27,300	3,000	30,300	12,500	3,000	15,500
Norwich French Church Trust	-	2,000	2,000	-	1,500	1,500
Paul Bassham Trust	-	2,000	2,000	-	-	-
Queens Hills Primary	6,750	-	6,750	11,000	1,000	12,000
Sarah Barber	50	-	50	-	-	-
ROARR Dinosaur Adventure	-	-	-	400	-	400
The Trumpington Federation	29,583	-	29,583	29,380	-	29,380
Thomas Anguish Foundation	-	-	-	-	50,000	50,000
Three Monkeys Trust	-	5,000	5,000	-	-	-
Thurton Primary School	7,094	-	7,094	1,935	-	1,935
Town Close Charity	-	-	-	-	35,000	35,000
Ugly Studios	50	-	50	-	-	-
West Earlham Junior School	13,528	-	13,528	13,000	-	13,000
White Woman Lane School	3,060	-	3,060	3,360	-	3,360
Other	200	-	200	-	-	-
	<b>167,456</b>	<b>102,000</b>	<b>269,456</b>	<b>135,840</b>	<b>165,490</b>	<b>301,330</b>



**Notes forming part of the Financial Statements  
for the year ended 31 August 2023 (continued)**

4	Trading income	Unrestricted	Unrestricted	
		2023	2022	
		£	£	
	Rental Income	2,550	12,816	
	Hire of equipment	15	100	
	Event income	996	31	
		<u>3,561</u>	<u>12,947</u>	
Rental income, hire of equipment and event income is unrestricted.				
5	Investment income	Unrestricted	Unrestricted	
		2023	2022	
		£	£	
	Bank Interest Received	<u>504</u>	<u>578</u>	
6	Other income	Unrestricted	Unrestricted	
		2023	2022	
		£	£	
	Business Rates Relief	<u>-</u>	<u>4,000</u>	
7	Analysis of Expenditure			
	2023	Charitable	Governance	Total
		Activities	Costs	Costs
		£	£	£
	Employments	250,536	-	250,536
	Service delivery and event costs	53,660	-	53,660
	Promotion	991	-	991
	Building, venue hire and storage	45,086	-	45,086
	Van and travel	6,688	-	6,688
	Accounting and bookkeeping	-	11,224	11,224
	Depreciation	16,179	-	16,179
	Equipment and materials	4,494	-	4,494
	Legal and professional	6,157	-	6,157
	Office and other costs	23,724	-	23,724
	Profit on disposal of fixed assets	(1,700)	-	(1,700)
Total	<u>405,815</u>	<u>11,224</u>	<u>417,039</u>	

During the year, total expenditure was £417,039 of which unrestricted expenditure amounted to £310,911 and restricted expenditure amounted to £106,128. Costs are allocated directly to the relevant fund.

**Notes forming part of the Financial Statements  
for the year ended 31 August 2023 (continued)**

<b>7</b>	<b>Analysis of Expenditure (continued) 2022</b>	<b>Charitable Activities £</b>	<b>Governance Costs £</b>	<b>Total Costs £</b>
	Employments	278,777	-	278,777
	Service delivery and event costs	68,807	-	68,807
	Promotion	4,458	-	4,458
	Building, venue hire and storage	47,419	-	47,419
	Van and travel	9,275	-	9,275
	Accounting and bookkeeping	-	11,919	11,919
	Depreciation	19,013	-	19,013
	Loss on sale of tangible fixed assets	264	-	264
	Equipment and materials	8,317	-	8,317
	Legal and professional	10,404	-	10,404
	Office and other costs	16,881	-	16,881
	<b>Total</b>	<u>463,615</u>	<u>11,919</u>	<u>475,534</u>

During the prior year, total expenditure was £475,534 of which unrestricted expenditure amounted to £217,289 and restricted expenditure amounted to £258,245. Costs are allocated directly to the relevant fund.

<b>8</b>	<b>Net (Expenditure) / Income for the year is after charging:</b>	<b>2023 £</b>	<b>2022 £</b>
	Depreciation of tangible fixed assets	16,179	19,013
	Accountancy and bookkeeping	4,951	8,739
	(Profit)/ loss on disposal of fixed assets	1,700	-
	Amounts payable to independent examiner in relation to:		
	Independent examination	4,380	3,180
	Assurance services other than independent examination	1,893	-
	Operating lease rentals	<u>22,361</u>	<u>30,534</u>

<b>9</b>	<b>Analysis of staff costs and key management personnel</b>	<b>2023 £</b>	<b>2022 £</b>
	Wages and salaries	237,112	262,044
	Social security costs	9,664	12,128
	Pension costs	3,760	4,605
		<u>250,536</u>	<u>278,777</u>

The charity trustees were not paid any other benefits from employment with the charity in the period (2022: £Nil) neither were they reimbursed expenses during the period (2022: £Nil).

The average monthly head count was 20 (2022: 21).

No employees received employee benefits excluding pension contributions over £60,000 (2022: none).

NORCA considers that the key management personnel comprises the trustees and senior management team, being the executive director and the operations managers.

Employee benefits of key management personnel of NORCA were £79,909 (2022: £76,474).



Notes forming part of the Financial Statements  
for the year ended 31 August 2023 (continued)

10 Tangible fixed assets

		Office Equipment	Media equipment & Musical Instruments	Leasehold Improve- ments	Total
<i>Cost</i>	£	£	£	£	£
At start of period	29,300	178,446	308,543	204,896	721,185
Additions	-	-	1,073	-	1,073
Disposals	-	-	(7,618)	-	(7,618)
<b>At end of period</b>	<b>29,300</b>	<b>178,446</b>	<b>301,998</b>	<b>204,896</b>	<b>714,640</b>
<i>Depreciation</i>					
At start of period	29,300	91,890	303,024	204,896	629,110
Charge for the period	-	13,427	2,752	-	16,179
Depreciation on disposals	-	-	(7,618)	-	(7,618)
<b>At end of period</b>	<b>29,300</b>	<b>105,317</b>	<b>298,158</b>	<b>204,896</b>	<b>637,671</b>
<b>Net book value at the end of the period</b>	<b>-</b>	<b>73,129</b>	<b>3,840</b>	<b>-</b>	<b>76,969</b>
Net book value at the start of the period	-	86,556	5,519	-	92,075

Fixed assets held in restricted Community Construction Fund and included above have a cost of £96,171, accumulated depreciation of £96,171 and net book value of £Nil (2022: £Nil).

11 Debtors

	2023	2022
	£	£
Trade debtors	5,912	1,000
Prepayments and accrued income	1,160	3,224
	<b>7,072</b>	<b>4,224</b>

12 Creditors: amounts falling due within one year

	2023	2022
	£	£
Trade creditors	5,460	10,834
Bank overdraft	19,564	-
Tax and social security	1,629	-
Accruals and deferred income	10,309	48,038
	<b>36,962</b>	<b>58,872</b>

13 Deferred income

	2023	2022
	£	£
At 1 September 2022	39,000	35,000
Amount deferred in year	-	39,000
Amounts released	(39,000)	(35,000)
At 31 August 2023	<b>-</b>	<b>39,000</b>

Deferred income in the prior year related to the Youth Samba Band and Sistema funding paid in advance.

Notes forming part of the Financial Statements  
for the year ended 31 August 2023 (continued)

14 Funds summary

2023	Balance at the start of the period	Income	Expenditure	Transfers between funds	Balance at end of the period
<b>Restricted funds</b>					
Sistema in Norwich	-	111,128	(106,128)	-	5,000
<b>Total restricted</b>	<b>-</b>	<b>111,128</b>	<b>(106,128)</b>	<b>-</b>	<b>5,000</b>
Designated funds	100,000	-	(75,000)	-	25,000
Unrestricted funds	78,631	174,589	(235,911)	-	17,309
<b>Total unrestricted</b>	<b>178,631</b>	<b>174,589</b>	<b>(310,911)</b>	<b>-</b>	<b>42,309</b>
<b>Total funds</b>	<b>178,631</b>	<b>285,717</b>	<b>(417,039)</b>	<b>-</b>	<b>47,309</b>
<b>2022</b>	<b>Balance at the start of the year</b>	<b>Income</b>	<b>Expenditure</b>	<b>Transfers between funds</b>	<b>Balance at end of the year</b>
<b>Restricted funds</b>					
Sistema in Norwich	85,000	163,255	(248,255)	-	-
Jubilee Samba Band	-	9,990	(9,990)	-	-
<b>Total restricted</b>	<b>85,000</b>	<b>173,245</b>	<b>(258,245)</b>	<b>-</b>	<b>-</b>
Designated funds	100,000	-	-	-	100,000
Unrestricted funds	141,655	154,265	(217,289)	-	78,631
<b>Total unrestricted</b>	<b>241,655</b>	<b>154,265</b>	<b>(217,289)</b>	<b>-</b>	<b>178,631</b>
<b>Total funds</b>	<b>326,655</b>	<b>327,510</b>	<b>(475,534)</b>	<b>-</b>	<b>178,631</b>

**Sistema In Norwich** - A programme seeking to transform the lives of young people from areas of deprivation through engagement in music. Rebranded as **Sistema Norwich** from April 2023.

**Jubilee Samba Band** - A project to start a new youth samba band for young people in Norwich and Norfolk to mark the queen's platinum jubilee, taking part in a Norfolk's big jubilee celebration and creating some new music to mark the occasion.

The **general reserve** represents funds of the charity which are provided on an unrestricted basis. It includes donations, fund raising and surpluses and deficits arising from projects funded from various external sources. Also included in unrestricted funds is a designated fund which the trustees have set aside for the Sistema project going forwards.



**Notes forming part of the Financial Statements  
for the year ended 31 August 2023 (continued)**

**15 Net assets by funds**

<b>2023</b>	<b>Unrestricted funds</b>	<b>Restricted funds</b>	<b>Total funds 2023</b>
Tangible fixed assets	76,969	-	76,969
Debtors	7,072	-	7,072
Cash	-	230	230
Creditors falling due in less than one year	(41,732)	4,770	(36,962)
	<u>42,309</u>	<u>5,000</u>	<u>47,309</u>
<b>2022</b>	<b>Unrestricted funds</b>	<b>Restricted funds</b>	<b>Total funds 2022</b>
Tangible fixed assets	92,075	-	92,075
Debtors	4,224	-	4,224
Cash	141,204	-	141,204
Creditors falling due in less than one year	(58,872)	-	(58,872)
	<u>178,631</u>	<u>-</u>	<u>178,631</u>

**16 Pension commitments**

The Charity operates one defined contribution pension scheme. The assets of the schemes are held separately from those of the Charity in independently administered funds. The total pension cost charge represents contributions payable by the Charity to the funds and amounted to £3,760 (2022: £4,605). No amounts are outstanding at year end (2022: £Nil).

**Notes forming part of the Financial Statements  
for the year ended 31 August 2023 (continued)**

**18 Operating lease commitments**

At 31 August 2023, Norfolk Community Arts had future minimum lease payments under non-cancellable operating leases as follows:

**Land and buildings**

Expiry date:	<b>2023</b>	<b>2022</b>
	<b>£</b>	<b>£</b>
Under 1 year	20,833	25,000
Between 2 and 5 years	-	20,833
After more than 5 years	-	-
	<u>20,833</u>	<u>45,833</u>

**Other**

Expiry date:	<b>2023</b>	<b>2022</b>
	<b>£</b>	<b>£</b>
Under 1 year	1,317	1,317
Between 2 and 5 years	-	1,317
After more than 5 years	-	-
	<u>1,317</u>	<u>2,634</u>

**19 Related party transactions**

Marcus Patteson who represents key management of Norfolk Community Arts, also runs another organisation called Rabo de Foguete. Transactions between the two entities took place for the provision of professional artistic services, totalling £2,130 (2022: £11,450) and at the year end the amount due amounted to £Nil (2022: £850). The supply of services are aligned with the Charity's objects and are permitted under the Charity's Articles of Association.

No further related party transactions took place in the period (2022 £Nil).



# CORPORATE INFORMATION

**Norfolk Community Arts Limited**

(A company limited by guarantee)

**Registered Office**

Martineau Memorial Hall,  
21 Colegate,  
Norwich  
NR3 1BN.

Company Registration No. 04278192  
Charity Registration No. 1089916  
Telephone: 01603 760529 (ext 1)  
Website: [www.norfolkcommunityarts.org.uk](http://www.norfolkcommunityarts.org.uk)

**Trustee Board**

Mark Hazell (Chair)  
John Packman (appointed 28 Nov 2022)  
Ruth Bullard (appointed 25 Jun 2024)  
Abby Dalgleish (resigned 25 Jun 2024)  
Karl Jermy (resigned 26 Jun 2023)  
Stephen Morris (resigned 19 April 2023)

**Company Secretary**

Marcus Patteson

**Executive Director**

Marcus Patteson

**Operations Manager**

Cathie Davies / Clare Lovell (part-time job share from October 2021)

**Safeguarding Officers**

Marcus Patteson  
Clare Lovell (Deputy)

**Bookkeeper**

Sam Jarrett,  
Just Accountancy,  
39A Rosary Rd,  
Norwich  
NR1 1SZ.

**Accountants and Independent Examiners**

Price Bailey LLP,  
Anglia House, 6 Central Avenue,  
St Andrews Business Park,  
Thorpe St Andrew,  
Norwich  
NR7 0HR

**Bankers**

Barclays plc  
5 – 7 Red Lion Street,  
Norwich  
NR1 3QH.

Photo: EFDSS Celidh, Norwich Summer Sessions 2023 (Mary Doggett)



# THANK YOU

**Special thanks to our business supporters and partners:**

Art Angels Publishing  
Norwich Business Improvement District  
Norwich City Council  
Norfolk Music Hub

Mousehold Infant School  
Queen's Hill Primary School  
Thurton Primary School  
Trumpington Meadows School  
West Earlham Junior School  
White Woman Lane Junior School

**Special thanks to our 22/23 funders:**

Arts Council England  
Anguish's Educational Foundation  
Garfield Weston Foundation  
Geoffrey Watling Charity  
King Cullimore Charitable Trust  
Norfolk Community Foundation  
Norfolk Music Hub  
Norwich French Church Charity  
Paul Bassham Charitable Trust  
Three Monkeys Trust

Thank you to all the organisations who continue to support us and fund our work, and to our ongoing partners. Thank you to everyone who has raised money for us, volunteered their valuable time and skills, and supported us financially. Because of your generosity we've been able to do more, whether that is give Sistema children more time each week, reach more people or create more opportunities.

We remain committed to working to create a country where everyone has access to the arts and culture, and people can thrive.

People, and the arts, continue to inspire us, and to drive everything we do.

**Special thanks to our 22/23 partner schools:**

Drayton Junior School  
Fawcett Primary School  
George White Junior School



*Transforming Lives  
Through  
Arts Participation  
& Engagement*

For more information about our work please visit our website:

**[norfolkcommunityarts.org.uk](http://norfolkcommunityarts.org.uk)**