ATTITUDE IS EVERYTHING

England & Wales · Charity number 1121975

Details

Status	Registered
Legal form	Charitable company
Company number	06397532
Registered	2007-12-13
Register	View on the Charity Commission register

Contact

Address	c/o Bradbury Studios 138 Kingsland Road London E2 8DY
Phone	02073837979
Email	info@attitudeiseverything.org.uk
Website	www.attitudeiseverything.org.uk

Activities

Objects: 1 TO ADVANCE THE EDUCATION OF THE PUBLIC IN THE SUBJECT OF IMPROVING DEAF AND DISABLED PEOPLE'S ACCESS TO MUSIC, WHETHER THEY BE AUDIENCE, STAFF OR ARTISTS.2 TO RELIEVE THE NEEDS OF DISABLED PEOPLE BY WORKING WITH THE MUSIC INDUSTRY TO RAISE AWARENESS OF DISABILITY ISSUES AND REMOVE PHYSICAL AND ATTITUDINAL BARRIERS THAT MAY EXIST IN THE SECTOR.3 THE PROMOTION OF EQUALITY AND DIVERSITY FOR THE PUBLIC BENEFIT BY:3.1 THE ELIMINATION OF DISCRIMINATION ON THE GROUNDS OF RACE, GENDER, DISABILITY, SEXUAL ORIENTATION OR RELIGION;3.2 ADVANCING EDUCATION AND RAISING AWARENESS IN EQUALITY AND DIVERSITY, IN PARTICULAR IN RELATION TO THE ISSUES THAT DEAF AND DISABLED PEOPLE FACE WITHIN THE MUSIC INDUSTRY;3.3 PROMOTING ACTIVITIES TO FOSTER UNDERSTANDING BETWEEN PEOPLE FROM THE MUSIC INDUSTRY AND DEAF AND DISABLED PEOPLE FROM DIVERSE BACKGROUNDS;3.4 CONDUCTING OR COMMISSIONING RESEARCH ON DISABILITY EQUALITY AND DIVERSITY ISSUES AND PUBLISHING THE RESULTS TO THE PUBLIC;3.5 CULTIVATING A SENTIMENT IN FAVOUR OF DISABILITY EQUALITY AND DIVERSITY.4 IN THE INTERESTS OF SOCIAL WELFARE TO PROVIDE OR ASSIST IN THE PROVISION OF FACILITIES FOR RECREATION OR OTHER LEISURE TIME OCCUPATION WITH THE OBJECT OF IMPROVING THE CONDITIONS OF LIFE OF DEAF AND DISABLED PEOPLEE

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Activities: Attitude is Everything improves Deaf and disabled people's access to live music by working in partnership with audiences, artists and the music industry to implement a Charter of Best Practice across the U.K.

Classification

- **How:** Provides Human Resources, Provides Advocacy/advice/information, Acts As An Umbrella Or Resource Body
- **What:** Education/training, Disability, Arts/culture/heritage/science
- **Who:** Children/young People, Elderly/old People, People With Disabilities, The General Public/mankind

Geography

- **Area of benefit:** UNDEFINED. IN PRACTICE NATIONAL
- Northern Ireland
- Scotland
- Throughout England And Wales

Finances

Period end	Income	Expenditure	Assets	Employees
2025-03-31	£917,817	£1,063,152	£353,093	20
2024-03-31	£889,799	£882,653	£487,760	15
2023-03-31	£766,091	£654,591	£480,614	11
2022-03-31	£688,700	£574,678	£369,114	11
2021-03-31	£593,960	£479,724	£255,092	10

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Trustees

Name	Role	Appointed
Claire Cordeaux	Chair	2025-05-16
Adam Paul Harraway		2026-03-16
Adrian Charles Calvert Bossey		2023-03-13
Benjamin John Luke Price		2023-03-13
Benjamin Paul Lee		2026-03-16
Esther Oram		2024-06-17
Hannah Phelan McLennan		2023-12-04
Jacqui Adeniji-Williams		2019-12-09
Jessica Jones		2024-06-17
Rebecca Wingell		2025-12-08
Ruben Govinden		2024-06-17

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ATTITUDE IS EVERYTHING

England & Wales - Charity number 1121975

Accounts

Company registration number: 06397532
Charity registration number: 1121975

Attitude is Everything

(A company limited by guarantee)

Annual Report and Financial Statements

for the Year Ended 31 March 2025

Contents

Chair’s Report	1
Trustees' Report	3 - 16
Independent Examiner's Report	17
Statement of Financial Activities	18
Balance Sheet	19
Statement of cash flows	20
Notes to the Financial Statements	21 - 27

CHAIR'S REPORT FOR THE YEAR ENDED 31 MARCH 2025

I am delighted to be presenting my second annual report as Co-Chair of Attitude is Everything, reflecting on a significant year for the charity, as we reach our 25th anniversary. This has been a year of great progress but also major change. We were proud to win the tender to develop the standards for the All In project, a major accessibility collaboration between the Arts Councils of England, Wales, Northern Ireland and Republic of Ireland along with Creative Scotland and to launch our revised Live Events Access Charter.

However it was a year where we said goodbye to a number of significant figures at the charity, none more so than Suzanne Bull, the founder of Attitude is Everything who was the CEO from 2007 until 2021 and who had co-led Attitude is Everything with Celia Makin-Bell, Managing Director until 2025. Suzanne stepped down on 31st March and we want to acknowledge and celebrate the incredible legacy she built over 25 years in the charity. Celia Makin-Bell stepped down in January and we thank her for her calm and strategic leadership over her three and a half years in the charity. We also said goodbye to Jacob Adams, who left the charity after twelve years and thank him for his contribution.

The board would like to thank the staff members who have stepped into interim roles during the transition period. Paul Hawkins has stepped into the role of Interim Managing Director whilst Alex Covell (Interim Head of Live Events Access), Phoebe Roberts (Interim Head of Programmes) and Dominique Gibson (Interim Head of Services) have all stepped into the Senior Management Team. There were arrivals too and we were pleased to welcome Zoe Martinez as Head of Operations and People and Maia Barker as they moved from the Beyond the Music intern role into the Artist Development Coordinator role. Meanwhile Johann Meux, who had been maternity cover for the Skills Development Manager role, moved into the role of Inclusion Projects Manager. Lamyaa Elgin moved from Volunteering Coordinator to Inclusive Communities Coordinator on an initial secondment.

There were major changes on the board too, with Jane Dyball stepping down after just over four years as Co-Chair and Rachel Burton leaving after six years on the board. Our board was strengthened by the arrival of Ruben Govinden, Jess Jones, Sam Oldham and Esta Oram as trustees, as well as Becki Wingell as a shadow trustee. Our Trustees contribute their expertise and experience across the organisation and we would like to acknowledge the contribution of the Chairs of our subcommittees – Daniel Pounder, Adrian Bossey, Rachael Burton, James Drury and Becki Wingell.

We are grateful to our funders, corporate donors and individual supporters and thank them for ensuring we have been able to deliver the achievements outlined in this report. We thank Arts Council England for continuing to support us as an Investment Principles Support Organisation and we are thankful for the support of The National Lottery Community Fund RC England Wide, Esmee Fairbairn Foundation, Paul Hamlyn Foundation, John Ellerman Foundation, Dr Martens Foundation and PPL Giving.

Thank you also to our corporate and charitable donors – Glastonbury Festivals, Blue Raincoat Music, PRS for Music, Music Publishers Association, Key Productions, Nozstock, BPI, PPL and Live UK. We also wish to thank Halo for donating equipment and expertise for our Live Events Access Charter launch. We wish to also extend our thanks to Reed Smith for legal support over the year and Taylor Wessing, Universal Music and Faber Music for venue hire support.

Finally, I would like to thank and acknowledge the dedication and support the organisation has received from its staff, trustees, volunteers, network members, patrons, Artist Ambassadors and Future Leaders.

On a sad note, we want to pay our respects to Amadou Bagayoko, who sadly passed in April 2025. Amadou made a significant contribution to Malian music and was a long-standing and much-respected Patron of Attitude is Everything. He will be sadly missed.

Jacqui Adeniji-Williams
Jacqui Adeniji-Williams (Dec 3, 2025 23:22:27 GMT)

Jacqui Adeniji-Williams, Co-Chair

Trustees' Report for the year ended 31st March 2025 (continued)

The Board of Trustees are pleased to submit their report and independently examined financial statements for the year ended 31st March 2025.

Reference and Administrative Information

Attitude is Everything is a charitable company limited by guarantee, incorporated as a company on 12th October 2007 and registered as a charity on 13th December 2007. Attitude is Everything Limited began trading on 1st April 2008, having separated from Artsline Limited.

The company was established under a Memorandum of Association which established the objects and the powers of the charitable company and is governed under its Articles of Association.

Attitude is Everything is a registered charity (number 1121975), is constituted as a company limited by guarantee (number 06397532) and is registered for VAT (number 341354524). Its objects, powers and other constitutional matters are set out in its Memorandum and Articles of Association. These financial statements comply with current statutory Memorandum and Articles of Association and the Statement of Recommended Practice applicable to charities preparing their accounts in accordance with Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2015) – Charities SORP (FRS 102), the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and the Companies Act 2006.

Registered office

138 Kingsland Road
London
E2 8DY

Directors

The directors of the company are its trustees for the purpose of charity law and throughout this report are collectively referred to as the trustees. The trustees serving during the year and since the year end were as follows:

Jane Dyball – Co-chair – resigned March 2025
Jacqui Adeniji-Williams – Co-chair
Daniel Pounder – Treasurer – resigned June 2025
Rachael Burton – resigned March 2025
James Drury
Ben Price
Adrian Bossey
Rachel (Ray) Pope – resigned September 2025
Hannah Phelan McLennan
Hannah McKearnen – resigned June 2024
Esther Oram (Esta Rae) – appointed in June 2024
Ruben Govinden – appointed in June 2024
Jessica Jones – appointed in June 2024
Samantha Oldham – appointed in June 2024
Claire Cordeaux – appointed in June 2025

Principal Staff
Catherine Pymar - CEO
Paul Hawkins – Deputy CEO
Alex Covell – Interim Head of Live Events Access
Dominique Gibson – Interim Head of Services
Zoe Martinez – Head of Operations and People
Phoebe Roberts – Interim Head of Programmes

Suzanne Bull MBE – Founder – (until March 2025)
Celia Makin-Bell – Managing Director (until January 2025)
Jacob Adams – Head of Research and Campaigns (until January 2025)

Company Secretary
Zoe Martinez

Patrons

Amadou and Mariam
Isabel Monteiro (Drugstore)
Susan Hedges
Alan McGee
Jon Drape
Lord Clement-Jones CBE
Blaine Harrison
Paul Maynard
Robert Wyatt

Bankers

Unity Bank Trust
9 Brindley Place
Birmingham
B1 2HB

The Co-operative Bank
P.O Box 250
Skelmersdale
WN8 6WT

Solicitors
Reed Smith
Broadgate Tower
20 Primrose St
London
EC2A 2RS

Independent Examiners
Additude Ltd
9 Rhapsody Court
Wakeman Road
London NW10 5DF

Objects, Aims and Activities

Objects and Aims

The objects of the charity are:

- To advance the education of the public in the subject of improving Deaf and disabled people's access to music, whether they be audience, staff or artists.

- To relieve the needs of disabled people by working with the music industry to raise awareness of disability issues and remove physical and attitudinal barriers that may exist in the sector.

- The promotion of equality and diversity for the public benefit by:

    - The elimination of discrimination on the grounds of race, gender, disability, sexual orientation or religion.
    - Advancing education and raising awareness in equality and diversity, in particular, in relation to the issues that Deaf and disabled people face within the music industry.
    - Promoting activities to foster understanding between people from the music industry and Deaf and disabled people from diverse backgrounds.
    - Conducting or commissioning research on disability equality and diversity issues and publishing the results to the public.
    - Cultivating a sentiment in favour of disability, equality and diversity.

- In the interests of social welfare to provide or assist in the provision of facilities for recreation or other leisure time occupation with the object of improving the conditions of life of disabled people.

The vision that shapes our mission statement, beliefs and annual activities is:

Our vision is to see music and live event industries valuing disabled people as audience members, performers, professionals and volunteers.

Our Mission Statement:

Attitude is Everything connects disabled people with music and live event industries to improve access together.

Our work won't stop until this becomes the norm.

Through our work:

- Disabled people lead the change.
- Industry professionals learn from real-life experience and expertise.
- Barriers are identified and removed.
- Best practice is celebrated and rewarded.
- More disabled people play their part.

Our Beliefs are that:

- It's our job to amplify the voices of diverse disabled people.
- The best change happens when people listen to and understand each other.
- Most barriers are created, so they can be removed – everyone can do something.
- Celebrating good work makes more of it happen.
- Disabled people are valuable, ambitious and talented - but there are still people missing out.

Activities

All of our activities centre around enabling us to connect Deaf, disabled, and neurodivergent people with the UK's music and live event industries. Our mission is to improve access together, while disabled people are empowered to participate as they wish.

The following is a snapshot of some of the wide-ranging activity we have undertaken over the past year:

Our Live Events Access Charter saw a transformation this year with its new launch in February 2025. We completed an audit of the Charter in Spring 2023 which uncovered the developments necessary to improve the Charter and allow it to become more engaging, effective and accessible. The Charter team rewrote the content, redesigned the processes, and integrated a new dynamic online portal where venues and festivals can: track their progress, access over 100 resources on accessibility, engage with other venues and festivals via forums, and develop their accessibility knowledge. We created a pilot programme to test the Charter last year with 18 venues and festivals of all sizes across the UK that provided constructive feedback as we developed the new Charter. We established four clear sections of the Charter: Impact, Outward Voice, Operations and Production reflecting our organisations wider work with artists, professionals, audiences, sustainability, volunteers, and inclusivity and relevance.

We now currently have 120 users on the online portal and are in progress of continuing to grow the platform amongst our Charter venues and festivals, and our current Charter membership is at 163. We have also begun to recruit grassroots organisations and venues to engage with a pilot of a new community-based model for small venues and festivals, which will be the successor to the Grassroots Charter Model we developed with our first Paul Hamlyn Foundation Funding in 2017. We plan to use this model, combined with the contacts we have made from the skills development and artist development work to create an Accessible Touring Network so bands, promoters and venues can connect with each other to enable accessible tours.

Our other major work has been a tender for Arts Council England to design the standards for the All In Project, which is a collaboration between the Arts Councils and equivalents of England, Scotland, Wales, Northern Ireland and the Republic of Ireland to create a set of unified access standards across arts and museums.

With the launch of our Resource Hub on our website early this year, we released the second version of the 'No Climate Action Without Us', along with supported resources, case studies and sharing disabled voices on climate action. We have further added more resources around self-advocacy for our networks and beneficiaries.

The number of mystery shops completed from April 2024 to 2025 have been 312 with 278 reports sent to venues and festivals. We had 123 unique shoppers shop 220 unique venues and festivals with 85 of these being on the Charter; 51 festivals, 122 venues and 47 grassroots spaces.

Last summer, our volunteering programme saw 45 volunteers across seven festivals, including Victorious Festival, Brockwell Live festivals, Glastonbury and Bristol Harbour with 85% of either excellent or above average feedback from volunteers. This year with major structural changes across the organisation, we have paused our festival volunteering due to capacity but we are continuing to provide volunteers to the Glastonbury Access Team as well as creating an Accessible Volunteering Toolkit in partnership with some of our Charter partners.

Our Training Manager has continued to develop our new Learning Management System, which we are also using for our revised Live Events Access Charter.

Our Inclusive Communities line of work launched the Creative Medway Venues and Events Accessibility Pledge in September 2024 with Creative Medway's Access and Inclusion Group. This pledge is a tool for venues and events working in the creative sector to communicate their accessibility provisions for disabled audiences, artists, performers, volunteers and professionals. With this pledge, disabled people can make informed decisions on what event suits their access requirements. Part of our second year of the Inclusive Communities programme, we launched our Inclusive Communities Network for Live Music Venues in the Northeast. This network has been created to build a supportive space and encourage collaboration amongst venues in the North-east in developing their accessibility knowledge and accessibility problem-solving skills in the local area. Another element of our North-east work has been to partner with Bridge Creative, a Durham based organisation supporting autistic and learning disabled people, to provide learning and shadowing opportunities within the music and live events industry in the North East. This was a pilot of a School Leavers Project as part of our National Lottery Community Funding. The learning from this pilot was that our initial approach is quite capacity-intensive in terms of outcomes, so we are moving to creating online sessions and resources targeted at School Leavers in the future.

For the third year of our Inclusive Communities Funding, we have been developing a partnership with One World Orchestra based in Crawley, a musical ensemble that supports refugees and asylum seekers who face intersectional barriers to access the music and events sector. Our work in this partnership will centre how accessibility can support disabled musicians part of this ensemble and those who may experience language barriers in the industry.

In 2024, we ran a survey for our beneficiaries (specifically our Audiences, Beyond the Music and Next Stage networks) and along this measured the demographics of our audiences: we can say that 34% of those that took part in the survey are from the LGBTQIA+ community, 20% come from Global Majority backgrounds in terms of ethnic background, 56% come from 'most deprived' areas of the UK, and 100% of participants are disabled or have access needs. Based on this data, we found that more than a quarter of Attitude is Everything beneficiaries experience two intersectional barriers in their life, and a further 24% have three intersectional attributes. This these key demographic findings, we understand the needs and barriers that our beneficiaries face and have been carrying out internal work around intersectionality whilst forming activity plans in the next year that can better support disabled people that face intersectional barriers.

With our volunteering placement with Brockwell Live last summer and diversity monitoring for new volunteer/mystery shopping sign-ups, we have seen 21% of new sign-ups since April 2024 have been from Global Majority backgrounds - which is significant as the year before it had been 8% - and new sign-ups of those who come from the LGBTQIA+ community had

been 32%. Our continued intersectionality work for Audiences, such as Mystery Shoppers and Volunteers, has been gradually developing and growing through our external comms around sharing intersectional Audience voices, forming roundtables to support research and developing partnerships with diversity organisations and charities.

Our partnership with Black Lives in Music began in 2023 with the release of the *Unseen. Unheard.* report, followed by the podcast accompanying the report. In the report, we outline how Attitude is Everything and Black Lives in Music will be responding based on the findings and conclusions of the report and what actions are important to take. This included creating peer support sessions and opportunities for Black disabled people across our Next Stage and Beyond the Music networks – this initiative launched early this year called *Rest Salon*, which welcomes Black disabled musicians and professionals in the music industry into a space where Black disabled people can unmask and not have to worry about codeswitching. Attendees have shared positive feedback on the sessions: 'Open and honest conversations of our lived experiences, that didn't feel voyeuristic'. Included in the new Live Events Access Charter is Black Lives in Music's anti-racist policy aimed towards the live music and events sector – we ensured that this policy and understanding of how racism operates in the music industry is clearly outlined in the new Charter to reflect inclusivity and diversity.

Last summer, we saw the launch of our PPL-funded project for our Next Stage programme, *Creative Collective*, which has been a project focused on recruiting artists and music creators with priority from intersectional backgrounds across Birmingham and Manchester areas. The aim of this project has been to explore the recording and promotion process of releasing new music as a disabled person accompanied by artist diaries that reflect and address lived experiences and barriers around this. In Autumn 2025, we are planning to hold a showcase for these artists at *Un-convention* in Manchester – a professional environment that allows the artists to directly engage with industry professionals offering valuable development and networking opportunities. Our Artist Development Manager has also pitched these artists to Glastonbury Festivals, leveraging a long-standing partnership with them whilst impacting and enhancing the artists' careers and visibility in the industry.

Over the past year, Attitude is Everything has continued to amplify the voices and experiences of Deaf, disabled and neurodivergent professionals working in music and live events. Since launching in 2020, the Beyond the Music programme has grown from strength to strength, and 2024–25 marked our most active and impactful year to date. A key highlight was winning the Live Workforce Award for Beyond the Music in December 2024, highlighting the programme's successes in impacting the diversity of the music and live events industry.

Our network expanded from 442 members in March 2024 to 560 members by March 2025 - a 27% increase over the year. The private LinkedIn group we launched last year has grown from just under 100 members to 170, becoming a regularly updated, safe hub for sharing opportunities and building professional connections.

This year's cohort of 13 Future Leaders - up from 11 the year before - took part in a wide range of industry-focused activities. All are in the process of receiving mentoring, with matches including a programmer for the Southbank Centre, a renowned mastering engineer, a BBC 6 Music commissioner, and the former CEO of the FAC. Additionally, training was delivered across three key areas: Neurodivergent Networking, First Aid, and Disability & Equality Training.

Future Leaders were also supported with job applications, and nearly 100 roles were advertised to the wider network through our monthly newsletter, LinkedIn, and WhatsApp groups. This newsletter continues to be one of our most valued communication tools. Nine Future Leaders supported our Live Events Access Charter relaunch event at St John's Smith Square, gaining invaluable experience in event delivery.

We also revised our Accessible Employment Resources and created three new online guides to help disabled professionals navigate the industry, in line with our activity plan goals.

Our School Leavers project became active in the North-East in collaboration with Bridge Creative, a County Durham-based social enterprise that supports autistic adults and adults with learning disabilities into meaningful employment in the creative industries. Ten Deaf, disabled and neurodivergent young people aged 16-25 have been participating in regular sessions, including day trips to venues such as The Glasshouse and local radio station Spark FM. These experiences have helped build confidence, industry knowledge and valuable connections. While our initial pilot in Medway produced useful resources, engagement was lower than expected, leading us to relocate the project. Nevertheless, all campaign materials have been completed, and 10 disabled school leavers were recruited for early engagement. Five shadowing placements were also offered via North-East venues.

Sector engagement continued at pace. We delivered talks and training to organisations including PRS for Music, Help Musicians UK, the British Association of Performing Arts Medicine, and PPL. Our team also contributed to major conferences such as WOMEX, Live UK, and Wide Days. Phoebe Roberts represented Attitude is Everything at both The Power of Events and the Night Time Economy Summit, where she chaired a panel on the future of festivals. We also maintained active collaborations with Black Lives in Music, the Musicians' Union, and BAPAM. In February 2025, we launched the second version of our No Climate Action Without Us toolkit, again in collaboration with a Greener Future and Julie's Bicycle.

We carried out public affairs work and sector influencing by responding to Government consultations on ticketing and the role of AI. We also attended a roundtable at the Department for Business and Trade to discuss secondary ticketing legislation.

The Charter launch took place in Q4 with industry support from partners such as the BPI, Live UK, PPL, Halo and PRS.

Looking to the Future

We will also continue to deliver on organisational and business development, including:

- Developing our income generation capacity around corporate giving and major donors plus applying for extension year funding for our current IPSO activity from Arts Council England for 2026-27.
- Developing our earned income capacity by creating a new model for consultancy and continue to improve on our training model, both in ways that include creating pathways for disabled people within our networks to develop skills and confidence around improving access across the industry.

Live Events Access Charter

- Establishing our new Live Events Access Charter as the key source of music and live events industry guidance for audiences, artist and professionals .
- Diversifying our Live Events Access Charter membership through targeted engagement activity with: community and grassroots spaces; venues and organisations located in Levelling up Priority Community areas & spaces that work with and promote diverse communities
- Developing and piloting a lighter touch Charter alternative for venues and festivals that aren't suitable/ready for full Charter membership
- Developing our Learning Management System and accompanying app to optimise industry engagement and build stronger relationships and community among Charter members.

Data and Feedback

- Improving our data collection, analysis and storytelling and redeveloping our mystery shopping and audience feedback models to ensure disabled people can easily see how their experiences drive the Charter process.
- Embedding culture review recommendations and improve internal processes, cross-team working, linking between external standards and our own work.

Strategic Influencing

- Delivering industry influencing and public affairs activity across our projects. This will include releasing our first State of Access Report in 7 years, attending an APPG, and providing evidence to government consultation as well as influencing funders and umbrella bodies and campaigning on accessible ticketing.
- Working with partners to create an Accessible Volunteering Toolkit based on Volunteering Without Barriers' work
- Influencing the industry around accessible ticketing and the impact of financial barriers within participating in the industry, supported by the publication of an Accessible Funding Guide
- Focusing on Easy Read guidance and how to support people to communicate about access who experience linguistic barriers
- Marking our 25th anniversary by relaunching our patrons and ambassadors.

Partnerships and Initiatives

- Developing closer ties with industry partners and support joining initiatives for change (e.g. Music Minds Matter, Musicians Union and UnMute)
- Strengthening our partnerships and allyship activity with organisations who represent diverse and marginalised disabled people who face intersectional barriers.
- Working with partners to share best practice and join forces to make funding and talent development opportunities more accessible.

Place-Based and Community-Based Work

- Highlighting the needs and experiences of a diverse range of disabled people, including developing work for disabled people in particular geographical regions or demographic groups.
- Completing and evaluating year 2 activity of our work in the North-East and developing Year 3 model, for which we intend to work with an organisation focused on refugees and asylum seekers' experiences of accessing music.

Network Building

- Nurturing a network of diverse disabled artists, providing opportunities for peer support, accessibility advocacy and career development with industry partners.
- Building a supportive community of disabled artists, professionals and volunteers who can support each other to navigate the industry

Public Benefit

Attitude is Everything carries out a wide range of activities as detailed in pursuance of its charitable aims. In setting our work programme each year, the trustees take account of the Charity Commission's guidance on public benefit, and ensure activities we undertake are in line with our charitable objectives and aims.

The trustees are satisfied that the company's activities throughout the year provided public benefit because:

- the majority of its activities were provided on commission and are free to the public;
- activities gave the public, both through participation and as audiences, access to a very high standard of artistic work; and
- feedback from participants consistently praised the work of the Charity

Financial Review

Review of Statement of Financial Activities and Statement of Cashflows

In March 2024, the board made a decision to run a managed deficit in 2024 – 2025, in order to strategically use some existing reserves to grow the charity. This included recruiting an Inclusive Projects Manager and a Next Stage Coordinator. The significant of senior management change did have an impact in the third and fourth quarters.

The significant level of transition within 2024 – 2025 had an impact on our financial position. The charity made a deficit of £134,667 (2024 surplus - £7,146) as it sought to bring expenditure in balance with income. Nonetheless we remain financially resilient due to the support of our funders and careful financial management and our reserves sit comfortably above our minimum level.

Balance Sheet Review

Overall, as of 31st March 2025, the charity had total reserves of £353,093 (2024 - £487,760). These reserves were made up of general reserves (funds which are neither restricted nor designated) of £303,093 (2024 - £437,760), designated reserves of £50,000 (2024- £50,000) and nil restricted grants and donations (2024 - nil). At the balance sheet date, the charity held cash at bank of £396,203 (2024 - £595,646). The free reserves, comprising unrestricted reserves less designations and less fixed assets amounted to £303,093 (2024 - £437,760).

During the period to 31st March 2025 free reserves decreased from £437,760 to £303,093. In the previous year the board had decided to designate £50,000 towards investment in infrastructure and business resilience to be spent in the next three years. Restricted grants and donations totalling £269,932 (2024 - £250,432) were received during the year. All the restricted income received was spent in the year, with nil (2024 - nil) held on the balance sheet as of 31st March 2025.

Compliance with Reserves Policy

Attitude is Everything's reserves policy is designed to reflect the underlying risks facing the charity and to ensure that we have an appropriate level of free reserves to safeguard its operations. We have a balance of free reserves in excess of the minimum level stated in the policy (as set out in the Structure, Governance and Management section) of £225,000 for 2024-2025. This reflects a risk-adjusted premium that will be reevaluated by the trustees in the next financial year reflecting the risk environment assessed at that time.

Trustees note that our free reserves increased significantly between 2021 and 2023 due to careful financial management, restrictions on delivery of activity due to Covid-19, and strong support from our existing funders. The organisation has clear plans in place to utilise these free reserves to manage the transition from a co-leadership model to a new CEO through one-off investments in organisational capacity and capital projects which will together increase our ability to expand our work with our communities.

Structure, Governance and Management

Governing document

The Memorandum of Association which established the objects and the powers of the charitable company and is governed under its Articles of Association.

Governance

It is the board's duty to:

- Establish the guiding principles and policies for the organisation (through the decision-making process outlined below).
- To delegate responsibility and authority to those who are responsible for enacting the principles and policies (Managing Director, Founder and staff).
- To monitor compliance with those guiding principles and policies.
- To ensure that staff and board alike are held accountable for their performance.

The Board of Trustees operates from a position of trust in the Managing Director, Founder and staff. The trustees are confident that the Managing Director and Founder can ensure that the organisation operates in an effective and ethical manner. Our principles and guidelines for trustees are therefore designed to create some distance between the Managing Director, Founder and trustees, to enable the healthy level of challenge necessary to make sure the interests of the organisation and its users are protected.

Responsible governance of the charity is exercised through the Board of Trustees who are all trustees of the charity ('the board'). The board is made up of independent lay members who are responsible for the conduct of Attitude is Everything and for ensuring that it satisfies all legal and contractual obligations. The trustees are volunteers and are not remunerated for their time.

The board is responsible for setting the strategic direction of the charity and is ultimately accountable for how effectively the charity meets the defined aims through direct charitable activity. The board employs executive, administrative and operational staff to engage in activities related to governance as defined by SORP (FRS102) such as strategic planning and direct charitable activities such as advice services to service users.

The Board meets at least four times a year. The board delegates day-to-day responsibility to the Managing Director who is required to attend board meetings and to report on all operational and financial matters including staff matters and service delivery. The charity pays a premium for professional indemnity insurance for its trustees which is included within the total insurance premium payable each year.

Recruitment and appointment of new trustees

Candidates are required to complete a formal application process which includes completing an application form with referees, and if successful at application form stage, attending an interview. Interviews are carried out by trustees and staff representatives. Once references and interviewers' recommendations are deemed to be satisfactory by the board, successful candidates have the opportunity to observe a board meeting. New trustees can be voted onto the board any time after these steps have been taken.

They receive an induction pack that includes:

- Attitude is Everything Memorandum and Articles.
- Our latest annual report and accounts.
- Our strategic plan, including budget.
- Trustee job description and person specification.

Trustees are required to abide by Attitude is Everything strict code of conduct for trustees and declare any potential conflicts of interests. Trustees receive specific training in the roles and responsibilities of charity trustees and finance.

As charity trustees, they have control of Attitude is Everything and its property and funds. The minimum number of trustees must be three, but (unless otherwise determined by ordinary resolution) shall not be subject to any maximum. At least 10% of whom must be disabled, due to the nature of Attitude is Everything's vision and values. The subscribers to the Memorandum are the first trustees of Attitude is Everything. Every trustee signs a declaration of willingness to act as a charity trustee of Attitude is Everything before they are eligible to vote at any board meeting. Apart from the existing trustees named in our Memorandum and Articles, every trustee must be appointed for a term of three years. The trustees may at any time decide to appoint a new trustee, whether in place of a trustee who has retired or other circumstances according to our Memorandum and Articles, provided that any limit on the number of trustees would not as a result be exceeded and further provided that the minimum number of disabled trustees has been maintained. A trustee who has served for two consecutive terms may not be reappointed for a third consecutive term but may be reappointed after an interval of at least one year.

The board is committed to continuing to ensure that the organisation is disability-led. At the time of writing, 60% of the senior leadership team of the organisation identify as disabled and/or neurodivergent. 56% of staff and 50% of trustees identify as disabled and/or neurodivergent. 61% of staff identify as white British. We continue to be a majority female organisation at both staff and trustee level.

Principle Risks and Uncertainties

Despite the considerable challenges facing the music and live events industry, Attitude is Everything continues to be financially robust, with our turnover growing by 100% over the last 3 years. The trustees of Attitude is Everything have a risk management strategy which comprises:

- Production of a quarterly risk assessment which is overseen by the Finance, General Purposes and Risk Subcommittee and signed off at every Board meeting
- The establishment of policies, systems, and procedures to mitigate identified risks.
- The implementation of procedures designed to minimise or manage any potential impact on the charity should those risks materialise.
- Management and monitoring of adequacy of risk management policies, systems, and procedures, including the reserves policy.

Over the last 3 years the charity has mitigated many of the risks it faced as a result of external threats to the music and live events industry as a result of Covid-19, Brexit and cost of living crisis and internal challenges including staff changes and business recovery. The expansion of our staff team and investment in organisational systems has also mitigated risks around capacity and single point of knowledge failure. We acknowledge additional risks during the leadership transition period but have plans in place to manage these. At the time of writing the charity is assessed by Arts Council England as having a minor risk rating.

The risk register includes insurance cover, health and safety, working with children and vulnerable adults, financial management, personnel practices, data protection, ICT and technology. In relation to these matters, and apart from matters completely outside the charity's control, the trustees consider that the risks to which the charity is subject have been mitigated to a satisfactory level.

Pay policy for staff

Attitude is Everything seeks to be a fair and good employer of choice. It seeks to engage talented people at all levels of the organisation and to benefit from the exercise of these people's talents. Within the framework of our terms and conditions of employment, we are committed to rewarding its employees with a mixture of pay and benefits as part of an approach to total reward in order to attract and retain motivated, flexible people who take responsibility, work as a team, improve performance and develop new skills. During 2024-25, we implemented a new job evaluation process to ensure salaries accurately reflect the requirements of roles.

Related parties

No trustees received any payment of money or other material benefit (whether directly or indirectly) from the charity except for reimbursement of reasonable out-of-pocket expenses as per our Memorandum and Articles. Although trustees may enter into a contract with the charity to supply goods and services in return for a payment or other material benefit if these or goods and services that we require, governed by specific clauses in our Memorandum and Articles, no trustees entered into any contracts with us.

Reserves policy

It is Attitude is Everything's policy to maintain free reserves (unrestricted reserves not invested in fixed assets or designated for specific purposes) at a minimum level which can fund the greater of: i) our projected closing liabilities, calculated based on shutting down the organisation with legal costs, redundancies and six months of lease liabilities; and ii) three months' expenditure.

Trustees risk-assess our reserves level on a quarterly basis, to ensure that our reserves stay within the band of three-six months of expenditure, with discussions taking place at board level if these minimum or maximum levels are not maintained. Minimum reserves levels are reviewed annually. The approved minimum free reserves level for 2024-2025 is £225,000, increased from the £200,000 level on 2023-2024 in view of our increased expenditure. Attitude is Everything maintained free reserves above this minimum level in compliance with the reserve policy throughout 2024-2025.

Trustees' Report for the year ended 31st March 2025 (continued)

Statement as to Disclosure of Information to the Independent Examiner

Each of the persons who are trustees at the time when this report is approved confirms that:

(a) So far as each trustee is aware, there is no relevant audit information of which the charity's auditor is unaware; and

(b) to the best of their knowledge and belief, each director has taken all the steps that ought to have been taken as a trustee, including making appropriate enquiries of fellow trustee and of the charity's auditor for that purpose, in order to make themselves aware of any information needed by the charity's auditor in connection with preparing its report and to establish that the charity's auditor is aware of that information.

Independent Examiners

A resolution to re-appoint Additude Ltd as the charity's independent Examiner will be put forward to the forthcoming Annual General Meeting.

The trustees have prepared this report in accordance with the special provisions relating to small companies within part 15 of the Companies Act 2006.

Approved by the board and signed on its behalf by:

Jacqui Adeniji-Williams
Jacqui Adeniji-Williams (Dec 3, 2025 23:22:27 GMT)
.....

Date: 03/12/2025

Jacqui Adeniji Williams
Co-Chair

Statement of Trustees' responsibilities

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

Company law requires the trustees to prepare financial statements for each financial year which give a true and fair view of the state of affairs of the charitable company and of the incoming resources and application of resources, including the income or expenditure, of the charitable company for that period.

In preparing these accounts, the trustees are required to:

- select suitable accounting policies and apply them consistently
- observe the methods and principles in the Charities SORP
- make judgements and accounting estimates that are reasonable and prudent
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the company will continue in business

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

Independent Examiner's Report to the Directors of Attitude is Everything for the year ended 31st March 2025

We report on the accounts of the company for the year ended 31 March 2025, which are set out on pages 18-27.

Respective responsibilities of trustees and examiner
The trustees (who are also the directors of the company for the purposes of company law) are responsible for the preparation of the accounts. The trustees consider that an audit is not required for this year under section 144 of the Charities Act 2011 ("the Charities Act") and that an independent examination is needed. I am qualified to undertake the examination by being a qualified member of CIPFA.

It is my responsibility to:

- examine the accounts under section 145 of the Charities Act;
- to follow the procedures laid down in the general Directions given by the Charity Commission under section 145(5)(b) of the Charities Act; and
- to state whether particular matters have come to my attention.

Basis of independent examiner's report
My examination was carried out in accordance with the general directions given by the Charity Commission. An examination includes a review of the accounting records kept by the charity and a comparison of the accounts presented with those records. It also includes consideration of any unusual items or disclosures in the accounts and seeking explanations from the Trustees concerning any such matters. The procedures undertaken do not provide all the evidence that would be required in an audit, and consequently no opinion is given as to whether the accounts present a 'true and fair view' and the report is limited to those matters set out in the statement below.

Independent examiner's statement

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

(1) which gives me reasonable cause to believe that in, any material respect, the requirements:

- to keep accounting records in accordance with section 130 of the Charities Act; and
- to prepare accounts which accord with the accounting records and comply with the accounting requirements of the Charities Act

have not been met; or

(2) to which, in my opinion, attention should be drawn in order to enable a proper understanding of the accounts to be reached.

Andi Dollia (Dec 3, 2025 18:47:49 GMT)

Andi Dollia, CPFA **Date:** 03/12/2025
ADDITUDE LTD
9 Rhapsody Court
Wakeman Road
London, NW10 5DF

Statement of financial activities for the year ended 31st March 2025 (incorporating an income and expenditure account)

				2025			2024
		Restricted	Unrestricted	Total	Restricted	Unrestricted	Total
Income from:	Note	£	£	**£**	£	£	**£**
Donations and legacies	3	269,932	474,333	**744,265**	250,432	496,713	**747,145**
Charitable activities	4	-	173,552	**173,552**	-	135,506	**135,506**
Bank Interest		-	10,668	**10,668**	-	7,148	**7,148**
Other income		-	-	**-**	-	-	**-**
Total income		269,932	658,553	**928,485**	250,432	639,367	**889,799**
Expenditure on:	5						
Raising funds		-	157,609	**157,609**	-	111,392	**111,392**
Charitable activities		269,932	635,611	**905,543**	250,432	520,829	**771,261**
Other		-	-	**-**	-	-	**-**
Total expenditure		269,932	793,220	**1,063,152**	250,432	632,221	**882,653**
Net income (expenditure)		**-**	**(134,667)**	**(134,667)**	**-**	**7,146**	**7,146**
Transfers between funds		-	-	**-**	-	-	**-**
Other recognised gains/(losses)		-	-	**-**	-	-	**-**
Net movement in funds		**-**	**(134,667)**	**(134,667)**	**-**	**7,146**	**7,146**
Reconciliation of funds:							
Total funds brought forward		-	487,760	**487,760**	-	480,614	**480,614**
Total funds carried forward		**-**	**353,093**	**353,093**	**-**	**487,760**	**487,760**

The notes on pages 21 to 27 form part of these financial statements.

Balance Sheet as at 31st March 2025

	Note	2025	2024
		£	£
Fixed Assets			
Tangible fixed assets	8	-	-
Current assets			
Debtors	10	44,446	44,646
Cash at bank		396,203	595,646
		440,649	**640,292**
Creditors: amounts falling due within one year	11	**87,556**	**152,532**
Net current assets		**353,093**	**487,760**
Net assets	12	**353,093**	**487,760**
Funds	13		
Restricted		-	-
Unrestricted:			
General Funds		303,093	437,760
Designated Funds		50,000	50,000
Total funds		**353,093**	**487,760**

For the year ended 31 March 2025 the company was entitled to exemption under section 477 of the Companies Act 2006; and no notice has been deposited under section 476. No members have required the company to obtain an audit of its accounts for the year in question. The trustees acknowledge responsibility for: i) Ensuring the company keeps accounting records which comply with section 386; and ii) Preparing financial statements which give a true and fair view of the state of affairs of the company as at the year-end in accordance with requirements of section 394 and 395, and which otherwise comply with requirements of the Companies Act 2006 relating to financial statements, so far applicable to the company. These accounts have been prepared in accordance with the provisions applicable to companies subject to the small companies regime.

Approved by the Trustees on 03/12/2025 and signed on their behalf by:

Jacqui Adeniji-Williams
Jacqui Adeniji-Williams (Dec 3, 2025 23:22:27 GMT)

Jacqui Adeniji-Williams
Co-Chair, Trustee

Cashflow Statement for the year ended 31st March 2025

	Note	2025	2024
		£	£
Cash flows from operating activities			
Net cash provided by operating activities	14	(210,111)	52,469
Cash flows from investing activities			
Purchase of fixed assets		-	-
Bank Interest		10,668	7,148
Net cash provided by investing activities		10,668	7,148
Change in cash and cash equivalents in the reporting period		(199,443)	59,617
Cash and cash equivalents at start of period		595,646	536,029
Cash and cash equivalents at end of period		**396,203**	**595,646**

1. Accounting policies

a. General information

Attitude is Everything is a public benefit entity and a company limited by guarantee, company number 06397532, registered in England. Attitude is Everything is also a charity, registered with the Charity Commission (charity registration number 1121975). The registered office and its principal place of business is 54 Chalton Street, Kings Cross, London, NW1 1HS.

b. Going concern

The Trustees confirm that at the time of approving the financial statements, there are no material uncertainties regarding the Charity's ability to continue in operational existence for the foreseeable future. In arriving at this conclusion, the Trustees have taken account of current and anticipated financial performance in the current economic conditions, its business plan and its reserves position. Despite a number of uncertainties in relation to Covid-19 and its long-term impact on the music and live events sector, the Trustees feel that they are putting steps in place to address this in relation to long term forecasting. For this reason, the going concern basis continues to be adopted in the preparation of the Charity's financial statements.

c. Basis for preparation

The financial statements have been prepared under the historic cost convention unless otherwise stated in the relevant accounting policy notes and 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 (FRS102) (effective 1st January 2015) – (Charities SORP (FRS 102)), the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and the Companies Act 2006. The principal accounting policies that have been applied to all years presented in these financial statements are set out below.

The preparation of financial statements requires the use of certain critical accounting estimates. It also requires Trustees to exercise their judgement in the process of applying the accounting policies. Use of available information and application of judgement are inherent in the formation of estimates. Actual outcomes in the future could differ from such estimates. The areas involving a higher degree of judgement or complexity, or areas where assumptions and estimates are significant to the financial statements are disclosed in Note 2.

d. Recognition of outstanding employee benefits

No provision for outstanding holiday pay was made under previous UK GAAP. Under FRS 102 the costs of short-term employee benefits are recognised as a liability and an expense. The cost of any unused holiday entitlement is recognised in the period in which the employees' services are received.

e. Fixed assets

Individual fixed assets costing £500 or more are initially recorded at cost. Fixed assets that cost less than £500 are treated as expenditure in the statement of financial activities.

f. Fund accounting

The nature and purpose of each fund is explained in Note 9 to the financial statements.

g. Financial instruments

The only financial instruments held by the company are debtors and creditors. These are categorised as 'basic' in accordance with Section 11 of FRS 102 and are initially recognised at transaction price. These are subsequently measured at their transaction price less any impairment.

h. Income

Income is recognised when the charity has entitlement to the funds, it is probable that the income will be received, and the amount can be measured reliably. Donations and grants are split between restricted and unrestricted funds in accordance with the terms of the grant or donation. Donations and gifts are recognised in the statement of financial activities when receivable. Income from government and other grants is 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 and is not deferred. Bank interest is recognised on an accrual basis.

i. Expenditure

Expenditure is included in the statement of financial activities on an accrual's basis, inclusive of any VAT. It is recognised when there is a legal or constructive obligation to pay for it. Certain expenditure is directly attributable to specific activities and has been included in those cost categories. Certain other costs, which are attributable to more than one activity, are apportioned across cost categories on the basis of an estimate of the proportion of time spent by staff or resources used on those activities.

j. Defined contribution pension scheme

The charity operates a defined contribution scheme and the pension charge represents the amounts payable by the company to the fund in respect of the year.

k. Leases

Rentals applicable to operating leases are charged to the statement of financial activities over the period they are incurred.

l. Depreciation

Depreciation is provided on tangible fixed assets so as to write off the cost or valuation, less any estimated residual value, over their expected useful economic life as follows:

Fixtures, fittings and equipment	33.33% straight line basis

2. Critical judgements and estimates

No critical judgements have been made by management in applying the charity's accounting policies.

3. Donations and Legacies

	Restricted	Unrestricted	**2025 Total**	2024 Total
	£	£	**£**	£
Arts Council England	-	379,294	**379,294**	379,294
Paul Hamlyn Foundation	76,250	-	**76,250**	82,500
The National Lottery Community Fund, RC England Wide	147,073	-	**147,073**	144,012
Esmee Fairbairn Foundation	-	20,000	**20,000**	40,000
John Ellerman Foundation	-	40,000	**40,000**	40,000
Dr Martens Foundation	-	10,000	**10,000**	5,000
Glastonbury Festival Events	-	12,000	**12,000**	12,000
DWP Access to Work	31,341	-	**31,341**	23,920
PPL UK	15,268	3,000	**18,268**	-
Other Grants and Donations	-	10,039	**10,039**	20,419
Total	269,932	474,333	**744,265**	747,145

There were no unfulfilled conditions or other contingencies attaching to these grants.

4. Income from Charitable Activities

	Restricted	Unrestricted	**2025 Total**	2024 Total
	£	£	**£**	£
Access Consultancy	-	81,738	**81,738**	46,158
Disability Equality Training	-	64,093	**64,093**	57,763
Other sales and earned income	-	27,721	**27,721**	31,585
Total	-	173,552	**173,552**	133,506

5. Total Expenditure

Expenditure	Raising funds	Charitable activities	Support Costs	**2025 Total**	2024 Total
		£	£	**£**	£
Staff costs (note 7)	95,891	479,457	143,837	**719,185**	562,232
Recruitment, Training and Other staff costs	-	-	30,525	**30,525**	42,128
Rent, Insurance and Services	-	-	50,264	**50,264**	54,298
Artists, Trainers, Interpreters	-	57,221	-	**57,221**	46,599
Office Overheads	-	-	50,979	**50,979**	45,012
Project materials, Delivery and Marketing costs	-	24,331	-	**24,331**	24,898
Volunteer costs	-	17,877	-	**17,877**	21,949
Board and Governance	-	-	3,576	**3,576**	2,288
Bank Charges	-	-	375	**375**	501
Transport and Travel	-	18,066	-	**18,066**	11,567
Independent Examination fee	-	-	1,800	**1,800**	1,725
Other Professional fees	-	-	88,953	**88,953**	68,859
Depreciation	-	-	-	**-**	597
	95,891	**596,952**	**370,309**	**1,063,152**	882,653
Add: allocation of support costs	61,718	308,591	(370,309)	-	-
Total expenditure	**157,609**	**905,543**	**-**	**1,063,152**	882,653

6. Net income/(expenditure) for the year

This is stated after charging / crediting:	**2025 £**	2024 £
Depreciation	**-**	597
Independent Examination fees	**1,800**	1,725

The amount of £655.45 in travel expenses were reimbursed to Trustees during the year. (2024 - £393.96)

7. Staff Costs

	2025	2024
	£	£
Salaries and wages	610,077	473,817
Social security costs	51,588	39,406
Pension contributions	57,520	49,009
	719,185	562,232

The average weekly number of staff (expressed as full-time equivalents) during the year was 15 (2024: 15)

	2025	2024
	No.	No.
Raising funds	**2.0**	2.0
Charitable activities	**10.0**	10.0
Support costs	**3.0**	3.0
	15.0	15.0

8. Tangible fixed assets

	Fixtures, fittings and equipment	**Total**
Cost		
As at 1 April 2024	13,302	13,302
Additions	-	-
As at 31 March 2025	13,302	13,302
Depreciation		
As at 1 April 2024	13,302	13,302
Charge for the year	-	-
As at 31 March 2025	13,302	13,302
Net Book Value		
As at 31 March 2024	-	-
As at 31 March 2025	**-**	**-**

9. Taxation

The charitable company is exempt from corporation tax as all its income is charitable and is applied for charitable purposes.

10. Debtors

	2025	2024
	£	£
Trade debtors	6,293	37,146
Other debtors	4,860	-
Prepayment and accrued income	33,293	7,500
	44,446	44,646

11. Creditors: amounts due within 1 year

	2025	2024
	£	£
Trade creditors	15,099	65,686
Taxation and social security	24,219	21,917
Other Creditors	-	2,429
Deferred income	38,750	62,500
Accruals and provisions	9,488	-
	87,556	152,532

12. Analysis of net assets between funds

	Restricted Funds	Unrestricted funds	**Total funds**
	£	£	**£**
Tangible fixed assets	-	-	**-**
Net current assets	-	353,093	**353,093**
Net assets at the end of the year	**-**	**353,093**	**353,093**

13. Movements in Funds

	At the start of the year	Incoming resources	Outgoing resources	Transfers	**At the end of the year**
		£	£	£	**£**
Unrestricted funds:					
General funds	**437,760**	658,553	(793,220)	-	**303,093**
Designated Funds	**50,000**	-	-	-	**50,000**
Total unrestricted funds	**487,760**	**658,553**	**(793,220)**	**-**	**353,093**
Restricted funds:					
Paul Hamlyn Foundation	**-**	76,250	(76,250)	-	**-**
The National Lottery Community Fund, RC England Wide	**-**	147,073	(147,073)	-	**-**
DWP Access to Work	**-**	31,341	(31,341)	-	**-**
PPL UK	-	15,268	(15,268)	-	**-**
Total restricted funds	**-**	**269,932**	**(269,932)**	**-**	**-**
Total funds:	**487,760**	**928,485**	**(1,063,152)**	**-**	**353,093**

14. Reconciliation of net income to net cash flow from operating activities

	2025	2024
	£	£
Net income/(expenditure) for the reporting period	**(134,667)**	7,146
Adjustments for:		
Interest from investments	**(10,668)**	(7,148)
Depreciation charges	**-**	597
(Increase)/Decrease in debtors	**200**	(19,609)
(Decrease)/Increase in creditors	**(64,976)**	71,483
Net cash provided by/(used in) operating activities	**(210,111)**	52,469

Annual Accounts 2024-25 AIE FINAL

Final Audit Report 2025-12-03

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By:	Andi Dollia (ukresource@payeslip.co.uk)
Status:	Signed
Transaction ID:	CBJCHBCAABAAnUqw1F3PTJq0OFls3HGqr88OIvBjiyPg

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ATTITUDE IS EVERYTHING

England & Wales - Charity number 1121975

Accounts

Company registration number: 06397532
Charity registration number: 1121975

Attitude is Everything

(A company limited by guarantee)

Annual Report and Financial Statements

for the Year Ended 31 March 2024

Contents

Chair’s Report	1
Trustees' Report	2 - 22
Independent Examiner's Report	23
Statement of Financial Activities	24
Balance Sheet	25
Statement of cash flows	26
Notes to the Financial Statements	27 - 33

CHAIR'S REPORT FOR THE YEAR ENDED 31 MARCH 2024

I am delighted to be presenting my fourth annual report as Chair of Attitude is Everything, alongside my co-Chair Jacqui Adeniji-Williams, reflecting on another successful and exciting year for Attitude is Everything.

This has been a year of significant growth and development for Attitude is Everything. The support we received from a wide range of funders, corporate donors and individuals in this period was vital in enabling us to deliver the achievements outlined in this report. We were delighted to become one of Arts Council England's new Investment Principles Support Organisations this year and we are grateful for their continued support. Thanks also go to our funders: The National Lottery Community Fund - RC England Wide, Esmee Fairbairn Foundation, Paul Hamlyn Foundation, John Ellerman Foundation, Dr Martens Foundation and PPL Giving.

Thank you also to our corporate and charitable donors – Glastonbury Festivals, Blue Raincoat Music, PRS for Music, Nozstock The Hidden Valley, 2000Trees, Music Publishers Association, BPI, Centurion Management, Key Production and Safe with Sound. We were pleased to run our first Big Give campaign this year and thank all of those who donated to it, as well as several individual donors and fundraisers who supported our work over the year.

We wish to also extend our thanks to Reed Smith for legal support over the year and Taylor Wessing, Universal Music and Faber Music for venue hire support.

This year saw a number of staff and trustee changes. We offer our thanks to Trustees Aminder Virdee, Jenny Hamada and former Co-Chair Hannah McKearnen who stepped down this year. Their contributions to the work of Attitude is Everything have left a lasting impact. This year also saw the departure of our Artist Development Manager Rich Legate, who was instrumental to the launch and development of our Next Stage initiative.

We also welcomed a wealth of new talent to the staff team this year – Inclusive Communities Manager Bee Grzegorzek, Training Manager Dominique Gibson, Communications Manager Henna Patel, Artist Development Manager Hillary Juma, Skills Development Manager (maternity cover) Johann Meux and Beyond The Music intern, Maia Barker. We also welcomed four new trustees and one shadow Trustee over the year – Ruben Govinden, Jessica Jones, Sam Oldham, Esta Oram and Becki Wingell.

Our Trustees contribute their expertise and experience across the organisation and we would like to acknowledge the contribution of the Chairs of our subcommittees – Daniel Pounder, Adrian Bossey, Rachael Burton, James Drury and Becki Wingell.

Stepping outside of the period referred to in this report, we wish to mark the sad passing of Roger Robinson OBE in August of this year. Roger served as a LB Camden Council Labour Councillor for a record 38 years and was Mayor of Camden from 2001-2002. During this time he chaired the council's disability oversight panel and worked as a Camden Disability Champion, receiving an OBE for his work in the community and on disability issues in 2000. Roger was a tireless supporter of Attitude is Everything and he is greatly missed.

Finally, I would like to thank and acknowledge the dedication and support the organisation has received from its staff, trustees, volunteers, network members, patrons, Artist Ambassadors and Future Leaders.

Jane Dyball
Jane Dyball (Dec 19, 2024 12:29 GMT)

Jane Dyball, Co-Chair

Trustees' Report for the year ended 31st March 2024 (continued)

The Board of Trustees are pleased to submit their report and independently examined financial statements for the year ended 31st March 2024.

Reference and Administrative Information

Attitude is Everything is a charitable company limited by guarantee, incorporated as a company on 12th October 2007 and registered as a charity on 13th December 2007. Attitude is Everything Limited began trading on 1st April 2008, having separated from Artsline Limited.

The company was established under a Memorandum of Association which established the objects and the powers of the charitable company and is governed under its Articles of Association.

Attitude is Everything is a registered charity (number 1121975), is constituted as a company limited by guarantee (number 06397532) and is registered for VAT (number 341354524). Its objects, powers and other constitutional matters are set out in its Memorandum and Articles of Association. These financial statements comply with current statutory Memorandum and Articles of Association and the Statement of Recommended Practice applicable to charities preparing their accounts in accordance with Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2015) – Charities SORP (FRS 102), the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and the Companies Act 2006.

Registered office

54 Chalton Street
Kings Cross
London
NW1 1HS

Directors

The directors of the company are its trustees for the purpose of charity law and throughout this report are collectively referred to as the trustees. The trustees serving during the year and since the year end were as follows:

Jane Dyball – Co-chair
Jacqui Adeniji-Williams – Co-chair
Daniel Pounder – Treasurer
Rachael Burton
James Drury
Ben Price
Adrian Bossey
Rachel (Ray) Pope
Jennifer Hamada – resigned November 2023
Hannah McLennan – appointed in December 2023
Aminder Virdee – resigned March 2024
Hannah McKearnen – resigned June 2024
Esther Oram (Esta Rae) – appointed in June 2024
Ruben Govinden – appointed in June 2024
Jessica Jones – appointed in June 2024
Samantha Oldham – appointed in June 2024

Principal Staff
Suzanne Bull MBE – Founder
Celia Makin-Bell – Managing Director
Jacob Adams – Head of Research and Campaigns
Paul Hawkins - Head of Skills Development

Company Secretary
Celia Makin-Bell

Patrons

Amadou and Mariam
Isabel Monteiro (Drugstore)
Susan Hedges
Alan McGee
Jon Drape
Lord Clement-Jones CBE
Blaine Harrison
Paul Maynard MP
Robert Wyatt

Bankers

Unity Bank Trust
9 Brindley Place
Birmingham
B1 2HB

The Co-operative Bank
P.O Box 250
Skelmersdale
WN8 6WT

Solicitors
Reed Smith
Broadgate Tower
20 Primrose St
London
EC2A 2RS

Independent Examiners
Additude Ltd
9 Rhapsody Court
Wakeman Road
London NW10 5DF

Objects, Aims and Activities

Objects and Aims

The objects of the charity are:

- To advance the education of the public in the subject of improving Deaf and disabled people's access to music, whether they be audience, staff or artists.

- To relieve the needs of disabled people by working with the music industry to raise awareness of disability issues and remove physical and attitudinal barriers that may exist in the sector.

- The promotion of equality and diversity for the public benefit by:
    - The elimination of discrimination on the grounds of race, gender, disability, sexual orientation or religion.

  - Advancing education and raising awareness in equality and diversity, in particular, in relation to the issues that Deaf and disabled people face within the music industry.
  - Promoting activities to foster understanding between people from the music industry and Deaf and disabled people from diverse backgrounds.
  - Conducting or commissioning research on disability equality and diversity issues and publishing the results to the public.
  - Cultivating a sentiment in favour of disability, equality and diversity.

- In the interests of social welfare to provide or assist in the provision of facilities for recreation or other leisure time occupation with the object of improving the conditions of life of disabled people.

The vision that shapes our mission statement, beliefs and annual activities is:

Our vision is to see music and live event industries valuing disabled people as audience members, performers, professionals and volunteers.

Our Mission Statement:

Attitude is Everything connects disabled people with music and live event industries to improve access together.

Our work won't stop until this becomes the norm.

Through our work:

- Disabled people lead the change.
- Industry professionals learn from real-life experience and expertise.
- Barriers are identified and removed.
- Best practice is celebrated and rewarded.
- More disabled people play their part.

Our Beliefs are that:

- It's our job to amplify the voices of diverse disabled people.
- The best change happens when people listen to and understand each other.
- Most barriers are created, so they can be removed – everyone can do something.
- Celebrating good work makes more of it happen.
- Disabled people are valuable, ambitious and talented - but there are still people missing out.

Activities

All of our activities centre around enabling us to connect Deaf, disabled, and neurodivergent people with the UK's music and live event industries. Our mission is to improve access together, while disabled people are empowered to participate as they wish.

During 2023/24 we achieved this via the following streams of activity:

1. Networks of disabled people

Mystery Shopping

For disabled people seeking access to shows and events, our Arts Council England and Paul Hamlyn Foundation-supported Mystery Shopping scheme is central to our work to champion the voices of disabled people. We induct new Mystery Shoppers monthly via online calls, and then enable them to provide feedback on their experiences of music venues and festivals using our online Mystery Shopping forms. This data is logged and shared with venues and festivals whenever possible, alongside our offer of support in addressing any identified access issues. Following receipt of feedback, we invite venues and festivals to share the impact it has had.

Next Stage

For disabled people seeking careers as music creators, our Arts Council England-supported Next Stage initiative is a network specifically for them. We provide regular opportunities for peer support and information exchange, a programme of online career development sessions, a monthly newsletter sharing talent development and funding opportunities, as well as direct signposting for people who contacts us. We also have a group of Next Stage Artists Ambassadors in partnership with Featured Artist Coalition, helping us to amplify our work and sharing their own lived experience and expertise via industry platforms.

Beyond The Music

For disabled people seeking careers as music industry executives, our Beyond The Music initiative, supported by the National Lottery Community Fund, is centered around a network of disabled industry professionals and those wishing to move into the industry. We provide regular opportunities for peer support and information exchange, a programme of online career development sessions, and a monthly newsletter sharing job opportunities. Alongside this activity, we run a Future Leaders programme, provide work placements with industry partners and offer a mentoring scheme.

2. Supporting the music and live events industries

Beyond our Mystery Shopping scheme, we support the UK's music and live events industries in a variety of ways:

Live Events Access Charter

Our Live Events Access Charter provides a framework for venues and live outdoor events to improve accessibility for audiences, artists, volunteers, and professionals. It provides guidance to enable members to comply with the Equality Act 2010 and strive beyond this to develop innovative practices. We award and celebrate the work of Charter members to address accessibility via Bronze, Silver, Gold and Platinum levels. To develop Charter members' understanding and encourage an initiative-taking approach, we support members to complete action plans informed by guidance alongside providing a newsletter and regular

online sessions for members to connect, learn from invited guests, share issues, and discuss solutions.

Project publications and influencing

Alongside empowering disabled people through our Next Stage and Beyond The Music initiatives, as well as other projects, we work to influence and support the industry in improving accessibility via the publication of survey findings, the production of guidance, the creation of influencing campaigns, and the formation of industry partnerships.

Training

Our disability-led training offer is an essential part of our work to affect change in industry culture. It does this by equipping professionals with new perspectives on disability, an understanding of the legal framework, and insights into practical solutions that improve accessibility for disabled audiences, artists, volunteers, and professionals. At the core of this is the social model of disability, empowering attendees to think about the barriers their practices and spaces might pose to people, and how to remove them.

Access Consultancy

Our disability-led Access Consultancy provides bespoke support for live outdoor events and venues and the wider music and live events industry. The service's offer ranges from plan reviews and public consultation advice, to on-site event access consultancy and support, accessibility in conferencing, and guidance on how to integrate accessibility into creative and employment practices.

Festival Volunteering

Our festival volunteering scheme works with event partners to provide empathetic and knowledgeable disabled volunteers at viewing platforms and accessible campsites. This simultaneously provides opportunities for disabled people, while promoting and demonstrating the value of our work to disabled attendees. As well as directly brokering volunteering opportunities, we also provide support and guidance to support festivals to increase the reach of their volunteering programmes.

3. Research and Development Projects

2023/24 saw us commence four important projects to develop an innovative new practice. These projects allow us to expand the boundaries of our work engaging with and empowering disabled people, while supporting the music and live events industries.

Audience Development

Our John Ellerman Foundation-supported Audience Development initiative is focussed on expanding our ability to engage with disabled live event audiences, exploring and amplifying experiences of intersectional barriers and specific access requirements via surveys and content production. Activity also includes work to make industry volunteering opportunities more accessible via guidance and partnerships. We also run a programme to empower disabled audiences via regular online sessions with consumer-facing partners, alongside signposting to online resources and opportunities.

Environmental Responsibility

Our Arts Council England-funded Environmental Responsibility project is a partnership between Attitude is Everything, Julie's Bicycle, and A Greener Future. We are consulting with disabled people, climate change organisations, and the industry to examine the barriers that sustainability initiatives can create for disabled people and share practical ways in which venues, events and festivals can implement climate change solutions which are also accessible to disabled people. We're also exploring ways in which disabled people can become more involved in climate justice.

Inclusive Communities

Our Arts Council England-funded Inclusive Communities project focusses on areas of England that have low engagement with the arts linked to economic and social deprivation. Through engagement with disabled people, local authorities, regional organisations, venues and events in these areas, we seek to support the development of accessible opportunities for local disabled people to engage with music and cultural events as audiences, music creators, volunteers and professionals. The regional focus in this period was Medway in Kent.

Diversity

We recognise that disabled people are from diverse backgrounds that give them unique lived experiences, so we strive to reflect these experiences across our work. We're committed to ensuring that diversity and inclusion is embedded in the culture of our organisation. We partner with organisations at a cross-organisational level to progress key aims such as engaging with and amplifying the voices of disabled people who may face discrimination across multiple protected characteristics. We achieve this via joint reports with partners, digital content, training and events.

4. Strategic influencing

Industry Taskforce Participation

Our staff members are active participants in a wide range of industry taskforces and consultative groups, lending their expertise and disability-led perspectives to discussions, and securing the consideration of accessibility in activities such as sector surveys and diversity initiatives.

Strategic Partnerships

We secure strategic partnerships via individual projects to reach diverse audiences, provide opportunities to our beneficiaries, and support inclusive practices across the industry.

Public Affairs

Our public affairs work focusses on identifying key concerns that might impact disabled people seeking to engage with the music and live events industries and seeking to address them via engagement with MPs, peers and government departments.

Public Speaking

Staff from across the organisation engage in regular public speaking at industry events to promote our work via keynote speeches, presentations, Q+A sessions and participation in panel discussions.

Communications

Our communications support all of the above activities via our website, social media channels, newsletters, press releases and engagement with journalists seeking our input on stories. We are regularly commissioned to write features and opinion pieces, and actively approach press and media outlets to highlight our work and increase awareness of the issues we identify and solutions we champion.

Looking back on the year

This year can be summed up in one word: change.

We welcomed the talent and vision of new staff members and trustees to the team, began four vital new projects to expand the horizons of our work and shone a light on previously overlooked conversations around disability and accessibility in the music and live events industries. We also significantly invested in developing the organisation's financial resilience, operational systems, core support offer to the industry and ability to work strategically over the years ahead.

This year was also the first year operating as an Arts Council England Investment Principles Support Organisation, providing us with a framework to develop our work around the themes of Ambition and Quality, Environmental Responsibility, Dynamism and Inclusivity and Relevance.

By the end of this period the sheer breadth of our activities reflected more than ever the work we need to be doing in order to achieve our vision: the UK's music and live event industries valuing disabled people as audience members, performers, professionals and volunteers.

The post-pandemic landscape of the music and live events sectors was still a complicated one. Businesses continued to be impacted by changes in audience habits and behaviours, alongside additional pressures such as rising prices and increased demand on limited infrastructure. Despite this, this year saw the continued rejuvenation of conversations that had stalled in March 2020. Growing demand across the sector for support to be more accessible and inclusive was palpable, alongside an openness towards efforts to progress conversations around disability, accessibility and diversity within the industry.

No better evidence of this can be found than in the reception gained for our two groundbreaking publications in this year – our joint Unseen Unheard report with Black Lives in Music shining a light on the experiences of Black disabled music creators and professionals, and our No Climate Action Without Us toolkit, published in partnership with Julie's Bicycle and A Green Future, which focuses on how to include disabled people in live event sustainability.

This year also saw us launch three new research and development projects with the support of John Ellerman Foundation and Arts Council England. Our audience development initiative gave us the capacity to plan work to amplify the voices of disabled audience members with diverse lived experiences. Our Inclusive Communities project enabled us to focus on uplifting areas with low arts engagement. And our Environmental Responsibility project paved the way for innovative work examining how accessibility and sustainability can coexist in the live events industry.

Other areas of significant forward-looking change included the expansion of our training offer, and the beginning of a major project to consult on and rewrite our Live Events Access Charter. In this period, we also bid for and won the tender to deliver standards and accreditation for the national All In scheme - a groundbreaking piece of work led by the four national Arts Councils

which will expand our capacity to contribute to change across the arts and cultural sector in the years to come.

Other key achievements included:

- Commissioning our first Social Return on Investment study
- Running our first cross-networks survey that found that 69% of volunteers felt we had given them access to opportunities they would not have otherwise been able to access
- Running 20 career development and peer support sessions for disabled music creators and aspiring professionals, attracting over 500 sign-ups.
- Engaging with 375 industry professionals via monthly Charter member calls and the Charter review process.
- Publishing an Accessible Volunteering Guide that was downloaded over 200 times.
- Delivering 45 training sessions to 811 industry professionals and 23 consultancy projects.
- Team members participating in 9 industry diversity groups/taskforces.
- Staff speaking at 20 public speaking engagements and over 20 media pieces being generated about our work.
- Gaining 3 years of funding from the National Lottery Community Fund alongside new project funding from Dr Martens Foundation and PPL Giving.
- Running an individual giving campaign via Christmas Challenge - Big Give and raising 55% more than our individual giving target over the year.
- Securing Blue Raincoat Music as our newest Corporate Donor, who have fundraised and provided in-kind development support for our Next Stage artists and Beyond The Music participants.

Performance

1. Empowering disabled people

In total we harnessed the lived experience of over 750 disabled people this year via surveys, workshops, Mystery Shops, 'report an issue' forms, and the production of content for our website and comms channels.

Mystery shopping and event volunteers

- 108 mystery shoppers completed 312 shops.
- We recruited 35 disabled festival volunteers across four events – Latitude, Leeds, Reading and Glastonbury.
- 564 people signed up to receive information about volunteering.
- Over 40 people attended Introduction to Mystery Shopping online sessions.
- A survey of our volunteers found that participating made 69% feel proud to be part of a community and 69% felt it had given them access to opportunities they would not have otherwise been able to access. 91% said they would recommend volunteering with us to a friend.
- We reworked our festival volunteering strategy for Summer 2024 and formed new relationships with Brockwell Live, Victorious Festival and Bristol Harbour Festival.

"From the moment I signed up as a Mystery Shopper, my life undoubtedly changed for the better. I feel as if I found my voice, and Attitude is Everything has empowered me (and others) in becoming actively involved in changing things for the better. Being able to use my experiences to help improve accessibility for live music events is immensely rewarding, and it definitely sparked my passion for this line of work."

Next Stage

- Our network grew to 288 members by the end of the year.
- We ran 11 guest speaker talent development and peer support sessions for music creators, attracting a total of 234 sign-ups. Topics included music publishing, accessing funding, and communicating access requirements.
- We sent 11 newsletters sharing opportunities for music creators.
- We delivered a Black History Month session for artists that had 15 attendees.
- We fed into Glastonbury's Emerging Talent Development Competition and Help Musician's artist engagement processes.
- A survey of the network found that 78% of respondents felt a sense of community, 67% felt proud to be part of Next Stage and 89% would recommend the Next Stage network to a friend.
- Our Next Stage Talent Development Group of 9 organisations met regularly with sessions on a variety of topics including the findings of our Unseen Unheard report.

"I've made connections with other artists who also have long-term health conditions and/or disabilities. Hearing their stories and seeing them sharing their music and careers on social media has made me feel less alone in the industry."

Beyond The Music

- Our network grew to 360 members.
- We recruited and supported 11 Future Leaders to develop their careers. We held 9 meetings of the group and 5 Future Leaders found paid work via our programme.
- We delivered 9 online career development sessions with a total of 360 sign ups. We also ran 9 informal network calls.
- We completed 8 case studies.
- We sent a monthly newsletter to network member, sharing over 70 job opportunities.
- We set up a new LinkedIn group for network members for information sharing and peer support, which had 45 members within a month of launching.

"I owe a lot to Attitude is Everything [in helping me to] carve my career path in both my freelance professional life and my other employment. It's helped me understand myself and feel empowered. I have learnt a lot about accessibility. I have also made many friends and they have opened up many opportunities for me."

2. Supporting the music and live events industry

Across all of our work we engaged with over 360 organisations over the year, including:

- Music Publishers Association
- Glastonbury Festival
- Blue Raincoat Music
- Music Venues Trust
- Featured Artist Coalition
- Black Lives in Music
- Help Musicians UK
- Musicians Union
- The PRS
- PRSF
- UK Music

- Association of Independent Festivals
- UK Music's Women in Music Awards
- LIVE

Live Events Access Charter

- 28 venues and festivals joined or moved up a level.
- We delivered 15 Charter Introduction sessions.
- A survey of Charter members found that 99% of Charter survey respondents agreed that working with us had improved their accessibility and helped to improve staff confidence and skills.
- We commenced a full-scale Charter review project to overhaul the guidance, targets and systems used to support Charter members. This involved a series of consultation sessions with industry partners and disabled people drawn from our networks.
- A total of 375 industry professionals took part in monthly Charter member calls and the Charter review process.

"Since working with Attitude is Everything via the Charter we have made significant improvements for access provision at our outdoor arts family festivals. It's fabulous to have that level of sector knowledge available when we need to learn more, attempt something new to us or discover new ways to engage a broader, more inclusive audience."

Training

- We expanded our suite of courses to include Creating an Accessible Workplace Culture, Social Model Approaches to Neurodiversity and Mental Health, Accessible Planning and Design and Non-Visible Impairments.
- We delivered 45 training sessions to 811 industry professionals.
- 83% of Disability Equality and Customer Service learners felt they had the tools to improve customer service for disabled customers as a result of our training.
- 2 new disabled freelance trainers were inducted to deliver our training.

"I feel more confident and equipped to raise questions around disability and access with my team to make improvements to the venue…I will think about access requirements more carefully in future recognising that there is not a one size fits all approach."

Access Consultancy

- We delivered 23 consultancy projects. These included events, venues and production companies such as BBC Big Weekend, Pride in London, Edinburgh Festival Fringe, Lancaster Music Festival and LS Events
- We also worked with a number of industry bodies and charities including Help Musicians, PRS for Music, and the British Association of Performing Arts Medicine.
- Additionally, we worked with two international clients, continuing our work with Australian access consultant Morwenna Collett and disabled-led Portuguese company AccessLab around setting up accessibility programmes in their respective companies.
- We provided consultancy shadowing placements to 5 Future Leaders.
- We won the tender to develop the standards and accreditation frameworks of All In, a national initiative to provide an accessibility award scheme for creativity and culture.

Project publications and influencing

- We published an Accessible Volunteering Guide for venues, events and volunteer organisations which has already been downloaded over 200 times.

- We also shared new Charter-informed guidance for event organisers on Assistance Animals and Viewing Platforms.

Mystery Shopping

- 209 individual venues and events were mystery shopped.
- 45% of Charter members were mystery shopped.
- We received mystery shop impact feedback from 81 venues and festivals.

"The report is fantastically useful. It's so encouraging in terms of feedback on those things that do work in our operation but so useful for pointing out where we're doing less than we could. Having the really detailed experiential report clarified the range of issues that can arise for someone and was really helpful in broadening our scope for what to considering when making changes in the venue."

3. Research and development projects

Audience Development

- We received 208 Report an Issue form submissions from disabled audience members which we sought to pass on to organisers where possible.
- We delivered monthly audience newsletters and engagement calls attracting 8-10 attendees each time, featuring invited guests such as Society of Ticket Agents and Retailers, FanFair and Credibility Access Card.
- We ran an in-person focus group and produced a video amplifying the voices of Black disabled audience members.
- We set up a new Volunteering Without Barriers group made up of event industry volunteer organisations to drive adoption of our Accessible Volunteering Guide and the development of accessible volunteering opportunities across the industry.

"I have much greater confidence to approach venues and ask about their provision for me. No longer am I put off by poorly worded or implemented online offerings. As a result, I am attending and enjoying a much wider range of gigs and performances... I feel more confident knowing there is an organisation and dedicated community who care about this."

Environmental Responsibility

- Our Founder Suzanne Bull became the organisation's Environmental Responsibility Champion.
- We commissioned Julie's Bicycle to run a survey focusing on how accessible climate change solutions are currently - it was completed by 107 disabled people. From the evidence gathered, Julie's Bicycle ran a series of roundtables bringing together industry professionals and disabled audience members, music creators and professionals to discuss the barriers and explore solutions.
- From the data we collected, we commissioned Julie's Bicycle to produce the No Climate Action Without Us toolkit, with A Greener Future supplying three festival case studies which examine accessibility in climate change solutions.
- We launched the toolkit at A Greener Festival's annual Green Events and Innovations conference 16, with a presentation of the key findings by A Greener Future and Julie's Bicycle, followed by a panel discussion chaired by Climate Justice Activist Dominique Palmer with Blaine Harrison (now our Environmental Responsibility Patron Champion), Harry Jones from Forwards Festival and Feimatta Conteh, Senior Manager for

Environmental Responsibility at Arts Council England. 100+ industry professionals attended.

- 165 downloads were achieved in the first month following the launch (March 2024) along with 158 social media engagements.
- The first year of this project has enabled us to form new partnerships with climate justice groups and organisations, including Earth Percent and Better Not Stop, as well as being invited to join the LIVE Green committee and Vision 2025's Steering Group.
- We reviewed the organisation's Environmental Policy, setting out our expectations for our staff and trustee team, and aiming to change organisational culture towards protecting our climate.
- Alongside the policy, we created a refreshed action plan with detailed targets in climate sustainability across all our projects, functions and operations for the coming year.
- We also set out our expectations for our suppliers, stakeholders, funders and programme participants to adhere to our Environmental Policy.

Inclusive communities

- We launched our Inclusive Communities work in Medway, including the development of a community charter framework supported by the Creative Medway Access and Inclusion working group including 7 local creatives and 5 community organisation stakeholders.
- The Inclusive Communities Manager was co-opted into two sub working groups of the Creative Medway Access and Inclusion Working Group to advise on accessible practice in Medway.
- By the end of the year 8% of Charter members were based in Levelling Up areas and 10 new community / grassroots venues had joined.
- Site visits of The Brook Theatre and Sun Pier House (venues in Chatham) undertaken to advise on accessibility improvements.
- Partnerships were formed with Square Pegs Arts & Inclusive Arts Network Kent and Medway and Creative Medway

Diversity and Intersectionality

- We published the Unseen Unheard report and 5-part video podcast series in partnership with Black Lives in Music.
- The intersectional lived experiences of over 150 Black disabled people were shared over the year via social media, video content, case study interviews and survey results shared in the report.
- Our 5 Unseen Unheard videos were viewed over 1000 times on The Black Lives in Music YouTube channel. The report was accessed over 700 times via our website.

4. Strategic Influencing

Industry taskforce participation

- Our team members participated in 9 industry diversity groups/taskforces covering topics including industry diversity, sustainability, women in music, women's night safety and the industry workforce.
- Groups included:
    - UK Music Diversity Taskforce
    - AIM Diversity Steering Group
    - NTIA (Night Time Industries Association) Women's Safety Taskforce
    - (London) Mayor's Women's Safety Night Charter
    - LIVE: Festivals

- LIVE: Green
- LIVE: Workforce
- Music Week's Women In Music Awards
- Vision 2025 Steering Group

Public Affairs

- We started and built upon key partnerships to support our public affairs aims – UK Music, LIVE, Local Government Association.
- We established key position topics to prepare us to release a public manifesto for the UK general election in 2024.
- We contributed to the development of UK Music's high-profile manifesto to progress diversity and inclusion, as well as supporting the MU's (Musicians' Union) call to review the impact of Access to Work on those working in the music industry, with a view to ensuring claimants receive support within 4 weeks.

Communications and public speaking

- Our staff spoke at 20 public speaking engagements including Wide Days, Kent International Arts Conference, Women in Music Awards, AIF Festival Congress, ILMC and NTES 2024.
- Our work was featured in over 20 media pieces.
  - The Unseen Unheard report gained coverage in outlets including Music Week, IQ Magazine, Disability news Service, Arts Professional, CMU, Music Ally, Record of the Day and Access all Areas as well as a feature on Music Week's In Pod We Trust podcast.
  - Our No Climate Action Without Us toolkit gained coverage in outlets including Access All Areas, Music Week, Event Industry News, IQ, Standout, Record of the Day, Music Ally, Access All Areas, Festival Insights, Polestar, Disability Arts Online, Able Magazine, PosAbility, Enable magazine
- We ended the year with 4100 Instagram followers (1.1k content interactions), 9900 Twitter followers (161k impressions over the year) and 1900 LinkedIn followers (1.1k content interactions).
- We had a total of 3900 resource downloads from our website.

5. Organisational development

- We expanded our staff team by 35% and recruited 4 new Trustees and 1 person to a new 'Shadow' Trustee development role created to support disabled people to move into governance roles.
- We commissioned our first Social Return on Investment to support the development of our organisational strategy and ability to fundraise.
- We carried out our first cross-networks survey, with the intention of making this a yearly data-gathering exercise.
- We invested in a range of systems focussed software to manage activity including learning management and project management software.
- We set up three new staff and trustee sub-groups focused on Environmental Responsibility, Inclusivity and Relevance and Impact and Communications.
- We created new Staff and Trustee handbooks.
- We implemented a new performance review process centred around quarterly commitment conversations for staff.

Plan for Future Periods

Through our ACE-funded IPSO programme we have identified a number of strategic ambitions for the period of 2023-2026:

1. Representing the diverse lived experiences of disabled people.
2. Connecting the music and live events sector with disabled people to influence each other and drive systemic change.
3. Gathering evidence from disabled people and including their voices and perspectives to create best practice tools and resources that the cultural sector can use to meet the needs of disabled artists, audiences, volunteers, and employees.
4. Using a sector-wide partnership and disability-led approach to co-design standards.

These ambitions sit alongside our business plan goals:

1. Growing the charity's finances steadily over the next 4 years through earned income and major funder strategies.
2. Building upon our reputation and networks across this sector by further building our public affairs profile, refreshing our website, and building social media following.
3. Ensuring the organisation has the right skills and expertise it needs to successfully fulfil these ambitions. This includes investing in business development resources and ensuring the organisation has the right financial expertise required as we grow in size and complexity.

Our ambitious delivery plans for 2024-2025 include:

- Completing the comprehensive review of the Live Events Access Charter, rewriting guidance, piloting a new online system and relaunching it to the industry in late November 2024.
- Delivering the first full year of our Audience Development programme. We will be creating a programme of online events and digital content to empower disabled audiences, building our Volunteering Without Barriers group of organisations to improve festival volunteering accessibility and amplifying the voices of LGBTQIA+ disabled audiences, and disabled people who need to take items and equipment into live events for medical reasons. Funded by John Ellerman Foundation.
- Continuing to build our Mystery Shopping project, creating a new feedback process for Charter venues and undertaking work to diversify our pool of disabled volunteers and the range of spaces we get shopped. Funded by Arts Council England.
- Delivering Year 1 of our new event volunteering strategy, focussing on city-based events that programme diverse genres of music. Funded by John Ellerman Foundation.
- Developing strategic partnerships to examine the diverse lived experiences of disabled people across the organisation – continuing our relationship with Black Lives in Music to create a peer support offer for Black disabled people working and performing in the UK's music and live events industries, building and supporting a new network of LGBTQIA+ venues, and partnering with Parents and Carers in the Performing Arts.
- Continuing to deliver a range of activity via our Beyond the Music initiative, including a programme of career development sessions, recruiting and supporting our third set of Future Leaders, piloting a school leavers programme and providing placement and mentoring opportunities. Funded by National Lottery Community Fund.

- Harnessing our Next Stage initiative to grow our network of disabled music creators, provide a programme of career development sessions with guest speakers, work with our Talent Development Group to produce an Accessible Funding guide, and progressing our work around Access Riders and making live showcasing more accessible. Funded by Arts Council England and PPL.
- Creating a programme of Voices content with network members to amplify diverse lived experiences of disabled audiences, music creators, professionals and volunteers. Funded by Dr Martens Foundation and John Ellerman Foundation.
- Completing year 1 of our Inclusive Communities project in Medway and applying learning to new work engaging with industry, regional organisations and disabled people in the North East. Funded by Arts Council England.
- Delivering the second year of our collaborative programme with Julie's Bicycle and A Greener Future to explore how we make access to music and live events environmentally sustainable: updating No Climate Action Without Us for publication in February 2024, creating a new resource hub on our website to support disabled artists, and to showcase 3 international partners who are working to make climate change solutions accessible. Funded by Arts Council England.
- Conducting development work on a new orchestra/classical music programme including sector training, recruitment and conferencing.
- Commencing work on the production of the All In standards and accreditation scheme.
- Launching our manifesto and undertaking work at parliamentary level and with key industry partners to secure disabled-led reviews on the impact of AI, Martyn's Law, and inaccessible ticketing on disabled people.
- Reviewing our Patrons and Ambassadors' programme.
- Preparing an exciting programme to celebrate our 25th Anniversary in 2025.
- Continuing to build upon our role as a thought leader on diversity, contributing to a wide array of industry-wide forums and building our capacity to be a disability-led organisation that amplifies the voices of all disabled people. Our partners will include the Night Time Industries Association's Women's Safety Taskforce, the GLA's Women's Nighttime Safety Charter, BPI, AIM, Black Lives In Music and UK Music's Diversity Taskforce.
- Staff members sitting on influential judging panels such as Music Week's Women in Music Awards and the Disability Power 100.

We will also continue to deliver on organisational and business development, including:

- Launching a new Learning Management system to house both our training offer and our Live Event Access Charter.
- Continuing to grow, develop and roll out a range of new training and consultancy products, including sourcing new trainers and freelancers to enable growth.
- Developing International and Higher Education strategies across our work.
- Improving our monitoring and evaluation processes and systems, including publishing our Social Return on Investment study.
- Embedding organisational project management and contact record systems to grow our capacity and increase productivity.
- Re-defining our communications, marketing and fundraising strategies and action plans in light of new and increased investments.
- Developing initiatives and projects to ensure an inclusive and supportive workplace

for all our staff and trustees including diversity training, mental health first aid and joining the Parents and Carers in the Performing Arts (PiPA) charter.
- Embedding a cultural change towards Environmental Responsibility and implementing year 1 of our transformative Action Plan.

Public Benefit

Attitude is Everything carries out a wide range of activities as detailed in pursuance of its charitable aims. In setting our work programme each year, the trustees take account of the Charity Commission's guidance on public benefit, and ensure activities we undertake are in line with our charitable objectives and aims.

The trustees are satisfied that the company's activities throughout the year provided public benefit because:

- the majority of its activities were provided on commission and are free to the public;
- activities gave the public, both through participation and as audiences, access to a very high standard of artistic work; and
- feedback from participants consistently praised the work of the Charity

Financial Review

Review of Statement of Financial Activities and Statement of Cashflows

Despite the challenging circumstances the charity and wider sector face, we had another successful year and have remained financially resilient due to the support of our funders and careful financial management. During 2023-2024 the charity made a surplus of £7,146 (2023 - £111,500) as it sought to bring expenditure in balance with income.

Balance Sheet Review

Overall, as of 31st March 2024, the charity had total reserves of £487,760 (2023 - £480,614). These reserves were made up of general reserves (funds which are neither restricted nor designated) of £437,760 (2023 - £430,614), designated reserves of £50,000 (2023- £50,000) and nil restricted grants and donations (2023 - nil). At the balance sheet date, the charity held cash at bank of £595,646 (2023 - £536,029). The free reserves, comprising unrestricted reserves less designations and less fixed assets amounted to £437,760 (2023 - £430,017).

During the period to 31st March 2024 free reserves increased from £430,614 to £437,760. In the previous year the board had decided to designate £50,000 towards investment in infrastructure and business resilience to be spent in the next three years. Restricted grants and donations totalling £250,432 (2023 - £244,165) were received during the year. All the restricted income received was spent in the year, with nil (2023 - nil) held on the balance sheet as of 31st March 2024.

Compliance with Reserves Policy

Attitude is Everything's reserves policy is designed to reflect the underlying risks facing the charity and to ensure that we have an appropriate level of free reserves to safeguard its operations. We have a balance of free reserves in excess of the minimum level stated in the policy (as set out in the Structure, Governance and Management section) of £200,000 for 2023-2024, to be increased to £225,000 in 2024-2025. This reflects a risk-adjusted premium that will be reevaluated by the trustees in the next financial year reflecting the risk environment assessed at that time.

Trustees note that our free reserves increased significantly between 2021 and 2023 due to careful financial management, restrictions on delivery of activity due to Covid-19, and strong support from our existing funders. The organisation has clear plans in place to gradually reduce these reserves through one-off investments in organisational capacity and capital projects which will together increase our ability to expand our work with our communities.

Structure, Governance and Management

Governing document

The Memorandum of Association which established the objects and the powers of the charitable company and is governed under its Articles of Association.

Governance

It is the board's duty to:

- Establish the guiding principles and policies for the organisation (through the decision-making process outlined below).
- To delegate responsibility and authority to those who are responsible for enacting the principles and policies (Managing Director, Founder and staff).
- To monitor compliance with those guiding principles and policies.
- To ensure that staff and board alike are held accountable for their performance.

The Board of Trustees operates from a position of trust in the Managing Director, Founder and staff. The trustees are confident that the Managing Director and Founder can ensure that the organisation operates in an effective and ethical manner. Our principles and guidelines for trustees are therefore designed to create some distance between the Managing Director, Founder and trustees, to enable the healthy level of challenge necessary to make sure the interests of the organisation and its users are protected.

Responsible governance of the charity is exercised through the Board of Trustees who are all trustees of the charity ('the board'). The board is made up of independent lay members who are responsible for the conduct of Attitude is Everything and for ensuring that it satisfies all legal and contractual obligations. The trustees are volunteers and are not remunerated for their time.

The board is responsible for setting the strategic direction of the charity and is ultimately accountable for how effectively the charity meets the defined aims through direct charitable activity. The board employs executive, administrative and operational staff to engage in activities related to governance as defined by SORP (FRS102) such as strategic planning and direct charitable activities such as advice services to service users.

The Board meets at least four times a year. The board delegates day-to-day responsibility to the Managing Director who is required to attend board meetings and to report on all operational and financial matters including staff matters and service delivery. The charity pays a premium for professional indemnity insurance for its trustees which is included within the total insurance premium payable each year.

Recruitment and appointment of new trustees

Candidates are required to complete a formal application process which includes completing an application form with referees, and if successful at application form stage, attending an

interview. Interviews are carried out by trustees and staff representatives. Once references and interviewers' recommendations are deemed to be satisfactory by the board, successful candidates have the opportunity to observe a board meeting. New trustees can be voted onto the board any time after these steps have been taken.

They receive an induction pack that includes:

- Attitude is Everything Memorandum and Articles.
- Our latest annual report and accounts.
- Our strategic plan, including budget.
- Trustee job description and person specification.

Trustees are required to abide by Attitude is Everything strict code of conduct for trustees and declare any potential conflicts of interests. Trustees receive specific training in the roles and responsibilities of charity trustees and finance.

As charity trustees, they have control of Attitude is Everything and its property and funds. The minimum number of trustees must be three, but (unless otherwise determined by ordinary resolution) shall not be subject to any maximum. At least 10% of whom must be disabled, due to the nature of Attitude is Everything's vision and values. The subscribers to the Memorandum are the first trustees of Attitude is Everything. Every trustee signs a declaration of willingness to act as a charity trustee of Attitude is Everything before they are eligible to vote at any board meeting. Apart from the existing trustees named in our Memorandum and Articles, every trustee must be appointed for a term of three years. The trustees may at any time decide to appoint a new trustee, whether in place of a trustee who has retired or other circumstances according to our Memorandum and Articles, provided that any limit on the number of trustees would not as a result be exceeded and further provided that the minimum number of disabled trustees has been maintained. A trustee who has served for two consecutive terms may not be reappointed for a third consecutive term but may be reappointed after an interval of at least one year.

The board is committed to continuing to ensure that the organisation is disability-led. At the time of writing, 50% of the senior leadership team of the organisation identify as disabled and/or neurodivergent. This figure increases to 80% if senior managers are included. 58% of staff and 57% of trustees identify as disabled and/or neurodivergent. 58% of staff identify as white British. We continue to be a majority female organisation at both staff and trustee level.

Principle Risks and Uncertainties

Despite the considerable challenges facing the music and live events industry, Attitude is Everything continues to be financially robust, with our turnover growing by 100% over the last 3 years. The trustees of Attitude is Everything have a risk management strategy which comprises:

- Production of a quarterly risk assessment which is overseen by the Finance, General Purposes and Risk Subcommittee and signed off at every Board meeting
- The establishment of policies, systems, and procedures to mitigate identified risks.
- The implementation of procedures designed to minimise or manage any potential impact on the charity should those risks materialise.
- Management and monitoring of adequacy of risk management policies, systems, and procedures, including the reserves policy.

Over the last 3 years the charity has mitigated many of the risks it faced as a result of external threats to the music and live events industry as a result of Covid-19, Brexit and cost of living crisis and internal challenges including staff changes and business recovery. The expansion

of our staff team and investment in organisational systems has also mitigated risks around capacity and single point of knowledge failure. At the time of writing the charity is assessed by Arts Council England as having a minor risk rating.

The risk register includes insurance cover, health and safety, working with children and vulnerable adults, financial management, personnel practices, data protection, ICT and technology. In relation to these matters, and apart from matters completely outside the charity's control, the trustees consider that the risks to which the charity is subject have been mitigated to a satisfactory level.

Pay policy for staff

Attitude is Everything seeks to be a fair and good employer of choice. It seeks to engage talented people at all levels of the organisation and to benefit from the exercise of these people's talents. Within the framework of our terms and conditions of employment, we are committed to rewarding its employees with a mixture of pay and benefits as part of an approach to total reward in order to attract and retain motivated, flexible people who take responsibility, work as a team, improve performance and develop new skills. During 2023-24 we launched a new benefits package and implemented a new performance review system.

Related parties

No trustees received any payment of money or other material benefit (whether directly or indirectly) from the charity except for reimbursement of reasonable out-of-pocket expenses as per our Memorandum and Articles. Although trustees may enter into a contract with the charity to supply goods and services in return for a payment or other material benefit if these or goods and services that we require, governed by specific clauses in our Memorandum and Articles, no trustees entered into any contracts with us.

Reserves policy

It is Attitude is Everything's policy to maintain free reserves (unrestricted reserves not invested in fixed assets or designated for specific purposes) at a minimum level which can fund the greater of: i) our projected closing liabilities, calculated based on shutting down the organisation with legal costs, redundancies and six months of lease liabilities; and ii) three months' expenditure.

Trustees risk-assess our reserves level on a quarterly basis, to ensure that our reserves stay within the band of three-six months of expenditure, with discussions taking place at board level if these minimum or maximum levels are not maintained. Minimum reserves levels are reviewed annually. The approved minimum free reserves level for 2023-2024 is £200,000 and this will be increased to £225,000 in 2024-2025 in view of our increased expenditure. Attitude is Everything maintained free reserves above this minimum level in compliance with the reserve policy throughout 2023-2024.

Trustees' Report for the year ended 31st March 2024 (continued)

Statement as to Disclosure of Information to the Independent Examiner

Each of the persons who are trustees at the time when this report is approved confirms that:

(a) So far as each trustee is aware, there is no relevant audit information of which the charity's auditor is unaware; and

(b) to the best of their knowledge and belief, each director has taken all the steps that ought to have been taken as a trustee, including making appropriate enquiries of fellow trustee and of the charity's auditor for that purpose, in order to make themselves aware of any information needed by the charity's auditor in connection with preparing its report and to establish that the charity's auditor is aware of that information.

Independent Examiners

A resolution to re-appoint Additude Ltd as the charity's independent Examiner will be put forward to the forthcoming Annual General Meeting.

The trustees have prepared this report in accordance with the special provisions relating to small companies within part 15 of the Companies Act 2006.

Approved by the board and signed on its behalf by:

Jane Dyball
Jane Dyball (Dec 17, 2024 12:29 GMT)
.....

Date: 16/12/24

Jane Dyball
Co-Chair

Statement of Trustees' responsibilities

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

Company law requires the trustees to prepare financial statements for each financial year which give a true and fair view of the state of affairs of the charitable company and of the incoming resources and application of resources, including the income or expenditure, of the charitable company for that period.

In preparing these accounts, the trustees are required to:

- select suitable accounting policies and apply them consistently
- observe the methods and principles in the Charities SORP
- make judgements and accounting estimates that are reasonable and prudent
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the company will continue in business

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

Independent Examiner's Report to the Directors of Attitude is Everything for the year ended 31st March 2024

We report on the accounts of the company for the year ended 31 March 2024, which are set out on pages 24-33.

Respective responsibilities of trustees and examiner
The trustees (who are also the directors of the company for the purposes of company law) are responsible for the preparation of the accounts. The trustees consider that an audit is not required for this year under section 144 of the Charities Act 2011 ("the Charities Act") and that an independent examination is needed. I am qualified to undertake the examination by being a qualified member of CIPFA.

It is my responsibility to:

- examine the accounts under section 145 of the Charities Act;
- to follow the procedures laid down in the general Directions given by the Charity Commission under section 145(5)(b) of the Charities Act; and
- to state whether particular matters have come to my attention.

Basis of independent examiner's report
My examination was carried out in accordance with the general directions given by the Charity Commission. An examination includes a review of the accounting records kept by the charity and a comparison of the accounts presented with those records. It also includes consideration of any unusual items or disclosures in the accounts and seeking explanations from the Trustees concerning any such matters. The procedures undertaken do not provide all the evidence that would be required in an audit, and consequently no opinion is given as to whether the accounts present a 'true and fair view' and the report is limited to those matters set out in the statement below.

Independent examiner's statement

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

(1) which gives me reasonable cause to believe that in, any material respect, the requirements:

- to keep accounting records in accordance with section 130 of the Charities Act; and
- to prepare accounts which accord with the accounting records and comply with the accounting requirements of the Charities Act

have not been met; or

(2) to which, in my opinion, attention should be drawn in order to enable a proper understanding of the accounts to be reached.

Andi Dollia
Andi Dollia (Dec 20, 2024 00:50 GMT)

Andi Dollia, CPFA **Date:** 20/12/24
ADDITUDE LTD
9 Rhapsody Court
Wakeman Road
London, NW10 5DF

Statement of financial activities for the year ended 31st March 2024 (incorporating an income and expenditure account)

				2024			2023
		Restricted	Unrestricted	**Total**	Restricted	Unrestricted	**Total**
Income from:	Note	£	£	**£**	£	£	**£**
Donations and legacies	3	250,432	496,713	**747,145**	244,165	378,595	**622,760**
Charitable activities	4	-	135,506	**135,506**	-	142,604	**142,604**
Bank Interest		-	7,148	**7,148**	-	727	**727**
Other income		-	-	**-**	-	-	**-**
Total income		250,432	639,367	**889,799**	244,165	521,926	**766,091**
Expenditure on:	5						
Raising funds		-	111,392	**111,392**	-	63,192	**63,192**
Charitable activities		250,432	520,829	**771,261**	245,165	346,234	**591,399**
Other		-	-	**-**	-	-	**-**
Total expenditure		250,432	632,221	**882,653**	245,165	409,426	**654,591**
Net income (expenditure)		**-**	**7,146**	**7,146**	**(1,000)**	**112,500**	**111,500**
Transfers between funds		-	-	**-**	-	-	**-**
Other recognised gains/(losses)		-	-	**-**	-	-	**-**
Net movement in funds		**-**	**7,146**	**7,146**	**(1,000)**	**112,500**	**111,500**
Reconciliation of funds:							
Total funds brought forward		-	480,614	**480,614**	1,000	368,114	**369,114**
Total funds carried forward		**-**	**487,760**	**487,760**	**-**	**480,614**	**480,614**

The notes on pages 27 to 33 form part of these financial statements.

Balance Sheet at 31st March 2024

	Note	2024	2023
		£	£
Fixed Assets			
Tangible fixed assets	8	**-**	**597**
Current assets			
Debtors	10	44,646	25,037
Cash at bank		595,646	536,029
		640,292	**561,066**
Creditors: amounts falling due within one year	11	**152,532**	**81,049**
Net current assets		**487,760**	**480,017**
Net assets	12	**487,760**	**480,614**
Funds	13		
Restricted		-	-
Unrestricted:			
General Funds		437,760	430,614
Designated Funds		50,000	50,000
Total funds		**487,760**	**480,614**

For the year ended 31 March 2024 the company was entitled to exemption under section 477 of the Companies Act 2006; and no notice has been deposited under section 476. No members have required the company to obtain an audit of its accounts for the year in question. The trustees acknowledge responsibility for: i) Ensuring the company keeps accounting records which comply with section 386; and ii) Preparing financial statements which give a true and fair view of the state of affairs of the company as at the year-end in accordance with requirements of section 394 and 395, and which otherwise comply with requirements of the Companies Act 2006 relating to financial statements, so far applicable to the company. These accounts have been prepared in accordance with the provisions applicable to companies subject to the small companies regime.

Approved by the Trustees on 16/12/24 and signed on their behalf by:

Jane Dyball
Jane Dyball (Dec 19, 2024 12:29 GMT)

Jane Dyball
Co-Chair, Trustee

Cashflow Statements as at 31st March 2024

	Note	2024	2023
		£	£
Cash flows from operating activities			
Net cash provided by operating activities	14	52,469	111,074
Cash flows from investing activities			
Purchase of fixed assets		-	-
Bank Interest		7,148	727
Net cash provided by investing activities		7,148	727
Change in cash and cash equivalents in the reporting period		59,617	111,801
Cash and cash equivalents at start of period		536,029	424,228
Cash and cash equivalents at end of period		**595,646**	**536,029**

1. Accounting policies

a. General information

Attitude is Everything is a public benefit entity and a company limited by guarantee, company number 06397532, registered in England. Attitude is Everything is also a charity, registered with the Charity Commission (charity registration number 1121975). The registered office and its principal place of business is 54 Chalton Street, Kings Cross, London, NW1 1HS.

b. Going concern

The Trustees confirm that at the time of approving the financial statements, there are no material uncertainties regarding the Charity's ability to continue in operational existence for the foreseeable future. In arriving at this conclusion, the Trustees have taken account of current and anticipated financial performance in the current economic conditions, its business plan and its reserves position. Despite a number of uncertainties in relation to Covid-19 and its long-term impact on the music and live events sector, the Trustees feel that they are putting steps in place to address this in relation to long term forecasting. For this reason, the going concern basis continues to be adopted in the preparation of the Charity's financial statements.

c. Basis for preparation

The financial statements have been prepared under the historic cost convention unless otherwise stated in the relevant accounting policy notes and 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 (FRS102) (effective 1st January 2015) – (Charities SORP (FRS 102)), the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and the Companies Act 2006. The principal accounting policies that have been applied to all years presented in these financial statements are set out below.

The preparation of financial statements requires the use of certain critical accounting estimates. It also requires Trustees to exercise their judgement in the process of applying the accounting policies. Use of available information and application of judgement are inherent in the formation of estimates. Actual outcomes in the future could differ from such estimates. The areas involving a higher degree of judgement or complexity, or areas where assumptions and estimates are significant to the financial statements are disclosed in Note 2.

d. Recognition of outstanding employee benefits

No provision for outstanding holiday pay was made under previous UK GAAP. Under FRS 102 the costs of short-term employee benefits are recognised as a liability and an expense. The cost of any unused holiday entitlement is recognised in the period in which the employees' services are received.

e. Fixed assets

Individual fixed assets costing £500 or more are initially recorded at cost. Fixed assets that cost less than £500 are treated as expenditure in the statement of financial activities.

f. Fund accounting

The nature and purpose of each fund is explained in Note 9 to the financial statements.

g. Financial instruments

The only financial instruments held by the company are debtors and creditors. These are categorised as 'basic' in accordance with Section 11 of FRS 102 and are initially recognised at transaction price. These are subsequently measured at their transaction price less any impairment.

h. Income

Income is recognised when the charity has entitlement to the funds, it is probable that the income will be received, and the amount can be measured reliably. Donations and grants are split between restricted and unrestricted funds in accordance with the terms of the grant or donation. Donations and gifts are recognised in the statement of financial activities when receivable. Income from government and other grants is 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 and is not deferred. Bank interest is recognised on an accrual basis.

i. Expenditure

Expenditure is included in the statement of financial activities on an accrual's basis, inclusive of any VAT. It is recognised when there is a legal or constructive obligation to pay for it. Certain expenditure is directly attributable to specific activities and has been included in those cost categories. Certain other costs, which are attributable to more than one activity, are apportioned across cost categories on the basis of an estimate of the proportion of time spent by staff or resources used on those activities.

j. Defined contribution pension scheme

The charity operates a defined contribution scheme and the pension charge represents the amounts payable by the company to the fund in respect of the year.

k. Leases

Rentals applicable to operating leases are charged to the statement of financial activities over the period they are incurred.

l. Depreciation

Depreciation is provided on tangible fixed assets so as to write off the cost or valuation, less any estimated residual value, over their expected useful economic life as follows:

Fixtures, fittings and equipment	33.33% straight line basis

2. Critical judgements and estimates

No critical judgements have been made by management in applying the charity's accounting policies.

3. Donations and Legacies

	Restricted	Unrestricted	**2024 Total**	2023 Total
	£	£	**£**	£
Arts Council England	-	379,294	**379,294**	254,294
Paul Hamlyn Foundation	82,500	-	**82,500**	70,618
The National Lottery Community Fund, RC England Wide	144,012	-	**144,012**	154,839
Esmee Fairbairn Foundation	-	40,000	**40,000**	28,000
John Ellerman Foundation	-	40,000	**40,000**	20,000
Dr Martens Foundation	-	5,000	**5,000**	10,000
The Platinum Jubilee Pageant	-	-	**-**	40,000
Glastonbury Festival Events	-	12,000	**12,000**	11,500
DWP Access to Work	23,920	-	**23,920**	18,708
Other Grants and Donations	-	20,419	**20,419**	14,801
Total	250,432	496,713	**747,145**	622,760

There were no unfulfilled conditions or other contingencies attaching to these grants.

4. Income from Charitable Activities

	Restricted	Unrestricted	**2024 Total**	2023 Total
	£	£	**£**	£
Access Consultancy	-	46,158	**46,158**	66,505
Disability Equality Training	-	57,763	**57,763**	42,348
Other sales and earned income	-	31,585	**31,585**	33,751
Total	-	135,506	**135,506**	142,604

5. Total Expenditure

Expenditure	Raising funds	Charitable activities	Support Costs	**2024 Total**	2023 Total
		£	£	**£**	£
Staff costs (note 7)	74,964	374,822	112,446	**562,232**	449,795
Recruitment, Training and Other staff costs	-	-	42,128	**42,128**	10,022
Rent, Insurance and Services	-	-	54,298	**54,298**	46,960
Artists, Trainers, Interpreters	-	46,599	-	**46,599**	30,627
Office Overheads	-	-	45,012	**45,012**	29,656
Project materials, Delivery and Marketing costs	-	24,898	-	**24,898**	24,707
Volunteer costs	-	21,949	-	**21,949**	14,869
Board and Governance	-	-	2,288	**2,288**	1,066
Bank Charges	-	-	501	**501**	322
Transport and Travel	-	11,567	-	**11,567**	15,654
Independent Examination fee	-	-	1,725	**1,725**	1,725
Other Professional fees	-	-	68,859	**68,859**	27,398
Depreciation	-	-	597	**597**	1,790
	74,964	**479,835**	**327,854**	**882,653**	574,678
Add: allocation of support costs	36,428	291,426	(327,854)	-	-
Total expenditure	**111,392**	**771,261**	**-**	**882,653**	574,678

6. Net income/(expenditure) for the year

This is stated after charging / crediting:	**2024**	2023
	£	£
Depreciation	**597**	1,790
Independent Examination fees	**1,725**	1,725

The amount of £393.96 in travel expenses were reimbursed to Trustees during the year. (2023 - £515)

7. Staff Costs

	2024	2023
	£	£
Salaries and wages	473,817	377,834
Social security costs	39,406	31,983
Pension contributions	49,009	39,978
	562,232	449,795

The average weekly number of staff (expressed as full-time equivalents) during the year was 15 (2023: 11)

	2024	2023
	No.	No.
Raising funds	**2.0**	1.0
Charitable activities	**10.0**	8.0
Support costs	**3.0**	2.0
	15.0	11.0

8. Tangible fixed assets

	Fixtures, fittings and equipment	**Total**
Cost		
As at 1 April 2023	13,302	13,302
Additions	-	-
As at 31 March 2024	13,302	13,302
Depreciation		
As at 1 April 2023	12,705	12,705
Charge for the year	597	597
As at 31 March 2024	13,302	13,302
Net Book Value		
As at 31 March 2023	597	597
As at 31 March 2024	**-**	**-**

9. Taxation

The charitable company is exempt from corporation tax as all its income is charitable and is applied for charitable purposes.

10. Debtors

	2024	2023
	£	£
Trade debtors	37,146	8,911
Other debtors	-	58
Prepayment and accrued income	7,500	16,068
	44,646	25,037

11. Creditors: amounts due within 1 year

	2024	2023
	£	£
Trade creditors	65,686	15,984
Taxation and social security	21,917	1,185
Other Creditors	2,429	1,775
Deferred income	62,500	56,500
Accruals and provisions	-	5,605
	152,532	81,049

12. Analysis of net assets between funds

	Restricted Funds	Unrestricted funds	**Total funds**
	£	£	**£**
Tangible fixed assets	-	-	**-**
Net current assets	-	487,760	**487,760**
Net assets at the end of the year	**-**	**487,760**	**487,760**

13. Movements in Funds

	At the start of the year	Incoming resources £	Outgoing resources £	Transfers £	**At the end of the year £**
Unrestricted funds:					
General funds	**430,614**	639,367	(632,221)	-	**437,760**
Designated Funds	**50,000**	-	-	-	**50,000**
Total unrestricted funds	**480,614**	**639,367**	**(632,221)**	**-**	**487,760**
Restricted funds:					
Paul Hamlyn Foundation	**-**	82,500	(82,500)	-	**-**
The National Lottery Community Fund, RC England Wide	**-**	144,012	(144,012)	-	**-**
DWP Access to Work	**-**	23,920	(23,920)	-	**-**
Total restricted funds	**-**	**250,432**	**(250,432)**	**-**	**-**
Total funds:	**480,614**	**889,799**	**(882,653)**	**-**	**487,760**

14. Reconciliation of net income to net cash flow from operating activities

	2024 £	2023 £
Net income/(expenditure) for the reporting period	**7,146**	111,500
Adjustments for:		
Interest from investments	**(7,148)**	(727)
Depreciation charges	**597**	1,790
(Increase)/Decrease in stock	**-**	-
(Increase)/Decrease in debtors	**(19,609)**	(15,624)
(Decrease)/Increase in creditors	**71,483**	14,135
Net cash provided by/(used in) operating activities	**52,469**	111,074

FRSSE Full (Charity)

Final Audit Report 2024-12-20

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ATTITUDE IS EVERYTHING

England & Wales - Charity number 1121975

Accounts

Company registration number: 06397532
Charity registration number: 1121975

Attitude is Everything

(A company limited by guarantee)

Annual Report and Financial Statements

for the Year Ended 31 March 2023

Contents

Chair's Report	1
Trustees' Report	3
Independent Examiner's Report	21
Statement of Financial Activities	22
Balance Sheet	23
Statement of cash flows	24
Notes to the Financial Statements	25- 31

CHAIR'S REPORT FOR THE YEAR ENDED 31 MARCH 2023

I am delighted to be presenting my third annual report as Chair of Attitude is Everything, alongside my co-Chair Miss Jacqui, reflecting on another highly successful year for Attitude is Everything.

2022-2023 was another year of many successes and landmark moments for Attitude is Everything, including forging a new working partnership with Black Lives in Music, the awarding of our first Platinum award via our Live Events Access Charter, the delivery of our Next Stage Live showcase and Beyond The Music industry engagement events - to name just a few. Our Live Events Access Charter has been established for many years and continues to transform the ability of disabled people to attend live events. Our Next Stage programme enables disabled musicians to thrive in the music industry through access to a support network which provides assistance with all elements of performance, musicianship and brand building. And our most recent initiative, Beyond the Music, supports current and aspiring music industry executives who identify as disabled. In this way, we are now able to make a difference to disabled people whether audience members, artists, volunteers or music industry executives.

The hard work of the team in fundraising and income generation was rewarded in November 2022 when we secured the highest investment we have ever received from Arts Council England - £1.1million for the period 1st April 2023 to 31st March 2026. In doing so, we became one of their 40 new Investment Principles Support Organisations (IPSO), and received the highest level of funding for an IPSO in London. We are very grateful to Arts Council England for their continued support, recognising the quality of our work and the need for our services and provision. We are very ambitious for the work we want to do, and becoming an IPSO demonstrates their trust in our proven ability to make change for disabled audiences, artists, volunteers and professionals.

In addition to Arts Council England, our circle of support from a wide array of funders, donors and sponsors in this period played an essential part in the achievements outlined later in this report.

Thank you to our funders, The National Lottery Community Fund, Esmee Fairbairn Foundation, Paul Hamlyn Foundation, John Ellerman Foundation, Event Industries Forum, and Dr Martens Foundation. We were also grateful to receive cost-of-living increases from both Paul Hamlyn Foundation and Esmee Fairbairn Foundation.

Thank you to our corporate and charitable donors, The Platinum Jubilee Fund, The Guardian with Everpress, 2000Trees, Nozstock The Hidden Valley, Glastonbury Festivals, Engine No.4, Key Production Ltd, London Oriana Choir and DF Concerts, alongside several individual donors. Thank you also to the sponsors of our highly successful Next Stage Live event in March 2023 who were The PRS and The Musicians Union, alongside KX Samsung who gave us their wonderful space in Coal Drops Yard (London) to use, and Kings Cross and Coal Drops Yard who gave in-kind services to further support our event.

2022 - 2023 was a year that saw significant staff and trustee changes. Many thanks to Marnie Middlemiss, Will Steadman, Stephen Moore and Zoe Hallam who all stepped down from the board of trustees this year. Their commitment to Attitude is Everything and contribution to steering the organisation has left a lasting impact. Staffing-wise, this year saw the departure of Head of Programmes and Business Development, Gideon Feldman, Charter Manager Natalie South-Law and Business Development Officer, Clare Sutherland. We were also delighted to welcome a wealth of new talent and passion to the team in this period – Live

Events Access Manager Alex Covell, Fundraising Coordinator Jessica Kovalets, Digital Communications Assistant Joy Addo, Administrator Sarah Wilkinson and Beyond The Music intern Lamyaa Hanchaoui. We also welcomed four new trustees over the year, Daniel Pounder, Treasurer, Adrian Bossey, Ben Price and Ray Pope.

November 2022 saw the unexpected passing of Kiko Lociano. Kiko was a tour manager who assisted Attitude is Everything in the past with artist and venue contacts, as well as volunteering in our office. He is greatly missed by those who knew him, and we thank him for his contribution to the history of Attitude is Everything.

Finally, I would like to thank and acknowledge the dedication and support the organisation has received from its staff, our fantastic volunteer Mystery Shoppers and festival volunteers, our trustees, patrons, Artist Ambassadors and Future Leaders.

Jane Dyball, Co-Chair

Trustees' Report for the year ended 31st March 2023 (continued)

The Board of Trustees are pleased to submit their report and independently examined financial statements for the year ended 31st March 2023.

Reference and Administrative Information

Attitude is Everything is a charitable company limited by guarantee, incorporated as a company on 12th October 2007 and registered as a charity on 13th December 2007. Attitude is Everything Limited began trading on 1st April 2008, having separated from Artsline Limited.

The company was established under a Memorandum of Association which established the objects and the powers of the charitable company and is governed under its Articles of Association.

Attitude is Everything is a registered charity (number 1121975), is constituted as a company limited by guarantee (number 06397532) and is registered for VAT (number 341354524). Its objects, powers and other constitutional matters are set out in its Memorandum and Articles of Association. These financial statements comply with current statutory Memorandum and Articles of Association and the Statement of Recommended Practice applicable to charities preparing their accounts in accordance with Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2015) – Charities SORP (FRS 102), the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and the Companies Act 2006.

Registered office

54 Chalton Street
Kings Cross
London
NW1 1HS

Directors

The directors of the company are its trustees for the purpose of charity law and throughout this report are collectively referred to as the trustees. The trustees serving during the year and since the year end were as follows:

Jane Dyball – Co-chair
Jacqui Adeniji-Williams – Co-chair
Stephen Moore – Treasurer, resigned Sept 2022
Daniel Pounder – appointed Trustee and Treasurer in Sept 2022
Hannah McKearnen
Marnie Middlemiss - resigned Dec 2022
Zoe Hallam - resigned June 2022
Will Steadman - resigned March 2023
Rachael Burton
James Drury
Aminder Virdee
Jennifer Hamada
Ben Price - appointed in March 2023
Adrian Bossey - appointed in March 2023
Rachel Pope - appointed in March 2023

Principal Staff
Suzanne Bull MBE – Founder
Celia Makin-Bell – Managing Director
Jacob Adams – Head of Research and Campaigns
Paul Hawkins - Head of Volunteering and Skills Development
Gideon Feldman – Head of Programmes and Business Development (to March 2023)

Company Secretary
Celia Makin-Bell

Patrons

Amadou and Mariam
Isabel Monteiro (Drugstore)
Susan Hedges
Alan McGee
Jon Drape
Lord Clement-Jones CBE
Blaine Harrison
Paul Maynard MP
Robert Wyatt

Bankers

Unity Bank Trust
9 Brindley Place
Birmingham
B1 2HB

The Co-operative Bank
P.O Box 250
Skelmersdale
WN8 6WT

Solicitors
Reed Smith
Broadgate Tower
20 Primrose St
London
EC2A 2RS

Independent Examiners
Additude Ltd
9 Rhapsody Court
Wakeman Road
London NW10 5DF

Objects, Aims and Activities

Objects and Aims

The objects of the charity are:

- To advance the education of the public in the subject of improving Deaf and disabled people's access to music, whether they be audience, staff or artists.

- To relieve the needs of disabled people by working with the music industry to raise awareness of disability issues and remove physical and attitudinal barriers that may exist in the sector.

- The promotion of equality and diversity for the public benefit by:
    - The elimination of discrimination on the grounds of race, gender, disability, sexual orientation or religion.
    - Advancing education and raising awareness in equality and diversity, in particular, in relation to the issues that Deaf and disabled people face within the music industry.
    - Promoting activities to foster understanding between people from the music industry and Deaf and disabled people from diverse backgrounds.
    - Conducting or commissioning research on disability equality and diversity issues and publishing the results to the public.
    - Cultivating a sentiment in favour of disability, equality and diversity.

- In the interests of social welfare to provide or assist in the provision of facilities for recreation or other leisure time occupation with the object of improving the conditions of life of disabled people.

The vision that shapes our mission statement, beliefs and annual activities is:

Our vision is to see music and live event industries valuing disabled people as audience members, performers, professionals and volunteers.

Our Mission Statement:

Attitude is Everything connects disabled people with music and live event industries to improve access together.

Our work won't stop until this becomes the norm.

Through our work:

- Disabled people lead the change.
- Industry professionals learn from real-life experience and expertise.
- Barriers are identified and removed.
- Best practice is celebrated and rewarded.
- More disabled people play their part.

Our Beliefs are that:

- It's our job to amplify the voices of diverse disabled people.
- The best change happens when people listen to and understand each other.
- Most barriers are created, so they can be removed – everyone can do something.
- Celebrating good work makes more of it happen.
- Disabled people are valuable, ambitious and talented - but there are still people missing out.

Activities

The principal charitable activity of Attitude is Everything is in seeking to meet the above aims in collaboration with disabled people and industry partners.

During 2022-2023 we saw a continued resurgence of the live events industry as Covid-19 measures eased, alongside increased industry engagement with our work.

Our key activities undertaken in the period were:

Live Events Access Charter

Following the relaunch of our revised Live Events Access Charter in January 2022 we continued to roll out this work across the music and live events sector. The Charter consists of four levels – Bronze, Silver, Gold and Platinum level which was introduced in 2022 to reflect exceptional practice in access.

As well as signing new festivals and music venues to the Charter, our existing Charter venues and festivals continued to make commitments to move up the benchmarks of achievement set out for each stage of the award. We provided full support and training when required to assist members in this endeavour.

Alongside making live music accessible to audiences and employees, our ambition is also that disabled artists are able to perform anywhere they wish. Our revised Charter better reflects that, and plans for future development in 2023-2024 are centred around connecting the Charter further with our programmes tackling the inclusion of professionals and artists.

Our approach is holistic and rooted in access, inclusion and equality, promoting legal requirements and best practice. We support all Charter venues and festivals to aim for the higher levels of the Charter by demonstrating an ongoing commitment to improving accessibility.

Training

Our training is rooted in our ethos as an organisation and is a key component of our efforts to implement culture change within the music and live events industries when it comes to the perception of disabled people, the feasibility of implementing improvements, and industry professionals taking ownership of the barriers they may inadvertently be creating.
Tailored to our audience and delivered to professionals at every level by people with lived experience, our training is highly respected and sought-after. We have trained over 11,000 industry professionals to date and in an average year, we train around 800 people across a wide range of client bases.

Mystery Shopping

Our disabled volunteer Mystery Shoppers across the UK provide feedback on the accessibility and overall experience at not only Charter venues and festivals, but also many additional grassroots music venues, clubs and festivals of their choice. This in turn enables us to share lived experience with venues and events, coupled with our expert knowledge to support the implementation of solutions to any issues raised.

Festival Volunteering

By working in partnership with Oxfam, Glastonbury, and Festival Republic, we not only make their recruitment and onsite support more accessible, but we also support disabled customers by providing empathetic and knowledgeable disabled staff at viewing platforms and accessible campsites.

Access Consultancy

Our disability-led Access Consultancy service works with festivals for live events access consultancy, and venues in the built environment. It improves access to live music for audiences and employees, and provides festivals with the onsite support to create bespoke interventions to fit the diverse needs of clients.

Research and Campaigning

An important part of Attitude is Everything's role will always be to highlight specific issues to the music and live events industry, change attitudes and raise awareness of issues facing disabled people at music and live events. Our aim is for this to lead to both policy and law change in the UK, encouraging the music and live events industries, local authorities and the government to implement best practice.

Artist Development Programme

Our Next Stage initiative aims to work with artists and industry partners to break down the barriers that prevent disabled artists from accessing talent development and funding opportunities, health and growing network support and live performance to further their careers. At its heart is a growing network of disabled artists who have the opportunity to come together on monthly calls, as well as a group of Artist Ambassadors established in partnership with the Featured Artist Coalition. Alongside this, the initiative leads a group of key talent development and artist funding organisations to support the development of inclusive practice, and works to influence grassroots promoters when it comes to better engaging with disabled artists.

Beyond the Music

Beyond the Music is our National Lottery Community Fund supported programme which aims to improve access to employment and volunteering opportunities in the music and live events industry for disabled people. The programme includes networking and support for aspiring and active industry professionals with access requirements, a Future Leaders programme, a mentoring scheme, publication of best practice guidance, and sector training programmes.

Achievements

In 2022-2023, Covid-19 continued to have a long-term impact on our sector, even though Covid restrictions were generally ended. Coupled with the cost-of-living crisis and the impact of Brexit, the financial situation for many festivals and venues has continued to be very precarious. This has made our work supporting the development of accessibility and disability awareness even more vital, enabling venues and events to benefit from the spending power of disabled consumers returning to live events.

We have seen many staff changes across our partners, meaning that we have had to rebuild relationships and have, at times, seen a reduction in the quality of access provision due to new personnel and lack of budgets. At the same time, many of our Charter members have continued to be beacons of best practice, electing to continue to drive forward improvements to accessibility with our input.

Covid has never gone away, and the impact is still felt strongly by many disabled people that we work with, including staff members, audience members, volunteers, artists and partners. We have continued to advocate for these groups and internally have worked hard to ensure that staff were able to work safely throughout the year, including regular reviews of Covid policies, supporting hybrid working, moving activity online, and refocussing delivery.

Despite these challenges, we carried out ambitious programmes which have had a real, lasting impact on disabled people, and arts and culture across the UK.

A key focus for the last 12 months has been around planning and securing the long-term future of Attitude is Everything. We found out the result of our Arts Council England IPSO application in Autumn 2022 and were delighted to secure a significant uplift in funding from 1st April 2023. We gained a further three-year funding for our Beyond the Music programme from the National Lottery Community Fund, alongside three-year funding to expand our audience development and engagement work from John Ellerman Foundation, who are a new funder of our work. Alongside these successes, we also exceeded income targets in our Commercial Services activity and gained funding from the Event Industries Forum to deliver a major programme of training for the Festivals Associations and Local Authority supported community events in 2023-2024. Dr Martens Foundation was also a first-time funder to support our audiences and volunteering work.

Key achievements across our projects included:

- Signing off the first Platinum-level award on our Live Events Access Charter for London's Southbank Centre.
- Launching our new website in September 2022. The website enables us to better promote our services and provide enhanced resources for the communities that we work with including audiences, volunteers, artists, employees, venues and festivals.
- Returning to pre-pandemic levels of Mystery Shopping with 300 completed submissions covering 201 unique venues and festivals. We also restarted our Festival Volunteering programme in Summer 2022.
- Delivering Next Stage Live in March 2023 at Samsung KX Kings Cross (London) in partnership with The MU and The PRS, which highlighted the impact of our Next Stage Initiative and showcased the work of disabled artists to the industry audience.
- Delivering our first, highly successful Future Leaders programme with 11 aspiring disabled professionals securing mentorships, paid work placements and career development qualifications.
- Delivering 55 online and in-person training sessions, with 548 attendees in total.
- Providing consultancy services to 24 companies and organisations.
- Influencing the industry at the highest levels, including the UK Music Diversity Taskforce, the Live Music Workforce Group and the BPI EJAG.

Key strategic partnerships in this period included:

- Music Publishers Association
- Festival Republic

- Glastonbury Festivals
- Key Production Ltd
- Music Venues Trust
- Featured Artist Coalition
- Black Lives in Music
- Euston Community Interest Group
- British Council
- Jazz North
- Help Musicians UK
- Musicians Union
- The PRS
- PRSF
- UK Music
- Engine No. 4
- The Guardian with Everpress
- London Oriana Choir
- KX Samsung
- King's Cross and Coal Drops Yard
- Association of Independent Festivals
- Association of Festival Organisers
- British Arts Festivals Association

Members of our team also participated in the following taskforces and industry groups:

- Featured Artist Coalition Beat Board
- UK Music Diversity Taskforce
- Ivors Academy Music+ Steering Board
- AIM Diversity Steering Group
- Arts Council England Access Scheme Advisory Group
- Music Week's Women In Music Awards Steering Committee
- NTIA (Night Time Industries Association) Women's Safety Taskforce
- (London) Mayor's Women's Safety Night Charter
- DCMS Outdoor Events group (formed in response to COVID)
- British Standards BS/599 Committee working on 8300-1/2 (Promoting design of an accessible and inclusive built environment)
- LLDC (London Legacy Development Company) Built Environment Access Panel

Performance

Live Events Access Charter

- As of March 2023, there were 194 Charter members, with over 30 other festivals and venues working through the application process.
- Over the year, 86 Charter Members attended online introduction sessions for the updated Live Events Access Charter, alongside 30 new venues and festivals.
- New venues joining the Charter over the year, or moving up the awards framework included St Georges, Southbank Centre, Metronome, Greenwich and Docklands International Festival, The Stoller Hall, Bath Hall and Big Feastival.

- A key piece of work for this year was developing plans for how we could diversify the Charter membership in the government's Levelling Up For Culture Places and this work will be driven from 2023-2026 by a new Inclusive Communities Manager role.
- We surveyed our Charter members in Autumn 2022. The results indicated that 99% of respondents agreed that working with us has improved their accessibility and improved staff confidence and skills.

Training

- Our trainer team delivered 55 online and in-person training sessions over the year, with 548 industry professionals trained.
- Diverse training delivery encompassed the Equality Act 2010, the Social Model of disability, live event and venue reasonable adjustments, terminology, customer service, accessible employment, impairment specific topics and creative programme accessibility.
- All our training is delivered by individuals with lived experience of disability, and we have developed our pool of freelance trainers over the year including training two of our Beyond the Music Future Leaders as Disability Equality trainers.
- Over the year we have also operated six Train the Trainer franchises including Government of Gibraltar, English National Opera, and Lincs Inspire.

Access Consultancy

- Our consultancy team worked with 24 outdoor event and venue-based consultancy clients over the year, exceeding our financial targets.
- Consultancy clients have included The Platinum Jubilee Fund, Lancaster Music Festival, Lloyd Webber Theatres, BBC Earth, North Lincolnshire Council and Manchester International Festival.
- We have continued to deliver a number of international partnership projects including a Train the Trainer project with Access Lab, a Lisbon-based Portuguese organisation. We're working with them to develop access provision for live events across Portugal. We also continued to work internationally with British Council including translating our best practice guides and support for a research project to develop a Charter programme in Australia.

Mystery Shopping and Festival Volunteering

- 300 completed submissions covering 201 unique venues and festivals.
- 41% of shops were Charter members.
- 176 unique shoppers requested a shop, and 111 individuals submitted a completed a shop within the financial year.
- 97% of shops subsequently sent to venues and festivals.
- We restarted our Festival Volunteering programme, recruiting 30 volunteers who worked across Glastonbury, Latitude and Reading Festivals.
- We ran monthly calls for our volunteers to discuss issues and contribute to the development of the project.

Research and Advocacy

- In October 2022 we announced a major new partnership with Black Lives in Music. Joint activity included research analysis and the creation of the Unseen Unheard report and podcast which were both launched in June 2023.
- In November 2022 we announced our #FestivalsWithoutBarriers partnership with Association of Independent Festivals, Association of Festival Organisers and British Arts Festivals Association. In March 2023, we commenced a funded training programme for members of our partners Association of Independent Festivals (AIF), Association of Festival Organisers (AFO) and British Arts Festivals Association (BAFA) alongside local authority-related events, with the target to reach 190 attendees. Our team presented to the memberships of AIF and AFO at their respective conferences.
- In January 2023, we began the production of a new public affairs strategy and work on developing our messaging around the key issues that often reoccur.
- Our Next Stage Live event in March 2023 was delivered in partnership with the PRS, the MU, the venue space KX Samsung and Coal Drops Yard. Over 70 industry professionals attended. The programme included a celebration of our Next Stage initiative achievements, a call to action to engage moving forward with breaking down barriers for disabled artists, and a showcase of two disabled artists, Elle Chante and Miss Jacqui.
- Our Beyond the Music event in April 2022 attracted over 80 attendees. We promoted the Beyond the Music project to the industry (including the showing of two new films made in support of the project) and connected network members with industry professionals.
- Over the year, our team spoke at a wide array of public speaking engagements, including Wide Days, the Night Time Economy Summit, Samsung World Accessibility Day and Musicians Union Disabled Members Conference.

Next Stage programme for disabled artists

- By the end of the year under report, over 200 artists signed up to the Next Stage network, with 10 Artist Ambassadors in partnership with Featured Artist Coalition.
- We directly supported over 30 individual disabled artists with issues they had encountered whilst seeking to progress their careers as musicians.
- We hosted 12 themed Artist Hub calls for network members with guest speakers – providing information sharing and peer support. Each call included 10-15 members of the network. Alongside these sessions, we sent out 12 network newsletters sharing career development opportunities and news from members of the network.
- We continued to host quarterly calls for our Talent Development group of nine organisations, hosting a space for the exchange of good practice and discussions around improving disabled artists' access to services and application processes.
- We also delivered an additional five Just Ask sessions to promoters. We shared our Just Ask guidance which supports promoters to ask artists about their access requirements, thus removing the burden of those artists having to initiate disclosure. This took the total sessions during the period under report to 17.

Beyond the Music initiative for disabled music industry professionals

- By the end of the year under report, over 300 people signed up to the Beyond the Music mailing list, receiving regular newsletters which included training and networking opportunities.
- Two videos were produced to promote the project to industry and disabled people.

- Our Future Leaders programme was highly successful, resulting in five access-related qualifications, nine mentorships, and three paid work placements.
- We organised 23 work experience placements at events.
- In April 2022, we ran a successful network event promoting the project and connecting members of the network with industry professionals.
- Two Skills Development interns were recruited, one of whom now has a permanent role at Attitude is Everything.
- We launched a Discord server and secured an initial 50 users – we use this platform to share opportunities and provide peer support.
- We also delivered four deep-dive career development sessions attended by 73 people, alongside 12 networking sessions attended by over 120 people.

Plan for Future Periods

In our IPSO bid to Arts Council England, we identified a number of strategic ambitions for the period of 2023-2026:

1. Representing the intersectional lived experiences of disabled people.
2. Connecting the music and live events sector with disabled people to influence each other and drive systemic change.
3. Turning the lived experiences of disabled people into best practice tools and resources that the cultural sector can use to meet the needs of disabled artists, audiences, volunteers, and employees.
4. Using a sector-wide partnership approach to co-design standards.

These ambitions sit alongside our business plan goals:

1. Growing the charity's finances steadily over the next four years through earned income and major funder strategies.
2. Building upon our reputation and networks across this sector by strategically cementing our public affairs profile, refreshing our website, and building social media following.
3. Ensuring the organisation has the right skills and expertise it needs to successfully fulfil these ambitions. This includes investing in business development resources and ensuring the organisation has the right financial expertise required as we grow in size and complexity.

Our ambitious delivery plans for 2023-2024 include:

- Delivering a new Audience Development programme, funded by John Ellerman Foundation, which aims to expand our engagement with, and support for, diverse disabled audiences. This includes producing content and campaigns to raise awareness of the issues that impact disabled people when they seek to access live events.
- Delivering a new three-year programme exploring the intersectional experiences of disabled people. Our main partner in 2023–2024 is Black Lives in Music. This will include publishing and then acting upon the plans set out in our Unseen Unheard report which focusses on the experiences of Black disabled artists and professionals. (funded by Arts Council England).

- Delivering local place-based programmes in the government's Levelling Up For Culture areas, driven by a new Inclusive Communities Manager. In 2023–2024 we will be working in Medway (funded by Arts Council England).
- Growing the reach and impact of our Live Events Access Charter programme. We will undertake a major review of this programme in Autumn 2023 to ensure that the programme is fit for purpose in the coming 5–10 years (funded by Arts Council England).
- Diversifying our Live Events Access Charter membership through targeted engagement activity with community and grassroots spaces, those located in Levelling Up For Culture Places and spaces that work with and/or promote diverse communities, with a priority focus on ethnically diverse communities in 2023–2024 (funded by Arts Council England).
- Working with talent development partners across the UK to specifically support those artists and professionals who are part of our Next Stage and Beyond the Music programmes (funded by Arts Council England and The National Lottery Community Fund).
- Continuing to grow the impact of our Mystery Shopping and volunteering programmes, harnessing our network of disabled volunteers across the UK. This includes launching our new Accessible Volunteering guide (funded by Arts Council England and The National Lottery Community Fund).
- Delivering our 2023 Festival Volunteering programme and planning the long-term strategy for both Mystery Shopping and volunteering (funded by Arts Council England and The National Lottery Community Fund).
- Launching our 2023-2026 Beyond the Music skills development programme for disabled professionals, including supporting a second Future Leaders cohort and building the range of events, networking opportunities and self-advocacy resources. (funded by The National Lottery Community Fund).
- Creating a multi-year strategy and commencing activity to expand upon our Next Stage initiative's successful Just Ask campaign, designed to break down the barriers disabled artists face when seeking to perform live. We will look to partner with Musician Union's Access Rider initiative, as well as focus on supporting Charter members to be champions of best practice in this area.
- Delivering the first year of our collaborative programme with Julie's Bicycle and A Greener Future to explore how we make access to music and live events environmentally sustainable, including a toolkit which identifies key challenges, possible solutions, and case studies.
- Creating a multi-year strategy and commencing activity to influence the ticketing and access-booking landscape, in partnership with Society of Ticket Agents and Retailers, and linking up our Charter and Audience Development programmes. We plan a major survey on this topic in Spring 2024.
- Continuing our role as a thought leader on diversity, contributing to industry-wide forums and building our capacity to be a truly intersectional disability-led organisation. Our partners include the NightTime Industries Association's Women's Safety Taskforce, the GLA's Women's Nighttime Safety Charter, BPI, AIM, Black Lives In Music and UK Music's Diversity Taskforce. We will also reach out to a range of LGBTQIA+ organisations.
- Finalising our public affairs strategy and action plan to inform future campaign priorities.
- Conducting qualitative research on the lived experience of intersectional barriers and amplifying the voices of under-represented disabled audience members.

We will also continue to deliver on organisational and business development, including:

- Growing our staff team to deliver new Arts Council England and John Ellerman funded projects.
- Reviewing our Business Development provision and rolling out a range of new training and consultancy products.
- Rolling out new Trustee and staff subcommittees, linked to Arts Council England's Investment Principles (dynamism, environmental responsibility, inclusivity and relevance, and ambition and quality).
- Conducting a major review of our environmental policy and action plan, informed by our new research project with Julie's Bicycle and A Greener Future.
- Improving our monitoring and evaluation processes and systems, including undertaking and publishing our Social Return On Investment study.
- Re-defining our communications, marketing and fundraising strategies and action plans in light of new and increased investments.
- Developing initiatives and projects to ensure an inclusive and supportive workplace for all our staff and trustees.

Public Benefit

Attitude is Everything carries out a wide range of activities as detailed in pursuance of its charitable aims. In setting our work programme each year, the trustees take account of the Charity Commission's guidance on public benefit, and ensure activities we undertake are in line with our charitable objectives and aims.

The trustees are satisfied that the company's activities throughout the year provided public benefit because:

- the majority of its activities were provided on commission and are free to the public;
- activities gave the public, both through participation and as audiences, access to a very high standard of artistic work; and
- feedback from participants consistently praised the work of the Charity

Financial Review

Review of Statement of Financial Activities and Statement of Cashflows

Despite the challenging circumstances the charity and wider sector face, we had another successful year and have remained financially resilient due to the support of our funders and careful financial management. During 2022-2023 the charity made a surplus on unrestricted funds of £112,500 (2022 - £116,663). This resulted from very strong results in earned income (training and consultancy services) and a very successful year of corporate donations, including one large one-off donation. All of this additional income was not included in our original operating budget. Furthermore, our planned expenditure was lower than expected due to external factors beyond our control and lower headcount than planned, with a number of staff changes taking place during the year, resulting in vacant position savings.

Balance Sheet Review

Overall, as of 31st March 2023, the charity had total reserves of £480,614 (2022 - £369,114). These reserves were made up of general reserves (funds which are neither restricted nor designated) of £430,614 (2022 - £318,114), designated reserves of £50,000 (2022- £50,000) and nil restricted grants and donations (2022 - £1,000). At that time, the charity held cash at bank of £536,029 (2022 - £424,228). The free reserves, comprising unrestricted reserves less designations and less fixed assets amounted to £430,017 (2022- £315,727).

During the period to 31st March 2023 free reserves increased from £315,727 to £430,017. In the previous year the board had decided to designate £50,000 towards investment in infrastructure and business resilience to be spent in the next three years. Restricted grants and donations totalling £244,165 (2022 - £212,109) were received during the year. All the restricted income received was spent in the year, with nil (2022 - £1,000) held on the balance sheet as of 31st March 2023.

Compliance with Reserves Policy

Attitude is Everything's reserves policy is designed to reflect the underlying risks facing the charity and to ensure that we have an appropriate level of free reserves to safeguard its operations. We have a balance of free reserves in excess of the minimum level stated in the policy (as set out in the Structure, Governance and Management section) of £150,000 for 2022-2023, to be increased to £200,000 in 2023-2024. This reflects a risk-adjusted premium that will be reevaluated by the trustees in the next financial year reflecting the risk environment assessed at that time.

Trustees note that our free reserves have increased significantly over the last three years due to careful financial management, restrictions on delivery of activity due to Covid, and strong support from our existing funders. The organisation has clear plans in place to gradually reduce these reserves through one-off investment in organisational capacity and capital projects.

Structure, Governance and Management

Governing document

The Memorandum of Association which established the objects and the powers of the charitable company and is governed under its Articles of Association.

Governance

It is the board's duty to:

- Establish the guiding principles and policies for the organisation (through the decision-making process outlined below).
- To delegate responsibility and authority to those who are responsible for enacting the principles and policies (Managing Director, Founder and staff).
- To monitor compliance with those guiding principles and policies.
- To ensure that staff and board alike are held accountable for their performance.

The Board of Trustees operates from a position of trust in the Managing Director, Founder and staff. The trustees are confident that the Managing Director and Founder can ensure that the

organisation operates in an effective and ethical manner. Our principles and guidelines for trustees are therefore designed to create some distance between the Managing Director, Founder and trustees, to enable the healthy level of challenge necessary to make sure the interests of the organisation and its users are protected.

Responsible governance of the charity is exercised through the Board of Trustees who are all trustees of the charity ('the board'). The board is made up of independent lay members who are responsible for the conduct of Attitude is Everything and for ensuring that it satisfies all legal and contractual obligations. The trustees are volunteers and are not remunerated for their time.

The board is responsible for setting the strategic direction of the charity and is ultimately accountable for how effectively the charity meets the defined aims through direct charitable activity. The board employs executive, administrative and operational staff to engage in activities related to governance as defined by SORP (FRS102) such as strategic planning and direct charitable activities such as advice services to service users.

The Board meets at least four times a year. The board delegates day-to-day responsibility to the Managing Director who is required to attend board meetings and to report on all operational and financial matters including staff matters and service delivery. The charity pays a premium for professional indemnity insurance for its trustees which is included within the total insurance premium payable each year.

Recruitment and appointment of new trustees

Candidates are required to complete a formal application process which includes completing an application form with referees, and if successful at application form stage, attending an interview. Interviews are carried out by trustees and staff representatives. Once references and interviewers' recommendations are deemed to be satisfactory by the board, successful candidates are invited to observe a board meeting. New trustees can be voted onto the board any time after these steps have been taken.

They receive an induction pack that includes:

- Attitude is Everything Memorandum and Articles.
- Our latest annual report and accounts.
- Our strategic plan, including budget.
- Trustee job description and person specification.

Trustees are required to abide by Attitude is Everything strict code of conduct for trustees and declare any potential conflicts of interests. Trustees receive specific training in the roles and responsibilities of charity trustees and finance.

As charity trustees, they have control of Attitude is Everything and its property and funds. The minimum number of trustees must be three, but (unless otherwise determined by ordinary resolution) shall not be subject to any maximum. At least 10% of whom must be disabled, due to the nature of Attitude is Everything's vision and values. The subscribers to the Memorandum are the first trustees of Attitude is Everything. Every trustee signs a declaration of willingness to act as a charity trustee of Attitude is Everything before they are eligible to vote at any board meeting. Apart from the existing trustees named in our Memorandum and Articles, every trustee must be appointed for a term of three years. The trustees may at any time decide to appoint a new trustee, whether in place of a trustee who has retired or other circumstances according to our Memorandum and Articles, provided that any limit on the number of trustees would not as a result be exceeded and further provided that the minimum number of disabled

trustees has been maintained. A trustee who has served for two consecutive terms may not be reappointed for a third consecutive term but may be reappointed after an interval of at least one year.

The board is committed to continuing to ensure that the organisation is both disability and female-led. At time of writing, 50% of the senior leadership team of the organisation identify as disabled and/or neurodivergent (the figure increasing to 60% if senior managers are included) and 67% of staff and 55% of trustees. We have recently made positive steps in diversifying the staff team in terms of ethnic diversity with 50% of staff identifying as white British (a change of 25% from the year before). We continue to be a majority female organisation at both staff and trustee level.

Principle Risks and Uncertainties

The key focus for 2022-2023 has been around securing the long-term financial future of the charity, while addressing the long-term impact of Covid-19, coupled with the cost-of-living crisis continuing to be felt across the music and live events sector.

Throughout the financial year, trustees and staff have proactively addressed these challenges including:

- Securing funding from Arts Council England for 2023-26, including realising a substantial increase in funding which will enable us to grow our programmes and impact.
- Exceeding earned income and fundraising targets including securing major three-year funding awards from the National Lottery Community Fund and John Ellerman Foundation.
- Implementation of systems and procedures to mitigate continued risks to the business, and minimise the impact should the risk materialise.
- Regular dialogue with funders to update them on any changes to programmes.
- Continuing to implement controls to monitor spending and cashflow.
- Ensuring that staff were able to work safely throughout the period including regular review of Covid policies, supporting hybrid working, moving activity online, and refocussing delivery.

The charity undertakes quarterly reviews for different areas of risk including, insurance cover, health and safety policies in the workplace and whilst performing, working with young children, financial affairs (through regular reporting and monitoring), personnel practices, ICT and technology. In relation to these matters, and apart from matters completely outside the charity's control, the trustees consider that the risks to which the charity is subject have been mitigated to a satisfactory level.

The trustees of Attitude is Everything have a risk management strategy which comprises:

- An ongoing review of the principal risks and uncertainties the charity faces.
- The establishment of policies, systems, and procedures to mitigate those risks.
- The implementation of procedures designed to minimise or manage any potential impact on the charity should those risks materialise.
- Management and monitoring of adequacy of risk management policies, systems, and procedures, including the reserves policy.

Pay policy for staff

Attitude is Everything seeks to be a fair and good employer of choice. It seeks to engage talented people at all levels of the organisation and to benefit from the exercise of these people's talents. Within the framework of our terms and conditions of employment, we are committed to rewarding its employees with a mixture of pay and benefits as part of an approach to total reward in order to attract and retain motivated, flexible people who take responsibility, work as a team, improve performance and develop new skills. During 2022-2023 a new pay policy was developed and implemented with the support of external consultants, including a new performance review system from 2023–2024.

Related parties

No trustees received any payment of money or other material benefit (whether directly or indirectly) from the charity except for reimbursement of reasonable out-of-pocket expenses as per our Memorandum and Articles. Although trustees may enter into a contract with the charity to supply goods and services in return for a payment or other material benefit if these or goods and services that we require, governed by specific clauses in our Memorandum and Articles, no trustees entered into any contracts with us.

Reserves policy

It is Attitude is Everything's policy to maintain free reserves (unrestricted reserves not invested in fixed assets or designated for specific purposes) at a minimum level which can fund the greater of: i) our projected closing liabilities, calculated based on shutting down the organisation with legal costs, redundancies and six months of lease liabilities; and ii) three months' expenditure.

Trustees risk-assess our reserves level on a quarterly basis, to ensure that our reserves stay within the band of three-six months of expenditure, with discussions taking place at board level if these minimum or maximum levels are not maintained.

Minimum reserves levels are reviewed annually. The approved minimum free reserves level for 2022-2023 is £150,000 and this will be increased to £200,000 in 2023-2024 in view of our increased turnover. Attitude is Everything maintained free reserves above this minimum level in compliance of the reserve policy throughout 2022-2023.

Trustees' Report for the year ended 31st March 2023 (continued)

Statement as to Disclosure of Information to the Independent Examiner

Each of the persons who are trustees at the time when this report is approved confirms that:

(a) So far as each trustee is aware, there is no relevant audit information of which the charity's auditor is unaware; and

(b) to the best of their knowledge and belief, each director has taken all the steps that ought to have been taken as a trustee, including making appropriate enquiries of fellow trustee and of the charity's auditor for that purpose, in order to make themselves aware of any information needed by the charity's auditor in connection with preparing its report and to establish that the charity's auditor is aware of that information.

Independent Examiners

A resolution to re-appoint Additude Ltd as the charity's independent Examiner will be put forward to the forthcoming Annual General Meeting.

The trustees have prepared this report in accordance with the special provisions relating to small companies within part 15 of the Companies Act 2006.

Approved by the board and signed on its behalf by:

Jane Dyball
Jane Dyball (Nov 29, 2023 18:09 GMT)

..... Date: 29/11/2023

Jane Dyball
Co-Chair

Statement of Trustees' responsibilities

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

Company law requires the trustees to prepare financial statements for each financial year which give a true and fair view of the state of affairs of the charitable company and of the incoming resources and application of resources, including the income or expenditure, of the charitable company for that period.

In preparing these accounts, the trustees are required to:

- select suitable accounting policies and apply them consistently
- observe the methods and principles in the Charities SORP
- make judgements and accounting estimates that are reasonable and prudent
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the company will continue in business

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

Independent Examiner's Report to the Directors of Attitude is Everything for the year ended 31st March 2023

We report on the accounts of the company for the year ended 31 March 2023, which are set out on pages 22-31.

Respective responsibilities of trustees and examiner
The trustees (who are also the directors of the company for the purposes of company law) are responsible for the preparation of the accounts. The trustees consider that an audit is not required for this year under section 144 of the Charities Act 2011 ("the Charities Act") and that an independent examination is needed. I am qualified to undertake the examination by being a qualified member of CIPFA.

It is my responsibility to:

- examine the accounts under section 145 of the Charities Act;
- to follow the procedures laid down in the general Directions given by the Charity Commission under section 145(5)(b) of the Charities Act; and
- to state whether particular matters have come to my attention.

Basis of independent examiner's report
My examination was carried out in accordance with the general directions given by the Charity Commission. An examination includes a review of the accounting records kept by the charity and a comparison of the accounts presented with those records. It also includes consideration of any unusual items or disclosures in the accounts and seeking explanations from the Trustees concerning any such matters. The procedures undertaken do not provide all the evidence that would be required in an audit, and consequently no opinion is given as to whether the accounts present a 'true and fair view' and the report is limited to those matters set out in the statement below.

Independent examiner's statement

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

(1) which gives me reasonable cause to believe that in, any material respect, the requirements:

- to keep accounting records in accordance with section 130 of the Charities Act; and
- to prepare accounts which accord with the accounting records and comply with the accounting requirements of the Charities Act

have not been met; or

(2) to which, in my opinion, attention should be drawn in order to enable a proper understanding of the accounts to be reached.

Andi Dollia (Nov 27, 2023 22:37 GMT)

Andi Dollia, CPFA
ADDITUDE LTD
9 Rhapsody Court
Wakeman Road
London, NW10 5DF

Date: 27/11/2023

Statement of financial activities for the year ended 31st March 2023 (incorporating an income and expenditure account)

				2023			2022
		Restricted	Unrestricted	Total	Restricted	Unrestricted	Total
Income from:	Note	£	£	**£**	£	£	**£**
Donations and legacies	3	244,165	378,595	**622,760**	212,109	337,383	**549,492**
Charitable activities	4	-	142,604	**142,604**	-	139,208	**139,208**
Bank Interest		-	727	**727**	-	-	**-**
Other income		-	-	**-**	-	-	**-**
Total income		244,165	521,926	**766,091**	212,109	476,591	**688,700**
Expenditure on:	5						
Raising funds		-	63,192	**63,192**	-	57,418	**57,418**
Charitable activities		245,165	346,234	**591,399**	214,750	302,510	**517,260**
Other		-	-	**-**	-	-	**-**
Total expenditure		245,165	409,426	**654,591**	214,750	359,928	**574,678**
Net income (expenditure)		**(1,000)**	**112,500**	**111,500**	**(2,641)**	**116,663**	**114,022**
Transfers between funds		-	-	**-**	-	-	**-**
Other recognised gains/(losses)		-	-	**-**	-	-	**-**
Net movement in funds		**(1,000)**	**112,500**	**111,500**	**(2,641)**	**116,663**	**114,022**
Reconciliation of funds:							
Total funds brought forward		1,000	368,114	**369,114**	3,641	251,451	**255,092**
Total funds carried forward		**-**	**480,614**	**480,614**	**1,000**	**368,114**	**369,114**

The notes on pages 25 to 31 form part of these financial statements.

Balance Sheet at 31st March 2023

	Note	2023	2022
		£	£
Fixed Assets			
Tangible fixed assets	8	**597**	**2,387**
Current assets			
Debtors	10	25,037	9,413
Cash at bank		536,029	424,228
		561,066	**433,641**
Creditors: amounts falling due within one year	11	**81,049**	**66,914**
Net current assets		**480,017**	**366,727**
Net assets	12	**480,614**	**369,114**
Funds	13		
Restricted		-	1,000
Unrestricted:			
General Funds		430,614	318,114
Designated Funds		50,000	50,000
Total funds		**480,614**	**369,114**

For the year ended 31 March 2023 the company was entitled to exemption under section 477 of the Companies Act 2006; and no notice has been deposited under section 476. No members have required the company to obtain an audit of its accounts for the year in question. The trustees acknowledge responsibility for: i) Ensuring the company keeps accounting records which comply with section 386; and ii) Preparing financial statements which give a true and fair view of the state of affairs of the company as at the year-end in accordance with requirements of section 394 and 395, and which otherwise comply with requirements of the Companies Act 2006 relating to financial statements, so far applicable to the company. These accounts have been prepared in accordance with the provisions applicable to companies subject to the small companies regime.

Approved by the Trustees on 29/11/2023 and signed on their behalf by:

Jane Dyball
Jane Dyball (Nov 29, 2023 18:09 GMT)

Jane Dyball
Co-Chair, Trustee

Cashflow Statements as at 31st March 2023

	Note	2023	2022
		£	£
Cash flows from operating activities			
Net cash provided by operating activities	14	111,074	145,415
Cash flows from investing activities			
Purchase of fixed assets		-	(1,790)
Bank Interest		727	-
Net cash provided by investing activities		727	(1,790)
Change in cash and cash equivalents in the reporting period		111,801	143,625
Cash and cash equivalents at start of period		424,228	280,603
Cash and cash equivalents at end of period		**536,029**	**424,228**

1. Accounting policies

a. General information

Attitude is Everything is a public benefit entity and a company limited by guarantee, company number 06397532, registered in England. Attitude is Everything is also a charity, registered with the Charity Commission (charity registration number 1121975). The registered office and its principal place of business is 54 Chalton Street, Kings Cross, London, NW1 1HS.

b. Going concern

The Trustees confirm that at the time of approving the financial statements, there are no material uncertainties regarding the Charity's ability to continue in operational existence for the foreseeable future. In arriving at this conclusion, the Trustees have taken account of current and anticipated financial performance in the current economic conditions, its business plan and its reserves position. Despite a number of uncertainties in relation to Covid-19 and its long-term impact on the music and live events sector, the Trustees feel that they are putting steps in place to address this in relation to long term forecasting. For this reason, the going concern basis continues to be adopted in the preparation of the Charity's financial statements.

c. Basis for preparation

The financial statements have been prepared under the historic cost convention unless otherwise stated in the relevant accounting policy notes and 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 (FRS102) (effective 1st January 2015) – (Charities SORP (FRS 102)), the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and the Companies Act 2006. The principal accounting policies that have been applied to all years presented in these financial statements are set out below.

The preparation of financial statements requires the use of certain critical accounting estimates. It also requires Trustees to exercise their judgement in the process of applying the accounting policies. Use of available information and application of judgement are inherent in the formation of estimates. Actual outcomes in the future could differ from such estimates. The areas involving a higher degree of judgement or complexity, or areas where assumptions and estimates are significant to the financial statements are disclosed in Note 2.

d. Recognition of outstanding employee benefits

No provision for outstanding holiday pay was made under previous UK GAAP. Under FRS 102 the costs of short-term employee benefits are recognised as a liability and an expense. The cost of any unused holiday entitlement is recognised in the period in which the employees' services are received.

e. Fixed assets

Individual fixed assets costing £500 or more are initially recorded at cost. Fixed assets that cost less than £500 are treated as expenditure in the statement of financial activities.

f. Fund accounting

The nature and purpose of each fund is explained in Note 9 to the financial statements.

g. Financial instruments

The only financial instruments held by the company are debtors and creditors. These are categorised as 'basic' in accordance with Section 11 of FRS 102 and are initially recognised at transaction price. These are subsequently measured at their transaction price less any impairment.

h. Income

Income is recognised when the charity has entitlement to the funds, it is probable that the income will be received, and the amount can be measured reliably. Donations and grants are split between restricted and unrestricted funds in accordance with the terms of the grant or donation. Donations and gifts are recognised in the statement of financial activities when receivable. Income from government and other grants is 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 and is not deferred. Bank interest is recognised on an accrual basis.

i. Expenditure

Expenditure is included in the statement of financial activities on an accrual's basis, inclusive of any VAT. It is recognised when there is a legal or constructive obligation to pay for it. Certain expenditure is directly attributable to specific activities and has been included in those cost categories. Certain other costs, which are attributable to more than one activity, are apportioned across cost categories on the basis of an estimate of the proportion of time spent by staff or resources used on those activities.

j. Defined contribution pension scheme

The charity operates a defined contribution scheme and the pension charge represents the amounts payable by the company to the fund in respect of the year.

k. Leases

Rentals applicable to operating leases are charged to the statement of financial activities over the period they are incurred.

l. Depreciation

Depreciation is provided on tangible fixed assets so as to write off the cost or valuation, less any estimated residual value, over their expected useful economic life as follows:

Fixtures, fittings and equipment	33.33% straight line basis

2. Critical judgements and estimates

No critical judgements have been made by management in applying the charity's accounting policies.

3. Donations and Legacies

	Restricted	Unrestricted	**2023 Total**	2022 Total
	£	£	**£**	£
Arts Council England	-	254,294	**254,294**	254,282
Paul Hamlyn Foundation	70,618	-	**70,618**	66,882
Manor 2056 Trust	-	-	**-**	20,000
National Lottery Funding	154,839	-	**154,839**	139,144
Esmee Fairbairn Foundation	-	28,000	**28,000**	40,000
John Ellerman Foundation	-	20,000	**20,000**	-
Dr Martens Foundation	-	10,000	**10,000**	-
The Platinum Jubilee Pageant	-	40,000	**40,000**	-
Glastonbury Festival Events	-	11,500	**11,500**	-
DWP Access to Work	18,708	-	**18,708**	6,083
Other Grants and Donations	-	14,801	**14,801**	23,101
Total	244,165	378,595	**622,760**	549,492

There were no unfulfilled conditions or other contingencies attaching to these grants.

4. Income from Charitable Activities

	Restricted	Unrestricted	**2023 Total**	2022 Total
	£	£	**£**	£
Access Consultancy	-	66,505	**66,505**	51,268
Disability Equality Training	-	42,348	**42,348**	52,497
Other sales and earned income	-	33,751	**33,751**	35,443
Total	-	142,604	**142,604**	139,208

5. Total Expenditure

Expenditure	Raising funds	Charitable activities	Support Costs	**2023 Total**	2022 Total
		£	£	**£**	£
Staff costs (note 7)	40,890	327,124	81,781	**449,795**	401,821
Recruitment, Training and Other staff costs	-	-	10,022	**10,022**	2,501
Rent, Insurance and Services	-	-	46,960	**46,960**	56,788
Artists, Trainers, Interpreters	-	30,627	-	**30,627**	26,727
Office Overheads	-	-	29,656	**29,656**	25,025
Project materials, Delivery and Marketing costs	-	24,707	-	**24,707**	17,972
Volunteer costs	-	14,869	-	**14,869**	5,647
Board and Governance	-	-	1,066	**1,066**	836
Bank Charges	-	-	322	**322**	340
Transport and Travel	-	15,654	-	**15,654**	7,570
Independent Examination fee	-	-	1,725	**1,725**	1,600
Other Professional fees	-	-	27,398	**27,398**	23,417
Depreciation	-	-	1,790	**1,790**	4,434
	40,890	**412,981**	**200,720**	**654,591**	574,678
Add: allocation of support costs	22,302	178,418	(200,720)	-	-
Total expenditure	**63,192**	**591,399**	**-**	**654,591**	574,678

6. Net income/(expenditure) for the year

This is stated after charging / crediting:	**2023**	2022
	£	£
Depreciation	**1,790**	4,434
Independent Examination fees	**1,725**	1,600

The amount of £515 in travel expenses were reimbursed to Trustees during the year. (2022 - £0)

7. Staff Costs

	2023	2022
	£	£
Salaries and wages	377,834	336,191
Social security costs	31,983	26,631
Pension contributions	39,978	38,999
	449,795	401,821

The average weekly number of staff (expressed as full-time equivalents) during the year was 11 (2022: 11)

	2023	2022
	No.	No.
Raising funds	**1.0**	1.0
Charitable activities	**8.0**	8.0
Support costs	**2.0**	2.0
	11.0	11.0

8. Tangible fixed assets

	Fixtures, fittings and equipment	**Total**
Cost		
As at 1 April 2022	13,302	13,302
Additions	-	-
As at 31 March 2023	13,302	13,302
Depreciation		
As at 1 April 2022	10,915	10,915
Charge for the year	1,790	1,790
As at 31 March 2023	12,705	12,705
Net Book Value		
As at 31 March 2022	2,387	2,387
As at 31 March 2023	**597**	**597**

9. Taxation

The charitable company is exempt from corporation tax as all its income is charitable and is applied for charitable purposes.

10. Debtors

	2023	2022
	£	£
Trade debtors	8,911	5,640
Other debtors	58	-
Prepayment and accrued income	16,068	3,773
	25,037	9,413

11. Creditors: amounts due within 1 year

	2023	2022
	£	£
Trade creditors	15,536	16,600
Taxation and social security	1,117	(858)
Other Creditors	1,775	848
Deferred income	56,500	46,271
Accruals and provisions	6,121	4,053
	81,049	66,914

12. Analysis of net assets between funds

	Restricted Funds	Unrestricted funds	**Total funds**
	£	£	**£**
Tangible fixed assets	-	597	**597**
Net current assets	-	480,017	**480,017**
Net assets at the end of the year	**-**	**480,614**	**480,614**

13. Movements in Funds

	At the start of the year	Incoming resources £	Outgoing resources £	Transfers £	**At the end of the year £**
Unrestricted funds:					
General funds	**318,114**	521,926	(409,426)	-	**430,614**
Designated Funds	**50,000**	-	-	-	**50,000**
Total unrestricted funds	**368,114**	**521,926**	**(409,426)**	**-**	**480,614**
Restricted funds:					
Paul Hamlyn Foundation	**-**	70,618	(70,618)	-	**-**
National Lottery Community Fund	**-**	154,839	(154,839)	-	**-**
DWP Access to Work	**-**	18,708	(18,708)	-	**-**
Research Fund	**1,000**	-	(1000)	-	**-**
Total restricted funds	**1,000**	**244,165**	**(245,165)**	**-**	**-**
Total funds:	**369,114**	**766,091**	**(654,591)**	**-**	**480,614**

14. Reconciliation of net income to net cash flow from operating activities

	2023 £	2022 £
Net income/(expenditure) for the reporting period	**111,500**	114,022
Adjustments for:		
Interest from investments	**(727)**	-
Depreciation charges	**1,790**	4,434
(Increase)/Decrease in stock	**-**	-
(Increase)/Decrease in debtors	**(15,624)**	17,681
(Decrease)/Increase in creditors	**14,135**	9,278
Net cash provided by/(used in) operating activities	**111,074**	145,415

ATTITUDE IS EVERYTHING

England & Wales - Charity number 1121975

Accounts

Company registration number: 06397532
Charity registration number: 1121975

Attitude is Everything

(A company limited by guarantee)

Annual Report and Financial Statements

for the Year Ended 31 March 2022

Contents

Chair's Report	1
Trustees' Report	3
Independent Examiner's Report	19
Statement of Financial Activities	20
Balance Sheet	21
Statement of cash flows	22
Notes to the Financial Statements	23- 29

CHAIR'S REPORT FOR THE YEAR ENDED 31 MARCH 2022

I'm delighted to be presenting my second annual report as Chair of Attitude is Everything, alongside my co-Chair Hannah McKearnen.

The financial year ending 31st March 2022 has continued to be one of challenges, not only for Attitude is Everything but also the larger music and live events industry within which we operate as the sector has prepared for recovery from the devastating impacts of Covid-19. We have continued to focus our attention on ensuring an inclusive reopening of the industry, maintaining and strengthening existing sector relationships, giving a particular focus to collaboration with industry umbrella organisations, with partner disability and access organisations, and with DCMS-led groups producing Covid-19 guidance. We have continued to publish guidance to support sector reopening including our Access Guide: Reopening Your Venue in May 2021. We have continued our work with the Audience Access Alliance including the Accessible Reopening Checklist and awareness raising campaign in June 2021 and we have shared results from our Returning to Live Events survey. We also successfully campaigned for the inclusion of Clinically Extremely Vulnerable individuals in the pilot events schemes in 2021.

The picture for disabled people when it comes to live music and events has remained a complicated one. A significant number of people had never stopped shielding since March 2020, many more felt the need to be cautious and held back from attending events, whilst others felt in a position to return from the Autumn onwards. Our 2021 audience survey found that 50% said they would feel comfortable attending an indoor live event as long as they were confident that as many accessible measures as possible have been put in place to increase safety, 42% didn't see how a live venue could be a safe environment for them at the time they completed the survey, with 24% feeling that they wouldn't be able to get to an indoor live event until 2022 at the earliest. More than half of our 150 Next Stage Disabled Artists said that they wanted to perform more now than before March 2020, but 43% were still concerned about returning to perform live because of the lack of COVID-19 safety measures and because they felt attitudes towards disabled people had regressed during the pandemic.

We have had a number of staff and Trustee changes this year. We welcomed Celia Makin-Bell as our new Managing Director in July 2021 and she co-leads the organisation with our Founder Suzanne Bull. Rhiannon Griffin joined us as Adminstrator and Adam Laurence worked for us for 3 months as our Beyond the Music Intern. This year we said goodbye to Alison Henning and Simon Webb and we'd like to thank them both for their support of our mission. Zoe Hallam and Stephen Moore stood down as Trustees in 2022 and we thank them both for their support and commitment to the organisation and we welcomed Daniel Pounder as our new Treasurer in September 2022. We'd also like to acknowledge the work of Vick Bain who worked as our Interim Director of Strategy until July 2021.

This year also saw the sad passing of some of our key supporters and we would like to acknowledge here the work they have done for our organisation and their support for the requirements of disabled people. We would like to give special mention to 2 of our committed volunteers - musician Chris Rider, who volunteered at many festivals for us and Sebastian Gibbs, who was a highly committed Mystery Shopper.

We'd like to acknowledge the continued, crucial support of our main funders – Arts Council England, the National Lottery Community Fund, Esmee Fairbairn Foundation and Paul Hamlyn Foundation – who have continued to support us through the challenges of Covid 19. Further funding support has been given to the organisation by the Manor 2056 Charitable Trust. There is much we need to do, more people we want to help, more change required

within the music and live events industries if we want to make opportunity accessible to everyone, and we are grateful to our funders in supporting the continuation of this work.

During the year we delivered our largest ever public fundraising campaign through the BBC Radio 4 Appeal's 'Charity of the Week' and in December 2021, we were selected by Yoko Ono and Sean Ono Lennon to receive one of only fifty rare, limited edition vinyl acetates of John Lennon & Yoko Ono's iconic single 'Happy Xmas (War Is Over)' which we auctioned off online as part of a collaborative Crowdfunder with Help Musicians UK, Collage Arts, Movimentos, Karousel Music and Music Venues Trust.

After postponing our planned 20th birthday celebrations in May 2020 due to Covid-19, we were able to have a small in-person celebration of our 21st Anniversary in September 2021 hosted by the Ivors Academy and receiving donations from the BPI, PPL, UK Music and The Musicians Union. While we looked back at the achievements of our organisation over the past 21 years and the difference we have made to many people's lives, we recognise our vital role in supporting those who are still shielding, in helping the sector recover in an inclusive way and in making sure disabled people's voices drive systemic change.

Throughout this set of accounts you will see further information relating to the work the organisation has carried out over the last 12 months, including relaunching our Live Events Access Charter in January 2022, publishing our Accessible Employment Guide and launching our Future Leaders programme as part of our Beyond the Music initiative which will ensure that the sector's employers feel able to employ more disabled people, and to give those disabled people a network to share experiences and ideas with. We have extended the reach of our Next Stage artist development programme including by way of a new partnership with Independent Venue Week, delivering our sector leading training to over 1000 people and reinstating our Mystery Shopping programme, with 128 shops completed and our network growing to nearly 1000 members.

Finally, I would like to acknowledge and thank the dedication and support the organisation has received from its funders, its staff, our fantastic volunteer mystery shoppers and Festival Volunteers, our Trustees, Patrons, Audience and Artists Ambassadors. I would also like to thank Reed Smith for legal support over the year.

Jane Dyball, Co-Chair

The Board of Trustees are pleased to submit their report and independently examined financial statements for the year ended 31st March 2022.

Reference and Administrative Information

Attitude is Everything is a charitable company limited by guarantee, incorporated as a company on 12th October 2007 and registered as a Charity on 13th December 2007. Attitude is Everything Limited began trading on 1st April 2008, having separated from Artsline Limited.

The company was established under a Memorandum of Association which established the objects and the powers of the charitable company and is governed under its Articles of Association.

Attitude is Everything is a registered charity (number 1121975), is constituted as a company limited by guarantee (number 06397532) and is registered for VAT (number 341354524). Its objects, powers and other constitutional matters are set out in its Memorandum and Articles of Association. These financial statements comply with current statutory Memorandum and Articles of Association and the Statement of Recommended Practice applicable to charities preparing their accounts in accordance with Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2015) – Charities SORP (FRS 102), the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and the Companies Act 2006.

Registered office

54 Chalton Street
Kings Cross
London
NW1 1HS

Directors

The directors of the company are its trustees for the purpose of charity law and throughout this report are collectively referred to as the trustees. The trustees serving during the year and since the year end were as follows:

Jane Dyball – Co-chair
Hannah McKearnen - Co-chair
Marnie Middlemiss
Zoe Hallam - resigned June 2022
Will Steadman
Rachael Burton
Stephen Moore – Treasurer, resigned Sept 2022
Daniel Pounder – appointed Trustee and Treasurer in Sept 2022
Jacqui Adeniji-Williams
James Drury
Aminder Virdee
Jennifer Hamada

Principal Staff

Suzanne Bull MBE – Founder
Celia Makin-Bell – Managing Director
Gideon Feldman – Head of Programmes and Business Development
Jacob Adams – Head of Research and Campaigns

Paul Hawkins - Head of Volunteering and Skills Development

Company Secretary
Celia Makin-Bell

Patrons

Amadou and Mariam
Isabel Monteiro (Drugstore)
Susan Hedges
Alan McGee
Jon Drape
Lord Clement-Jones CBE
Blaine Harrison
Paul Maynard MP
Robert Wyatt

Bankers

Unity Bank Trust
9 Brindley Place
Birmingham
B1 2HB

The Co-operative Bank
P.O Box 250
Skelmersdale
WN8 6WT

Solicitors
Bates Wells & Braithewaite London LLP
2-6 Cannon Street
London
EC4M 6YH

Independent Examiners
Additude Ltd
9 Rhapsody Court
Wakeman Road
London NW10 5DF

Objects, Aims and Activities

Objects and Aims

The objects of the charity are:

- To advance the education of the public in the subject of improving Deaf and disabled people's access to music, whether they be audience, staff or artists.

- To relieve the needs of disabled people by working with the music industry to raise awareness of disability issues and remove physical and attitudinal barriers that may exist in the sector.

- The promotion of equality and diversity for the public benefit by:
    - The elimination of discrimination on the grounds of race, gender, disability, sexual orientation or religion.
    - Advancing education and raising awareness in equality and diversity, in particular in relation to the issues that Deaf and disabled people face within the music industry.
    - Promoting activities to foster understanding between people from the music industry and Deaf and disabled people from diverse backgrounds.

- Conducting or commissioning research on disability equality and diversity issues and publishing the results to the public.
- Cultivating a sentiment in favour of disability, equality and diversity.

- In the interests of social welfare to provide or assist in the provision of facilities for recreation or other leisure time occupation with the object of improving the conditions of life of disabled people.

The Vision that shapes our Mission Statement, Beliefs and annual activities is:

Our vision is to see music and live event industries valuing disabled people as audience members, performers, professionals and volunteers.

Our Mission Statement:

Attitude is Everything connects disabled people with music and live event industries to improve access together.

Our work won't stop until this becomes the norm.

Through our work:

- Disabled people lead the change.
- Industry professionals learn from real-life experience and expertise.
- Barriers are identified and removed.
- Best practice is celebrated and rewarded.
- More disabled people play their part.

Our Beliefs are that:

- It's our job to amplify the voices of diverse disabled people.
- The best change happens when people listen to and understand each other.
- Most barriers are created, so they can be removed – everyone can do something.
- Celebrating good work makes more of it happen.
- Disabled people are valuable, ambitious and talented - but there are still people missing out.

Activities

The principal charitable activity of Attitude is Everything is in seeking to meet the above aims. We deliver our services through various outdoor activities, events, carnivals and other projects in schools and in the community.

During 2021-2022 the Covid-19 crisis continued to have an effect on a number of our activities, meaning that they were either curtailed or delivered in alternative formats, however as the sector opened up again, we supported reopening and were able to restart our Mystery Shopping programme.

Our key activities undertaken in the period are:

Live Events Access Charter

In January 2022 we relaunched our Charter of Best Practice standards as the Live Events Access Charter, including the introduction of a Platinum Level. As well as signing new festivals and music venues to the Charter, our existing Charter venues and festivals continued to make a commitment to reach the Bronze, Silver, Gold and Platinum benchmarks of achievement set out for each stage of the award, whilst we provided full support and training to each venue through every stage.

Alongside making live music accessible to audiences and employees, our ambition is also that disabled artists are able to perform anywhere they wish. Our approach is holistic and rooted in access, inclusion and equality, promoting legal requirements and best practice. We support all Charter venues and festivals to aim for Gold by demonstrating an ongoing commitment to improving accessibility. Through the Charter, we work with events producers to ensure they are inclusive in delivering artistic excellence.

Disability Equality Training

Our creative approach to designing training packages is centred upon our core training activity which supported people working within the live music and events industries. The training influences the people working within the music industry to make change, and increases the impact of our work at all levels within that industry. It is delivered by people with lived experience; we have trained over 10,000 industry professionals to date and in an average year, we train around 800 people across a wide range of client bases.

Mystery Shopping

Remaining at the heart of our work, our disabled volunteer Mystery Shoppers provide feedback on the accessibility and overall experience at not only the Charter venues and festivals, but also many grassroots music venues, clubs and festivals of their choice. During this financial year we relaunched the programme as our sector reopened, with volunteers providing vital feedback around access and COVID-safety. We continued to grow and support our volunteer base through online engagement sessions, supporting them to navigate the many challenges of the pandemic.

Festival Volunteering

By working in partnership with Oxfam, Glastonbury and Festival Republic, we not only make their recruitment and onsite support accessible, but we also support disabled customers by providing empathetic and knowledgeable staff for viewing platforms and accessible campsites.

Most of our festival volunteering opportunities have been offered via our Mystery Shopping Project and on the projects that we run in partnership with Oxfam, Glastonbury and Festival

Republic for disabled people who want to work onsite in our information tents or as stewards.

During 2021-2022 we were not able to deliver a face-to-face volunteer programme due to festival cancellations and concerns for health and safety of volunteers and staff, however, we supported organisations to recruit disabled volunteers directly.

Access Consultancy

Our Access Consultancy service, delivered or overseen by our NRAC (National Register of Access Consultants) qualified Head of Programmes and Business Development, works with festivals for live event access consultancy, and venues in the built environment. It improves access to live music for audiences and employees, and provides festivals with the onsite support to create bespoke interventions to fit the diverse needs of clients.

Research and Campaigning

An important part of Attitude is Everything's role will always be to highlight specific issues to the music and live events industry, change attitudes and raise awareness of issues facing disabled people at music and live events. Our aim is for this to lead to both policy and law change in the UK, encouraging the music and live events industries, local authorities and the government to implement best practice.

Artist Development Programme

Our 'Next Stage' programme is an innovative artist development initiative, aiming to make the music industry more accessible beyond the audience. We work in 5 key areas - artists, funders, spaces, venues and festivals, and promoters. We are identifying the barriers that exist for disabled people and, working with the music industry, are putting in place initiatives to increase disabled artists and promotors performing, putting on events and developing their careers.

Beyond the Music

Beyond the Music is our National Lottery Community Fund programme which aims to improve access to employment and volunteering opportunities in the music and live events industry for disabled people. The programme includes networking and support for aspiring and active industry professionals with access requirements, a Future Leaders programme, a mentoring scheme, publication of best practice guidance and sector training programmes.

Achievements and Performance

In Spring 2021 we undertook a reorganisation of our management structure to provide greater support around financial management, fundraising, corporate development and operations, with the aim of creating a more resilient, dynamic, ambitious and agile organisation. Celia Makin-Bell was appointed in July 2021 as our new Managing Director and with Suzanne Bull in the position of Founder, we adopted a Co-Leadership model for the organisation which has strengthened both the operations of the organisation, as well as its external presence within the disabled community, and the music and live events sectors.

Alongside a new management structure, we also realised a number of planned infrastructure projects including investing in a new Customer Relationship Management System and commissioning a new website which will be launched in 2022. The website will enable us to better promote our services and provide enhanced resources for the communities that we work with including audiences, volunteers, artists, venues and festivals, and employees. In

this year we also secured long term investment from Esmee Fairbairn Foundation (to strengthen our resources in business development and to support our activity in developing new and sustainable business streams), and the Paul Hamlyn Foundation (core funding to underpin the delivery of our strategic objectives in the context and the impact of COVID-19 on our work, our beneficiaries and the live events industry).

Achievements

The long-term impact of Covid-19 has continued to have a major effect on both our performance and achievements in 2021-2022, and on the music and live events industries. We have continued to focus our attention on ensuring an inclusive reopening of the industry, maintaining and strengthening existing sector relationships, with a particular focus on collaboration with industry umbrella organisations, partner disability and access organisations, and DCMS-led groups producing Covid-19 guidance.

The picture for disabled people when it came to live music and events has remained a complicated one. A significant number of people had never stopped shielding since March 2020, many more felt the need to be cautious and held back from attending events, whilst others felt in a position to return from the Autumn onwards. Our 2021 Returning to Live Events Survey (disabled audiences) found that 50% said they would feel comfortable attending an indoor live event as long as they were confident that as many accessible measures as possible have been put in place to increase safety, 42% didn't see how a live venue could be a safe environment for them at the time they completed the survey, with 24% feeling that they wouldn't be able to get to an indoor live event until 2022 at the earliest.

Key achievements during 2021-2022 included:

- Publishing guidance to support sector reopening including our Access Guide: Reopening Your Venue in May 2021, continuing our work with the Audience Access Alliance including the Accessible Reopening Checklist and awareness raising campaign in June 2021 and sharing results from our Returning to Live Events survey.
- Successfully campaigned for the inclusion of Clinically Extremely Vulnerable individuals in the pilot events schemes in 2021.
- Undertaking a major revamp of the Charter of Best Practice framework, updating it to include online event accessibility, and guidance drawn from our Next Stage and Beyond The Music programmes, relaunched as the Live Events Access Charter in January 2022.
- Working with Independent Venue Week promoters to generate regional champions of good practice and launching our 'Just Ask' guidance for promoters when booking disabled artists.
- Signing up our first Northern Ireland Charter venue, The Black Box, and our first Scottish festival, TRNSMT, achieving Gold.
- Publishing our Accessible Employment Guide and associated training programme as part of our Beyond the Music programme.
- Delivering our largest ever public fundraising campaign as BBC Radio 4 Appeal's Charity of the Week in August 2021.

Working in partnership with a range of organisations and stakeholders is a key part of our success in driving strategic change, and this has become ever more important over the last 12 months. In the year under report, our key delivery partners were DCMS working groups – Festivals and Events and Entertainment Groups, Music Venues Trust, Featured Artist

Coalition, Glastonbury, Festival Republic, Audience Access Alliance members (including Level Playing Field, Shape Arts, Stay up Late and Transport for All), 7 Inclusive Principles partners (We Shall Not Be Removed, Ramps on the Moon, Paraorchestra and What Next?), Black Lives in Music, A Good Night Out, NTIA Women's Safety Taskforce, Euston Community Interest Group, British Council and Independent Venue Week. We also took part in the UK Music Diversity Taskforce, AIM Equality and Diversity Action Group and Ivors Academy Ethics Committees.

Performance

Live Events Access Charter

During 2021-22 we undertook a major review of our Charter framework, and we launched the renamed Live Events Access Charter in January 2022. The new Charter introduced a Platinum level which recognises exemplary practice by venues and festivals, embedding best practice and learning from our Beyond the Music and Next Stage programmes, and encouraging venues and festivals to look at engaging disabled people across all their work, including staffing and artist support.

Despite the challenges of Covid 19, we continued to support and assist our Charter venues and festivals to continue to develop their accessibility, with a key focus on supporting an accessible reopening of the sector. Throughout the year, we continued to deliver online introduction sessions and training seminars, removing barriers to participation and reducing organisational costs and time due to lack of travel. During the year, 50 venues and festivals accessed introductory sessions and we ended the year with 214 Charter Venues and Festivals, with 31 Charter Venues and Festivals now at Gold and 52 at Silver. We have 43 grassroots venues signed up to our Grassroots Charter, helping to make grassroots live performance more inclusive. We also continued to grow the geographical reach of the Charter, with our first Northern Ireland venue, The Black Box, signing up, and our first Scottish festival, TRNSMT, achieving Gold.

Disability Equality Training

We continued to ensure that that the workforce is appropriately skilled to create accessible and inclusive events that go beyond the Equality Act and achieve best practice. During 2021-2022 we delivered a mix of online and face to face sessions, with over 1000 people accessing training across 67 sessions. During the year we launched new training programmes associated with our Accessible Employment Guide and now offer a suite of modules including Disability Equality and Customer Care, FLASH (Fluctuating Impairments, Learning disabilities, Autism, Sensory impairments and Health conditions) Awareness Training and Accessible Creative Environment. We also continued to deliver our Train the Trainer programmes.

Mystery Shopping and Festival Volunteering

As our sector reopened this year, we were able to reinstate our Mystery Shopping programme, funded by Arts Council England and Paul Hamlyn Foundation, and we experienced strong demand from shoppers who were able to provide us with vital data on the experiences of disabled attenders at festivals and venues. By the end of the year, our volunteers had completed 128 shops and our network had grown to 943 members - an increase of 143 new volunteers. We continued to deliver online drop-in sessions for volunteers and developed

audience ambassador and peer mentor schemes to support new Mystery Shoppers and help us shape our engagement.

As already stated, we were not able to deliver our Festival Volunteering Programme this year, due to constraints of Covid-19. This was very disappointing for us, but we continued to engage with, and support, our key partners at Glastonbury, Latitude, Download, Reading and Leeds.

Access Consultancy

We continued to develop and grow our consultancy provision, exceeding our financial targets for the year, providing a range of services across a range of settings, including the development of well-attended webinars and the development of support packages for those supported by the Cultural Recovery Fund. We delivered a number of high-profile consultancy projects including COP26, G7, Mamma Mia for MGM and the Paralympic Homecoming Ceremony. We also continued to develop our international partnership working, including a major contract for Dubai Expo 2020.

Research and Campaigning

There have been a number of key developments in our research and campaigning work during the year, with priority given to ensuring that Covid-19 reopening was as inclusive as possible for disabled audiences. Key activities undertaken included:

- Continuing to collect and publish data around the experiences of disabled audiences returning to music and live events
- In April, action by organisations including ourselves contributed to a U-turn in the exclusion of Clinically Extremely Vulnerable (CEV) individuals in the pilot event scheme.
- In May, we published our Access Guide: Reopening. Your Venue.
- In June, the Audience Access Alliance that we set up in 2020 in response to the pandemic launched an Accessible Reopening Checklist awareness-raising campaign.
- In response to 'Freedom Day' on 19th July, we launched a Returning to Live Events survey, sharing the results one month later in August.

We delivered a number of successful profile-raising events and activities during 2021-2022. After postponing our planned 20th birthday celebrations in May 2020 due to Covid-19, we were able to have a small in-person celebration of our 21st Anniversary in September 2021 at the Garden Café, Palladium, hosted by the Ivor's Academy and receiving donations from the BPI, PPL, UK Music and The MU. As outlined in the Chairs report August saw our largest ever public fundraising campaign as we became the BBC Radio 4 Appeal's 'Charity of the Week' and in December 2021, we were selected by Yoko Ono and Sean Ono Lennon to receive one of only fifty rare, limited edition vinyl acetates of John Lennon & Yoko Ono's iconic single 'Happy Xmas (War Is Over).

'Next Stage' Artist Development Programme:

Despite the challenges of Covid-19, 2021-2022 saw a considerable growth in our Artist Development programme Next Stage. Our artist network continued to grow and has over 100 members. Through our partnership with the Featured Artists Coalition, our joint artists ambassadors delivered a busy programme of online Q&As, speaking at conferences, running workshops and leading song writing courses. In October 2021 we worked with Independent Venue Week to launch a new campaign – 'Just Ask – which supported promoters and artist liaison teams to ask artists about their access requirements.

We held regular socials and informative sessions for our growing network of disabled artists and continued to lead a Talent Development network of partners to break down barriers to accessing funding and career development opportunities.

Beyond the Music

Beyond the Music is our National Lottery Community Fund supported programme that aims to boost employment opportunities for disabled people in the music and live events industry. The programme supports disabled people to gain the necessary skills, experience, support and contacts they require to work or volunteer in the industry, while providing training, resources and guidance to help businesses build a truly inclusive work environment.

In May 2021 we launched our first major publication supported by this programme, our Accessible Employment Guide. Aimed at businesses of all scales, it offers simple and straightforward tips on how to attract talented disabled workers with advice on everything from accessible job interviews and accessible meetings to suggested adjustments to office and work environments. Alongside this guide we launched an associated training programme for the sector.

We have also grown our network of aspiring and active professionals with access requirements, and we launched an Introduction to Event Production course, a professional mentoring scheme, and a Future Leaders programme.

Plan for Future Periods

As the organisation enters the 2022-2023 financial year our sector still continues to recover from the long-term effects of Covid while navigating new challenges such as the cost of living crisis and long term impacts of Brexit.

Our 2022-2027 Business Plan, produced in February 2022, identified 4 key priority areas for the organisation to deliver as part of our Covid-19 recovery in 2022-2023, namely:

1) Growing the Charity's finances steadily over the next four years through both earned income and major funder strategies
2) Building upon our good reputation and networks across this sector by strategically cementing our public affairs profile, refreshing the website, and building social media following
3) Ensuring the business has the right skills and expertise it needs to successfully fulfil these ambitions, including investing in business development resource and ensuring the company has the right financial expertise required as the company grows in size and complexity.

Our ambitious delivery plans for 2022-2023 include:

Programmes:

- Continuing to grow the impact of our Mystery Shopping and audience ambassadors programme, harnessing our network of disabled volunteers across the UK.

- Delivery of 2022 Festival Volunteering programme and development of a long-term plan for this area of work.
- Rolling out our Live Events Access Charter across the sector, growing its reach and gaining the first Platinum sign ups
- Growing the reach of our Charter Network to enable remote collaboration and peer-learning amongst professionals implementing our framework.
- Seeking to tackle 'cold spots' in our Charter of Best Practice coverage.
- Defining and agreeing plan for regional engagement and work in priority/Levelling Up areas, linked to our Music Communities programme
- Working with talent development partners across the UK via our Next Stage and Beyond the Music programmes
- Delivery of our Beyond the Music employability programmes for Future Leaders and those ready to work in the music industry
- Development and delivery of the Beyond the Music Mentoring Programme
- Publishing a new Accessible Volunteering Guide for the music and live event industries, including roll-out across our Charter and other industry partners.

Research and Campaigns:

- Continuing to conduct and publish research around the needs of disabled audiences and artists
- Creating and publishing content which influences and informs the music industry to collaborate accessibly with disabled artists, whilst also highlighting the range of artists and musicians within the Next Stage network
- Publishing a best practice campaign for talent developers and funders in partnership with our Talent Development Group partner organisations.
- Cultivating our role as a leader on diversity in our sectors, contributing to industry-wide forums and building our capacity to be a truly intersectional disability-led organisation with expert partners, including NTIA's Women's Safety Taskforce, BPI, Sony Music, AIM, BLIM, A Good Night Out, and UK Music's Diversity Taskforce.
- Producing new Public Affairs Strategy and action plan to inform future campaign priorities
- Launching a major joint campaign in Autumn 2022 with the Association of Independent Festivals, the Association of Festival Organisers and the British Arts Festivals Association to generate concrete improvements across their memberships for events taking place in Summer 2023 and beyond.
- Further developing our Ticketing Without Barriers work

We will also continue to deliver on organisational/business development, including:

- Preparing our next 3-year National Portfolio Organisation bid to Arts Council England, including Business Plan and budgets to 2027
- Re-examining our Communications, Public Affairs, Marketing, Fundraising and Commercial Income strategies.
- Launching our new website to market our work alongside resources for the sector
- Implementing a new model of hybrid working to incorporate office and home working, retaining the shift, where possible, to online meetings to cut down on travel for all parties.
- Funding pending, we plan to work with Julie's Bicycle and other partners on an innovative project to provide the sector with a toolkit that makes access for disabled

people at music and live events environmentally sustainable. Currently solutions to enable accessibility and support environmentally sustainability can often oppose one another, and disabled people's access can be affected or even degraded by environmental policies. This is about changing hearts and minds-our vision is that the best sustainable festival is an accessible one

- Improving our monitoring and evaluation systems, making full use of our new CRM and website to capture data

Public Benefit

Attitude is Everything carries out a wide range of activities as detailed in pursuance of its charitable aims. In setting our work programme each year, the trustees take account of the Charity Commission's guidance on public benefit and ensure activities we undertake are in line with our charitable objectives and aims.

The Trustees are satisfied that the Company's activities throughout the year provided public benefit because:

- the majority of its activities were provided on commission and are free to the public;
- activities gave the public, both through participation and as audiences, access to a very high standard of artistic work; and
- feedback from participants consistently praised the work of the Charity

Financial Review

Review of Statement of Financial Activities and Statement of Cashflows

Despite the challenging circumstances facing the charity, and the wider sector, we had a successful year and have remained financially resilient due to the support of our funders and careful financial management. During 2021-2022 the charity also made a surplus on its Unrestricted Funds of £116,663 (2021 - £147,581) in the year. This was owing to a combination of: achieving very strong results in earned income and individual and corporate giving; delays in some planned investment such as our new website; and reductions in expenditure across the organisation mainly due to external factors (eg Covid restrictions and reduced face to face activity). We have continued to have strong support from our existing funders who have acknowledged the challenges that Covid has created for our sector.

Balance Sheet Review

Overall, at 31st March 2022, the charity had total reserves of £369,114 (2021 - £255,092). These reserves were made up of general reserves (funds which are neither restricted nor designated) of £318,114 (2021 - £251,451), designated reserves of £50,000 (2021- £0) and restricted grants and donations of £1,000 (2021 - £3,641). At that time the charity held cash at bank of £424,228 (2021 - £280,603). The free reserves, comprising unrestricted reserves less designations and less fixed assets amounted to £315,727 (2021- £246,420).

During the period to 31st March 2022 free reserves increased from £246,420 to £315,727. The Board decided to designate £50,000 towards investment in infrastructure and business resilience to be spent in the next three years. Restricted grants and donations totalling £212,109 (2021 - £139,661) were received during the year. Not all the restricted income received was spent in the year, with £1,000 (2021 - £3,641) held on the balance sheet at 31st March 2022.

Compliance with Reserves Policy

Attitude is Everything's reserves policy is designed to reflect the underlying risks facing the charity and to ensure that we have an appropriate level of free reserves to safeguard its operations. We have a balance of free reserves in excess of the minimum level stated in the policy (as set out in the Structure, Governance and Management section) of £150,000 for 2021-2022. This reflects a risk adjusted premium that will be reevaluated by the trustees in the next financial year reflecting the risk environment assessed at that time.

Structure, Governance and Management

Governing document

The Memorandum of Association which established the objects and the powers of the charitable company and is governed under its Articles of Association.

Governance

It is the Board's duty to:

- Establish the guiding principles and policies for the organisation (through the decision-making process outlined below).
- To delegate responsibility and authority to those who are responsible for enacting the principles and policies (Managing Director, Founder and Staff).
- To monitor compliance with those guiding principles and policies.
- To ensure that Staff and Board alike are held accountable for their performance.

The Board of Trustees operates from a position of trust in the Managing Director, Founder and Staff. The Trustees are confident that the Managing Director and Founder can ensure that the organisation operates in an effective and ethical manner. Our principles and guidelines for Trustees are therefore designed to create some 'distance' between the Managing Director, Founder and Trustees, to enable the healthy level of challenge necessary to make sure the interests of the organisation and its users are protected.

Responsible governance of the charity is exercised through the Board of Trustees who are all trustees of the charity ('the Board'). The Board is made up of independent lay members who are responsible for the conduct of Attitude is Everything and for ensuring that it satisfies all legal and contractual obligations. The trustees are volunteers and are not remunerated for their time.

The Board is responsible for setting the strategic direction of the charity and is ultimately accountable for how effectively the charity meets the defined aims through direct charitable activity. The Board employs executive, administrative and operational staff to engage in activities related to governance as defined by SORP (FRS102) such as strategic planning and direct charitable activities such as advice services to service users.

The Board meets at least four times a year. The Board delegates day to day responsibility to the Managing Director who is required to attend Board meetings and to report on all operational and financial matters including staff matters and service delivery. The charity pays a premium for professional indemnity insurance for its Trustees which is included within the total insurance premium payable each year.

Recruitment and appointment of new trustees

Candidates are required to complete a formal application process which includes completing an application form with referees and if successful at application form stage, attending an interview. Interviews are carried out by Trustees and staff representatives. Once references and interviewers' recommendations are deemed to be satisfactory by the Board, successful candidates are invited to observe a Board meeting. New trustees can be voted onto the Board any time after these steps have been taken.

They receive an Induction Pack that includes:

- Attitude is Everything Memorandum and Articles.
- Our latest Annual Report and Accounts.
- Our Strategic Plan, including budget.
- Trustee Job Description and Person Specification.

Trustees are required to abide by Attitude is Everything strict Code of Conduct for Trustees and declare any potential conflicts of interests. Trustees receive specific training in the roles and responsibilities of charity trustees and finance.

The Trustees as charity trustees have control of Attitude is Everything and its property and funds. The minimum number of Trustees shall be three, but (unless otherwise determined by ordinary resolution) shall not be subject to any maximum. At least 10% of whom must be disabled, due to the nature of Attitude is Everything's Vision and Values. The subscribers to the Memorandum are the first Trustees of Attitude is Everything. Every Trustee signs a declaration of willingness to act as a charity trustee of Attitude is Everything before they are eligible to vote at any Board meeting. Apart from the existing Trustees named in our Memorandum and Articles, every Trustee must be appointed for a term of three years. The Trustees may at any time decide to appoint a new Trustee, whether in place of a Trustee who has retired or other circumstances according to our Memorandum and Articles, provided that any limit on the number of Trustees would not as a result be exceeded and further provided that the minimum number of disabled Trustees has been maintained. A Trustee who has served for two consecutive terms may not be reappointed for a third consecutive term but may be reappointed after an interval of at least one year.

The Board is committed to continuing to ensure that the organisation is both disability and female-led. At time of writing, 50% of the senior leadership team of the organisation identify as disabled and/or neurodivergent (the figure increasing to 71% if senior managers are included) and 70% of staff and trustees. 100% of the senior leadership team of the organisation identify as female, alongside 60% of staff and trustees. However, we recognise that the staff and Trustee team does not currently reflect the ethnic diversity of both London and UK more widely, and we plan to address this by proactively working with local and national partners, including the diverse partner organisations that we have named in this report.

Principle Risks and Uncertainties

During 2021-2022 the impact of Covid-19 continued to be felt across our sector with the music and live events industry continuing to suffer from major disruption and both immediate and long-term challenges.

Throughout the financial year, Trustees and staff have proactively addressed these challenges including:

- Producing a new Business Plan to 2027 with a clear roadmap for business recovery and future development
- Ensuring a successful application to Arts Council England for NPO extension funding for 2022-2023 while preparing a new funding bid and plan for 2023-2026
- Implementing a new organisational staffing structure including recruiting a new Managing Director
- Implementation of systems and procedures to mitigate continued risks to the business, and minimise the impact should the risk materialise
- Regular dialogue with funders to update them on any changes to programmes
- Continuing to implement controls to monitor spending and cashflow
- Ensuring that staff were able to work safely throughout the period including regular review of Covid policies, supporting hybrid working, moving activity online and refocussing delivery

The charity undertakes periodic reviews for different areas of risk including, insurance cover; health and safety policies in the workplace and whilst performing; working with young children; financial affairs (through regular reporting and monitoring); personnel practices; ICT technology. In relation to these matters, and apart from matters completely outside the charities' control, the trustees consider that the risks to which the charity is subject have been mitigated to a satisfactory level.

The Trustees of Attitude is Everything have a risk management strategy which comprises:

- An ongoing review of the principal risks and uncertainties the charity faces.
- The establishment of policies, systems and procedures to mitigate those risks identified.
- The implementation of procedures designed to minimise or manage any potential impact on the charity should those risks materialise.
- Management and monitoring of adequacy of risk management policies, systems and procedures, including the Reserves policy.

Pay policy for staff

Attitude is Everything seeks to be a fair and good employer of choice. It seeks to engage talented people at all levels of the organisation and to benefit from the exercise of these people's talents. Within the framework of our terms and conditions of employment, we are committed to rewarding its employees with a mixture of pay and benefits as part of an approach to total reward in order to attract and retain motivated, flexible people who take responsibility, work as a team, improve performance and develop new skills.

Related parties

No trustees received any payment of money or other material benefit (whether directly or indirectly) from the Charity except for reimbursement of reasonable out of pocket expenses as per our Memorandum and Articles. Although Trustees may enter into a contract with the Charity to supply goods and services in return for a payment or other material benefit if these or goods and services that we require, governed by specific clauses in our Memorandum and Articles, no Trustees entered into any contracts with us.

Reserves policy

Statement as to Disclosure of Information to the Independent Examiner

Each of the persons who are trustees at the time when this report is approved confirms that:

(a) So far as each trustee is aware, there is no relevant audit information of which the charity's auditor is unaware; and

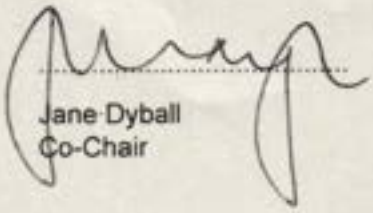
(b) to the best of their knowledge and belief, each director has taken all the steps that ought to have been taken as a trustee, including making appropriate enquiries of fellow trustee and of the charity's auditor for that purpose, in order to make themselves aware of any information needed by the charity's auditor in connection with preparing its report and to establish that the charity's auditor is aware of that information.

Independent Examiners

A resolution to re-appoint Additude Ltd as the charity's independent Examiner will be put forward to the forthcoming Annual General Meeting.

The trustees have prepared this report in accordance with the special provisions relating to small companies within part 15 of the Companies Act 2006.

Approved by the Board and signed on its behalf by:



Jane Dyball
Co-Chair

Date: 15/11/2022

Statement of Trustees' responsibilities

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

Company law requires the Trustees to prepare financial statements for each financial year which give a true and fair view of the state of affairs of the charitable company and of the incoming resources and application of resources, including the income or expenditure, of the charitable company for that period.

In preparing these accounts, the Trustees are required to:

- select suitable accounting policies and apply them consistently
- observe the methods and principles in the Charities SORP
- make judgements and accounting estimates that are reasonable and prudent
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the company will continue in business

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

Independent Examiner's Report to the Directors of Attitude is Everything for the year ended 31st March 2022

We report on the accounts of the company for the year ended 31 March 2022, which are set out on pages 19 to 28.

Respective responsibilities of trustees and examiner

The trustees (who are also the directors of the company for the purposes of company law) are responsible for the preparation of the accounts. The trustees consider that an audit is not required for this year under section 144 of the Charities Act 2011 ("the Charities Act") and that an independent examination is needed. I am qualified to undertake the examination by being a qualified member of CIPFA.

It is my responsibility to:

- examine the accounts under section 145 of the Charities Act;
- to follow the procedures laid down in the general Directions given by the Charity Commission under section 145(5)(b) of the Charities Act; and
- to state whether particular matters have come to my attention.

Basis of independent examiner's report

My examination was carried out in accordance with the general Directions given by the Charity Commission. An examination includes a review of the accounting records kept by the charity and a comparison of the accounts presented with those records. It also includes consideration of any unusual items or disclosures in the accounts and seeking explanations from the Trustees concerning any such matters. The procedures undertaken do not provide all the evidence that would be required in an audit, and consequently no opinion is given as to whether the accounts present a 'true and fair view' and the report is limited to those matters set out in the statement below.

Independent examiner's statement

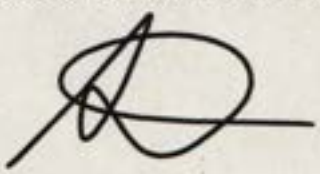
In connection with my examination, no matter has come to my attention:

(1) which gives me reasonable cause to believe that in, any material respect, the requirements:

- to keep accounting records in accordance with section 130 of the Charities Act; and
- to prepare accounts which accord with the accounting records and comply with the accounting requirements of the Charities Act

have not been met; or

(2) to which, in my opinion, attention should be drawn in order to enable a proper understanding of the accounts to be reached.



Andi Dollia, CPFA
ADDITUDE LTD
9 Rhapsody Court
Wakeman Road
London, NW10 5DF

Date: *15 Aug 2022*

Statement of financial activities for the year ended 31st March 2022 (incorporating an income and expenditure account)

				2022			2021
		Restricted	Unrestricted	Total	Restricted	Unrestricted	Total
Income from:	Note	£	£	£	£	£	£
Donations and legacies	3	212,109	337,383	**549,492**	139,661	375,026	**514,687**
Charitable activities	4	-	139,208	**139,208**	-	79,273	**79,273**
Bank Interest		-	-	-	-	-	-
Other income		-	-	-	-	-	-
Total income		212,109	476,591	**688,700**	139,661	454,299	**593,960**
Expenditure on:	5						
Raising funds		-	57,418	**57,418**	-	55,602	**55,602**
Charitable activities		214,750	302,510	**517,260**	173,006	251,116	**424,122**
Other		-	-	-	-	-	-
Total expenditure		214,750	359,928	**574,678**	173,006	306,718	**479,724**
Net income (expenditure)		**(2,641)**	**116,663**	**114,022**	**(33,345)**	**147,581**	**114,236**
Transfers between funds		-	-	-	-	-	-
Other recognised gains/(losses)		-	-	-	-	-	-
Net movement in funds		**(2,641)**	**116,663**	**114,022**	**(33,345)**	**147,581**	**114,236**
Reconciliation of funds:							
Total funds brought forward		3,641	251,451	**255,092**	36,986	103,870	**140,856**
Total funds carried forward		**1,000**	**368,114**	**369,114**	**3,641**	**251,451**	**255,092**

The notes on pages 22 to 28 form part of these financial statements.

Attitude is Everything **(Co No - 06397532)**

Balance Sheet at 31st March 2022

	Note	2022	2021
		£	£
Fixed Assets			
Tangible fixed assets	8	**2,387**	**5,031**
Current assets			
Debtors	10	9,413	27,094
Cash at bank		424,228	280,603
		433,641	**307,697**
Creditors: amounts falling due within one year	11	**66,914**	**57,636**
Net current assets		**366,727**	**250,061**
Net assets	12	**369,114**	**255,092**
Funds	13		
Restricted		1,000	3,641
Unrestricted:			
General Funds		318,114	251,451
Designated Funds		50,000	-
Total funds		**369,114**	**255,092**

For the year ended 31 March 2022 the company was entitled to exemption under section 477 of the Companies Act 2006; and no notice has been deposited under section 476. No members have required the company to obtain an audit of its accounts for the year in question. The trustees acknowledge responsibility for: i) Ensuring the company keeps accounting records which comply with section 386; and ii) Preparing financial statements which give a true and fair view of the state of affairs of the company as at the year-end in accordance with requirements of section 394 and 395, and which otherwise comply with requirements of the Companies Act 2006 relating to financial statements, so far applicable to the company. These accounts have been prepared in accordance with the provisions applicable to companies subject to the small companies regime.

Approved by the Trustees on 15/11/2022 and signed on their behalf by:

Jane Dyball
Co-Chair, Trustee

Balance Sheet as at 31st March 2022

	Note	2022	2021
		£	£
Cash flows from operating activities			
Net cash provided by operating activities	14	145,415	166,519
Cash flows from investing activities			
Purchase of fixed assets		(1,790)	(3,580)
Bank Interest		-	-
Net cash provided by investing activities		(1,790)	(3,580)
Change in cash and cash equivalents in the reporting period		143,625	162,939
Cash and cash equivalents at start of period		280,603	117,664
Cash and cash equivalents at end of period		**424,228**	**280,603**

1. Accounting policies

a. General information

Attitude is Everything is a public benefit entity and a company limited by guarantee, company number 06397532, registered in England. Attitude is Everything is also a charity, registered with the Charity Commission (charity registration number 1121975). The registered office and its principal place of business is 54 Chalton Street, Kings Cross, London, NW1 1HS.

b. Going concern

The Trustees confirm that at the time of approving the financial statements, there are no material uncertainties regarding the Charity's ability to continue in operational existence for the foreseeable future. In arriving at this conclusion, the Trustees have taken account of current and anticipated financial performance in the current economic conditions, its business plan and its reserves position. Despite a number of uncertainties in relation to Covid-19 and its long-term impact on the music and live events sector, the Trustees feel that they are putting steps in place to address this in relation to long term forecasting. For this reason, the going concern basis continues to be adopted in the preparation of the Charity's financial statements.

c. Basis for preparation

The financial statements have been prepared under the historic cost convention unless otherwise stated in the relevant accounting policy notes and 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 (FRS102) (effective 1st January 2015) – (Charities SORP (FRS 102)), the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and the Companies Act 2006. The principal accounting policies that have been applied to all years presented in these financial statements are set out below.

The preparation of financial statements requires the use of certain critical accounting estimates. It also requires Trustees to exercise their judgement in the process of applying the accounting policies. Use of available information and application of judgement are inherent in the formation of estimates. Actual outcomes in the future could differ from such estimates. The areas involving a higher degree of judgement or complexity, or areas where assumptions and estimates are significant to the financial statements are disclosed in Note 2.

d. Recognition of outstanding employee benefits

No provision for outstanding holiday pay was made under previous UK GAAP. Under FRS 102 the costs of short-term employee benefits are recognised as a liability and an expense. The cost of any unused holiday entitlement is recognised in the period in which the employees' services are received.

e. Fixed assets

Individual fixed assets costing £500 or more are initially recorded at cost. Fixed assets that cost less than £500 are treated as expenditure in the statement of financial activities.

f. Fund accounting

The nature and purpose of each fund is explained in Note 9 to the financial statements.

g. Financial instruments

The only financial instruments held by the company are debtors and creditors. These are categorised as 'basic' in accordance with Section 11 of FRS 102 and are initially recognised at transaction price. These are subsequently measured at their transaction price less any impairment.

h. Income

Income is recognised when the charity has entitlement to the funds, it is probable that the income will be received, and the amount can be measured reliably. Donations and grants are split between restricted and unrestricted funds in accordance with the terms of the grant or donation. Donations and gifts are recognised in the statement of financial activities when receivable. Income from government and other grants is 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 and is not deferred. Bank interest is recognised on an accrual basis.

i. Expenditure

Expenditure is included in the statement of financial activities on an accrual's basis, inclusive of any VAT. It is recognised when there is a legal or constructive obligation to pay for it. Certain expenditure is directly attributable to specific activities and has been included in those cost categories. Certain other costs, which are attributable to more than one activity, are apportioned across cost categories on the basis of an estimate of the proportion of time spent by staff or resources used on those activities.

j. Defined contribution pension scheme

The charity operates a defined contribution scheme and the pension charge represents the amounts payable by the company to the fund in respect of the year.

k. Leases

Rentals applicable to operating leases are charged to the statement of financial activities over the period they are incurred.

l. Depreciation

Depreciation is provided on tangible fixed assets so as to write off the cost or valuation, less any estimated residual value, over their expected useful economic life as follows:

Fixtures, fittings and equipment	33.33% straight line basis

2. Critical judgements and estimates

No critical judgements have been made by management in applying the charity's accounting policies.

3. Donations and Legacies

	Restricted	Unrestricted	**2022 Total**	2021 Total
	£	£	**£**	£
Arts Council	-	254,282	**254,282**	254,294
Paul Hamlyn Foundation	66,882	-	**66,882**	69,750
Manor 2056 Trust	-	20,000	**20,000**	5,000
National Lottery Funding	139,144	-	**139,144**	137,803
Esmee Fairbairn	-	40,000	**40,000**	40,000
DWP Access to Work	6,083	-	**6,083**	3,407
Other Grants and Donations	-	23,101	**23,101**	4,433
Total	212,109	337,383	**549,492**	514,687

There were no unfulfilled conditions or other contingencies attaching to these grants.

4. Income from Charitable Activities

	Restricted	Unrestricted	**2022 Total**	2021 Total
	£	£	**£**	£
Access Consultancy	-	51,268	**51,268**	32,318
Disability Equality Training	-	52,497	**52,497**	24,237
Other sales and earned income	-	35,443	**35,443**	22,718
Total	-	139,208	**139,208**	79,273

5. Total Expenditure

Expenditure	Raising funds	Charitable activities	Support Costs	2022 Total	2021 Total
	£	£	£	£	£
Staff costs (note 7)	36,529	292,234	73,058	**401,821**	375,207
Recruitment, Training and Other staff costs	-	-	2,501	**2,501**	3,544
Rent, Insurance and Services	-	-	56,788	**56,788**	31,387
Artists, Trainers, Interpreters	-	26,727	-	**26,727**	31,154
Office Overheads	-	-	25,025	**25,025**	11,281
Project materials, Delivery and Marketing costs	-	17,972	-	**17,972**	3,619
Volunteer costs	-	5,647	-	**5,647**	132
Board and Governance	-	-	836	**836**	113
Bank Charges	-	-	340	**340**	245
Transport and Travel	-	7,570	-	**7,570**	-
Independent Examination fee	-	-	1,600	**1,600**	1,500
Other Professional fees	-	-	23,417	**23,417**	17,704
Depreciation	-	-	4,434	**4,434**	3,838
	36,529	**350,150**	**187,999**	**574,678**	479,724
Add: allocation of support costs	20,889	167,110	(187,999)	-	-
Total expenditure	**57,418**	**517,260**	**-**	**574,678**	479,724

6. Net income/(expenditure) for the year

This is stated after charging / crediting:	2022 £	2021 £
Depreciation	**4,434**	3,838
Independent Examination fees	**1,600**	1,500

No expenses were reimbursed to Trustees during the year. (2021 - £0)

7. Staff Costs

	2022 £	2021 £
Salaries and wages	336,191	314,583
Social security costs	26,632	23,345
Pension contributions	38,999	37,280
	401,821	375,207

The average weekly number of staff (expressed as full-time equivalents) during the year was 11 (2021: 10.5)

	2022 No.	2021 No.
Raising funds	**1.0**	1.0
Charitable activities	**8.0**	6.0
Support costs	**2.0**	2.5
	11.0	10.5

8. Tangible fixed assets

	Fixtures, fittings and equipment	Total
Cost		
As at 1 April 2021	11,512	11,512
Additions	1,790	1,790
As at 31 March 2022	13,302	13,302
Depreciation		
As at 1 April 2021	6,481	6,481
Charge for the year	4,434	4,434
As at 31 March 2022	10,915	10,915
Net Book Value		
As at 31 March 2021	5,031	5,031
As at 31 March 2022	**2,387**	**2,387**

9. Taxation

The charitable company is exempt from corporation tax as all its income is charitable and is applied for charitable purposes.

10. Debtors

	2022	2021
	£	£
Trade debtors	5,640	19,949
Other debtors	-	-
Prepayment and accrued income	3,773	7,145
	9,413	27,094

11. Creditors: amounts due within 1 year

	2022	2021
	£	£
Trade creditors	16,600	11,396
Taxation and social security	(858)	10,723
Other Creditors	848	6,955
Deferred income	46,271	23,300
Accruals and provisions	4,053	5,262
	66,914	57,636

12. Analysis of net assets between funds

	Restricted Funds	Unrestricted funds	**Total funds**
	£	£	£
Tangible fixed assets	-	2,387	**2,387**
Net current assets	1,000	365,727	**366,727**
Net assets at the end of the year	**1,000**	**368,114**	**369,114**

13. Movements in Funds

	At the start of the year	Incoming resources	Outgoing resources	Transfers	At the end of the year
	£	£	£	£	£
Unrestricted funds:					
General funds	**251,451**	476,591	(359,928)	(50,000)	**318,114**
Designated Funds	-	-	-	50,000	**50,000**
Total unrestricted funds	**251,451**	**476,591**	**(359,928)**	-	**368,114**
Restricted funds:					
Paul Hamlyn Foundation	-	66,882	(66,882)	-	-
National Lottery Funding	-	139,144	(139,144)	-	-
DWP Access to Work	-	6,083	(6,083)	-	-
Research Fund	**3,641**	-	(2,641)	-	**1,000**
Total restricted funds	**3,641**	**212,109**	**(214,750)**	-	**1,000**
Total funds:	**255,092**	**688,700**	**(574,678)**	-	**369,114**

14. Reconciliation of net income to net cash flow from operating activities

	2022	2021
	£	£
Net income/(expenditure) for the reporting period	**114,022**	114,235
Adjustments for:		
Interest from investments	-	-
Depreciation charges	**4,434**	3,838
(Increase)/Decrease in stock	-	-
(Increase)/Decrease in debtors	**17,681**	22,970
(Decrease)/Increase in creditors	**9,278**	25,476
Net cash provided by/(used in) operating activities	**145,415**	166,519

ATTITUDE IS EVERYTHING

England & Wales - Charity number 1121975

Accounts

Company registration number: 06397532
Charity registration number: 1121975

Attitude is Everything

(A company limited by guarantee)

Annual Report and Financial Statements

for the Year Ended 31 March 2021

Contents

Chair's Report	1
Trustees' Report	3
Independent Examiner's Report	18
Statement of Financial Activities	19
Balance Sheet	20
Statement of cash flows	21
Notes to the Financial Statements	22- 28

CHAIR'S REPORT FOR THE YEAR ENDED 31 MARCH 2021

I'm delighted to be presenting my first annual report as Chair of Attitude is Everything, having been appointed in December 2020 alongside my co-Chair Hannah McKearnen. I would like to thank my predecessor in the role Katie Ann Smith for her impeccable service to the organisation alongside her co-Chair Marnie Middlemiss who stepped down at the same time.

The financial year ending 31st March 2021 has been one of challenges, not only for Attitude Is Everything but also the larger music and live events industries within which we operate, in addition to the world at large, given the devastating Global Covid-19 pandemic. Covid-19 has brought with it home working and the wholesale cancellation of live events as well as risk to life. The risks and restrictions brought by the pandemic have disproportionately affected Deaf, disabled and neurodivergent people, and the universal closure of the live events sector and multiple attempts at "re-opening" have brought with them challenges to ensure that Deaf, disabled and neurodivergent people are not experiencing further prejudice and lack of access, and that our past successes in improving access are not reversed. Consequently, we have been active in making sure our beneficiaries are being heard by advising the Department for Digital Culture, Media and Sport, as well as working closely with the live events sector as reopening progresses.

The organisation itself has faced further challenges including the prolonged absence through ill-health of its CEO Suzanne Bull, MBE, who thankfully continues to recover. This prompted the Trustees to put in place an Interim Trustee Support who then recommended the appointment of an Interim Director of Strategy, music industry professional Vick Bain, who worked with the Trustees to carry out a re-organisation designed to strengthen the financial expertise within the team, creating a new role for Suzanne as Founder. This in turn meant that we needed a strong and experienced Managing Director, and we were delighted to recruit Celia Makin-Bell into this newly created role, although she joined us after the end of the financial year. This year we said goodbye to Ailsa McWilliam, Steve Willcox and Charlotte Law and we'd like to thank them all for their support of our mission.

This year also saw the sad passing of some of our key supporters and we would like to acknowledge here the work they have done for our organisation and their support for the requirements of Deaf, disabled and neurodivergent people. They include one of our patrons, Mike Weatherley MP, and two of our longstanding volunteers, Julie Langdale and Bob Soutar.

We welcomed new appointments made during the year with Paul Hawkins' promotion to Head of Volunteering and Skills Development, and Phoebe Roberts joining as Skills Development Manager. The Board was also joined by new trustee Jenny Hamada, Director of Events for European Festivals at AEG Presents, and who brings with her considerable expertise from the commercial live music and events industries. Mel Barber stepped down from the Board in 2020 and we would like to acknowledge the considerable support she has given the organisation over the last 4 years.

Through the incredible support of our main funders – Arts Council England, the National Lottery Community Fund, Esmee Fairbairn Foundation and Paul Hamlyn Foundation – we have managed to end the financial year in a positive and resilient position. Further funding support has been given to the organisation by the Manor 2056 Charitable Trust, to whom we are also grateful.

In other good news we saw the organisation reach its 20th anniversary. While our celebrations were, of necessity, muted we were able to look back on the achievements of our organisation over the past 20 years to see the extent to which we have improved the lives and access to opportunity for our constituents of Deaf, disabled and neurodivergent people.

However there remains much to do. We are looking forward to increasing our support for training across the music and live events industries as Deaf, disabled and neurodivergent people remain very underrepresented; as employees and artists as well as audience members.

Throughout this set of accounts you will see further information relating to the work the organisation has carried out, including the launch of our Beyond the Music Programme to improve access to employment and volunteering opportunities in the live music and events industries, our Next Stage Artist development programme which continued to support artists throughout Covid-19, our vital campaigning work which included developing the Audience Access Alliance, and the development of a new suite of online training and consultancy models. We also continued to provide vital support and guidance to our Charter Venues, Festivals and to Grassroots venues across the UK. As the sector recovers from Covid 19, we have set our sights on creating key partnerships with the music industry at large.

In order to do this it is important to acknowledge and thank the dedication and support the organisation has received from its funders, from its staff, from Vick Bain, from our fantastic volunteer mystery shoppers and from our Trustees. I would also like to thank Reed Smith for legal support over the year.

Jane Dyball, Co-Chair

Trustees' Report for the year ended 31st March 2021 (continued)

The Board of Trustees are pleased to submit their report and independently examined financial statements for the year ended 31st March 2021.

Reference and Administrative Information

Attitude is Everything is a charitable company limited by guarantee, incorporated as a company on 12th October 2007 and registered as a Charity on 13th December 2007. Attitude is Everything Limited began trading on 1st April 2008, having separated from Artsline Limited.

The company was established under a Memorandum of Association which established the objects and the powers of the charitable company and is governed under its Articles of Association.

Attitude is Everything is a registered charity (number 1121975), is constituted as a company limited by guarantee (number 06397532) and is registered for VAT (number 341354524). Its objects, powers and other constitutional matters are set out in its Memorandum and Articles of Association. These financial statements comply with current statutory Memorandum and Articles of Association and the Statement of Recommended Practice applicable to charities preparing their accounts in accordance with Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2015) – Charities SORP (FRS 102), the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and the Companies Act 2006.

Registered office

54 Chalton Street
Kings Cross
London
NW1 1HS

Directors

The directors of the company are its trustees for the purpose of charity law and throughout this report are collectively referred to as the trustees. The trustees serving during the year and since the year end were as follows:

Jane Dyball – Co-chair from Dec 2020
Hannah McKearnen - Co-chair from Dec 2020
Katie Ann Smith - resigned March 2021, Co-Chair to Dec 2020
Marnie Middlemiss Co-chair to Dec 2020
Zoe Hallam
Will Steadman
Melanie Barber - resigned April 2020
Rachael Burton
Stephen Moore – Treasurer
Jacqui Adeniji-Williams
James Drury
Aminder Virdee
Jennifer Hamada – appointed June 2020

Principal Staff

Suzanne Bull MBE – Founder (previously Chief Executive Officer until March 2021)
Celia Makin-Bell – Managing Director (Appointed July 2021)
Ailsa McWilliam – Director of Operations (To April 2021)
Gideon Feldman – Head of Programmes and Business Development
Jacob Adams – Head of Research and Campaigns
Paul Hawkins - Head of Volunteering and Skills Development

Company Secretary
Celia Makin-Bell

Patrons

Amadou and Mariam
Isabel Monteiro (Drugstore)
Susan Hedges
Alan McGee
Jon Drape
Lord Clement-Jones CBE
Blaine Harrison
Paul Maynard MP
Robert Wyatt

Bankers

Unity Bank Trust
9 Brindley Place
Birmingham
B1 2HB

The Co-operative Bank
P.O Box 250
Skelmersdale
WN8 6WT

Solicitors
Bates Wells & Braithewaite London LLP
2-6 Cannon Street
London
EC4M 6YH

Independent Examiners
Additude Ltd
9 Rhapsody Court
Wakeman Road
London NW10 5DF

Objects, Aims and Activities

Objects and Aims

The objects of the charity are:

- To advance the education of the public in the subject of improving Deaf and disabled people's access to music, whether they be audience, staff or artists.

- To relieve the needs of disabled people by working with the music industry to raise awareness of disability issues and remove physical and attitudinal barriers that may exist in the sector.

- The promotion of equality and diversity for the public benefit by:
    - The elimination of discrimination on the grounds of race, gender, disability, sexual orientation or religion.
    - Advancing education and raising awareness in equality and diversity, in particular in relation to the issues that Deaf and disabled people face within the music industry.
    - Promoting activities to foster understanding between people from the music industry and Deaf and disabled people from diverse backgrounds.
    - Conducting or commissioning research on disability equality and diversity issues and publishing the results to the public.
    - Cultivating a sentiment in favour of disability, equality and diversity.

- In the interests of social welfare to provide or assist in the provision of facilities for recreation or other leisure time occupation with the object of improving the conditions of life of disabled people.

The Vision that shapes our Mission Statement, Values, Core Aims and annual activities is:

The future we want to see...

Music and event industries that include Deaf and disabled people as audience members, performers, employees and volunteers.

Our Mission Statement:

What we're doing to make that future a reality...

Attitude is Everything connects Deaf and disabled people with music and event industries to improve access together.

Through our work:

- Deaf and disabled people lead the change.
- Industry professionals learn from real-life experience and expertise.
- Barriers are identified and removed.
- Best practice is celebrated and rewarded.
- More Deaf and disabled people play their part in music and event industries.

Our Values are that:

- Deaf and disabled people's experiences are valuable and can positively influence a change in the music industry's approach.
- Our ethos is to be supportive and encouraging to the music industry so that the best possible outcomes can be achieved.
- We invest in developing our users, volunteers, staff and Board of Trustees because we believe them to be our most valuable asset.

Our Core Aims underpin our annual activities, and these are:

- To increase the number of Deaf and disabled people participating in music.
- To raise awareness of the barriers that Deaf and disabled people face at live music events and to demonstrate how to overcome them.
- To show and highlight best practice in access and set an example to those we wish to influence.
- To develop the skills and confidence of Deaf and disabled people so that they can better engage with the music industry.

Activities

The principal charitable activity of Attitude is Everything is in seeking to meet the above aims. We deliver our services through various outdoor activities, events, carnivals and other projects in schools and in the community.

During 2020-2021 the Covid-19 crisis meant that a number of our activities were either curtailed or delivered in alternative formats.
Our key activities undertaken in the period are:

Charter of Best Practice

Our Charter of Best Practice standards were recognised by the UK Live Music Group as the 'industry standard' in August 2017. As well as signing new festivals and music venues to the Charter, our existing Charter venues and festivals continued to make a commitment to reach the Bronze, Silver and Gold benchmarks of achievement set out for each stage of the award, whilst we provided full support and training to each venue through every stage.

Alongside making live music accessible to audiences and employees, our ambition is also that Deaf and disabled artists are able to perform anywhere they wish. Our approach is holistic and rooted in access, inclusion, equality and best practice. We support all Charter venues and festivals to aim for Gold by demonstrating an ongoing commitment to improving accessibility. Through the Charter, we work with events producers to ensure they are inclusive in delivering artistic excellence.

Disability Equality Training

Our creative approach to designing training packages is geared around our core training activity which caters to people working within the live music and outdoor events industries. The training influences the people working within the music industry to make change and increases the impact of our work at all levels within that industry. It is delivered by people with lived experience and we have trained over 7,500 industry professionals to date and in an average year train around 800 people across a wide range of client bases.

Mystery Shopping

Remaining at the heart of our work, our volunteer Deaf and disabled Mystery Shoppers provide feedback on the accessibility and overall experience at not only the Charter venues and festivals, but also many grassroots music venues, clubs and festivals of their choice. During this financial year the closure of many venues, alongside cancellation of major events, meant that this programme was paused for many months, but we continued to support and grow our volunteer base with online engagement sessions.

Festival Volunteering

By working in partnership with Oxfam, Glastonbury and Festival Republic, we not only make their recruitment and onsite support accessible, but we also support disabled customers by providing empathetic and knowledgeable staff for viewing platforms and accessible campsites.

Most of our festival volunteering opportunities have been offered via our Mystery Shopping Project and on the projects that we run in partnership with Oxfam, Glastonbury and Festival Republic for Deaf and disabled people who want to work in our information tents or as stewards onsite.

During 2020-2021 we were able to recruit volunteers to support festivals but due to festival cancellations and concerns for health and safety of volunteers and staff, no face to face activity was delivered.

Access Consultancy

Our Access Consultancy service delivered or overseen by our NRAC (National Register of Access Consultants) qualified Head of Programmes and Business Development, works with the festivals for live event access consultancy and venues in the built environment. It improves accessibility to live music for audiences and employees and provides festivals with the onsite support to create bespoke interventions to fit the diverse needs of clients.

Research and Campaigning

An important part of Attitude is Everything's role will always be to highlight specific issues to the music industry, change attitudes and raise awareness of issues facing Deaf and disabled people at music events. Our aim is for this to lead to both policy and law change in the UK, encouraging the music industry, local authorities and the government to implement best practice.

Artist Development Programme

Our 'Next Stage' programme is an innovative artist development initiative, aiming to make the music industry more accessible beyond the audience. We work in 5 key areas - Artists, Funders, Spaces, Venus and Festivals and promoters. We are identifying the barriers that exist for Deaf and disabled people and, working with the music industry, are putting in place initiatives to increase Deaf and disabled artists and promotors performing, putting on events and developing their careers.

Beyond the Music

Beyond the Music is our National Lottery Community Fund programme which aims to improve access to employment and volunteering opportunities in the music and live events industry for Deaf and Disabled people.

Achievements and Performance

The combination of Covid-19 and long-term sick leave of our CEO, Suzanne Bull, had a major impact on the organisation during 2020-2021. Whilst our staff team and SMT were well-equipped to respond to these challenges operationally, the Board took steps to stabilise the organisation by providing temporary support from a Trustee, before appointing Vick Bain as Interim Director of Strategy in the summer of 2020. Vick and the team worked together to produce a new Business Strategy 2021-2025 for the organisation.

In Spring 2021, the charity undertook a reorganisation to provide greater support around financial management, fundraising, corporate development and operations in order to create a more resilient, dynamic, ambitious and agile organisation. To that end, the charity recruited for a Managing Director in Spring 2021, with the role being filled in July 2021. At the same time, our CEO's role changed to that of 'Founder', with adjustments to job description to reflect a more external and strategic role than previously held.

Achievements

Covid-19, and the resulting closure of the live events industry, has had a major impact on our performance and achievements in 2020-2021. An immediate impact was a stark reduction on the attendance of Deaf and Disabled people at Charter Venues and Festivals, with venues and festivals not being as responsive to our request for data as they previously been due to staff furlough and redundancies. We therefore focused our attention on maintaining and strengthening existing relationships to support the cultural sector and ensuring that accessibility remained on the agenda, with a particular focus on collaboration with industry umbrella organisations, partner disability and access organisations, and DCMS-led groups producing Covid-19 guidance. Key achievements during 2020-2021 were:

- Forming the Audience Access Alliance in September 2020, bringing together a coalition of organisations united by a focus on Deaf and disabled audiences to share information and be ready to respond to developments in the UK's reopening journey and beyond.

- Launching our Beyond the Music programme in August 2020, funded by the National Lottery Community Fund, to improve access to employment and volunteering opportunities in the music industry for Deaf and disabled people.
- Working closely with the DCMS to advocate for improvements in official guidance for the industry, leading to our co-production of the highly influential 7 Inclusive Principles for the Arts, a blueprint for organisations in how they can implement inclusive reopening practices which has now been adapted for Australia.
- Securing long term re-investment from Esmee Fairbairn Foundation (to support our activity to explore new business streams and to employ a Business Development Officer) and Paul Hamlyn Foundation (core funding to underpin the delivery of our strategic objectives in the context of the impact of Covid-19 on our work, our beneficiaries and the live music and events industry).
- Flexing our delivery models to introduce programmes of online consultancy, training and support for our Charter programmes, training provision and artists Access Hours programmes through Next Stage
- Providing ongoing support and guidance to the sector to support an inclusive reopening of the sector including Access Guides for online/digital events and The Seven Inclusive Principles for the Arts
- Developing our Next Stage Networks to make them a crucial source of peer support for disabled artists and industry artist funders during the pandemic.
- Developing our Digital Fundraising activities.

Working in partnership with a range of organisations and stakeholders is a key part of our success in driving strategic change, and this has become ever more important over the last 12 months. In the year under report, our key delivery partners were DCMS working groups – Festivals and Events and Entertainment Groups, Music Venues Trust, Featured Artist Coalition, Glastonbury, Festival Republic, Audience Access Alliance members (including Level Playing Field, Shape Arts, Stay up Late and Transport for All), 7 Inclusive Principles partners (We Shall Not Be Removed, Ramps on the Moon, Paraorchestra and What Next?), British Council and Independent Venue Week. We also took part in the UK Music Diversity Taskforce, AIM Equality and Diversity Action Group and Ivors Academy Ethics Committees.

Performance

Charter of Best Practice

Despite the challenges of Covid-19 we continued to support and assist our Charter venues and festivals to continue to develop their accessibility, including rolling out a range of online support sessions. The switch to online delivery, with the establishment of Charter of Best Practice introduction sessions and online training seminars, removed barriers to participation and reduced organisational costs and time due to lack of travel. This shift has undoubtedly strengthened our ability to engage industry professionals across the UK and at every level of the industry, who may not have otherwise been able to attend one of our sessions. 23 venues accessed introductory sessions and we ended the year with 212 Charter Venues and Festivals, with 12 Charter Venues and Festivals now at Gold and 38 at Silver. We have 40 grassroots venues signed up to our Grassroots Charter, helping to make grassroots live performance more inclusive.

Disability Equality Training

We continued to ensure that that the workforce is appropriately skilled to create accessible and inclusive events that go beyond the Equality Act and achieve best practice. We contributed to the training of the workforce – over 200 people across 18 sessions received our bespoke Disability Equality Training.

Mystery Shopping and Festival Volunteering

Our Mystery Shopping programme, funded by Arts Council England and Paul Hamlyn Foundation was severely impacted this year due to the impact of Covid-19 on the music and live events industry, meaning that we ended the year having completed a very limited number of shops. However, we continued to grow out network of Mystery Shoppers, ending the year with 800 members and continued to develop our peer mentor programme of volunteers who help us shape our engagement with Mystery Shoppers. By the end of the year, we had reinstated the programme and were experiencing high levels of demand from both venues/festivals and volunteers.

As already stated, we were not able to deliver our Festival Volunteering Programme this year, due to constraints of Covid-19. This was very disappointing for us but we continued to engage with, and support, our key partners at Glastonbury, Latitude, Download, Reading and Leeds.

In June 2020 we celebrated 15 years of working in partnership with Glastonbury, our first Gold Charter Festival, highlighting the year-on-year improvements to all aspects of the attendee experience, making it one of the most accessible festivals in the world.

In the words of one of our Festival volunteers: *"I've been to so many festivals, but none have come close to how inclusive, how welcoming, how diverse and how exciting Glastonbury is. Just the sheer effort they've gone to, to make it a safe space for all, is fantastic. Spring Ground is such a lovely campsite, and the routes for access customers throughout the site make getting around far easier than I ever expected. I was told by countless people that it's way bigger than you think, and that its hard going - but I really didn't find that to be the case when I finally got to go last year. The zoning, the bus, the backstage routes - they all make it so easy to get around in a powered wheelchair. The viewing platforms are great, being able to see so many incredible bands. And, finally, the atmosphere - if they could bottle it - well, I'd be first in line."*

Access Consultancy

Despite the challenges of Covid-19, we adapted our consultancy provision and continued to provide a range of services across a range of settings, including development of well attended webinars. The move to additional online delivery enabled us to develop a range of international partnerships including a British Council funded programme, exporting our expertise through seminars and workshops across 4 South East Asian countries and an exciting partnership with G7. We also developed our regional/cross UK work with new partnerships with Bristol Beacon and Anthem Wales.

Research and Campaigning

There have been a number of key developments in our research and campaigning work during the year, with priority given to supporting the needs of our key projects alongside steering our organisational response to Covid-19.We had intended to celebrate our 20th birthday in May 2020, but due to the challenges of Covid-19, we postponed our planned celebrations and launched our Play Your Part campaign. The campaign highlighted how we were supporting Deaf and disabled music and events fans, artists, volunteers and professionals, alongside the music and live events industry through Covid-19 and the reopening of the sector. We formed the Audience Access Alliance in September 2020, bringing together a coalition of organisations united by a focus on Deaf and disabled audiences to share information and be ready to respond to developments in the UK's reopening journey and beyond. We also published a range of practical resources to support engagement during Covid-19 including our Access Guide for Online Music Events, practical venue reopening guidance and were key partners in the production of the highly influential 7 Inclusive Principles for the Arts. Our advocacy work continued at national level including close work with DCMS on sector guidance.

'Next Stage' Artist Development Programme:

Despite the challenges of Covid-19, our artist network continued to grow, including the development of a partnership with the Featured Artists Coalition to create an innovative joint ambassador programme, which now forms the blueprint for similar schemes across our other Deaf and disabled beneficiary groups.

We developed a number of digital initiatives to support our artists network including our Next Stage Funders group which has been an essential information sharing platform for all members since April 2020, and led to us developing an entirely new training stand for funders to benefit artists. We also ran a programme of 'Access Hours' in conjunction with our Beyond the Music Programme, connecting aspiring professionals and artists with key figures and organisations from across the music and live events industry.

We also secured a new partnership with Independent Venue Week (IVW) to work with their partner promoters in advance of IVW22, to break down the barriers that prevent artists from developing their live careers.

Beyond the Music

In August 2020 we formally launched Beyond the Music, a new major three-year programme funded by National Lottery Community Fund that aims to boost employment opportunities for Deaf and disabled people in the commercial music sector. The programme supports Deaf and disabled people to gain the necessary skills, experience, support and contacts they require to work or volunteer in the music industry, while providing training, resources and guidance to help music businesses build a truly inclusive work environment.

Key developments in the year included the launch of the Beyond The Music Network which offers Deaf and disabled people working or seeking to work in the industry opportunities to meet, network, share ideas and find support around navigating the industry, development of our Accessible Employment toolkit and development of partnerships with key sector players.

Plan for Future Periods

As the organisation enters the 2021-2022 financial year the music and live events sector is still facing a number of major challenges and our focus continues to be on delivering our vision that Deaf and disabled people can be audience members, employees or artists at any live music event of their choice: music without barriers.

Our 2021-2025 Business Strategy outlines 4 key priority areas for the organisation over the period:

1) a company Mission re-focus and update of the company Objectives
2) growing the Charity's finances steadily over the next four years through both earned income and major funder strategies
3) building upon our good reputation and networks across this sector by strategically cementing our public affairs profile, refreshing the website, and building social media following
4) ensuring the business has the right skills and expertise it needs to successfully fulfil these ambitions including investing in business development resource and ensuring the company has the right financial expertise required as the company grows in size and complexity.

Our ambitious delivery plans for 2021-2022 include:

Programmes:

- Relaunching our national Mystery Shopping programme when events re-open, seeking to harness our network of Deaf and disabled people across the UK.
- Resuming signing diverse venues and festivals to the Charter of Best Practice (50% grassroots venues and 20% 'non-traditional), to support reopening in 2021 and the return of some festivals in 2022. We hope to record at least 99,000 Deaf and disabled audience members across Charter members in 2021-2022, taking into account the continued impact of Covid-19 on attendance.
- Setting up a new Charter Network to enable remote collaboration and peer-learning amongst professionals implementing our framework.
- Re-launching our Charter programme, with an updated framework for membership that includes online event accessibility and guidance drawn from our Next Stage and Beyond the Music programmes.
- Seeking to tackle 'cold spots' in our Charter of Best Practice coverage.
- Launching our Music Cities initiative, which will building local campaigns around networks of local people and music and event professionals to 'uplift' the accessible offer in specific cities around the UK, generating further impact for our Charter and published guidance.
- Working with talent development partners across the UK via our Next Stage and Beyond the Music programmes including our Future Leaders Programme.
- Continuing to grow our Artist Network to 150 members that span genres and regions.
- Continuing to grow our Access Hours series, delivering 3-4 sessions per quarter.
- Building a new Professionals network including employees drawn from our Charter venues and festivals, generating career development opportunities for aspiring Deaf and disabled creative industries professionals with existing and new industry partners.
- Publishing a new Accessible Employment Toolkit for the music and event industries, including roll-out across our Charter and other industry partners.
- Launching a range of development programmes through Beyond the Music including an event production course
- Expanding our existing festival volunteering and mystery shopping offer into a broader casual volunteering offer with more flexibility and choice in terms of how Deaf and disabled people interact with and support their local creative communities.
- Implementing and monitoring against a newly revised Equality and Diversity Action Plan which spans our internal and external work, including target shifts to better represent our UK-wide reach and a commitment to address intersectional barriers across everything we do.

Research and Campaigns:

- Launching a major joint campaign in Autumn 2021 with the Association of Independent Festivals, the Association of Festival Organisers and the British Arts Festivals Association to generate concrete improvements across their memberships for events taking place in Summer 2022 and beyond.
- Creating resources and a joint campaign with Independent Venue Week to develop grassroots promoters' ability to meet the access requirements of Deaf and disabled artists.
- Continuing to conduct and publish research around the needs of Deaf and Disabled audiences and artists
- Further developing our Ticketing Without Barriers work

We will also continue to deliver on organisational/business development and change, including:

- Preparing our next 4 year National Portfolio Fund bid to Arts Council England, including Business Plan to 2027
- Re-examining our Communications and Public Affairs, marketing, fundraising and commercial income strategies.
- Investing in a new website to sell and promote our work, alongside an integrated CRM system to improve monitoring and relationship tracking across the team.
- Further developing our offer to support the music and live events industries with the anticipated shift to hybrid online and in person events.
- Implementing a new model of hybrid working to incorporate office and home working, retaining the shift, where possible, to online meetings to cut down on travel for all parties.

Public Benefit

Attitude is Everything carries out a wide range of activities as detailed in pursuance of its charitable aims. In setting our work programme each year the trustees have regard to the

Charity Commission's guidance on public benefit and ensure activities we undertake are in line with our charitable objectives and aims.

The Trustees are satisfied that the Company's activities throughout the year provided public benefit because:

- the majority of its activities were provided on commission and are free to the public;
- activities gave the public, both through participation and as audiences, access to a very high standard of artistic work; and
- feedback from participants consistently praised the work of the Charity

Financial Review

Review of Statement of Financial Activities and Statement of Cashflows

Despite the challenging circumstances facing the charity, and the wider sector, we had a successful year and have remained financially resilient due to the support of our funders and careful financial management. During 2020-2021 the charity also made a surplus on its General Fund of £147,581 (2020 - £10,812) in the year. This was owing to a combination of: strong support from existing funders, reduced levels of project activity, focused cost savings and delays to key recruitment activity during the period. The impact of these factors more than offset the fall in earned income versus the prior year. Owing to the ongoing support of our funders, the organisation did not need to utilise any of the sector-specific Covid-19 support programmes created by the UK Government during 2021-2022.

Balance Sheet Review

Overall, at 31st March 2021, the charity had total reserves of £255,092 (2020 - £140,856). These reserves were made up of free reserves (funds which are neither restricted nor designated) of £251,451 (2020 - £103,870) and restricted grants and donations of £3,641 (2020 - £36,986). At that time the charity held cash at bank of £280,603 (2020 - £117,664).

During the period to 31st March 2021 free reserves increased from £103,870 to £251,451. This increase is a result of the surplus achieved in the period. Restricted grants and donations totalling £139,661 (2020 - £131,804) were received during the year. Not all the restricted income received was spent in the year, with £3,641 (2020 -£36,986) held on the balance sheet at 31st March 2021.

Compliance with Reserves Policy

Attitude is Everything's reserves policy is designed to reflect the underlying risks facing the charity and to ensure that we have an appropriate level of reserves to safeguard its operations. We are in compliance with the Reserves Policy (as set out in the Structure, Governance and Management section) for 2020-2021 and will continue an annual review of this policy and the underlying risks.

Structure, Governance and Management

Governing document

The Memorandum of Association which established the objects and the powers of the charitable company and is governed under its Articles of Association.

Governance

It is the Board's duty to:

- Establish the guiding principles and policies for the organisation (through the decision-making process outlined below).
- To delegate responsibility and authority to those who are responsible for enacting the principles and policies (Managing Director, Founder and Staff).
- To monitor compliance with those guiding principles and policies.
- To ensure that Staff and Board alike are held accountable for their performance.

The Board of Trustees operates from a position of trust in the Managing Director, Founder and Staff. The Trustees are confident that the Managing Director and Founder can ensure that the organisation operates in an effective and ethical manner. Our principles and guidelines for Trustees are therefore designed to create some 'distance' between the Managing Director, Founder and Trustees, to enable the healthy level of challenge necessary to make sure the interests of the organisation and its users are protected.

Responsible governance of the charity is exercised through the Board of Trustees who are all trustees of the charity ('the Board'). The Board is made up of independent lay members who are responsible for the conduct of Attitude is Everything and for ensuring that it satisfies all legal and contractual obligations. The trustees are volunteers and are not remunerated for their time.

The Board is responsible for setting the strategic direction of the charity and is ultimately accountable for how effectively the charity meets the defined aims through direct charitable activity. The Board employs executive, administrative and operational staff to engage in activities related to governance as defined by SORP (FRS102) such as strategic planning and direct charitable activities such as advice services to service users.

The Board meets at least four times a year. The Board delegates day to day responsibility to the Managing Director who is required to attend Board meetings and to report on all operational and financial matters including staff matters and service delivery. The charity pays a premium for professional indemnity insurance for its Trustees which is included within the total insurance premium payable each year.

Recruitment and appointment of new trustees

Candidates are required to complete a formal application process which includes completing an application form with two referees (one Employment and one Character) and if successful at application form stage, attending an interview. Interviews are carried out by one of the Co-Chairs, one other trustee and the Managing Director and/or Founder. Notes and interviewers' recommendations are then circulated to other Board members. Once references and interviewers' recommendations are deemed to be satisfactory by the Board, successful candidates are invited to observe a Board meeting. New trustees can be voted onto the Board any time after these steps have been taken.

They receive an Induction Pack that includes:

- Attitude is Everything Memorandum and Articles.
- Our latest Annual Report and Accounts.
- Our Strategic Plan, including budget.
- Trustee Job Description and Person Specification.

Trustees are required to abide by Attitude is Everything strict Code of Conduct for Trustees and declare any potential conflicts of interests. Trustees receive specific training in the roles and responsibilities of charity trustees and finance.

The Trustees as charity trustees have control of Attitude is Everything and its property and funds. The minimum number of Trustees shall be three, but (unless otherwise determined by ordinary resolution) shall not be subject to any maximum. At least 10% of whom must be Deaf or disabled, due to the nature of Attitude is Everything's Vision and Values. The subscribers to the Memorandum are the first Trustees of Attitude is Everything. Every Trustee signs a declaration of willingness to act as a charity trustee of Attitude is Everything before they are eligible to vote at any Board meeting. Apart from the existing Trustees named in our Memorandum and Articles, every Trustee must be appointed for a term of three years. The Trustees may at any time decide to appoint a new Trustee, whether in place of a Trustee who has retired or other circumstances according to our Memorandum and Articles, provided that any limit on the number of Trustees would not as a result be exceeded and further provided that the minimum number of Deaf or disabled Trustees has been maintained. A Trustee who has served for two consecutive terms may not be reappointed for a third consecutive term but may be reappointed after an interval of at least one year.

The Board is committed to continuing to ensure that the organisation is both disability and female-led. At time of writing, 50% of the senior leadership team of the organisation identify as disabled (the figure increasing to 57% if senior managers are included) and 70% of staff and trustees. 100% of the senior leadership team of the organisation identify as female, alongside 60% of staff and trustees. However, we recognise that the staff and Trustee team does not currently reflect the ethnic diversity of both London and UK more widely, and we plan to address this by proactively working with local and national partners, including the diverse partner organisations that we have named in this report.

Principle Risks and Uncertainties

During 2020-2021 the impact of Covid-19 on our sector has been significant and the live industry has suffered from major disruption and both immediate and long term challenges. Alongside this, the CEO, Suzanne Bull was absent on sick leave for the majority of the financial year.

Throughout the financial year, Trustees and staff have proactivity addressed these challenges including:

- The creation and implementation of a Business Continuity Plan and budget, identifying risks the organisation may face
- Development of a 2021-2025 Business Strategy that set a clear roadmap for business recovery
- Implementation of systems and procedures to mitigate those risks and minimise the impact should the risk materialise
- A management plan for absence of key personnel including Interim Trustee Support and an Interim Director of Strategy role that continued throughout the financial year
- Regular dialogue with funders to update them on any changes to programmes
- Managing and protecting solvency through a regular cashflow reports to the trustees
- Reducing expenditure through tightening controls

While it is difficult to estimate the long term damage caused by Covid-19 to the live music industry and the uncertainty over what the Government's rules and regulation will be for the live events industry, it is clear that there will be significant, long-term disruption and the Board are monitoring the situation closely and taking all measures necessary to ensure the stability of the organisation.

The charity undertakes periodic reviews for different areas of risk including, insurance cover; health and safety policies in the workplace and whilst performing; working with young children; financial affairs (through regular reporting and monitoring); personnel practices; ICT technology. In relation to these matters, and apart from matters completely outside the charities' control, the trustees consider that the risks to which the charity is subject have been mitigated to a satisfactory level.

The trustees of Attitude is Everything have a risk management strategy which comprises:

- An ongoing review of the principal risks and uncertainties the charity faces.
- The establishment of policies, systems and procedures to mitigate those risks identified.
- The implementation of procedures designed to minimise or manage any potential impact on the charity should those risks materialise.
- Management and monitoring of adequacy of risk management policies, systems and procedures, including the Reserves policy.

Pay policy for staff

Attitude is Everything seeks to be a fair and good employer of choice. It seeks to engage talented people at all levels of the organisation and to benefit from the exercise of these people's talents. Within the framework of our terms and conditions of employment, we are committed to rewarding its employees with a mixture of pay and benefits as part of an approach to total reward in order to attract and retain motivated, flexible people who take responsibility, work as a team, improve performance and develop new skills.

Related parties

In view of the absence of the CEO, a Trustee received payment of £3,195 for provision of Interim Trustee Support between July and October 2020, prior to the recruitment of the Interim Director of Strategy. Trustees approved this arrangement at 22nd June 2020 Board meeting and ensured that the arrangement abided by all relevant clauses in our Memorandum and Articles.

Apart from this arrangement, no trustees received any payment of money or other material benefit (whether directly or indirectly) from the Charity except for reimbursement of reasonable

out of pocket expenses as per our Memorandum and Articles. Although trustees may enter into a contract with the Charity to supply goods and services in return for a payment or other material benefit if these or goods and services that we require, governed by specific clauses in our Memorandum and Articles, no Trustees entered into any contracts with us.

Reserves policy

It is Attitude is Everything's policy to maintain free reserves (unrestricted reserves not invested in fixed assets or designated for specific purposes) at a level which can finance our projected closing liabilities, calculated based on shutting down the organisation with legal costs, redundancies and 6 months of lease liabilities. The minimum reserves level approved for 2020-2021 was £80,000. Attitude is Everything was in compliance with the reserves policy, as stated above, throughout 2020-21.

Minimum reserves levels are reviewed annually. For 2021-2022 the policy was updated to maintain free reserves (unrestricted reserves not invested in fixed assets or designated for specific purposes) at a level which can fund the greater of: i) our projected closing liabilities, calculated based on shutting down the organisation with legal costs, redundancies and 6 months of lease liabilities; and ii) three months' expenditure. The trustees believe that this is better aligned with good practice in the sector. The approved minimum reserves level for 2021-2022 is £150,000.

Statement as to Disclosure of Information to the Independent Examiner

Each of the persons who are trustees at the time when this report is approved confirms that:

(a) So far as each trustee is aware, there is no relevant audit information of which the charity's auditor is unaware; and

(b) to the best of their knowledge and belief, each director has taken all the steps that ought to have been taken as a trustee, including making appropriate enquiries of fellow trustee and of the charity's auditor for that purpose, in order to make themselves aware of any information needed by the charity's auditor in connection with preparing its report and to establish that the charity's auditor is aware of that information.

Independent Examiners

A resolution to re-appoint Additude Ltd as the charity's independent Examiner will be put forward to the forthcoming Annual General Meeting.

The trustees have prepared this report in accordance with the special provisions relating to small companies within part 15 of the Companies Act 2006.

Approved by the Board and signed on its behalf by:

Jane Dyball
Co-Chair

Date: 8th December 2021

Statement of Trustees' responsibilities

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

Company law requires the Trustees to prepare financial statements for each financial year which give a true and fair view of the state of affairs of the charitable company and of the incoming resources and application of resources, including the income or expenditure, of the charitable company for that period.

In preparing these accounts, the Trustees are required to:

- select suitable accounting policies and apply them consistently
- observe the methods and principles in the Charities SORP
- make judgements and accounting estimates that are reasonable and prudent
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the company will continue in business

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

Independent Examiner's Report to the Directors of Attitude is Everything for the year ended 31st March 2019

We report on the accounts of the company for the year ended 31 March 2021, which are set out on pages 19 to 28.

Respective responsibilities of trustees and examiner
The trustees (who are also the directors of the company for the purposes of company law) are responsible for the preparation of the accounts. The trustees consider that an audit is not required for this year under section 144 of the Charities Act 2011 ("the Charities Act") and that an independent examination is needed. I am qualified to undertake the examination by being a qualified member of CIPFA.

It is my responsibility to:

- examine the accounts under section 145 of the Charities Act;
- to follow the procedures laid down in the general Directions given by the Charity Commission under section 145(5)(b) of the Charities Act; and
- to state whether particular matters have come to my attention.

Basis of independent examiner's report
My examination was carried out in accordance with the general Directions given by the Charity Commission. An examination includes a review of the accounting records kept by the charity and a comparison of the accounts presented with those records. It also includes consideration of any unusual items or disclosures in the accounts and seeking explanations from the Trustees concerning any such matters. The procedures undertaken do not provide all the evidence that would be required in an audit, and consequently no opinion is given as to whether the accounts present a 'true and fair view' and the report is limited to those matters set out in the statement below.

Independent examiner's statement

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

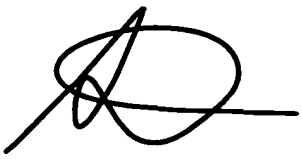
(1) which gives me reasonable cause to believe that in, any material respect, the requirements:

- to keep accounting records in accordance with section 130 of the Charities Act; and

- to prepare accounts which accord with the accounting records and comply with the accounting requirements of the Charities Act

have not been met; or

(2) to which, in my opinion, attention should be drawn in order to enable a proper understanding of the accounts to be reached.



Andi Dollia, CPFA **Date:** *06 Dec 2021*
ADDITUDE LTD
9 Rhapsody Court
Wakeman Road
London, NW10 5DF

Statement of financial activities for the year ended 31st March 2021 (incorporating an income and expenditure account)

				2021			2020
		Restricted	Unrestricted	Total	Restricted	Unrestricted	Total
Income from:	Note	£	£	£	£	£	£
Donations and legacies	3	139,661	375,026	**514,687**	131,804	284,018	**415,822**
Charitable activities	4	-	79,273	**79,273**	-	141,306	**141,306**
Bank Interest		-	-	-	-	-	-
Other income		-	-	-	-	-	-
Total income		139,661	454,299	**593,960**	131,804	425,324	**557,128**
Expenditure on:	5						
Raising funds		-	55,602	**55,602**	-	65,556	**65,556**
Charitable activities		173,006	251,116	**424,122**	107,814	348,956	**456,770**
Other		-	-	-	-	-	-
Total expenditure		173,006	306,718	**479,724**	107,814	414,512	**522,326**
Net income (expenditure)		**(33,345)**	**147,581**	**114,236**	**23,990**	**10,812**	**34,802**
Transfers between funds		-	-	-	-	-	-
Other recognised gains/(losses)		-	-	-	-	-	-
Net movement in funds		**(33,345)**	**147,581**	**114,236**	**23,990**	**10,812**	**34,802**
Reconciliation of funds:							
Total funds brought forward		36,986	103,870	**140,856**	12,996	93,058	**106,054**
Total funds carried forward		**3,641**	**251,451**	**255,092**	**36,986**	**103,870**	**140,856**

The notes on pages 22 to 28 form part of these financial statements.

Statement of Cashflows as at 31st March 2021

	Note	2021	2020
		£	£
Fixed Assets			
Tangible fixed assets	8	**5,031**	**5,288**
Current assets			
Debtors	10	27,094	50,064
Cash at bank		280,603	117,664
		307,697	**167,728**
Creditors: amounts falling due within one year	11	**57,636**	**32,160**
Net current assets		**250,061**	**135,568**
Net assets	12	**255,092**	**140,856**
Funds	13		
Restricted		3,641	36,986
Unrestricted		251,451	103,870
Total funds		**255,092**	**140,856**

For the year ended 31 March 2021 the company was entitled to exemption under section 477 of the Companies Act 2006; and no notice has been deposited under section 476. No members have required the company to obtain an audit of its accounts for the year in question. The trustees acknowledge responsibility for: i) Ensuring the company keeps accounting records which comply with section 386; and ii) Preparing financial statements which give a true and fair view of the state of affairs of the company as at the year-end in accordance with requirements of section 394 and 395, and which otherwise comply with requirements of the Companies Act 2006 relating to financial statements, so far applicable to the company. These accounts have been prepared in accordance with the provisions applicable to companies subject to the small companies regime.

Approved by the Trustees on 8th March 2021 and signed on their behalf by:

Jane Dyball
Co-Chair, Trustee

Balance Sheet at 31st March 2021

	Note	2021	2020
		£	£
Cash flows from operating activities			
Net cash provided by operating activities	14	166,519	31,595
Cash flows from investing activities			
Purchase of fixed assets		(3,580)	(7,932)
Bank Interest		-	-
Net cash provided by investing activities		(3,580)	(7,932)
Change in cash and cash equivalents in the reporting period		162,939	23,663
Cash and cash equivalents at 1st April 2020		117,664	94,001
Cash and cash equivalents at 31st March 2021		**280,603**	**117,664**

1. Accounting policies

a. General information

Attitude is Everything is a public benefit entity and a company limited by guarantee, company number 06397532, registered in England. Attitude is Everything is also a charity, registered with the Charity Commission (charity registration number 1121975). The registered office and its principal place of business is 54 Chalton Street, Kings Cross, London, NW1 1HS.

b. Going concern

The Trustees confirm that at the time of approving the financial statements, there are no material uncertainties regarding the Charity's ability to continue in operational existence for the foreseeable future. In arriving at this conclusion, the Trustees have taken account of current and anticipated financial performance in the current economic conditions, its business plan and its reserves position. Despite a number of uncertainties in relation to Covid-19 and its long-term impact on the music and live events sector, the Trustees feel that they are putting steps in place to address this in relation to long term forecasting. For this reason, the going concern basis continues to be adopted in the preparation of the Charity's financial statements.

c. Basis for preparation

The financial statements have been prepared under the historic cost convention unless otherwise stated in the relevant accounting policy notes and 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 (FRS102) (effective 1st January 2015) – (Charities SORP (FRS 102)), the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and the Companies Act 2006. The principal accounting policies that have been applied to all years presented in these financial statements are set out below.

The preparation of financial statements requires the use of certain critical accounting estimates. It also requires Trustees to exercise their judgement in the process of applying the accounting policies. Use of available information and application of judgement are inherent in the formation of estimates. Actual outcomes in the future could differ from such estimates. The areas involving a higher degree of judgement or complexity, or areas where assumptions and estimates are significant to the financial statements are disclosed in Note 2.

d. Recognition of outstanding employee benefits

No provision for outstanding holiday pay was made under previous UK GAAP. Under FRS 102 the costs of short-term employee benefits are recognised as a liability and an expense. The cost of any unused holiday entitlement is recognised in the period in which the employees' services are received.

e. Fixed assets

Individual fixed assets costing £500 or more are initially recorded at cost. Fixed assets that cost less than £500 are treated as expenditure in the statement of financial activities.

f. Fund accounting

The nature and purpose of each fund is explained in Note 9 to the financial statements.

g. Financial instruments

The only financial instruments held by the company are debtors and creditors. These are categorised as 'basic' in accordance with Section 11 of FRS 102 and are initially recognised at transaction price. These are subsequently measured at their transaction price less any impairment.

h. Income

Income is recognised when the charity has entitlement to the funds, it is probable that the income will be received, and the amount can be measured reliably. Donations and grants are split between restricted and unrestricted funds in accordance with the terms of the grant or donation. Donations and gifts are recognised in the statement of financial activities when receivable. Income from government and other grants is 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 and is not deferred. Bank interest is recognised on an accrual basis.

i. Expenditure

Expenditure is included in the statement of financial activities on an accrual's basis, inclusive of any VAT. It is recognised when there is a legal or constructive obligation to pay for it. Certain expenditure is directly attributable to specific activities and has been included in those cost categories. Certain other costs, which are attributable to more than one activity, are apportioned across cost categories on the basis of an estimate of the proportion of time spent by staff or resources used on those activities.

j. Defined contribution pension scheme

The charity operates a defined contribution scheme and the pension charge represents the amounts payable by the company to the fund in respect of the year.

k. Leases

Rentals applicable to operating leases are charged to the statement of financial activities over the period they are incurred.

l. Depreciation

Depreciation is provided on tangible fixed assets so as to write off the cost or valuation, less any estimated residual value, over their expected useful economic life as follows:

Fixtures, fittings and equipment	33.33% straight line basis

2. Critical judgements and estimates

No critical judgements have been made by management in applying the charity's accounting policies.

3. Donations and Legacies

	Restricted	Unrestricted	**2021 Total**	2020 Total
	£	£	**£**	£
Arts Council	-	254,294	**254,294**	249,700
Paul Hamlyn Foundation	53,949	15,801	**69,750**	69,750
St James' Place Charitable Foundation	-	-	**-**	1,000
Manor 2056 Trust	-	5,000	**5,000**	-
Oldham Foundation	-	-	**-**	2,000
National Lottery Funding	82,305	55,498	**137,803**	40,912
Bluedot Donations	-	-	**-**	2,900
Esmee Fairbairn	-	40,000	**40,000**	-
Festival Republic	-	-	**-**	12,500
Glastonbury Festival	-	-	**-**	11,500
DWP Access to Work	3,407	-	**3,407**	21,142
Other Grants and Donations	-	4,433	**4,433**	4,418
Total	139,661	375,026	**514,687**	415,822

There were no unfulfilled conditions or other contingencies attaching to these grants.

4. Income from Charitable Activities

	Restricted	Unrestricted	**2021 Total**	2020 Total
	£	£	**£**	£
Access Consultancy	-	32,318	**32,318**	62,134
Disability Equality Training	-	24,237	**24,237**	42,253
Other sales and earned income	-	22,718	**22,718**	36,919
Total	-	79,273	**79,273**	141,306

5. Total Expenditure

Expenditure	Raising funds	Charitable activities	Support Costs	**2021 Total**	2020 Total
		£	£	£	£
Staff costs (note 7)	35,734	250,138	89,335	**375,207**	343,902
Recruitment, Training and Other staff costs	-	-	3,544	**3,544**	9,568
Rent, Insurance and Services	-	-	31,387	**31,387**	61,862
Artists, Trainers, Interpreters	-	31,154	-	**31,154**	28,684
Office Overheads	-	-	11,281	**11,281**	11,822
Project materials, Delivery and Marketing costs	-	3,619	-	**3,619**	9,175
Volunteer costs	-	132	-	**132**	13,554
Board and Governance	-	-	113	**113**	2,346
Bank Charges	-	-	245	**245**	311
Transport and Travel	-	-	-	**-**	12,018
Independent Examination fee	-	-	1,500	**1,500**	1,500
Other Professional fees	-	-	17,704	**17,704**	24,940
Depreciation	-	-	3,838	**3,838**	2,644
	35,734	**285,043**	**158,947**	**479,724**	522,326
Add: allocation of support costs	19,868	139,079	(158,947)	-	-
Total expenditure	**55,602**	**424,122**	**-**	**479,724**	522,326

6. Net income/(expenditure) for the year

This is stated after charging / crediting:	**2021** £	2020 £
Depreciation	**3,838**	2,644
Independent Examination fees	**1,500**	1,500

No expenses were reimbursed to Trustees during the year. (2020 - £957)

7. Staff Costs

	2021 £	2020 £
Salaries and wages	314,583	286,101
Social security costs	23,345	21,664
Pension contributions	37,280	36,137
	375,207	343,902

The average weekly number of staff (expressed as full-time equivalents) during the year was 10.5 (2020: 9.5)

	2021 No.	2020 No.
Raising funds	**1.0**	1.0
Charitable activities	**7.0**	6.0
Support costs	**2.5**	2.5
	10.5	9.5

8. Tangible fixed assets

	Fixtures, fittings and equipment	Total
Cost		
As at 1 April 2020	7,932	7,932
Additions	3,580	3,580
As at 31 March 2021	11,512	11,512
Depreciation		
As at 1 April 2020	2,643	2,643
Charge for the year	3,838	3,838
As at 31 March 2021	6,481	6,481
Net Book Value		
As at 31 March 2020	5,288	5,288
As at 31 March 2021	**5,031**	**5,031**

9. Taxation

The charitable company is exempt from corporation tax as all its income is charitable and is applied for charitable purposes.

10. Debtors

	2021	2020
	£	£
Trade debtors	19,949	46,740
Other debtors	-	1,969
Prepayment and accrued income	7,145	1,355
	27,094	50,064

11. Creditors: amounts due within 1 year

	2021	2020
	£	£
Trade creditors	11,396	14,116
Taxation and social security	10,723	9,085
Other Creditors	6,955	3,937
Deferred income (National Lottery Community Fund)	23,300	-
Accruals and provisions	5,262	5,022
	57,636	32,160

12. Analysis of net assets between funds

	Restricted Funds	Unrestricted funds	**Total funds**
	£	£	**£**
Tangible fixed assets	-	5,031	**5,031**
Net current assets	3,641	246,420	**250,061**
Net assets at the end of the year	**3,641**	**251,451**	**255,092**

13. Movements in Funds

	At the start of the year	Incoming resources £	Outgoing resources £	**At the end of the year £**
Unrestricted funds:				
General funds	**103,870**	454,299	(306,718)	**251,451**
Total unrestricted funds	**103,870**	**454,299**	**(306,718)**	**251,451**
Restricted funds:				
Paul Hamlyn Foundation	-	53,949	(53,949)	-
National Lottery Funding	**33,345**	82,305	(115,650)	-
DWP Access to Work	-	3,407	(3,407)	-
Research Fund	**3,641**	-	-	**3,641**
Total restricted funds	**36,986**	**139,661**	**(173,006)**	**3,641**
Total funds:	**140,856**	**593,960**	**(479,724)**	**255,092**

14. Reconciliation of net income to net cash flow from operating activities

	2021	2020
	£	£
Net income/(expenditure) for the reporting period	**114,235**	34,802
Adjustments for:		
Interest from investments	-	-
Depreciation charges	**3,838**	2,644
(Increase)/Decrease in stock	-	-
(Increase)/Decrease in debtors	**22,970**	(23,899)
(Decrease)/Increase in creditors	**25,476**	18,048
Net cash provided by/(used in) operating activities	**166,519**	31,595