

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

Trustees' Report for the year ended 31st March 2024

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, Esmée 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 Grzegorzec, 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 (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

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

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

Bankers

Unity Bank Trust	The Co-operative Bank
9 Brindley Place	P.O Box 250
Birmingham	Skelmersdale
B1 2HB	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.

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

- 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.

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

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

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

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.

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

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.

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

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

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

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."

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

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

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

- 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.

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

- 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 consider 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

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

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

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

- 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.

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

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.

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

- 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

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

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

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

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

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

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

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
Co-Chair

Date: 16/12/24

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

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

Date: 20/12/24

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		<u>250,432</u>	<u>639,367</u>	<u>889,799</u>	<u>244,165</u>	<u>521,926</u>	<u>766,091</u>
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		<u>250,432</u>	<u>632,221</u>	<u>882,653</u>	<u>245,165</u>	<u>409,426</u>	<u>654,591</u>
Net income (expenditure)		<u>-</u>	<u>7,146</u>	<u>7,146</u>	<u>(1,000)</u>	<u>112,500</u>	<u>111,500</u>
Transfers between funds		-	-	-	-	-	-
Other recognised gains/(losses)		-	-	-	-	-	-
Net movement in funds		<u>-</u>	<u>7,146</u>	<u>7,146</u>	<u>(1,000)</u>	<u>112,500</u>	<u>111,500</u>
Reconciliation of funds:							
Total funds brought forward		-	480,614	480,614	1,000	368,114	369,114
Total funds carried forward		<u>-</u>	<u>487,760</u>	<u>487,760</u>	<u>-</u>	<u>480,614</u>	<u>480,614</u>

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

Notes to the Financial Statements for the year ending 31st March 2024

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.

**Notes to the Financial Statements for the year ending 31st March 2024
(continued)**

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.

Notes to the Financial Statements for the year ending 31st March 2024
(continued)

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

**Notes to the Financial Statements for the year ending 31st March 2024
(continued)**

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)

Notes to the Financial Statements for the year ending 31st March 2024 (continued)

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
	<u>562,232</u>	<u>449,795</u>

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

	2024 No.	2023 No.
Raising funds	2.0	1.0
Charitable activities	10.0	8.0
Support costs	3.0	2.0
	<u>15.0</u>	<u>11.0</u>

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	<u>13,302</u>	<u>13,302</u>
Depreciation		
As at 1 April 2023	12,705	12,705
Charge for the year	597	597
As at 31 March 2024	<u>13,302</u>	<u>13,302</u>
Net Book Value		
As at 31 March 2023	<u>597</u>	<u>597</u>
As at 31 March 2024	<u>-</u>	<u>-</u>

**Notes to the Financial Statements for the year ending 31st March 2024
(continued)**

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	<u>7,500</u>	<u>16,068</u>
	<u>44,646</u>	<u>25,037</u>

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	<u>-</u>	<u>5,605</u>
	<u>152,532</u>	<u>81,049</u>

12. Analysis of net assets between funds

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

Notes to the Financial Statements for the year ending 31st March 2024
(continued)

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	<u>71,483</u>	<u>14,135</u>
Net cash provided by/(used in) operating activities	<u>52,469</u>	<u>111,074</u>









FRSSE Full (Charity)

Final Audit Report

2024-12-20

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