



This year has seen us completing the project Fragile and drawing our next activity called Inner Waves. We continued working with visually impaired and blind people in order to organize workshops on movement and sensation of the body, sharing and events for them to decrease barriers and facilitate access to art s. We helped them presenting performances by young musicians and artists informed by their contribution our guest artists obtained during on line meetings, and feed via audio documents recorded at home or during their daily lives.

It has been impressive how the participation and engagement evolved, and, from having follower and guest that simply benefitted from the outcomes, we ended up into developing true co-creative practice. All beneficiaries and participants gave us their ideas, contributions and many personal life experiences that were human, emotionally strong and important to let us understand the world behind the daily experience of visually impaired and blind people. We posted online interviews and contribution from behind the scene, constantly improving our on-line workshops to empower visually impaired and blind people co-creative experiences.

As soon as the COVID-19 Emergency started in January 2020, we decided to collect audio recorded texts and thoughts aware visually impaired and blind people were already feeling the burden of imposed isolation, and experiencing anxiety and fear of becoming sick.



Our participatory podcasts all received an impressive amount of feedback to reflect on, on a national level our exposure was strengthened by the fact and we were invited twice by Radio Boom to share our achievements and projects.

We refined our skills in using cutting edge techno software, hardware, applications and 3d sound. We grew even more determined to render the audio experience unique, committed to improve our daily sound environment.

After the COVID-9 Emergency struck us, we had to adapt our plans, but we did not modify our vision. Going online and streaming became an almost mandatory adaption, it was not easy but we managed doing it well. Actually, we acquired an important skill and we feel ready to offer this service as an additional offer, in the future.

Following this experience, and the opportunity of collaboration some supporters offered to us, we are now able to keep our staff working, and design projects for the immediate future. We are all very keen to get back at 'live' work when the COVID emergency will be over.

We want to be keeping doing activist art to raise awareness among the wider public, and especially policymakers, allowing them to feel the importance of the creative industry. Art has a unique power, especially when it directs its activity towards reaching people in isolation, alone or in economic fear of depression, and offer a chance to create and feel alive.

Conclusion

Working alongside step by step with visually impaired and blind people has been highly rewarding and beneficial to our perception of sound, while an innovative approach to space and

It only remains to say that the organisation of the performance and workshops has been a profoundly rewarding experience. Much has been learned, especially about relationship and work with visually impaired and blind people.

Our next major point of attention for future programming will be how to re- shape the concert and workshops experience. We believe it is not enough to storm the web with messages and newsletter, videos and audio file; in our opinion personal direct person-to-person approach must be re-established to instil confidence and human sharing.

We do believe that empowering the idea that the creative process is a balance against today's overload of outside imposed sound inputs. One owns sounds outputs, and creative expressions, do not overly lessen external imposed voices authority, but also offer a new voice of vitality, energy, and equality.

Acknowledgements

We had great support from BlindAid, Clarissa in particular, and Shaden at RNIB, all were extremely well organized and effective in delivering precise, careful contributions, and effective in subdividing tasks according to skills.

We would like to thank Arts Council of England, UCL Culture, Fondazione Venezia ProArte, BlindAid and BNIB. We are deeply grateful for the vision and investment of visually impaired and blind people.

We would like to thank all our partner organisations for the time, effort, enthusiasm and in-kind support they have devoted to my work and vision over the past year. Without it, the project would not have been the success it has been.



CHARITY COMMISSION
FOR ENGLAND AND WALES

INTRASONUSUK

Receipts and payments accounts

CC16a

For the period
from

01.01.2020

To

31.12.2020

Section A Receipts and payments

	Unrestricted funds to the nearest £	Restricted funds to the nearest £	Endowment funds to the nearest £	Total funds to the nearest £	Last year to the nearest £
A1 Receipts					
Easy Fundraising	94	-	-	94	-
Project Grant	-	900	-	900	-
	-	-	-	-	-
	-	-	-	-	-
	-	-	-	-	-
	-	-	-	-	-
	-	-	-	-	-
Sub total (Gross income for AR)	94	900	-	994	-
A2 Asset and investment sales, (see table).					
	-	-	-	-	-
	-	-	-	-	-
Sub total	-	-	-	-	-
Total receipts	94	900	-	994	-
A3 Payments					
Project Fragile	-	7,748	-	7,748	-
Social Media Management	1,000	-	-	1,000	-
Administration	700	-	-	700	-
Web Site	120	-	-	120	-
Office Expenditures	600	-	-	600	-
Media Chanell	7	-	-	7	-
	-	-	-	-	-
	-	-	-	-	-
Sub total	2,427	7,748	-	10,175	-
A4 Asset and investment purchases, (see table)					
	-	-	-	-	-
	-	-	-	-	-
Sub total	-	-	-	-	-
Total payments	2,427	7,748	-	10,175	-
Net of receipts/(payments)	- 2,333	- 6,848	-	- 9,181	-
A5 Transfers between funds	-	-	-	-	-
A6 Cash funds last year end	3,089	6,366	-	9,455	-
Cash funds this year end	756	482	-	274	-

Signed by one or two trustees on
behalf of all the trustees

Signature

Print Name

Date of approval

Tim Banquero

Tim Banquero

19.10.2021