

CHARITY COMMISSION

Prism Arts CIO

Registration number: 1159797

**Annual Report and Financial
Statements**

31 March 2022



Prism Arts CIO

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Prism Arts CIO

Reference and Administrative Details

Charity name	Prism Arts CIO
Charity registration number	1159797
Principal office	The Old Methodist Hall 5 Market Street CARLISLE CA3 8QJ
Registered office	The Old Methodist Hall 5 Market Street CARLISLE CA3 8QJ
Trustees	H Stewart, Chair (Resigned 29 October 2021) J Cobbold, Chair A Fazal, Treasurer (Resigned 31 October 2021) L Telford A Lynch S Ghafoor S Smith (Appointed 24 November 2021) V Walden (Appointed 24 November 2021) I Chapman (Appointed 24 November 2021) B Heslop (Appointed 24 November 2021) (Resigned 24 February 2022)
Solicitor	Burnetts 6 Victoria Place CARLISLE CA1 1ES
Accountant	Dodd & Co Limited FIFTEEN Rosehill Montgomery Way Rosehill Estate CARLISLE CA1 2RW

Prism Arts CIO

Reference and Administrative Details

Bankers

CAF Bank Ltd
25 Kings Avenue
Kings Hill
WEST MALLING
ME19 4JQ

Cumberland Building Society
Cumberland House
Cooper Way
Parkhouse
CARLISLE
CA3 0JF

Prism Arts CIO
Trustees' Report for the Year Ended 31 March 2022

The financial statements have been prepared in accordance with the accounting policies set out in the accounts and comply with the charity's governing document, the Charities Act 2011 and Accounting and Reporting by Charities: Statement of Recommended Practice applicable in the UK and Republic of Ireland.

1. STRUCTURE, GOVERNANCE AND MANAGEMENT

1.1 Governing Document

Prism Arts is a Charitable Incorporated Organisation (CIO). The charity was established by a trust deed dated 10th January 1992 and is governed by its constitution dated 26th March 1992 and addendum dated June 1996. The charity was re-registered as a CIO with the Charity Commission under the charity number 1159797 on 6 January 2015.

1.2 Recruitment/Induction and Training of Trustees

Prism Arts works to ensure that the charity is supported by a board of trustees with expertise, knowledge, and experience. Excellence and inclusivity governance has been embedded as a key priority within our updated Prism Arts Business Plan 2022 - 2024, with KPIs and Targets designed to support our development in this area.

Plans to establish a new Advisory Group will be implemented in September 2022. The Advisory Group will include participants, trustees, staff and artists.

Recruitment: Prospective trustees are recommended to the Board, and candidates are then followed up by the Chair and Governance and Audit Group. If the candidate remains of interest to Prism Arts, the Chair will invite the prospective Trustee to attend a Board meeting as an observer. Once Trustee(s) have met the Chair and attended a Board meeting, and both parties agree, prospective Trustees are invited to become full members of the Board at the following meeting or AGM.

Inclusion: Prism Arts recognises that we need to develop a more diverse board. Following the revision of our Business Plan, we have a clear plan in place that will be developed over 2022/23 and monitored via SMART Targets and Board KPIs. Trustee recruitment will be operated through a clear inclusive process, including open advertising and some targeted approaches to address skills gaps. Our Advisory Group will oversee this process. The appointment of 2 Participant Support Leads funded by the Community Fund will support this process.

Induction: New Trustees receive an induction pack including a copy of the Business Plan, Trustee Registration Form and Diversity Monitoring Form, Skills Audit, Constitution, Board Rules, recent board papers, and a copy of the Essential Trustee (Charity Commission). Trustees are invited to events, exhibitions, and workshops. Trustees are also invited to engage in training opportunities and Away Day sessions, often alongside staff.

2021/22: Following a recruitment project, 4 new trustees joined the board. 3 Trustees stepped down, including Prism Arts Chair and Treasurer, an acting Chair is currently in place with a new Chair and Treasurer due to joining the board in July 2022.

Covid 19: Trustee meetings were held via Zoom, with papers circulated via Google Docs. Meetings continue to be held via Zoom, with plans to move to in-person meetings from Autumn 2022.

1.3 Organisational Structure 2021/22

The Board met quarterly (4 meetings). Trustees were responsible for overseeing strategic direction, finance, risk management, safeguarding and policies. The Director reported to Trustees at meetings and continued to be a non-voting member of the Board. The Director set out the in-year operational strategy in response to Covid, and business priorities and was responsible for the day-to-day management of the charity. Trustees managed oversight of risk management, HR, health and safety, inclusion and environmental sustainability, safeguarding and relationships with key funders and stakeholders. The Director was responsible for developing a Prism Arts Business Plan revision including working with the board to develop SMART targets, Key Performance Indicators and finance targets 2021/22. Increasingly members of the Senior Management Team attended board meetings, delivering reports and presenting progress.

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1.4 Risk Management

- The risk was reported quarterly through a Risk Register and Director's Report. Areas of risk were highlighted, alongside recommended actions to mitigate risk.
- Our Risk Register captures strategic areas of risk and assesses risk rating. Key risk headings include Governance, Operations, Finance, and External and Environmental risk. This document is reviewed quarterly at board meetings.
- Arts Council England rates risk against all NPO funded organisations. Prism Arts was rated as low risk.
- All relevant policies and procedures were updated and approved to ensure compliance and safeguarding responsibilities were met. A quarterly meeting and policy approval cycle are followed to manage this process. This process is managed by the Finance and Operations Manager

Key Areas of Risk 2021/22:

1. Covid 19: Loss of critical income

Action Taken: A fundraising strategy was commissioned. Trustees allocated funds to recruit a fundraising post.

2. Covid 19: Wellbeing of participants and core clients.

Action Taken: Prism Arts managed a successful return to face to face delivery and developed specific projects to meet the need. Led by the staff team and Participant Support Leads.

3. Trustee Recruitment

Action Taken: A trustee recruitment plan was approved in July 2021. As a consequence, 4 trustees were recruited to the board.

4. Capacity and Resources: Following the staffing restructure (reduction in capacity by 25%) and increased programme following the pandemic.

Action Taken: A commitment to delivering an evaluation of the staff review 2022/23. Annualised hours contracts allow staff to flex working weeks. Temporary to core contracts as required. Use of consultancy support as required.

5. Staff recruitment and retention: A challenge to recruit specialist staff to key roles, loss of key staff

Action Taken: Freelance and Consultancy

a. An interim model delivered by freelance artists for Studio Theatre

b. Continued implementation of appraisals and supervision model to ensure staff wellbeing and development.

c. Interim freelance fundraising (Cause4)

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1.5 Related Parties

Key Partners

We worked with several key strategic partners across our activity, including (but not limited to) the following:

Arts organisations and Museums

- **Tullie House Museum and Arts Gallery:** a museum and art gallery, and fellow National Portfolio Organisation in Carlisle.
- **Dove Cottage** is a museum situated in the former home of William Wordsworth in the Lake District. We will work with Dove Cottage on a range of projects, including exhibiting our artists' work.
- **Carlisle Cathedral:** Major heritage and religious centre in Carlisle.
- **Street Arts Carlisle. Blind Assassins**

Specialist Organisations

- **Cause4 (Arts Fundraising & Philanthropy)** is a social enterprise that supports charities to change and grow and runs the Arts Fundraising & Philanthropy programme to specifically upskill organisations in this area. We are working with **Cause4** to rework our business plan and access training in governance and fundraising.
- **Clore Leadership:** provides professional training and development for the cultural sector.
- **Cumbria Local Enterprise Partnership (LEP)** drives economic growth in the county by coordinating local authority activity with business needs. We will work with the LEP to ensure Prism Arts' work supports the local cultural strategy and influences local priorities.
- **Methodist Central Hall:** our current landlord in Carlisle. We will work with Methodist Central Hall to explore options for the future of our physical home in Carlisle.
- **Sue Kaveney Associates** is an expert HR consultancy based in Carlisle. We will work with Sue to put in place appropriate HR processes as an organisation.
- **Thomas Jardine Associates** is a business growth consultancy in the North of England that supports businesses to achieve their goals. The firm will provide mentoring for our Chief Executive to ensure we stay in line with our vision, mission and values over the business planning period.
- **Words by Rachel** is a Marketing & Communications Services. Using words to connect people, products and ideas, Rachel Suddart delivers practical and effective marketing & communications services for organisations, businesses and brands

Local Authorities

- **Carlisle City Council** is the local authority for the city of Carlisle. We ensure our work supports local strategies (including Town Centre events and strategic plans). Carlisle City Council does not support Prism Arts through grants or financial investment.
- **Cumbria County Council:** We worked closely with Adult Services to support our people. The County Council supports Prism Arts through an annual grant of £10,000 as part of an annual match fund for NPOs based in Cumbria.
- **NOTE:** In 2023/24 Prism Arts will be based in a new Unitary Authority: Cumberland Council

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Educational Partners

We work with educational partners including schools, colleges and universities as well as those that specialise in supporting children with special educational needs, to engage new participants for our regular programmes and to shape the design of future activities in line with the needs of young people.

- **The University of Cumbria** is a university based in Carlisle, with campuses across Cumbria and in London, formed through the merger of several university campuses and art colleges. We will work with the university to deliver activities, including the Artist Progression project, and to establish research presented at the university to understand our impact and that of culture in Cumbria.
- **School partners** James Rennie SEND School (Carlisle)
- **West Lakes College** West Cumbria

Networks

- **Carlisle Culture** is a consortium working to harness the arts, heritage and culture of the city-region. We will work with Carlisle Culture to advocate regionally for the importance of culture in Carlisle, and of our work and our beneficiaries.
- **Creative Minds Network North** is a social enterprise working nationally to deliver accessible arts sessions. We will participate in Creative Minds' North Network to build contacts and strengthen the infrastructure around inclusive arts in the North of England.
- **LCEP West Cumbria and Carlisle** is the local cultural education partnership, coordinating educational activity across arts organisations in the area. We will work with the LCEP to advocate regionally for the importance of our work and beneficiaries, and to coordinate new cultural education activities.
- **Thriving Communities:** A Carlisle based health and wellbeing programme, led by Tullie House
- **Carlisle LCEP:** A Carlisle based education and learning programme, led by Tullie House
- **Cumbria Art and Culture Network:** A county-wide network supporting artists and creative organisations.

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2. FINANCIAL REVIEW

2.1 Investment Policy

Prism Arts invests funds (restricted and unrestricted) to meet charitable objects.

The Trustees have the power to invest in such assets as they see fit, in line with the charitable objects and a responsibility to due care and diligence.

2.2 Reserves Policy

Reviewed and approved 30 July 2021

Prism Arts reserves consist of that part of its unrestricted funds that is freely available to spend on any of the charity's purposes. They are held to help the charity operate effectively.

Prism Arts will hold reserves equal to between 3 and 6 months of its expected expenditure in a year as shown in the Budget and by quarterly financial reports. These reserves are intended to:

- Provide at least 3 months of operating expenditure so as to enable the charity to find new sources of income if a source is not renewed or there is an unforeseen decline in an area of income generation, or an expected grant does not become available even though the Trustees had sound expectations that it would. During this time Prism Arts would either attempt to find new funding sources or would close the previously supported activity in an orderly manner.
- Provide the means for the charity to settle any contracts to which it is tied and to pay some or all of its employees their entitled redundancy depending on whether there are, or are not, sufficient funds for it to continue.

The Trustees monitor the level of reserves quarterly to both ensure that they are maintained in line with the above and to identify reasons for fluctuations which indicate that reserves will exceed or not meet the required level. If reserves during the year are below target or exceed target, the trustees will consider whether this is due to a short-term situation or a longer-term issue. In the case of the latter, action will be taken to replenish or spend reserves.

We will monitor the level of reserves at every board meeting (on a quarterly basis). At present, the reserves are for the most part held in working capital and an investment bank account.

Trustees review the reserve policy annually. A financial position and cash in bank update are provided quarterly at board meetings.

Trustees designated reserves were £67,714 in line with the reserve policy.

2.3 Principal income and funding sources 2021/22 (in order of value)

Arts Council England NPO and Culture Recovery Grants	£106,352
Heritage Lottery Fund (HLF)	£41,885
National Lottery Community Fund	£39,243
Direct Payments income	£30,474
Esmée Fairburn Foundation	£11,127
Cumbria County Council	£10,000
Carlisle City Council	£8,000
Children in Need	£6,841
Commissions	£4,900
Donations	£4,056
Other Grants	£1,000

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***COVID-19:** The ongoing reduction in earned income 2021/22 continues to place the charity at moderate risk. However, earned income has gradually rebuilt as Direct Payments income for Studio Programme workshops increased across the year. Commissioned income has also increased over the financial year. Both income strands have not reached pre pandemic levels. A Fundraising Strategy was commissioned in 2021 to address this challenge, with Cause 4 now contracted to deliver a fundraising programme with a target of £60k.

3. OBJECTIVES AND ACTIVITIES

Navigating Covid 2021/22

Prism Arts successfully navigated the second phase of the pandemic by implementing a strategy focussing on the following 4 areas:

- We maintained delivery of essential services, with a return to face-to-face delivery. We maintained some remote delivery, but this reduced in scale.
- Delivered extra support for individuals who were still struggling to return to the workplace. Creating a bespoke programme for people called Relaxed Studio.
- Commissioned a fundraising strategy to maintain income from other sources while earned income continues to be impacted following the pandemic. To include a community donations programme.
- Maintained high levels of Covid safe procedures and practices, ensuring that everyone was safe.

To develop and strengthen the charity following Covid we completed the following:

1. We strengthened internal practices and processes:

- Digital: The charity now operates on a digital model, from calendars to share drive and Teams.
- Designing impact and evaluation models: A stronger evaluation and impact model is now in place allowing us to capture individual impact data and to strengthen our development as a charity through better understanding of community need.
- Supporting the team: Supervision, training and development support and an appraisal system are now embedded.

2. We reviewed our Business Plan, embedding SMART Targets that address: We monitored SMART Targets at quarterly board meetings.

- Environmental Impact and Sustainability: we revised our Environmental Policy and embedded data into national data sets, including Julies Bicycle.
- Inclusion and Diversity, we set clear targets to diversify of our board, and recruited 1 new disabled board member in Autumn 2022.
- Quality and development of our programme: ensuring that we consulted and engaged people to improved and developed our offer, delivering a consultation and scoping exercise in West Cumbria.
- Resilience and dynamism: ensuring that the charity was well governed and financially viable. Including the commissioning and implementation of a new Fundraising Strategy.

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4. PUBLIC BENEFIT: In 2021/22 we met our Charitable Objectives

Our Charitable Objectives (CIO):

- The advancement of education through the medium of creative arts.
- To relieve the needs and promote social inclusion of persons who are socially excluded because of their disability, age, or ill health, by the provision of the creative arts with a view to overcoming barriers to inclusion into society.

Prism Arts activities and programme continued to span visual and performing arts, working to engage people with additional learning needs, older people and younger people.

In 2021/22 we achieved public benefit through our two main strands of its work.

Studio Programme: Prism Arts Studio Programme comprises of weekly workshops in visual arts and theatre in Carlisle and on the West Coast. These ongoing programmes allow for skills development and the creative progression of participants. This programme reverted back to a face-to-face service, with the majority of our participants returning to the studio. A relaxed studio model was developed to support individuals who were still finding it very difficult to return to face-to-face delivery post pandemic.

Special Projects: Prism Arts also worked in partnership with local organisations to offer specific projects that engage different or new audiences. This includes local schools, arts organisations, health services and charities. These projects were adapted into a digital and remote working offer over 2021/22. It was critical for the charity that projects were sustained both to ensure ongoing engagement of our people but also to unlock critical unrestricted income:

- HLF Kurt Schwitters: Completion of this project in 2021/22
- Step Up: Engaging University of Cumbria and emerging artists
- Picture of Me: An Arts Council Funded project designed to reach new people, work with new artists and develop a new model of working.
- James Rennie Transition Programme: Engaging children and young people in Carlisle

We engaged 3 core audiences:

- Adults with Learning Disabilities (19+)
- Young People with Disabilities (11-25)
- Neurodiverse Adults (19+)

Location of our work:

- Carlisle: Prism Arts is based Carlisle. The majority of our work reached audiences in the local area.
- West Coast: Our work on the West Coast was sustained until the completion of the Kurt Schwitters project. In 2021/22 the Community Fund and Picture of Me funding enables us to deliver action research projects in West Cumbria, undertake a consultation project with schools and develop a new programme of work for the West that has been embedded within our next NPO application.

Marketing and Communications:

We engaged the public and stakeholders through our Social Media feeds, Twitter, Facebook, Instagram, and LinkedIn. We uploaded 29 films to YouTube, achieving over 1112 views.

We achieved press coverage in Cumberland News, Cumbria Crack and Radio Cumbria.

In 2022/23 we will work to develop content led by our artists with learning disabilities and autism including blogs. We will also launch a digital shop.

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Headline Data: 2021/22:

In 2021/22 our impact in terms of numbers changed as a result of the pandemic, however, we continued to deliver

- 515 workshops engaged 2802 participants
- We delivered 4 in-person performances and 2 exhibitions that reached 9338 people.
- We worked with 24 artists
- We achieved 2 commissions for our studio programme artists

5. THE TRUSTEE REPORT: ACTIVITY

OUR PROJECTS and PROGRAMMES

We continued to deliver our 2 programme pillars:

1. **Core projects:** Studio Programme: our weekly creative arts programmes for adults (19+) and young people (14-25) with additional needs, learning difficulties and autism, allowing regular engagement with visual or performing arts, the creation of new work, and the development of friendships and community. Our regular programmes run during term times (36 weeks a year) in both visual arts (Studio Arts) and theatre (Studio Theatre), and a new pilot called Relaxed Studio. Our core programme incorporated opportunities for individual artists to develop their practice.
2. **Special projects:** Time limited funded projects that developed progression, access and new creative engagement opportunities for people with learning disability and autism: Step Up, James Rennie Transition Project, Picture of Me and a Summer School.

A: CORE PROJECTS: STUDIO PROGRAMME

We started the year delivering studio programme via a remote offer. However, after Easter we started the transition back into face-to-face delivery. For a time, we delivered a hybrid offer to manage social distancing restrictions and to support people who were isolating. Over this period, we used the artform specialisms and practice knowledge of our Lead Artists and Project Managers to shape and develop the programme of work around the needs of our people. Following National Lottery Community Fund investment, we were also able to allocate a clear focused programme of engagement led by our new Participant Support Leads. This resource has been transformational enabling engagement of our people with creative opportunities and progression.

We have had to temporarily close Studio West, as a result of the pandemic. However, our special projects programme has enabled us to redesign and plan.

REMOTE WORKING - We moved to in person delivery over 2021/22. We continued to engage participants with learning disability and autism with opportunities via Zoom and online events and training as part of their personal development. Artists were supported to return to sessions at a pace that suited them. This looked different for each individual, some artists continued with Zoom sessions, whilst others came back in a reduced capacity. There was also the creation of relaxed Thursdays, a safe space for artists to come back to Prism Arts but with a slower paced and physically spaced-out approach. This has become grown to be a popular day, and it has also served as a way for people new to Prism Arts to be able to learn about what Prism does.

STUDIO ARTS – Visual Arts sessions in Carlisle: Supported by Direct Payments and NPO investment. Adults with learning disabilities and autism met on a weekly basis to develop visual arts practice and skills.

Academic year 21/22 overview for Studio Arts

Studio Arts began this academic year by looking at creative identity, what that is and what that means to them. This included learning a variety of artistic techniques whilst exploring conceptual questions about being artist. This culminated with an exhibition within the Prism Arts building, where the artists for the first time experienced every step of putting on an exhibition from curation, installation to getting ready the opening evening.

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The group then moved onto a body of work for an exhibition at Dove Cottage, the second exhibition commission from here. The body of work looked at nature and communication – taking inspiration from Wordsworth's passion and advocacy for nature. Studio Arts had a wonderful day visiting Dove Cottage and becoming immersed in the world of Wordsworth. The project also saw guest artist Mark Gibbs run sculpture sessions.

The last third of this academic year Studio Arts have been working on a commission from Carlisle Cathedral, which has comprised of two elements. The artists began with creating work for textile and pattern design for some vibrant deckchairs. The group then also worked with sound and environmental artist Tim Shaw to explore various technology and creative approaches to sound art. These two things will come together for a brilliant installation at the cathedral.

Besides this, the group have visited Rheged and various other local art exhibitions and have had the space to explore their own ideas and creative projects, with afternoons often set aside for each artist to develop their personal creative journey. Studio Arts also now have a very active social media presence through a regularly updated Instagram, on here the general public can keep up to the date with projects and check out new artwork. One of our artists also had work in a group exhibition of artists from around the UK at Project Ability in Glasgow.

Partnerships and Exhibitions & Trips and Visits:

- Travelling Stories: Tullie House (see case study below)
- Dove Cottage, A commission to produce new work for the community gallery
- Carlisle Cathedral, A new commission to produce new work for Carlisle Cathedral (see Special projects below)

STUDIO THEATRE – Theatre sessions in Carlisle: Supported by Direct Payments and Arts Council of England NPO Investment. Adults with learning disabilities and autism met on a weekly basis to develop performing arts practice and skills.

Studio Theatre went back to basics following COVID 19 and developed participant artist skills and practice. They have spent time exploring different genres of performance from musical theatre to dance and watched films of performance by other artists with disabilities or learning disabilities to increase their exposure to and experience of performing arts.

Following staff changes, we have worked with freelance artists to deliver blocks of activity that focus on different aspects of performing arts. Kate Gregson and Stefan Escreet (Theatre), Susie Tate (Dance), Victoria Barbe (Singing).

Theatre by the Lake also enables access to theatre productions free of charge to Studio Theatre participants to increase access to live performance.

Partnerships and Showcases & Trips and Visits:

- University of Cumbria, performing arts department
- Ragged Edge Productions
- Theatre by the Lake, Keswick
- Susie Tate, Dance

STUDIO THEATRE WEST – Theatre sessions West Cumbria, funded by Heritage Lottery Funding and Direct Payments.

The focus of Studio Theatre West during 2021/22 had been the artist Kurt Schwitters. The programme was interrupted due to COVID 19, and we moved to a remote model of working during the lockdown. Once schools opened, we were still unable to access our base at Distington Community School or work face to face with participants. As an alternative we worked with the members of our youth theatre and created a film based on the research, design and storyboards of participants of Studio Theatre West. The film was shown at The Merz Barn in June 2022 and is available on our YouTube channel.

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From September 2022 we embarked on a consultation with secondary schools to understand the needs of SEND pupils and how we could best support schools post COVID. We are now developing a strategy for the delivery of work in West Cumbria in partnership with Lakes College West Cumbria (partner on Picture of Me project) that builds on the creative approach developed through the Picture of Me project and supports the needs of students transitioning from school into college and adulthood.

NEW: RELAXED STUDIO – Developed by our new Participant Support Leads, funded by the Community Fund and Direct Payments.

One of the great successes this year has been the setting up of our Relaxed Studio session. This project started in March and is an extension of the work that we undertook during the various lockdowns, in engaging with people remotely, and having a continuous creative presence for them. Even after we were able to restart face to face sessions, many of our members were still unable to attend for a variety of reasons including anxiety around leaving home, still living under covid restrictions due to vulnerability, as well as restrictions placed upon them by a care provider. We still met with three members weekly via zoom up until March of this year. Of these three members we now engage with them face to face.

The studio sessions were designed to enable artists with learning disability space to work in a less structured environment, than our other two core sessions. This was to allow those attending a chance to adapt to being back in the community after being isolated at home for such a long time. We felt it was important that those who struggled to adapt to the world reopening still had the opportunity to have a creative outlet and by providing a less structured and calmer session we feel this allowed the members to really thrive and grow in confidence.

We have decided to sustain this session, but it has been rebranded Studio Focus. Studio Focus will become a sustainable programme of work and will be embedded within our wider Studio Programme of weekly sessions for people with disabilities.

We continued to work remotely with mainstream partners to sustain or engage in new programming opportunities for disabled artists and their work. Disabled Artist development continues to be cross cutting across the studio programme. Individual artists can shape their own programmes, supported by our team.

INDIVIDUAL DEVELOPMENT AND PROGRESSION PROJECTS

Artist development was supported through Studio Programme (visual arts and theatre) and was maintained by developing individual bespoke opportunities to engage alongside small group work. This work was facilitated by our Participant Support Leads, Project Managers and Lead Artists.

CASE STUDIES

Case Study: Michelle has cerebral palsy that affects her physical limitations, and during previous projects has acted in the sense of creative director, guiding her support workers to create her ideas. For 21/22 Michelle has begun exploring ways she can get directly involved with the creative production process, trying different adaptive techniques for the likes of drawing, painting and print making. Michelle's artwork is often on a big scale and has rich expressive mark making, with lots of colourful layers.

Case Study: Jonathan has been working with Prism Arts for many years across both our Studio Arts and Studio Theatre programmes. He has produced artwork that has been featured in several public exhibitions and performed in theatre productions that have toured the county's theatres.

During Jonathan's time with Prism, the team have worked with him to develop both his critical thinking and creative identity. Long term participation in multiple projects has led to increased confidence and the self-assurance to voice his thoughts and opinions. In 2021/22, this increase in confidence enabled him to become an integral member of the Tullie House Community Board, made up of a cross section of creatives in Carlisle and Cumbria who have an interest in the expansion of Tullie house called Project Tullie. Jonathan is the only member with a learning disability. The role requires him to speak to his peers, gathering feedback and questions to pass onto the management board at Tullie House. He thrives off the responsibility that the position entails and is always proactive, constantly asking questions in the meetings and putting his ideas forward.

Jonathan said, *"I like being at the Tullie House meetings because I enjoy meeting likeminded people. It's good to feel part of this group and it does wonders for my mental health. Helping to make decisions about the museum is a real privilege. The thing that thrills me most though is the idea that we are on a journey to the future; a journey where decisions are made about cultural events for the benefit of our community. And I'm part of that. It excites me to have my voice heard."*

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Case Study: Katie, Written by Rebecca Hamilton Participant Support Lead.

Katie is a young woman who attended Prism Arts pre-covid. She was an active member of our group. However, when the pandemic hit, she had to isolate due to her health conditions. This meant that she was unable to leave the house for a very long period of time.

Once we were able to begin sessions again, she found it very difficult to adapt to being able to leave the house and engage in the community. So, Dan and I went up to her home for a couple of hours every week to start slowly introducing the idea of attending sessions again. Us being able to go to her in an environment she felt comfortable and safe meant she was able to have a creative outlet. But we were also able to challenge her slightly into creating work she wouldn't have chosen to do on her own. After several months of us visiting her home, we managed to build her confidence to come back into the building and do some work in the studio. This was just with Dan and me to begin with, but this was a big step forward for her to leave the house.

After a few weeks of this we felt it was time to introduce her to a group scenario and she did extremely well. It was clear she had missed her friends and enjoyed seeing them again. She is now attending every Monday afternoon and actively engaging in sessions and producing some brilliant work.

STUDIO PROGRAMME Artist Development Case Study: TRAVELLING STORIES

We have had the pleasure of being part of a fantastic project called Travelling Stories at the start of this year, in collaboration with Buxton Museum & Art Gallery and Tullie House Museum & Art Gallery. This was a national project involving artists from around the country, where we were able to digitally facilitate our part with two of our participant artists, Jonathan and Harvey through a period of lockdown. Both Jonathan and Harvey have previously worked with Tullie House as part of the Cultures Collide project and were asked to create for another project where artists respond to items in their collection. The items for the Travelling Stories project were two cherry blossom prints by a 20th century Japanese artist, Toshi Yoshida, which will be coming new into the Tullie House collection. These pieces of artwork have come from Buxton Museum as they were required to find new custodians, with the help of the Esmée Fairbairn Collections Fund and the Museums Association.

Our delivery team had weekly zoom sessions with Jonathan and Harvey for the duration of the project to talk about their progress and ideas, help with creative technical processes as well as keeping in contact, chatting about going for walks and films we have watched!

The development artwork was featured in the following blog post by the project organiser.

<https://creepingtoad.blogspot.com/2021/02/honey-for-soul.html>

Harvey and Jonathan's creative responses were very different from each other and wonderfully reflected their own creative practises and interests, to create very personal and high impact artwork. These can be seen below as well as part of the online gallery on the Buxton Museum website.

<https://buxtonmuseumandartgallery.wordpress.com/2021/04/13/travelling-stories-part-one/>

"I found out about new facts and cultures, finding different designs for buildings, having fun and doing my artwork. And it has given me something to focus on during lockdown" – Harvey.

Harvey was inspired by the architecture featured in the blossom prints. In his distinctive, bold graphic style Harvey explored the buildings of Japan and how people use them, to create two large scale (A2) pieces.

"I know this art project is good and will enrich both mine and Harv's future.: 'Art is milk for the eyes. And honey for the Soul'" – Jonathan.

Jonathan created a mixed media triptych to 'create unity in humanity', bringing together both Christianity and Shinto religious quotes. Jonathan looked at works by Winifred Nicholson and Van Gogh as part of his research. Both Jonathan and Harvey's work is now part of Tullie House's permanent collection and was exhibited in the Tullie House Museum Library.

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Trustees' Report for the Year Ended 31 March 2022

B: SPECIAL PROJECTS 2021/22

EXEMPLAR DISABLED ARTIST PROGRESSION PROJECT: STEP UP/ STEP FORWARD: Developing HE access and learning pathways for learning disabled artists and autistic people, funded by ESME Fairbairn.

The Esmee Fairbairn funded project explored a sustainable model of learning and teaching based at the University of Cumbria in order to support the progression of artists with disabilities. The project was placed on hold, as a result of COVID, but was relaunched September 2021.

The programme at the University of Cumbria (UoC) Institute of the Arts was developed in consultation with the Fine Art programme leader and the new director of the institute Colette Conroy. However, Prism Arts could not be on campus until October 2021 because of covid procedures on campus. Therefore, a re-organisation of the programme was necessary to achieve outputs within a shorter timescale. Jane Dudman drew up a new programme for comment and agreement with the UoC team.

5 x artists with learning disability and autism (including a UoC graduate bursary artist) began work on Tuesdays. From September 2021 (at Prism Arts spaces) they explored and tested year one University Fine Art briefs in the studio, and then transferred to the University campus in January 2022. Once back on campus artists engaged in a programme of workshops timetabled from January exploring different materials and techniques. The group were supported by Prism Arts staff Dan Campbell, and Jane Dudman.

2 x artists worked in collaboration on Wednesdays – one graduate bursary artist and one Prism Artist. They were supported by Lead Visual artist by Katie Lock. They also engaged in a series of workshops and worked at the University from October 2021, where they were able to access a studio space.

A print residency was organised for the end of the summer term to enable Prism Artists to produce professional quality prints of their work. Studio space hire at Prism Art was negotiated with the landlord and an affordable rate arrived at. The artists were timetabled to work in the Stewards Rooms from May until July 2022.

A symposium has been timetabled to take place in July 2022, spaces were booked, and agreements made with the UoC external business manager to co-deliver the symposium. The University have offered spaces in kind and committed to support the event.

YOUTH THEATRE: Weekly theatre skills workshops for young people, funded by Children in Need ended in April 2021.

We moved back to in person delivery in 2021. We found that participant numbers were low following Covid, with numbers not returning to pre-Covid levels. Funding from Children in Need was not secured for 22 onwards. During 2021 we delivered 6 sessions within the Central Methodist Church reaching 6 participants per session. Without funding we were unable to sustain the project.

We suspended the Youth Theatre pending further fundraising. We developed a relationship with James Rennie SEND School and delivered a pilot in spring 2022. James Rennie SEND School then commissioned a new delivery programme, based at the Methodist Centre Hall for their students in transition secured starting from September 2022.

The partnership with James Rennie SEND School enables us to sustain engagement with young people in Carlisle. We also explored working with young people from Spring 2022, engaging West Lakes College through Picture of Me (see below). This Youth Theatre programme will be extended in West Cumbria with funding from The Back Stage Trust.

SEPT 2022: JAMES RENNIE SEND, weekly workshops for young people based at Prism Arts studios, funded by James Rennie School.

The new transition project developed with James Rennie SEND School in Carlisle has been designed to increase confidence of young people between 14 – 19, starting to think about what they want to do when they leave school. Young people attended workshops at Prism Arts spaces on a weekly basis during term time.

Over the Autumn and Spring Term we worked with 2 different groups of young people, working across a range of art forms, from movement to digital, visual art to performance.

Prism Arts CIO

Trustees' Report for the Year Ended 31 March 2022

The project has resulted in the development of an ongoing partnership the school Carlisle. This project has enabled young people with disabilities and autism to experience what it is to engage with us and the arts without barriers approach we take. It has been extremely successful and well received by pupils, the school, and parents alike. We plan to support young people to sustain engagement with Prism Arts once young people have left school.

PICTURE OF ME: A programme of multi artform workshops designed to engage new audiences with learning disability and autism, funded by ACE Projects Grants.

Picture of Me enabled the pilot of a new way of working putting the voices of learning disabled and or autistic people at the centre of the creative approach, enabling participants to discover and share their own story. We have been working in partnership with Dr.Tracy Hayes from UoC to develop a story crafting approach that was the starting point for this project and all our future activity.

The Project has allowed Prism Arts to work with 7 new freelance artists, in new ways and expand the opportunities that they can offer for people with Learning Disabilities and Autism across the county. Working with specialist artists, participants learnt how to uncover their own story in a series of hands-on workshops over 8 weeks in Carlisle and Maryport (in partnership with Lakes College West Cumbria). Participants chose to explore their story through either dance & film, street art or storytelling. A performance by participants was held in Maryport in April and an exhibition of the work created was held in June 2022 at the Central Methodist Hall.

The project has been fully documented and is available on our website. A full evaluation report will be written.

SUMMER SCHOOL: Designed to engage new and existing participants with a programme of multi-art form activity at Prism Arts Studios, funded by Community Fund

In July 2021 we programmed two weeks of arts activity for existing and new participants.

The purpose of the summer school was to:

- recruit new participants to our work and introduce future projects
- introduce new artists to Prism Arts and provide training for them in working with people with disabilities,
- develop new partnerships and inform future ways of working

The programme was curated to be as diverse as possible with new artforms delivered including street art, music, dance and film, comic art, theatre. Storytelling. It involved commissioning new artists to work with alongside existing staff. Each workshop enabled participants to explore those artforms as well as produce work to be exhibited at our Summer Showcase, which brought new audiences into the building and enabled us to see the potential of the spaces.

PEOPLE@PRISM, a programme of enhanced support and facilitation for people with learning disabilities and autism, funded by The National Lottery Community Fund.

This project that has transformed our capacity to support artists and participants with learning disabilities through funding of Two Participant Support Leads.

Key highlights 2021/22:

- 166 people engaged across 8 projects (384 workshops) in 21/22.
- Worked with 72 individuals, of which 48 attended Prism Arts for the first time and 24 were exiting participants. Some people attended multiple projects.
- Moved remote delivery into in-person engagement over the year, supporting the transition of 4 people back to Prism Arts.
- Created Relaxed Studio to develop the confidence of 16 people who had struggled to return to group delivery.
- Supported 25 Young people from James Rennie School, creating new opportunities to participate in the arts, including young people with profound disabilities.

Prism Arts CIO

Trustees' Report for the Year Ended 31 March 2022

- Supported 2 people to engage with opportunities as individuals over 5 sessions including developing new work for an exhibition called Travelling Stories and attending the Tullie House community board).
- Engaged with 8 organisations to support this work.
- Developed new evaluation methods developed to capture individual development in support of progression.

CARLISLE CATHEDRAL: A new commission for Prism Artists, called Under the Stars, funded by Carlisle Cathedral via Heritage Lottery Fund.

In 2021/22 Prism Arts was commissioned by Carlisle Cathedral to develop a site-specific installation for exhibition from July 2022. Contracts were agreed in 2021/22 with the work to take place 22/23. This commission has engaged Studio Arts with design and planning, incorporating working with a sound artist alongside Prism Arts Artist Katie Lock.

Approved by the Trustees on 14 July 2022 and signed on their behalf by:

.....

I Chapman
Trustee

Prism Arts CIO

Trustees' Responsibilities in relation to the Financial Statements

The trustees are responsible for preparing the Trustees' Report and the financial statements in accordance with applicable law and United Kingdom Accounting Standards.

The law applicable to charities in England and Wales 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 charity and of the incoming resources and application of resources of the charity for that period. In preparing these financial statements, the trustees are required to:

- select suitable accounting policies and then apply them consistently;
- observe the methods and principles in the Charities SORP;
- make judgements and estimates that are reasonable and prudent;
- state whether applicable accounting standards have been followed, subject to any material departures disclosed and explained in the financial statements; and
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charity will continue in business.

The trustees are responsible for keeping proper accounting records that disclose with reasonable accuracy at any time the financial position of the charity and enable them to ensure that the financial statements comply with the Charities Act 2011, the Charity (Accounts and Reports) Regulations and the provisions of the trust deed. They are responsible for safeguarding the assets of the charity and hence for taking reasonable steps for the prevention and detection fraud and other irregularities.

Independent Examiner's Report to the Trustees of Prism Arts CIO

I report on the accounts of the charity for the year ended 31 March 2022, which are set out on pages 19 to 30.

Your attention is drawn to the fact that the Charity has prepared the financial statements in accordance with Accounting and Reporting by Charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) in preference to the Accounting and Reporting by Charities: Statement of Recommended Practice issued on 1 April 2005 which is referred to in the extant regulations but has since been withdrawn.

We understand that this has been done in order for the accounts to provide a true and fair view in accordance with the Generally Accepted Accounting Practice effective for reporting periods beginning on or after 1 January 2019.

Respective responsibilities of trustees and examiner

The Charity's trustees are responsible for the preparation of the accounts. The trustees consider that an audit is not required for this year under section 144(2) of the Charities Act 2011 (the 2011 Act) and that an independent examination is needed.

The charity's gross income exceeded £250,000 and I am qualified to undertake the examination by being a qualified member of the Institute of Chartered Accountants in England and Wales.

It is my responsibility to:

- examine the accounts under section 145 of the 2011 Act;
- follow the procedures laid down in the General Directions given by the Charity Commission under section 145 (5) (b) of the 2011 Act; and
- 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 you as 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 2011; and
 - to prepare accounts which accord with the accounting records, comply with the accounting requirements of the 2011 Acthave 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.

.....
Joanne Thomlinson FCA
Dodd & Co Limited
Chartered Accountants

14 July 2022

FIFTEEN Rosehill
Montgomery Way
Rosehill Estate
CARLISLE
CA1 2RW

Prism Arts CIO

Statement of Financial Activities for the Year Ended 31 March 2022

		Unrestricted Funds	Restricted Funds	Total Funds 2022	Total Funds 2021
	Note	£	£	£	£
Income and endowments from:					
Donations and legacies	2	181,313	47,191	228,504	263,806
Investments	3	221	-	221	251
Charitable activities	4	35,374	-	35,374	7,040
Total income		<u>216,908</u>	<u>47,191</u>	<u>264,099</u>	<u>271,097</u>
Expenditure on:					
Charitable activities		202,299	47,191	249,490	232,353
Total expenditure		<u>202,299</u>	<u>47,191</u>	<u>249,490</u>	<u>232,353</u>
Net incoming resources before transfers		14,609	-	14,609	38,744
Transfers					
Gross transfers between funds		-	-	-	-
Net movements in funds		14,609	-	14,609	38,744
Reconciliation of funds					
Total funds brought forward		197,394	-	197,394	158,650
Total funds carried forward		<u>212,003</u>	<u>-</u>	<u>212,003</u>	<u>197,394</u>

The notes on pages 21 to 30 form an integral part of these financial statements.

Prism Arts CIO
Balance Sheet as at 31 March 2022

		2022	2021
	Note	£	£
Fixed assets			
Tangible assets	11	13,095	11,471
Current assets			
Debtors	12	4,806	2,464
Cash at bank and in hand		218,788	234,790
		<u>223,594</u>	<u>237,254</u>
Creditors: Amounts falling due within one year	13	<u>(24,686)</u>	<u>(51,331)</u>
Net current assets		<u>198,908</u>	<u>185,923</u>
Net assets		<u><u>212,003</u></u>	<u><u>197,394</u></u>
The funds of the charity:			
Restricted funds		-	-
Unrestricted funds			
Unrestricted income funds		<u>212,003</u>	<u>197,394</u>
Total charity funds		<u><u>212,003</u></u>	<u><u>197,394</u></u>

The financial statements have been prepared in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102).

Approved by the Board on 14 July 2022 and signed on its behalf by:

.....

I Chapman
Trustee

The notes on pages 21 to 30 form an integral part of these financial statements.

Prism Arts CIO

Notes to the Financial Statements for the Year Ended 31 March 2022

1 Accounting policies

Statement of compliance

The accounts (financial statements) have been prepared under the historical cost convention with items recognised at cost or transaction value unless otherwise stated in the relevant note(s) to these accounts. The financial statements have been prepared in accordance with the second edition of the Charities Statement of Recommended Practice issued in October 2019, the Financial Reporting Standard applicable in the United Kingdom and Republic of Ireland (FRS 102) and the Charities Act 2011.

The accounts (financial statements) have been prepared to give a 'true and fair' view and have departed from the Charities (Accounts and Reports) Regulations 2008 only to the extent required to provide a 'true and fair view'. This departure has involved following Accounting and Reporting by Charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) rather than the Accounting and Reporting by Charities: Statement of Recommended Practice effective from 1 April 2005 which has since been withdrawn.

Basis of preparation

The charity meets the definition of a public benefit entity under FRS 102. Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy notes.

Going concern

These financial statements have been prepared on a going concern basis.

Fund accounting policy

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

Designated funds are unrestricted funds set aside at the discretion of the trustees for specific purposes.

Further details of each fund are disclosed in note 17.

Income and endowments

Donations and legacies including donations, legacies and grants that provide core funding or are of a general nature are recognised where there is entitlement, probability of receipt and the amount can be measured with sufficient reliability.

Government grants are recognised based on the accrual model and are measured at the fair value of the asset received or receivable. Grants are classified as relating either to revenue or to assets. Grants relating to revenue are recognised in income over the period in which the related costs are recognised. Grants relating to assets are recognised over the expected useful life of the asset. Where part of a grant relating to an asset is deferred, it is recognised as deferred income.

Investment income is recognised on a receivable basis.

Income received to fund projects is recognised as the project takes place. Project funding received in advance of a project taking place is deferred in the accounts. The trustees consider that although this may not be strictly in line with the SORP, this departure is necessary in order to ensure that the accounts show a true and fair view of the charity's affairs. Details of deferred income is provided in note 13 of the accounts.

Prism Arts CIO

Notes to the Financial Statements for the Year Ended 31 March 2022

..... continued

Expenditure

Liabilities are recognised as soon as there is a legal or constructive obligation committing the charity to the expenditure. All expenditure is accounted for on an accruals basis and has been classified under headings that aggregate all costs related to the category.

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

Support costs

Support costs include central functions and have been allocated to activity cost categories on a basis consistent with the use of resources, for example, allocating property costs by floor areas, or per capita, staff costs by the time spent and other costs by their usage.

Fixed assets

Individual fixed assets costing £100 or more are initially recorded at cost.

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	15% reducing balance basis
----------------------------------	----------------------------

Cash and Cash Equivalents

Cash and cash equivalents comprise cash on hand and call deposits, and other short-term highly liquid investments that are readily convertible to a known amount of cash and are subject to an insignificant risk of change in value.

Investments

Fixed asset investments are included at market value at the balance sheet date.

Realised gains and losses on investments are calculated as the difference between sales proceeds and their market value at the start of the year, or their subsequent cost, and are charged or credited to the statement of the financial activities in the period of disposal.

Unrealised gains and losses represent the movement in market values during the year and are credited or charged to the statement of financial activities based on the market value at the year end.

Operating leases

Rentals payable under operating leases are charged in the statement of financial activities on a straight line basis over the lease term.

Pensions

The charity operates a defined contribution pension scheme. Contributions are charged in the statement of financial activities as they become payable in accordance with the rules of the scheme.

Prism Arts CIO

Notes to the Financial Statements for the Year Ended 31 March 2022

..... continued

2 Donations and legacies

	Unrestricted Funds £	Restricted Funds £	Total Funds 2022 £	Total Funds 2021 £
Donations and legacies				
Appeals and donations	4,056	-	4,056	662
Grants				
UK Government grants	-	-	-	38,365
Carlisle City Council	8,000	-	8,000	14,469
Arts Council England NW	86,544	19,808	106,352	71,544
HLF	32,070	9,815	41,885	20,174
Children In Need	-	6,841	6,841	3,136
Esme Fairburn Foundation	400	10,727	11,127	37,721
Big Lottery	39,243	-	39,243	66,235
Cumbria County Council	10,000	-	10,000	10,000
Cumbria Community Foundation	-	-	-	1,500
Littoral Arts Trust	1,000	-	1,000	-
	<u>177,257</u>	<u>47,191</u>	<u>224,448</u>	<u>263,144</u>
	<u>181,313</u>	<u>47,191</u>	<u>228,504</u>	<u>263,806</u>

Of the donations and legacies income in 2021 £206,451 related to unrestricted funds and £57,355 related to restricted funds.

3 Investments

	Unrestricted Funds £	Restricted Funds £	Total Funds 2022 £	Total Funds 2021 £
Interest on cash deposits	221	-	221	251

All of the investment income in 2021 related to unrestricted funds.

4 Charitable activities

	Unrestricted Funds £	Restricted Funds £	Total Funds 2022 £	Total Funds 2021 £
Charitable activities				
Commissions	4,900	-	4,900	3,154
Studio programme	30,474	-	30,474	3,886
	<u>35,374</u>	<u>-</u>	<u>35,374</u>	<u>7,040</u>

Prism Arts CIO

Notes to the Financial Statements for the Year Ended 31 March 2022

..... continued

Of the income from charitable activities in 2021 £6,910 related to unrestricted funds and £130 related to restricted funds.

5 Expenditure

	Prism Arts	Commission	Studio programme	Total 2022	Total 2021
	£	£	£	£	£
Direct costs					
Artist fees	32,195	3,450	12,563	48,208	19,530
Artist materials	2,224	313	1,237	3,774	1,341
Artist and participant travel	523	-	15	538	-
Equipment	336	-	77	413	774
Employment costs	-	-	53,777	53,777	78,680
Venue hire	273	-	-	273	80
Publicity costs	5,058	-	250	5,308	2,500
Sundry expenses	13	-	-	13	496
Travel and subsistence	1,556	-	24	1,580	142
	<u>42,178</u>	<u>3,763</u>	<u>67,943</u>	<u>113,884</u>	<u>103,543</u>
Support costs					
Employment costs	79,065	-	-	79,065	87,898
Staff training	960	-	-	960	1,092
Rent and utilities	23,904	-	-	23,904	16,267
Insurance	1,090	-	-	1,090	1,162
Telephone and internet	4,392	-	-	4,392	2,727
Office expenses	19,494	-	14	19,508	12,410
Trade subscriptions	146	-	-	146	284
Sundry expenses	743	-	-	743	304
Cost of trustee meetings	38	-	-	38	25
Accountancy fees	1,996	-	-	1,996	1,437
Payroll costs	876	-	-	876	2,832
Independent examiner's fee	650	-	-	650	650
Bank charges	96	-	-	96	69
Depreciation of plant and machinery	2,142	-	-	2,142	1,653
	<u>135,592</u>	<u>-</u>	<u>14</u>	<u>135,606</u>	<u>128,810</u>
	<u>177,770</u>	<u>3,763</u>	<u>67,957</u>	<u>249,490</u>	<u>232,353</u>

Of the expenditure in 2021 £174,868 related to unrestricted funds and £57,485 related to restricted funds.

Prism Arts CIO

Notes to the Financial Statements for the Year Ended 31 March 2022

..... continued

6 Governance costs

	2022	2021
	£	£
Cost of trustee meetings	38	25
Accountancy fees	1,996	1,437
Payroll costs	876	2,832
Independent examiner's fee	650	650
	<u>3,560</u>	<u>4,944</u>

7 Trustees' remuneration and expenses

No trustees received remuneration or expenses during the year.

8 Net incoming resources

Net incoming resources is stated after charging:

	2022	2021
	£	£
Depreciation of owned assets	<u>2,142</u>	<u>1,653</u>

9 Employees' remuneration

The monthly average number of persons (including senior management) employed by the charity during the year was as follows:

	2022	2021
	No.	No.
Charitable activities	<u>10</u>	<u>11</u>

The aggregate payroll costs of these persons were as follows:

	2022	2021
	£	£
Wages and salaries	127,933	151,139
Social security	2,697	4,844
Other pension costs	2,212	2,617
Redundancy costs	-	7,978
	<u>132,842</u>	<u>166,578</u>

No employee received emoluments of more than £60,000 during the year.

Prism Arts CIO

Notes to the Financial Statements for the Year Ended 31 March 2022

..... continued

10 Taxation

The registered charity is exempt from taxation on income and gains.

11 Tangible fixed assets

	Fixtures, fittings and equipment £
Cost	
As at 1 April 2021	17,168
Additions	3,766
As at 31 March 2022	<u>20,934</u>
Depreciation	
As at 1 April 2021	5,697
Charge for the year	2,142
As at 31 March 2022	<u>7,839</u>
Net book value	
As at 31 March 2022	<u>13,095</u>
As at 31 March 2021	<u>11,471</u>

12 Debtors

	2022 £	2021 £
Trade debtors	4,806	-
Other debtors	-	1,374
Prepayments and accrued income	-	1,090
	<u>4,806</u>	<u>2,464</u>

13 Creditors: Amounts falling due within one year

	2022 £	2021 £
Trade creditors	-	3,128
Accruals and deferred income	24,686	48,203
	<u>24,686</u>	<u>51,331</u>

Prism Arts CIO

Notes to the Financial Statements for the Year Ended 31 March 2022

..... continued

14 Operating lease commitments

As at 31 March 2022 the charity had total future minimum lease payments under non-cancellable operating leases as follows:

	Land and Buildings	
	2022	2021
	£	£
Within one year	15,000	15,000
Within two and five years	15,000	-
	<u>30,000</u>	<u>15,000</u>

15 Pension scheme

Defined contribution pension scheme

The charity operates a defined contribution pension scheme. The pension cost charge for the period represents contributions payable by the charity to the scheme and amounted to £2,212 (2021 - £2,617).

There were no outstanding or prepaid contributions at either the beginning or end of the financial year.

16 Related parties

Controlling entity

The charity is controlled by the trustees.

Prism Arts CIO

Notes to the Financial Statements for the Year Ended 31 March 2022

..... continued

17 Analysis of funds

	At 1 April 2021	Incoming resources	Resources expended	Transfers	At 31 March 2022
	£	£	£	£	£
Designated Funds					
Designated funds	67,714	-	-	-	67,714
General Funds					
General funds	96,885	177,508	(139,801)	(24,429)	110,163
Training	11,090	-	-	-	11,090
Commissions	21,899	4,900	(3,763)	-	23,036
Studio Programme	(194)	34,500	(58,735)	24,429	-
	<u>129,680</u>	<u>216,908</u>	<u>(202,299)</u>	<u>-</u>	<u>144,289</u>
Restricted Funds					
Studio Programme	-	9,815	(9,815)	-	-
Youth Theatre	-	6,841	(6,841)	-	-
Esme Fairburn	-	10,727	(10,727)	-	-
Story Crafting	-	19,808	(19,808)	-	-
	<u>-</u>	<u>47,191</u>	<u>(47,191)</u>	<u>-</u>	<u>-</u>
	<u>197,394</u>	<u>264,099</u>	<u>(249,490)</u>	<u>-</u>	<u>212,003</u>

Studio Programme (formerly Studio Theatre) was established in 2012 as a one day course. Studio Theatre has now expanded to become Studio Programme and delivers 4 courses across visual arts and theatre for young people and adults with learning disabilities. The fund was previously fully treated as restricted at the discretion of Prism Arts thereby reducing the flexibility in how any monies can be used. Only the funding and consequential expenditure relating to HLF is deemed restricted.

Youth Theatre: A weekly session for young people with additional needs between the ages of 10 and 19. Youth Theatre provides an exciting opportunity for young people to create, develop and perform their own theatre. Prism Arts uses a variety of art forms including puppetry, music, drama, mask and making and is kindly funded from Children in Need and Carlisle City Council.

Esme Fairburn: A progression project enabling Prism Arts to deepen our work with Studio Programme members enabling a cohort of people individual progression and development as artists. Working in partnership with the University of Cumbria Fine Art Dept. the project will enable emerging artists to access University facilities and expertise. The project will also work with students, developing new diverse collaborations and partnerships. The project will be funded for 2 years ending with a national seminar celebrating our learning and setting out a future programme of work.

Story Crafting: We would like to investigate and test a sustainable model of digital engagement for adults with learning disabilities or autism across Cumbria. We will do this through a focus on creative story making that facilitates a process of people telling the story of themselves and provides the content for three distinct strands which are: Street Art, dance and movement, and digital story telling. We will then co-produce mechanisms for live online public sharing of the work with the project participants.

Designated funds: see the reserves policy on page 6.

Prism Arts CIO

Notes to the Financial Statements for the Year Ended 31 March 2022

..... continued

Prior period

	At 1 April 2020	Incoming resources	Resources expended	At 31 March 2021
	£	£	£	£
Designated Funds				
Designated Funds	67,714	-	-	67,714
General Funds				
General Funds	(8,919)	206,942	(101,138)	96,885
Training	11,340	-	(250)	11,090
Commissions	27,997	2,994	(9,092)	21,899
Studio Programme	60,518	3,676	(64,388)	(194)
	90,936	213,612	(174,868)	129,680
Restricted Funds				
Studio Programme	-	20,304	(20,304)	-
Youth Theatre	-	3,136	(3,136)	-
Esme Fairburn	-	22,721	(22,721)	-
Big Lottery	-	11,324	(11,324)	-
	-	57,485	(57,485)	-
	158,650	271,097	(232,353)	197,394

18 Transfers

The transfer represents an underspend in Studio Programme being covered by General unrestricted funds.

Prism Arts CIO

Notes to the Financial Statements for the Year Ended 31 March 2022

..... continued

19 Net assets by fund

	Unrestricted Funds	Restricted Funds	Total Funds 2022	Total Funds 2021
	£	£	£	£
Tangible assets	13,095	-	13,095	11,471
Current assets	205,605	17,989	223,594	237,254
Creditors: Amounts falling due within one year	(6,697)	(17,989)	(24,686)	(51,331)
Net assets	<u>212,003</u>	<u>-</u>	<u>212,003</u>	<u>197,394</u>

Prior period

	Unrestricted Funds	Restricted Funds	Total Funds 2021	Total Funds 2020
	£	£	£	£
Tangible assets	11,471	-	11,471	9,109
Current assets	193,602	43,652	237,254	219,127
Creditors: Amounts falling due within one year	(7,679)	(43,652)	(51,331)	(69,586)
Net assets	<u>197,394</u>	<u>-</u>	<u>197,394</u>	<u>158,650</u>