

ACCESS ALL AREAS

England & Wales · Charity number 1172706

Details

Status Registered

Legal form CIO

Registered 2017-04-24

Register [View on the Charity Commission register](#)

Contact

Address Bradbury Studios
138 Kingsland Road
London
E2 8DY

Phone 02076136445

Email info@accessallareasproductions.org

Website <http://www.accessallareasproductions.org/>

Activities

Objects: FOR THE PUBLIC BENEFIT TO ADVANCE THE EDUCATION OF PEOPLE WITH LEARNING DISABILITIES AND OF THE GENERAL PUBLIC ABOUT THE LIVES OF PEOPLE WITH LEARNING DISABILITIES IN PARTICULAR, BUT NOT EXCLUSIVELY, THROUGH THE PROMOTION OF THE ARTS OF DRAMA, PERFORMING ARTS AND RELATED ACTIVITIES, AND BY WORKING WITH PEOPLE WITH LEARNING DISABILITIES TO DEVELOP THEIR LIFE SKILLS, IMPROVE THEIR QUALITY OF LIFE AND EDUCATE AUDIENCES.

Activities: Access All Areas was formed in 1976 as Rainbow Drama Group. In 2007, it registered as a charity (1120588) before transferring to its current format as a CIO in 2017. The charity's activities are to advance the education, skills, opportunities and life chances of people with learning disabilities and autism through drama, and to educate audiences about learning disabilities and autism.

Classification

- **How:** Provides Services, Provides Advocacy/advice/information
- **What:** Education/training, Arts/culture/heritage/science
- **Who:** People With Disabilities

Geography

- Throughout England And Wales

Finances

Period end	Income	Expenditure	Assets	Employees
2025-03-31	£999,225	£1,009,488	£171,589	14
2024-03-31	£1,235,205	£1,233,020	£181,852	14
2023-03-31	£885,129	£884,206	£179,668	14
2022-03-31	£811,431	£807,536	£178,745	11
2021-03-31	£666,380	£657,270	£174,850	11

Trustees

Name	Role	Appointed
Sarah Ann Marie Pickthall	Chair	2019-01-19
Alison Small		2024-05-23
Charlene Salter		2019-11-27
Himanshu Acharya		2020-10-13
Lucy Sanga		2025-11-27
Paul Christian		2014-10-18
Samantha Palk		2024-02-28
Shereen Jasmin Phillips		2025-11-27

ACCESS ALL AREAS

England & Wales - Charity number 1172706

Accounts

ACCESS ALL AREAS

UNAUDITED

TRUSTEES' REPORT AND FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 MARCH 2025

ACCESS ALL AREAS

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**REFERENCE AND ADMINISTRATIVE DETAILS OF THE CHARITABLE INCORPORATED ORGANISATION,
ITS TRUSTEES AND ADVISERS
FOR THE YEAR ENDED 31 MARCH 2025**

Trustees	Sarah Pickthall, Co-Chair of Trustees Alison Small Samantha Palk John Fuller Himanshu Acharya Charlene Salter, Co-Chair of Trustees Charlotte Bennett Michaela Butter Paul Christian, Deputy Chair of Trustees
Charity registered number	1172706
Principal office	Bradbury Studios 138 Kingsland Road London E2 8DY
Key management personnel	Nick Llewellyn, Co-CEO: Artistic Director Patrick Collier, Co-CEO: Executive Director
Accountants	Streets Chartered Accountants Enterprise House, 38 Tyndall Court Commerce Road, Lynch Wood Peterborough Cambridgeshire PE2 6LR
Bankers	The Co-Operative Bank P.O. Box , Delf House Southway Skelmersdale WN8 6WT

ACCESS ALL AREAS

TRUSTEES' REPORT FOR THE YEAR ENDED 31 MARCH 2025

The Trustees present their annual report together with the financial statements of the Charitable Incorporated Organisation for the year 1 April 2024 to 31 March 2025.

The Trustees have adopted the provisions of the Statement of Recommended Practice (SORP) "Accounting and Reporting by Charities" (FRS 102) in preparing the annual report and financial statements of the charity.

Objectives and activities

a. Policies and objectives

In setting our Objectives and Activities the Trustees have given due consideration to general guidance published by the Charity Commission relating to public benefit, including the guidance 'Public benefit: running a charity (PB2)'.

The Trustees sum up Access All Areas' charitable purposes, as defined in our Constitution, as:

For the public benefit to advance the education of people with learning disabilities and of the general public about the lives of people with learning disabilities in particular, but not exclusively, through the promotion of the arts of drama, performing arts and related activities, and by working with people with learning disabilities to develop their life skills, improve their quality of life and enlighten audiences.

b. About our work

Access All Areas makes award-winning, disruptive performance by learning disabled and autistic artists. Our productions create intimate moments of interaction between performers and public, occupying unexpected spaces in venues, on the streets, online, and in public buildings.

As well as making shows, our company of Associate Artists works to make our culture more inclusive for learning disabled and autistic talent. We engage communities, train artists of the future, and work closely with TV, film, and theatre companies to make their work and workplaces more accessible.

We've developed a programme of work that challenges exclusion at every level of our culture. All our work, from productions, to consultancy, to creative workshops, is co-led by Access All Areas' learning disabled and autistic artists, ensuring lived experience drives everything we do.

ACCESS ALL AREAS

TRUSTEES' REPORT (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2025

Achievements and performance

a. Main achievements of the Charitable Incorporated Organisation

Access All Areas continues to grow our national and international reputation as leaders in inclusive culture. During this year, we've worked with partners around the UK to increase employment opportunities in the creative industries for learning disabled and autistic people. We've trained companies in accessible practice, trained learning disabled and autistic creatives to lead in their fields and created new opportunities for learning disabled people to get creative in our communities. We also created new productions and produced "A Small Enclosed Room with Alfie Murphy" by Associate Artist Cian Binchy, cocreated with Shaun Dunne and Leah Moore, which was developed and trialled at The Lowry in 2024 and premiered at Soho theatre in May 2025.

This year, we developed and toured 5 Access All Areas productions or coproductions, ran 17 performances, reached 1330 live audience, continued to develop our new strand of digital content, trained 1332 arts and media staff, engaged 427 learning disabled or autistic participants, trained 13 learning disabled or autistic students, generated 867 days of work for learning disabled and autistic artists, and ran 1436 workshops and activity sessions through the year (an average of 5.5 every working day!).

Here are some of the highlights, across our 4 focus areas.

1. We Create

We make shows. Live, digital, onstage, offstage, backstage, virtual reality, TV, film, in our public buildings and in your streets.

First and foremost, we're a company of artists with stories to tell. All our work is cocreated from the lived experience of learning disabled and autistic artists.

This year, we developed "A Small Enclosed Room with Alfie Murphy" which was trialled at partner venue The Lowry, Salford, and will go on to a premiere at Soho Theatre in May 2025. Critics and audiences were delighted by the show's trial run, describing it as "inventive, moving and unexpectedly hilarious – a powerful exploration of identity masking and fantasy." – Everything Theatre. The show will tour nationally in 2025-26 after its premiere at Soho.

Our "riotously funny" punk crip cabaret coproduction of "Not F**kin' Sorry" was redeveloped and updated for a Spring 2025 tour. In collaboration with Not Your Circus Dogs and The Hale, the tour continued to challenge audiences in "A riotous upending of audiences preconceptions of disability and neurodivergence." – The Guardian.

Venues included:

New Wolsey Theatre, Ipswich | Mercury Theatre, Colchester | DaDa Fest, Unity Theatre, Liverpool | Brighton Dome (8-9 April 2025) | Derby Theatre (12 April 2025).

We ran outreach workshops at each venue to attract local audiences, increasing our reach to learning disabled and autistic communities in those areas. This is an essential part of our touring process, providing access to culture and high quality, aspirational art by learning disabled and autistic artists.

2. We Change

Our society is ableist. We want to change it.

Through our consultancy programme, we train, support, and cocreate with TV, film, and theatre. We run access training, offer bespoke creative support to learning disabled and autistic talent, and cocreate scripts. We work with production teams, broadcasters, theatres, casting directors, and companies to help them make their work and workplaces more accessible.

ACCESS ALL AREAS

TRUSTEES' REPORT (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2025

Achievements and performance (continued)

We've also rolled out a new strand of Access Coordination for TV and film, coordinating access on productions and training programmes for industry leaders including Two Brothers, Sister Pictures, Story Films, Netflix, and the Production Guild.

This year, we continued to work with the TV Access Project, an essential partnership of broadcasters, streamers, and disabled-led organisations that is aiming to create full inclusion for disabled people in TV by 2030. We also continued to facilitate workshops on the Screenskills Access Coordinator training programme, helping to train a new generation of access coordinators for the TV industry.

We wrapped up our Transforming Leadership programme this year after training 7 learning disabled arts companies, and 7 UK venues, in accessible and inclusive practice.

We trained 1,332 arts and media staff across many high-profile organisations and productions, we have developed more partnership projects which lead to longer periods of engagement and produces a sustained and lasting impact on the company we work with.

Throughout the year, we ran training or consultancy for BECTU, A New Direction, Air Giants, Battersea Arts Centre, BBC 'Inside Our Minds', Blue Apple, Breakin' Convention, CBeebies, Channel 4, Daydreams in A Minor, Derby Theatre, Disability Arts Online, DIY, Dramatic Resources, Emma Brunjes Productions, Europe Beyond Access, Factory International, Graeae, Grierson Trust, Hofesh Schechter, Hubbub, Indigo the musical, ITV, Kiln Theatre, Laura Clifford, Liverpool City Council, Metta Theatre, Mind The Gap, National Film and Television school, National Theatre, Netflix content team, Netflix Production Management team, Netflix Production Solutions team, Netflix UK Production Finance, Prism Arts, Production Guild, Regents Park Open Air Theatre, Royal Central School of Speech and Drama, Sadler's Wells, Sage & Jester – Storehouse, Screenskills Leaders of Tomorrow, Sister Pictures, Square Pegs, Sync Shorts, Taskmaster, TV Access Project, Unanima, Un-Label Access Maker Congress in Germany, alongside Extant and Nickie Miles-Wildin, and Women in Film and TV.

3. We Train

Traditional routes to professional careers in the arts are usually closed to learning disabled and autistic creatives. Through our Diploma, our Associate Artists programme, and our ground-breaking Transforming Leadership work, we work with artists to develop the skills they need in an accessible way.

We train, develop, and mentor some of the world's leading learning disabled and autistic artists and leaders at every stage of their careers, and support them into the sustainable work in the arts.

This year, we ran the final term of our partnership with Sky Studios to deliver our Performance Making Diploma at the Royal Central School of Speech and Drama. While the partnership concluded in July 2024, we are delighted to have been able to allocate funds to run the Diploma for one more year (September 2024 – July 2025), before a new partnership launches with Netflix in Autumn 2025. 13 students attended our 2-year Diploma programme this year and graduated in July 2025. Building on skills developed in year one across acting for stage and screen, the second year of the course prepared students for future professional work in the industry, including how to get an agent, making showreels, creating a spotlight profile and acquiring good headshots. Students devised and performed at the Exit Festival alongside co-directors Jacob Dean, Nickie Wildin and AAA Director of Take Part and Train Helen Bryer.

In our Associate Artists programme, we increased the number of learning disabled and autistic artists we work with from 17 to 22. Through masterclasses and R&D, they develop their skills, build new ideas for shows, update their access plans for professional work, audition, rehearse, perform, and manage their wellbeing throughout. We continued with our new Performance Labs programme, running every 2 weeks, which gives artists a space to test and develop new ideas.

ACCESS ALL AREAS

TRUSTEES' REPORT (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2025

Achievements and performance (continued)

We continue to upskill learning disabled and autistic cultural leaders through our Transforming Leadership programmes. Our TL London programme trained 5 creatives in co-directing, workshop facilitation, consultancy, and governance. Our Transforming Leadership national programme finished this year, culminating in a highly successful end of programme event, 'Making Employment Accessible' at The Lowry Salford. Supported primarily by Arts Council England, we upskilled 7 disability arts companies, 7 associated venues, Clore Leadership, Regional Theatre Young Directors Scheme, and 14 learning disabled or autistic trainee leaders from around the UK. The programme has been fundamental to the sector and has successfully shared our co-leadership model of working, increasing opportunity for learning disabled and autistic people to take up paid work, improve accessibility in venues and companies in directing and governance work, and improve understanding of Access to Work, 1:1 support, and the benefits system among other disability arts companies. We've already gone on to arrange legacy project, including a series of webinars on inclusive governance in 2025 for NPOs based in the north of England.

4. We Engage

No one should be left out of the arts because of access needs. Our Take Part programme of sensory and creative workshops improves wellbeing, fosters community inclusion, and supports learning disabled and autistic people in our communities to make great art.

This year, we continued to work with a diverse range of learning disabled and autistic participants with intersectional identities, from a range of backgrounds. Our Take Part programme trained and worked with 46 volunteers. We ran 191 workshops as part of our regular Take Part and outreach projects, engaging 96 learning disabled and autistic participants. With these ongoing creative programmes, we recorded 1097 session attendances by the 96 participants we engaged, pointing to the regular, consistent, and sustained interventions that our work has in people's lives.

Financial review

a. Going concern

After making appropriate enquiries, the Trustees have a reasonable expectation that the Charitable Incorporated Organisation has adequate resources to continue in operational existence for the foreseeable future. For this reason, they continue to adopt the going concern basis in preparing the financial statements. Further details regarding the adoption of the going concern basis can be found in the accounting policies.

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TRUSTEES' REPORT (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2025

b. Reserves policy

Access All Areas' reserves have been gradually built up over time from annual budget surpluses. Despite registering a small loss this year and given the current climate of the sector, we will continue reforecasting to ensure Access All Areas spends within its means across all projects and recoup this loss in 2025-26 through spending control and income increases.

As a minimum the level of these reserves should allow us to fund all staff salaries for the duration of their notice periods, settle all outstanding invoices for goods and services provided, and return any funding and income where the outcome will not be completed.

Access All Areas therefore aims to hold reserves that would fund all staff salaries, and rent on our office premises, for 4 months. This allows the charity time to recover from any unsuccessful fundraising or earned income generating activity. We will continue to aim for budget surpluses to realise our target reserve level.

Our reserves target for this year was £197,111.

The reserves figure at year-end was £171,589.

c. Financial Performance Review

Our turnover in 2024/25 was £999,225, a decrease of 19% on the previous year and back to usual turnover levels. This decrease was expected, and mostly due to our large-scale co-production of 'Imposter 22' with the Royal Court Theatre in 2023/24 which brought in a significant increase on our typical turnover. We also ran the Performance Making Diploma without funding this year, which reduced turnover and caused a small planned loss at year end.

We spent £1,009,448 on charitable activities, leaving a small deficit of £10,263 which will be deducted from our reserves. This was partly a result of running the Diploma programme mostly without funding this year.

Access All Areas has a strict system of financial controls in place which ensures that budgets are carefully monitored and updated throughout the year. This includes two-person authorisation of all payments, and oversight by our Treasurer of payments and budgeting. We have kept the board fully informed at all stages relating to the recorded loss this year and mitigated as much risk as possible by adopting our financial controls policy. Due to rigorous budget forecasts, we have been able to adapt to the income levels being different than originally budgeted and have adjusted our outputs and expenditure accordingly for the future financial year 2025-26 in response.

Public and Private Grants

2024/25 was our 7th year as an Arts Council England National Portfolio Organisation, and our 2nd year under the new funding round. Our Arts Council Investment remains at £254,600 through the NPO grant.

We also utilised the final portion of our "nationally significant project grant" from Arts Council England to fund our Transforming Leadership national programme, in partnership with 19 organisations around the UK. £88,509 of this project grant was used in this financial year.

Esmée Fairbairn Foundation continued to support our work in a considerable way. They have funded our work with a further grant of £150,000 for 2024-26, £75,000 of which has been received in the financial year 2024-25.

Paul Hamlyn Foundation contributed £62,500 in the second year of a 4-year grant programme towards our work to improve inclusive leadership, and accessible employment.

We received £10,000 from Baily Thomas foundation towards our Employment Skills and Engagement Programme.

We received a grant from Garfield Weston for £30,000 towards core costs.

ACCESS ALL AREAS

TRUSTEES' REPORT (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2025

We used the final portion of our grant from Sky Studios towards our Performance Making Diploma, with £20,000 of their grant funding the April – July 2024 term of the Diploma this year. Going forward, Netflix have agreed to partner on the delivery of the Diploma from September 2025, for a 2-year period, contributing a £168,000.

Earned income:

Consultancy Programme:

Our income from running trainings and consultancy for theatre, TV and film partners increased this year to £100,008, up from £67,547 last year. We expect this to increase considerably in 2025/26, as our reputation for this work in the industry continues to grow, and we begin to stabilise our capacity for running this programme.

Creative Support Programme:

As part of our grant from Esmée Fairbairn, we received seed funding to make our Creative Support Programme self-sustaining, to ensure that we can continue to recruit, train and develop Creative Support Workers to provide appropriate support for learning disabled and autistic artists in work. The earned income from our Creative Support Programme is primarily funded by individuals' Access to Work grants, with those grants being spent on support for that individual. We're currently on target to increase this earned income over a 4-year development period. We aim for the Creative Support programme to become self-sustaining, with most of our Creative Support costs covered without additional input from trusts and foundations. This year, this earned income remained stable and similar to 2023-24 at £214,625.

Box Office and venue fees:

We received £3,500 in venue fees from 'A Small Enclosed Room with Alife Murphy and £1,100 from performances by Emma Selwyn and Adam Smith at SoDada festival.

Other Earned Income:

We received £35,236 in other earned income, fees for workshops from care homes and personal budgets, and a small amount of earned income from our Agency programme.

Summary of income

This year has seen the stabilisation of our turnover at roughly level. As predicted, turnover did drop compared to 2023-24 (£1,235,205) which included income for the larger production 'Imposter 22'. We didn't tour or present a show this large in 2023-24. For the financial year 2025-26 we expect to maintain a similar turnover level.

d. Risk management

The Senior Management Team reports on risks to the board and Arts Council England each quarter through a risk register in our Director's Report. These risk registers include proposals to mitigate any risk. Internal risks are mitigated via robust policies and procedures covering all areas of management, human resources, financial controls, health and safety, environmental sustainability, and diversity targets. Where relevant, the board discuss any material risks to the charity in quarterly board meetings, or additional meetings if more urgent action is needed.

ACCESS ALL AREAS

TRUSTEES' REPORT (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2025

Structure, governance and management

a. Constitution

Access All Areas previously operated as an unincorporated association registered as a charity no.1120588. On 24 April 2017 a new charitable incorporated organisation (CIO), with the same name and with substantially the same objects as the old charity, was registered by the Charity Commission (registered no.1172706).

On 1 June 2017 the activities, assets and liabilities of the Charity were transferred to the new CIO and the old charity has been removed from the register of charities.

b. Methods of appointment or election of Trustees

As set out in the Constitution, the Co-Chairpersons and new Trustees are nominated and elected by members of the Charity. The Co-Chairpersons stand down for re-election after every three-year term and, set on rotation according to election dates.

New Trustees meet with the Chair of the Board and receive an induction pack that outlines their legal obligations under charity law. They are also updated on the current situation of the Charity's finances and activities. They are invited to observe at least one meeting before formal election.

c. Organisational structure and decision-making policies

Access All Areas operates a co-leadership model, where one of the Co-Chairpersons and one Deputy Chairperson must identify as learning disabled or autistic, to ensure appropriate learning disabled and autistic representation at leadership level.

Access All Areas' Senior Management Team is made up of 2 Co-CEOs (our Artistic Director Nick Llewellyn, and our Executive Director Patrick Collier), and our Director of Take Part and Train Helen Bryer. Our Director of Take Part and Train also acts as the safeguarding lead in the company, with any considerable concerns escalated to the Executive Director and the board when deemed necessary. In July 2025, after the end of this financial year, our Access Director Lucy Andrews also joined the Senior Management Team.

Approved by order of the members of the board of Trustees and signed on their behalf by:



Himanshu Acharya

Date: 21st January 2026

ACCESS ALL AREAS

**STATEMENT OF TRUSTEES' RESPONSIBILITIES
FOR THE YEAR ENDED 31 MARCH 2025**

The Trustees are responsible for preparing the Trustees' Report and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

The law applicable to charities in England & 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 Charitable Incorporated Organisation and of its incoming resources and application of resources, including its income and expenditure, 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 of the Charities SORP (FRS 102);
- make judgments and accounting estimates that are reasonable and prudent;
- state whether applicable UK Accounting Standards (FRS 102) have been followed, subject to any material departures disclosed and explained in the financial statements;
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the Charitable Incorporated Organisation will continue in business.

The Trustees are responsible for keeping adequate accounting records that are sufficient to show and explain the Charitable Incorporated Organisation's transactions and disclose with reasonable accuracy at any time the financial position of the Charitable Incorporated Organisation and enable them to ensure that the financial statements comply with the Charities Act 2011, the Charity (Accounts and Reports) Regulations 2008 and the provisions of the Trust deed. They are also responsible for safeguarding the assets of the Charitable Incorporated Organisation and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

Approved by order of the members of the board of Trustees and signed on its behalf by:



Himanshu Acharya

Date: 21st January 2026

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ACCESS ALL AREAS

INDEPENDENT EXAMINER'S REPORT FOR THE YEAR ENDED 31 MARCH 2025

Independent Examiner's Report to the Trustees of Access All Areas ('the Charitable Incorporated Organisation')

I report to the charity Trustees on my examination of the accounts of the Charitable Incorporated Organisation for the year ended 31 March 2025.

Responsibilities and Basis of Report

As the Trustees of the Charitable Incorporated Organisation you are responsible for the preparation of the accounts in accordance with the requirements of the Charities Act 2011 ('the 2011 Act').

I report in respect of my examination of the Charitable Incorporated Organisation's accounts carried out under section 145 of the 2011 Act and in carrying out my examination I have followed the applicable Directions given by the Charity Commission under section 145(5)(b) of the 2011 Act.

Independent Examiner's Statement

Since the Charitable Incorporated Organisation's gross income exceeded £250,000 your examiner must be a member of a body listed in section 145 of the 2011 Act. I confirm that I am qualified to undertake the examination because I am a member of Institute of Chartered Accountants in England and Wales, which is one of the listed bodies.

Your attention is drawn to the fact that the Charitable Incorporated Organisation has prepared the accounts in accordance with Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) 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 been withdrawn.

I 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 2015.

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

1. accounting records were not kept in respect of the Charitable Incorporated Organisation as required by section 130 of the 2011 Act; or
2. the accounts do not accord with those records; or
3. the accounts do not comply with the applicable requirements concerning the form and content of accounts set out in the Charities (Accounts and Reports) Regulations 2008 other than any requirement that the accounts give a 'true and fair' view which is not a matter considered as part of an independent examination.

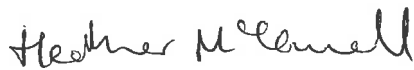
I have no concerns and have come across no other matters in connection with the examination to which attention should be drawn in this report in order to enable a proper understanding of the accounts to be reached.

This report is made solely to the Charitable Incorporated Organisation's Trustees, as a body, in accordance with Part 4 of the Charities (Accounts and Reports) Regulations 2008. My work has been undertaken so that I might state to the Charitable Incorporated Organisation's Trustees those matters I am required to state to them in an Independent Examiner's Report and for no other purpose. To the fullest extent permitted by law, I do not accept

ACCESS ALL AREAS

INDEPENDENT EXAMINER'S REPORT (CONTINUED)
FOR THE YEAR ENDED 31 MARCH 2025

or assume responsibility to anyone other than the Charitable Incorporated Organisation and the Charitable Incorporated Organisation's Trustees as a body, for my work or for this report.



Heather McConnell (BA (Hons), FCA)
for and on behalf of

Streets

Chartered Accountants
Enterprise House, 38 Tyndall Court
Commerce Road, Lynch Wood
Peterborough
Cambridgeshire
PE2 6LR

Dated: 23/1/26

**STATEMENT OF FINANCIAL ACTIVITIES
FOR THE YEAR ENDED 31 MARCH 2025**

	Note	Unrestricted funds 2025 £	Restricted funds 2025 £	Total funds 2025 £	Total funds 2024 £
Income from:					
Donations and legacies	3	256	-	256	772
Charitable activities	4	792,249	206,512	998,761	1,234,433
Investments	5	208	-	208	-
Total income		792,713	206,512	999,225	1,235,205
Expenditure on:					
Charitable activities	6	794,974	214,514	1,009,488	1,233,020
Total expenditure		794,974	214,514	1,009,488	1,233,020
Net (expenditure)/income		(2,261)	(8,002)	(10,263)	2,185
Transfers between funds	13	(8,002)	8,002	-	-
Net movement in funds		(10,263)	-	(10,263)	2,185
Reconciliation of funds:					
Total funds brought forward		181,852	-	181,852	179,667
Net movement in funds		(10,263)	-	(10,263)	2,185
Total funds carried forward		171,589	-	171,589	181,852

The Statement of Financial Activities includes all gains and losses recognised in the year.

The notes on pages 15 to 31 form part of these financial statements.

All amounts are from continuing activities.

ACCESS ALL AREAS

BALANCE SHEET
AS AT 31 MARCH 2025

	Note	2025 £	2024 £
Fixed assets			
Tangible assets	10	5,181	8,226
		<u>5,181</u>	<u>8,226</u>
Current assets			
Debtors	11	256,322	258,366
Cash at bank and in hand		69,625	59,463
		<u>325,947</u>	<u>317,829</u>
Current liabilities			
Creditors: amounts falling due within one year	12	(159,539)	(144,203)
Net current assets		<u>166,408</u>	<u>173,626</u>
Total assets less current liabilities		<u>171,589</u>	<u>181,852</u>
Net assets excluding pension asset		<u>171,589</u>	<u>181,852</u>
Total net assets		<u>171,589</u>	<u>181,852</u>
Charity funds			
Restricted funds	13	-	-
Unrestricted funds	13	171,589	181,852
Total funds		<u>171,589</u>	<u>181,852</u>

The financial statements were approved and authorised for issue by the Trustees and signed on their behalf by:



Himanshu Acharya
Treasurer and Trustee

Date: 21st January 2026

The notes on pages 15 to 31 form part of these financial statements.

**STATEMENT OF CASH FLOWS
FOR THE YEAR ENDED 31 MARCH 2025**

	Note	2025 £	2024 £
Cash flows from operating activities			
Net cash used in operating activities	16	10,799	(125,864)
Cash flows from investing activities			
Dividends, interests and rents from investments		208	-
Purchase of tangible fixed assets		(845)	(6,530)
Net cash used in investing activities		(637)	(6,530)
Cash flows from financing activities			
Net cash provided by financing activities		-	-
Change in cash and cash equivalents in the year		10,162	(132,394)
Cash and cash equivalents at the beginning of the year		59,463	191,857
Cash and cash equivalents at the end of the year	17	69,625	59,463

The notes on pages 15 to 31 form part of these financial statements

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2025

1. Accounting policies

1.1 Basis of preparation of financial statements

The financial statements have been prepared in accordance with the Charities SORP (FRS 102) - Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019), the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and the Charities Act 2011.

The 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 the Charities SORP (FRS 102) published in October 2019 rather than the Accounting and Reporting by Charities: Statement of Recommended Practice effective from 1 April 2005 which has since been withdrawn.

Access All Areas 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.

1.2 Going concern

The financial statements have been prepared on a going concern basis as the trustees believe that no material uncertainties exist. The trustees have considered the level of funds held and the expected level of income and expenditure for 12 months from authorising these financial statements. The budgeted income and expenditure is sufficient with the level of reserves for the charity to be able to continue as a going concern.

1.3 Income

The income will be received and the amount of income receivable can be measured reliably.

Donated services or facilities are recognised when the company has control over the item, any conditions associated with the donated item have been met, the receipt of economic benefit from the use of the company of the item is probable and economic benefit can be measured reliably. In accordance with the Charities SORP (FRS 102), the general volunteer time of the volunteers is not recognised.

On receipt, donated professional services and facilities are recognised on the basis of the value of the gift to the company which is the amount it would have been willing to pay to obtain services or facilities of equivalent economic benefit on the open market; a corresponding amount is then recognised in expenditure in the period of receipt.

Income tax recoverable in relation to donations received under Gift Aid or deeds of covenant is recognised at the time of the donation.

Income tax recoverable in relation to investment income is recognised at the time the investment income is receivable.

Income tax recoverable in relation to film tax credits are recognised at the point of entitlement.

Other income is recognised in the period in which it is receivable and to the extent the goods have been provided or on completion of the service.

**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2025**

1. Accounting policies (continued)

1.4 Expenditure

Expenditure is recognised once there is a legal or constructive obligation to transfer economic benefit to a third party, it is probable that a transfer of economic benefits will be required in settlement and the amount of the obligation can be measured reliably. Expenditure is classified by activity. The costs of each activity are made up of the total of direct costs and shared costs, including support costs involved in undertaking each activity. Direct costs attributable to a single activity are allocated directly to that activity. Shared costs which contribute to more than one activity and support costs which are not attributable to a single activity are apportioned between those activities on a basis consistent with the use of resources. Central staff costs are allocated on the basis of time spent, and depreciation charges allocated on the portion of the asset's use.

Expenditure on charitable activities is incurred on directly undertaking the activities which further the Charitable Incorporated Organisation's objectives, as well as any associated support costs.

All expenditure is inclusive of irrecoverable VAT.

1.5 Tangible fixed assets and depreciation

Tangible fixed assets are initially recognised at cost. After recognition, under the cost model, tangible fixed assets are measured at cost less accumulated depreciation and any accumulated impairment losses. All costs incurred to bring a tangible fixed asset into its intended working condition should be included in the measurement of cost.

Depreciation is charged so as to allocate the cost of tangible fixed assets less their residual value over their estimated useful lives, .

Depreciation is provided on the following basis:

Fixtures and Equipment	- 4 Years
------------------------	-----------

1.6 Debtors

Trade and other debtors are recognised at the settlement amount after any trade discount offered. Prepayments are valued at the amount prepaid net of any trade discounts due. Accrued income are valued at amount of income earned but not yet received at the balance-sheet date.

1.7 Cash at bank and in hand

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

1.8 Liabilities

Liabilities are recognised when there is an obligation at the Balance Sheet date as a result of a past event, it is probable that a transfer of economic benefit will be required in settlement, and the amount of the settlement can be estimated reliably.

Liabilities are recognised at the amount that the Charitable Incorporated Organisation anticipates it will pay to settle the debt or the amount it has received as advanced payments for the goods or services it must provide.

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2025

1. Accounting policies (continued)

1.9 Financial instruments

The Charitable Incorporated Organisation only has financial assets and financial liabilities of a kind that qualify as basic financial instruments. Basic financial instruments are initially recognised at transaction value and subsequently measured at their settlement value with the exception of bank loans which are subsequently measured at amortised cost using the effective interest method.

1.10 Pensions

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

1.11 Fund accounting

General funds are unrestricted funds which are available for use at the discretion of the Trustees in furtherance of the general objectives of the Charitable Incorporated Organisation and which have not been designated for other purposes.

Restricted funds are funds which are to be used in accordance with specific restrictions imposed by donors or which have been raised by the Charitable Incorporated Organisation for particular purposes. The costs of raising and administering such funds are charged against the specific fund. The aim and use of each restricted fund is set out in the notes to the financial statements.

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

2. Critical accounting estimates and areas of judgment

Estimates and judgments are continually evaluated and are based on historical experience and other factors, including expectations of future events that are believed to be reasonable under the circumstances.

The Charitable Incorporated Organisation makes estimates and assumptions concerning the future. The resulting accounting estimates and assumptions will, by definition, seldom equal the related actual results. The estimates and assumptions that have a significant risk of causing a material adjustment to the carrying amounts of assets and liabilities within the next financial year.

Critical areas of judgment:

No judgements (apart from those involving estimates) have been made in the process of applying the above accounting policies and there are no key sources of estimation uncertainty.

ACCESS ALL AREAS

**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2025**

3. Income from donations and legacies

	Unrestricted funds 2025 £	Total funds 2025 £	<i>Total funds 2024 £</i>
Donations	256	256	772
<i>Total 2024</i>	772	772	

All donations in both current and previous year relates to unrestricted funds.

4. Income from charitable activities

	Unrestricted funds 2025 £	Restricted funds 2025 £	Total funds 2025 £	<i>Total funds 2024 £</i>
Theatre Tax Relief	78,866	-	78,866	18,042
Grants	369,600	203,729	573,329	662,033
Programme Income	343,783	2,783	346,566	554,358
	792,249	206,512	998,761	1,234,433
<i>Total 2024</i>	963,427	271,006	1,234,433	

ACCESS ALL AREAS

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2025

Analysis of the grant received

	Unrestricted funds 2025 £	Restricted funds 2025 £	Total funds 2025 £	Total funds 2024 £
Arts Council England - NPO	254,600	-	254,600	254,600
Esmée Fairbairn Foundation	75,000	-	75,000	95,000
Arts Council England - Project grants	-	121,229	121,229	167,633
Paul Hamlyn Foundation	-	62,500	62,500	62,500
City Bridge Trust	-	-	-	7,300
Sky Studios	-	20,000	20,000	75,000
Bailey Thomas	10,000	-	10,000	-
Garfield Weston Foundation	30,000	-	30,000	-
Total 2025	369,600	203,729	573,329	662,033
<i>Total 2024</i>	<i>391,027</i>	<i>271,006</i>	<i>662,033</i>	

Analysis of the programme income received

	Unrestricted funds 2025 £	Restricted funds 2025 £	Total funds 2025 £	Total funds 2024 £
Box Office income & venue fees	4,600	-	4,600	42,277
Consultancy	100,008	-	100,008	67,547
Other participant fees	17,050	-	17,050	17,517
Agency fees	5,918	-	5,918	895
Creative Support Income	214,625	-	214,625	237,693
Other earned income	1,582	2,783	4,365	188,429
Total 2025	343,783	2,783	346,566	554,358
<i>Total 2024</i>	<i>554,358</i>	<i>-</i>	<i>554,358</i>	

ACCESS ALL AREAS

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2025

5. Investment income

	Unrestricted funds 2025 £	Total funds 2025 £	Total funds 2024 £
Bank Interest	208	208	-

6. Analysis of expenditure on charitable activities

Summary by fund type

	Unrestricted funds 2025 £	Restricted funds 2025 £	Total 2025 £	Total 2024 £
Supporting Costs	106,613	21,378	127,991	159,232
Programmes expenditure	221,441	87,545	308,986	524,478
Staff Cost	466,920	105,591	572,511	549,310
	794,974	214,514	1,009,488	1,233,020
Total 2024	962,014	271,006	1,233,020	

7. Analysis of expenditure by activities

	Activities undertaken directly 2025 £	Support costs 2025 £	Total funds 2025 £	Total funds 2024 £
Supporting Cost	-	127,991	127,991	159,232
Programme Expenditure	308,986	-	308,986	524,478
Staff Cost	572,511	-	572,511	549,310
	881,497	127,991	1,009,488	1,233,020
Total 2024	1,073,788	159,232	1,233,020	

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2025

7. Analysis of expenditure by activities (continued)

Analysis of support costs

	Total funds 2025 £	Total funds 2024 £
Depreciation	3,890	4,297
Rents and Rates	18,824	21,800
Insurance	4,418	359
Stationary	704	1,006
Office Equipment & Refurbishment	1,344	8,087
Travel and Subsistence	26,197	25,645
Venue/space hire	26,374	40,282
Storage	1,978	1,574
Others	18,622	35,307
PR Officer	2,500	3,200
Accountancy Fees including Payroll Costs	19,140	9,675
Independent Examination / Audit Fees	4,000	8,000
	127,991	159,232

8. Staff costs

	2025 £	2024 £
Wages and salaries	494,128	475,553
Social security costs	45,835	42,641
Contribution to defined contribution pension schemes	32,548	31,116
	572,511	549,310

**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2025**

8. Staff costs (continued)

The average number of persons employed by the Charitable Incorporated Organisation during the year was as follows:

	2025 No.	2024 No.
Management	2	2
Support Staff	11	15
	<u>13</u>	<u>17</u>

The average headcount expressed as full-time equivalents was:

	2025 No.	2024 No.
Management	2	2
Supporting Staff	13	15
	<u>15</u>	<u>17</u>

No employee received remuneration amounting to more than £60,000 in either year.

The total amount of employee benefits received by key management personnel is £112,948 (2024: £116,012), including pension contributions of £7,363 (2024: £6,901). The charity considers its key management personnel comprise the trustees, the Artistic Director and the Executive Director.

9. Trustees' remuneration and expenses

During the year, no Trustees received any remuneration or other benefits (2024 - £NIL).

During the year ended 31 March 2025, no Trustee expenses have been incurred (2024 - £NIL).

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2025

10. Tangible fixed assets

	Furniture and Equipment £
Cost or valuation	
At 1 April 2024	39,634
Additions	845
	<u>40,479</u>
At 31 March 2025	
Depreciation	
At 1 April 2024	31,408
Charge for the year	3,890
	<u>35,298</u>
At 31 March 2025	
Net book value	
At 31 March 2025	<u>5,181</u>
At 31 March 2024	<u>8,226</u>

11. Debtors

	2025 £	2024 £
Due within one year		
Trade debtors	109,003	207,617
Other debtors	1,350	1,350
Prepayments and accrued income	145,969	49,399
	<u>256,322</u>	<u>258,366</u>

Prepayment and accrued income consist of prepayments of £7,716 (2024: £19,379) and accrued income of £138,253 (2024: £30,019).

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2025

12. Creditors: Amounts falling due within one year

	2025 £	2024 £
Trade creditors	15,959	34,196
Other taxation and social security	24,349	19,527
Accruals and deferred income	119,231	90,480
	<u>159,539</u>	<u>144,203</u>
	2025 £	2024 £
Deferred income at 1 April 2024	75,516	108,978
Resources deferred during the year	113,500	76,516
Amounts released from previous periods	(75,516)	(109,978)
	<u>113,500</u>	<u>75,516</u>

Deferred income consist of the following grants that was received during the year: Art Council England £13,500 (2024: £56,516), Sky £0 (2024: £20,000), Coporate Donation from Netflix of £80,000 (2024: £0) and private grant from Cockayne of £20,000 (2024: £0).

ACCESS ALL AREAS

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2025

13. Statement of funds

Statement of funds - current year

	Balance at 1 April 2024 £	Income £	Expenditure £	Transfers in/out £	Balance at 31 March 2025 £
Unrestricted funds					
Core funds / general reserves	181,852	145,451	(152,451)	(3,263)	171,589
Transforming Leadership	-	1,901	(5,998)	4,097	-
Transforming Leadership national programme	-	15,610	(8,780)	(6,830)	-
Associate Artists	-	58,809	(65,372)	6,563	-
Production - "Not F**kin' Sorry"	-	13,624	(11,469)	(2,155)	-
Production - "Lifecycle"	-	54,557	(55,192)	635	-
Consultancy	-	167,279	(67,897)	(99,382)	-
Agency	-	63,589	(58,706)	(4,883)	-
Diploma	-	49,923	(78,512)	28,589	-
Take Part	-	66,636	(100,109)	33,473	-
Production – "A Small Enclosed Room with Alfie Murphy"	-	155,334	(190,488)	35,154	-
	<u>181,852</u>	<u>792,713</u>	<u>(794,974)</u>	<u>(8,002)</u>	<u>171,589</u>
Restricted funds					
Transforming Leadership	-	21,874	(21,874)	-	-
Transforming Leadership national programme	-	104,134	(104,134)	-	-
Production - "Not F**kin' Sorry"	-	2,784	(10,786)	8,002	-
Consultancy	-	18,750	(18,750)	-	-
Diploma	-	20,000	(20,000)	-	-
Core	-	6,250	(6,250)	-	-
Production – "A Small Enclosed Room with Alfie Murphy"	-	32,720	(32,720)	-	-
	<u>-</u>	<u>206,512</u>	<u>(214,514)</u>	<u>8,002</u>	<u>-</u>
Total of funds	<u>181,852</u>	<u>999,225</u>	<u>(1,009,488)</u>	<u>-</u>	<u>171,589</u>

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2025

13. Statement of funds (continued)

Transforming Leadership

An ongoing leadership programme to train and upskill learning disabled and autistic cultural leaders. Through the Transforming Leadership programme we are:

- Radically transforming the leadership potential of learning disabled and autistic arts leaders
- Developing sector-wide infrastructure that supports learning disabled and autistic leadership
- Upskilling existing executive leadership across the arts, improving organisational accessibility

<https://accessallareasproductions.org/theatre/artist-development/transforming-leadership/>

Transforming Leadership national programme

We teamed up with 7 other disability arts companies, 7 UK venues, and some of the UK's best leadership development organisations to make real and practical change to the landscape of arts leadership.

Over 3 years, we upskilled 14 learning disabled and autistic cultural leaders, trained and mentored organisations, and shared resources, tips, and stories of change with the sector.

<https://accessallareasproductions.org/theatre/artist-development/transforming-leadership/transforming-leadership-national/>

Associate Artists Programme

AAA's Associate Artists are the backbone of all the work we make, the we run, and the training and we deliver. Artists keep training through monthly masterclasses, develop new ideas through Performance Labs, R+D new shows, and collaborate on scripts for TV and film through our Writers' Labs. Through our Launchpad Commission, we support artists to coproduce and tour new work.

<https://accessallareasproductions.org/about-us/people/associate-artists/>

Production – "Not F**kin' Sorry"

The return with a new version of their sell-out hit for more shameless sexy punk crip cabaret. With luscious lip syncs, sweaty dances and verbatim stories, have your preconceptions rattled as we take you to the edge. Coproduced with The Hale.

<https://accessallareasproductions.org/production/not-fkin-sorry/>

Production – "A Small Enclosed Room with Alfie Murphy"

A new touring production created by Cian Binchy, in collaboration with Nick Llewellyn, Shaun Dunne, and Leah Moore. Renowned autistic artists Cian Binchy (The Level, ITV) and Anna Constable (Imposter 22, Royal Court) bend the lines of fantasy, reality and masking, as they try to figure out how to be in the world.

<https://accessallareasproductions.org/production/a-small-enclosed-room-with-alfie-murphy/>

Production – "Lifecycle"

Created in association with Ockham's Razor and supported by The Lowry, **Lifecycle** is a new immersive production by Access All Areas, using stunning 360° projection, spatial sound, projected artwork by world famous artist Stephen Wiltshire, and aerial performance designed by Ockham's Razor and performed by Access All Areas' award-winning company of learning disabled and autistic artists.

The production was in rehearsal in early 2025, and scheduled to premiere at The Lowry's Quays Theatre, 22-25 October 2025, but has been cancelled due to funding issues with DWP's Access to Work.

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2025

13. Statement of funds (continued)

Consultancy

We work across theatre, TV, and film to support better representation of Deaf, Disabled and neurodivergent talent. We offer support to artistic teams, Front of House, productions, venues and individual artists. Clients include Netflix, BBC, ITV, Channel 4, Sister Pictures, Left Bank Pictures, The Lowry, Royal Court, Old Vic, Nottingham Playhouse and many more.

<https://accessallareasproductions.org/theatre/consultancy-and-sector-change/>

Agency

In partnership with Simon & How, we support AAA's Associate Artists to audition, rehearse and perform with external theatre, TV, and film companies.

<https://accessallareasproductions.org/about-us/people/associate-artists/>

Other projects

Through a partnership with Revelland, we worked with a European wide network of artists to help them make their performances more accessible. The majority of this work took place in the previous financial year, and was closed at the start of this financial year.

Diploma

Our internationally acclaimed Performance Making Diploma runs in collaboration with the Royal Central School of Speech and Drama. The programme trains emerging learning disabled and autistic creatives in performance skills, theatre making skills, TV script writing, and other creative skills.

<https://accessallareasproductions.org/theatre/artist-development/diploma/>

Take Part

Our Take Part programme works with participants across East London and beyond, building creative skills, increasing confidence, and making performance. Our projects are **co-designed** and **co-led by learning disabled and autistic professionals**, and tailor-made to the access needs of all participants, so everyone who takes part can express their own creative voice.

<https://accessallareasproductions.org/theatre/take-part/>

ACCESS ALL AREAS

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2025

13. Statement of funds (continued)

Statement of funds - prior year

	Balance at 1 April 2023 £	Income £	Expenditure £	Transfers in/out £	Balance at 31 March 2024 £
Unrestricted funds					
Core funds / general reserves	179,668	213,589	(140,629)	(70,776)	181,852
Transforming Leadership	-	(632)	(5,235)	5,867	-
Transforming Leadership national programme	-	11,609	(6,545)	(5,064)	-
Associate Artists	-	117,133	(101,556)	(15,577)	-
Production - "Not F**kin' Sorry"	-	9,777	(14,472)	4,695	-
Production - "Lifecycle"	-	44,508	(49,871)	5,363	-
Production - "Imposter 22"	-	332,692	(398,434)	65,742	-
Consultancy	-	132,657	(58,375)	(74,282)	-
Agency	-	30,418	(47,474)	17,056	-
Other projects	-	11,558	(13,032)	1,474	-
Diploma	-	17,038	(37,140)	20,102	-
Take Part	-	43,851	(89,251)	45,400	-
	<u>179,668</u>	<u>964,198</u>	<u>(962,014)</u>	<u>-</u>	<u>181,852</u>
Restricted funds					
Transforming Leadership	-	18,750	(18,750)	-	-
Transforming Leadership national programme	-	148,706	(148,706)	-	-
Production - "Not F**kin' Sorry"	-	2,500	(2,500)	-	-
Consultancy	-	18,750	(18,750)	-	-
Diploma	-	75,000	(75,000)	-	-
Take Part	-	7,300	(7,300)	-	-
	<u>-</u>	<u>271,006</u>	<u>(271,006)</u>	<u>-</u>	<u>-</u>
Total of funds	<u>179,668</u>	<u>1,235,204</u>	<u>(1,233,020)</u>	<u>-</u>	<u>181,852</u>

ACCESS ALL AREAS

**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2025**

14. Summary of funds

Summary of funds - current year

	Balance at 1 April 2024 £	Income £	Expenditure £	Transfers in/out £	Balance at 31 March 2025 £
General funds	181,852	792,713	(794,974)	(8,002)	171,589
Restricted funds	-	206,512	(214,514)	8,002	-
	<u>181,852</u>	<u>999,225</u>	<u>(1,009,488)</u>	<u>-</u>	<u>171,589</u>

Summary of funds - prior year

	Balance at 1 April 2023 £	Income £	Expenditure £	Transfers in/out £	Balance at 31 March 2024 £
General funds	179,668	964,198	(962,014)	-	181,852
Restricted funds	-	271,006	(271,006)	-	-
	<u>179,668</u>	<u>1,235,204</u>	<u>(1,233,020)</u>	<u>-</u>	<u>181,852</u>

15. Analysis of net assets between funds

Analysis of net assets between funds - current year

	Unrestricted funds 2025 £	Total funds 2025 £
Tangible fixed assets	5,181	5,181
Current assets	325,947	325,947
Creditors due within one year	(159,539)	(159,539)
Total	<u>171,589</u>	<u>171,589</u>

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2025

15. Analysis of net assets between funds (continued)

Analysis of net assets between funds - prior year

	Unrestricted funds 2024 £	Total funds 2024 £
Tangible fixed assets	8,226	8,226
Current assets	317,829	317,829
Creditors due within one year	(144,203)	(144,203)
Total	181,852	181,852

16. Reconciliation of net movement in funds to net cash flow from operating activities

	2025 £	2024 £
Net income/expenditure for the year (as per Statement of Financial Activities)	(10,263)	2,185
Adjustments for:		
Depreciation charges	3,890	4,296
Dividends, interests and rents from investments	(208)	-
Decrease/(increase) in debtors	2,044	(57,803)
Increase/(decrease) in creditors	15,336	(74,542)
Net cash provided by/(used in) operating activities	10,799	(125,864)

17. Analysis of cash and cash equivalents

	2025 £	2024 £
Cash in hand	69,625	59,463
Total cash and cash equivalents	69,625	59,463

ACCESS ALL AREAS

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2025

18. Analysis of changes in net debt

	At 1 April 2024	Cash flows	At 31 March 2025
	£	£	£
Cash at bank and in hand	59,463	10,162	69,625
	<u>59,463</u>	<u>10,162</u>	<u>69,625</u>

19. Related party transactions

None of the trustees (or any persons connected with them) received any remuneration or expenses in their role as trustees. The following trustees received performance fees in the year:

	2025 £	2024 £
Oludayo Koleosho	-	7,880
Paul Christian	5,461	1,615
Charlene Salter	4,813	7,937
	<u>10,274</u>	<u>17,432</u>

ACCESS ALL AREAS

England & Wales - Charity number 1172706

Accounts

ACCESS ALL AREAS

UNAUDITED TRUSTEES' REPORT AND ACCOUNTS

FOR THE YEAR ENDED 31 MARCH 2024

Charity Registration No. 1172706

ACCESS ALL AREAS

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ACCESS ALL AREAS

LEGAL AND ADMINISTRATIVE INFORMATION

Access All Areas previously operated as an unincorporated association registered as a charity no.1120588. On 24 April 2017 a new charitable incorporated organisation (CIO), with the same name and with substantially the same objects as the old charity, was registered by the Charity Commission (registered no.1172706).

On 1 June 2017 the activities, assets and liabilities of the Charity were transferred to the new CIO and the old charity has been removed from the register of charities. As explained in Note 1.1 to the accounts, merger accounting has been adopted so that the comparatives cover income and expenditure for the full year ended 31 March 2024.

		Date of appointment	Date of resignation
Trustees	Sarah Pickthall (Co-Chair)		
	Charlene Salter (Co-Chair)		19-Jul-2024
	Frederick Way (Co-Deputy Chair)		
	Paul Christian (Deputy Co-Chair)		17-Jan-2024
	Oludayo Koleosho		19-Jul-2024
	Sheila Bates		
	Charlotte Bennett		
	Michaela Butter		
	Himanshu Acharya	17-Jan-2024	
	Samantha Palk	17-Jan-2024	
	John Fuller	22-May-2024	
	Alison Small		
Auditor	Streets Audit LLP Enterprise House 38 Tyndall Court Commerce Road Peterborough PE2 6LR		
Sponsors	Arts Council England City Bridge Trust Esmée Fairbairn Foundation Sky Studios Paul Hamlyn Foundation		
Bankers	The Co-operative Bank P.O. Box 250, Delf House Southway Skelmersdale WN8 6WT		
Charity number	1172706		
Registered charity address and principal address	Access All Areas Bradbury Studios 138 Kingsland Road London E2 8DY		
Key Management Personnel (other than Trustees)	Patrick Collier Nick Llewellyn	Executive Director and Co CEO Artistic Director and Co CEO	

**ACCESS ALL AREAS
TRUSTEES' REPORT
FOR THE YEAR ENDED 31 MARCH 2024**

The Trustees submit their annual report and the financial statements of Access All Areas for the year ended 31 March 2024. The Trustees have adopted the provisions of the Statement of Recommended Practice (SORP) "Accounting and Reporting by Charities" (FRS 102) in preparing the annual report and financial statements of the charity.

Objectives and Activities

In setting our Objectives and Activities the Trustees have given careful consideration to the Charity Commission's guidance on public benefit.

The Trustees sum up Access All Areas' charitable purposes, as defined in our Constitution, as:

For the public benefit to advance the education of people with learning disabilities and of the general public about the lives of people with learning disabilities in particular, but not exclusively, through the promotion of the arts of drama, performing arts and related activities, and by working with people with learning disabilities to develop their life skills, improve their quality of life and enlighten audiences.

About our work:

Access All Areas makes award-winning, disruptive performance by learning disabled and autistic artists.

Our productions create intimate moments of interaction between performers and public, occupying unexpected spaces in venues, on the streets, online, and in public buildings.

As well as making shows, our company of Associate Artists works to make our culture more inclusive for learning disabled and autistic talent. We engage communities, train artists of the future, and work closely with TV, film, and theatre companies to make their work and workplaces more accessible.

We've developed a programme of work that challenges exclusion at every level of our culture. All our work, from productions, to consultancy, to creative workshops, is co-led by Access All Areas' learning disabled and autistic artists, ensuring lived experience drives everything we do.

Summary of 2023-24

Access All Areas continues to grow our national and international reputation as leaders in inclusive culture. During this year, we've worked with partners around the UK to increase employment opportunities in the creative industries for learning disabled and autistic people. We've trained companies in accessible practice, trained learning disabled and autistic creatives to lead in their fields, and created new opportunities for learning disabled people to get creative in our communities. We also created new productions, and coproduced the landmark "Imposter 22" with the Royal Court Theatre - the first ever learning disabled led production on the famous downstairs stage of the Royal Court.

This year, we developed and performed in 4 Access All Areas productions or coproductions, ran 24 performances, reached 3,627 live audiences, developed a new strand of digital content, trained 1,615 arts and media staff, engaged 375 learning disabled or autistic participants, trained 33 learning disabled or autistic students, generated 1,053 days of work for 21 learning disabled and autistic artists, and ran a record 1,795 workshops through the year.

Here are some of the highlights, across our 4 focus areas.

We Create

We make shows. Live, digital, onstage, offstage, backstage, virtual reality, TV, film, in our public buildings and in your streets.

First and foremost, we're a company of artists with stories to tell. All our work is cocreated from the lived experience of learning disabled and autistic artists.

This year, our coproduction of "Imposter 22" with the Royal Court ran for 3 weeks on their downstairs stage. The show received great feedback ("a whodunnit with a difference ... a revelatory watch" - The Telegraph), and left a legacy of accessible practice at the Royal Court which has helped to make their venue more accessible to learning disabled and autistic patrons. We also created a series of digital content to platform the learning disabled and autistic creatives that made the show.

Our wildly popular coproduction of "Not F**kin' Sorry" toured to OneFest in Mansfield this year. The show continued to delight audiences, and paved the way for future AAA work, with a new production booked into the festival for 2025. Interviewed in Nottingham World, the festival organiser said: "Our proudest moment has to be when Not Your Circus Dogs - the notoriously riotous learning disabled and autistic cabaret act that brought the house down with their theatre show Not F**kin' Sorry on Wednesday. Following their show, the audience (where learning disabled and neurodivergent people were in the majority) spilt out into the bar area of the venue, and a party erupted. The cast came and joined the dancing, singing, drinking, and of course limbo under disability pride flags that ensued. The carriage swayed to the pub over the road too when the venue closed up... and it did not get any quieter."

We also developed and rehearsed two new shows that will be staged in 2024 and 2025: "A Small Enclosed Room with Alfie Murphy", and "Lifecycle".

We Change

Our society is ableist. We want to change it.

Through our consultancy programme, we train, support, and cocreate with TV, film, and theatre. We run access training, offer bespoke creative support to learning disabled and autistic talent, and cocreate scripts. We work with production teams, broadcasters, theatres, casting directors, and companies to help them make their work and workplaces more accessible.

ACCESS ALL AREAS TRUSTEES' REPORT FOR THE YEAR ENDED 31 MARCH 2024

This year, we joined the TV Access Project, an essential new partnership of broadcasters, streamers, and disabled-led organisations that is aiming to create full inclusion for disabled people in TV by 2030. We also co-delivered the Screenskills Access Coordinator training programme, helping to train a new generation of access coordinators for the TV industry.

Through our Transforming Leadership programme, we trained 7 learning disabled arts companies, and 7 UK venues, in accessible and inclusive practice.

We trained 1,615 arts and media staff across several high profile organisations, including Netflix, Screenskills, TV Access Project, the Production Guild, RADA, New Adventures, Elevate Festival, Theatre Royal Stratford East, Orpheus, Revelland, Unanima, the Royal Central School of Speech and Drama, Battersea Arts Centre, Zoo Co, TripleC, Charlie Bone (Amazon), Banijay, Remarkable, Sync Leadership, Wildspace, Clore Inclusive Cultures, the Grierson Trust, Dinosaur (BBC), the Royal Court, Wellcome Collection, All3Media, Liverpool City Council, the Bridge Theatre, National Theatre Company of Korea, Creative Crawley, Sadler's Wells, Lime Pictures, Netflix visual effects and technology team, The Old Vic, Women in TV and Film, Wall to Wall, Trafalgar Theatre, Factory International, 'Puppy' short film, Bad Wolf, NHS England, South London and Maudsley NHS Trust, Dramatic Resources, Katie and Katherina Radeva, Oily Cart, A New Direction, Girl Almighty, The Witcher, Engine, Runaway Entertainment, the Imperial War Museum, and the Screenskills Leaders of Tomorrow Programme.

We Train

Traditional routes to professional careers in the arts are usually closed to learning disabled and autistic creatives. Through our Diploma, our Associate Artists programme, and our ground-breaking Transforming Leadership work, we work with artists to develop the skills they need in an accessible way.

We train, develop, and mentor some of the world's leading learning disabled and autistic artists and leaders at every stage of their careers, and support them into the sustainable work in the arts.

This year, we continued our partnership with Sky Studios to deliver our **Performance Making Diploma** at the Royal Central School of Speech and Drama. 14 new students enrolled in our 2-year Diploma programme this year, starting a holistic training programme that includes devising, script writing, developing TV pitches, acting for stage, acting for camera, voice, movement, performing with scripts, audition techniques, live art, site-specific production, professional development, performances, and practice pitching to TV executives.

In our **Associate Artists programme**, we continued working with 17 learning disabled and autistic artists through masterclasses and R&D to develop their skills, build new ideas for shows, update their access plans for professional work, audition, rehearse, perform, and manage their wellbeing throughout. We started our new Performance Labs programme, running every 2 weeks, which gives artists a space to test and develop new ideas.

Our **Transforming Leadership** national programme continued this year. Supported primarily by Arts Council England, we upskilled 7 disability arts companies, 7 associated venues, Clore Leadership, Regional Theatre Young Directors Scheme, and 14 learning disabled or autistic trainee leaders from around the UK. The programme seeks to share learning from our co-leadership work, increase opportunity for learning disabled and autistic people to take up paid work, improve accessibility in venues and companies in directing and governance work, and improve understanding of Access to Work, 1:1 support, and the benefits system among other disability arts companies.

We Engage

No one should be left out of the arts because of access needs. Our Take Part programme of sensory and creative workshops improves wellbeing, fosters community inclusion, and supports learning disabled and autistic people in our communities to make great art.

This year, we continued to work with a diverse range of learning disabled and autistic participants with intersectional identities, from a range of backgrounds. Our Take Part programme trained and worked with 20 volunteers. We ran 322 workshops as part of our regular Take Part and outreach projects, engaging 375 learning disabled and autistic participants. With these ongoing creative programmes, we recorded 2,907 session attendances by the 375 participants we engaged, pointing to the regular, consistent, and sustained interventions that our work has in people's lives.

Financial Review

Our turnover in 2022/23 was £1,235,205, an increase of 40% on the previous year. This increase was in part due to our large-scale co-production of 'Imposter 22' with the Royal Court Theatre.

We spent £1,233,020 on charitable activities, leaving a small surplus of £2,185 in unrestricted general funds which will be added to our reserves.

Access All Areas has a strict system of financial controls in place which ensures that budgets are carefully monitored and updated throughout the year. This includes two-person authorisation of all payments, and oversight by our Treasurer of payments and budgeting. We have a policy to aim to increase our reserves until our reserves target is met. Due to rigorous budget forecasts, we are able to adapt in advance should income levels be different than budgeted, and can adjust our outputs and expenditure accordingly.

Public and Private Grants:

2023/24 was our 6th year as an Arts Council England National Portfolio Organisation, and our 1st year under the new funding round. We were delighted to have doubled our annual NPO grant to £254,600.

We also received a "nationally significant project grant" from Arts Council England to fund our Transforming Leadership national programme, in partnership with 19 organisations around the UK. £165,433 of this project grant was used in this financial year. We received an additional £2,200 from a project grant for Not F**kin' Sorry, towards artists fees.

**ACCESS ALL AREAS
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FOR THE YEAR ENDED 31 MARCH 2024**

Esmée Fairbairn Foundation continued to support our work in a considerable way. We received the 2nd payment of their 2 year unrestricted grant of £190,000, contributing £95,000 to our work. They also agreed to fund this work with a further grant of £150,000 for 2024-26.

Paul Hamlyn Foundation contributed £62,500 in the first year of a 3 year grant programme towards our work to improve inclusive leadership, and accessible employment. The final part of a 5 year grant from City Bridge Trust, towards the cost of our Take Part programme, contributed £7,300 in this financial year.

Sky Studios continued their support of our Performance Making Diploma, with £75,000 of their grant going towards Diploma costs this year.

Earned income:

Consultancy Programme:

We received £67,547 from running trainings and consultancy for theatre, TV and film partners. This was lower than in previous years because some large projects fell outside the financial year, and because more focus was given to our coproduction with the Royal Court. This income is on course to rise again next year.

Creative Support Programme:

As part of our grant from Esmée Fairbairn, we received seed funding to make our Creative Support Programme self-sustaining, to ensure that we can continue to recruit, train and develop Creative Support Workers to provide appropriate support for learning disabled and autistic artists in work. The earned income from our Creative Support Programme is primarily funded by individuals' Access to Work grants, with those grants being spent on support for that individual. We're currently on target to increase this earned income over a 4 year development period. We aim for the Creative Support programme to become self-sustaining, with most of our Creative Support costs covered without additional input from trusts and foundations. This year, we grew this earned income source to £237,693.

Box Office and venue fees:

We received £42,277 in venue fees from the Royal Court theatre towards the Associate Artists fees for their performances in 'Imposter 22'.

Other Earned Income:

We received £201,797 in other earned income, including partner fees from the Royal Court to cover production costs for 'Imposter 22', fees for workshops from care homes and personal budgets, and a small amount of earned income from our Agency programme.

Summary of income:

This year's income was particularly high due to our partnership with the Royal Court, who funded the costs of creating 'Imposter 22'. However, a general increase in popularity for our work across all strands points to a stabilisation at a turnover close to or above £1,000,000 in the coming years. We do however expect turnover to drop next year because we will not be producing a large-scale show.

Reserves Policy

Access All Areas' reserves have been gradually built up over time from annual budget surpluses. This ongoing year on year surplus is partly due to the tight budgeting controls that we have in place, which include continual reforecasting to ensure Access All Areas spends within its means across all projects.

As a minimum the level of these reserves should allow us to fund all staff salaries for the duration of their notice periods, settle all outstanding invoices for goods and services provided, and return any funding and income where the outcome will not be completed.

Access All Areas therefore aims to hold reserves that would fund all staff salaries, and rent on our office premises, for 4 months. This allows the charity time to recover from any unsuccessful fundraising or earned income generating activity. We will continue to aim for budget surpluses to realise our target reserve level.

Our reserves target at the end of this year is £190,370

The reserves figure at year-end was £181,852

Risk Management

The Senior Management Team reports on risks to the board and Arts Council England each quarter through a risk register in our Director's Report. These risk registers include proposals to mitigate any risk. Internal risks are mitigated via robust policies and procedures covering all areas of management, human resources, financial probity, health and safety, environmental sustainability, and diversity targets. Where relevant, the board discuss any material risks to the charity in quarterly board meetings, or additional meetings if more urgent action is needed.

Structure, Governance, and Management

Access All Areas was established under a constitution on 24th April 2017, which established the objects and powers of the Charitable Incorporated Organisation. It has the same name and substantially the same objects as the former charity (registered no 1120588). On 1 June 2017 the activities, assets and liabilities of the former charity were transferred to the new CIO. The old association has since been removed from the register of charities.

The predecessor of both the charity and CIO was Rainbow Drama Group (Hackney), established 1976 and registered as a charity on 13 June 2007.

**ACCESS ALL AREAS
TRUSTEES' REPORT
FOR THE YEAR ENDED 31 MARCH 2024**

As set out in the Constitution, the Co-Chairpersons and new Trustees are nominated and elected by members of the Charity. The Co-Chairpersons stand down for re-election after every three-year term and, set on rotation according to election dates.

New Trustees meet with the Chair of the Board and receive an induction pack that outlines their legal obligations under charity law. They are also updated on the current situation of the Charity's finances and activities. They are invited to observe at least one meeting before formal election.

Access All Areas operates a co-leadership model, where one of the Co-Chairpersons and at least one Deputy Chairperson must identify as learning disabled or autistic, to ensure appropriate learning disabled and autistic representation at leadership level.

Access All Areas' Senior Management Team is made up of 2 Co-CEOs (our Artistic Director Nick Llewellyn, and our Executive Director Patrick Collier), and our Director of Take Part and Train Helen Bryer. Our Director of Take Part and Train also acts as the safeguarding lead in the company, with any considerable concerns escalated to the Executive Director and the board when deemed necessary.

This report was approved and authorised for issue by the Trustees on 27/01/2025 and signed on their behalf by Himanshu Acharya



Himanshu Acharya

INDEPENDENT AUDITOR'S REPORT TO THE TRUSTEES OF ACCESS ALL AREAS

ACCESS ALL AREAS

We have audited the financial statements of Access All Areas (the 'charity') for the year ended 31 March 2024 which comprise the Statement of Financial Activities, the Balance Sheet, the Statement of Cash Flows and the related notes, including a summary of significant accounting policies. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards, including Financial Reporting Standard 102 'The Financial Reporting Standard applicable in the UK and Republic of Ireland' (United Kingdom Generally Accepted Accounting Practice).

The financial statements have been prepared in accordance with Accounting and Reporting by Charities preparing their accounts in accordance with the Financial Reporting Standards 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 been withdrawn.

This has been done in order for the accounts to provide a true and fair view in accordance with Generally Accepted Accounting Practice effective for reporting periods beginning on or after 1 January 2015.

In our opinion the financial statements:

- give a true and fair view of the state of the charity's affairs as at 31 March 2024 and of the charity's incoming resources and application of resources, including its income and expenditure for the year then ended;
- have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice;
- and
- have been prepared in accordance with the requirements of the Charities Act 2011.

Basis for opinion

We conducted our audit in accordance with International Standards on Auditing (UK) (ISAs (UK)) and applicable law. Our responsibilities under those standards are further described in the Auditor's responsibilities for the audit of the financial statements section of our report. We are independent of the Group in accordance with the ethical requirements that are relevant to our audit of the financial statements in the United Kingdom, including the Financial Reporting Council's Ethical Standard, and we have fulfilled our other ethical responsibilities in accordance with these requirements. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

Conclusions relating to going concern

In auditing the financial statements, we have concluded that the Trustees' use of the going concern basis of accounting in the preparation of the financial statements is appropriate.

Based on the work we have performed, we have not identified any material uncertainties relating to events or conditions that, individually or collectively, may cast significant doubt on the Group's or the parent charitable charity's ability to continue as a going concern for a period of at least twelve months from when the financial statements are authorised for issue.

Our responsibilities and the responsibilities of the Trustees with respect to going concern are described in the relevant sections of this report.

Other information

The prior year financial statements had an Independent review and were not subject to an audit under the Charities Act 2011.

The other information comprises the information included in the Annual Report other than the financial statements and our Auditor's Report thereon. The Trustees are responsible for the other information contained within the Annual Report. Our opinion on the financial statements does not cover the other information and, except to the extent otherwise explicitly stated in our report, we do not express any form of assurance conclusion thereon. Our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements or our knowledge obtained in the course of the audit, or otherwise appears to be materially misstated. If we identify such material inconsistencies or apparent material misstatements, we are required to determine whether this gives rise to a material misstatement in the financial statements themselves. If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact.

We have nothing to report in this regard.

Matters on which we are required to report by exception

We have nothing to report in respect of the following matters where the Charities (Accounts and Reports) Regulations 2008 requires us to report to you if, in our opinion:

- the information given in the Trustees' Report is inconsistent in any material respect with the financial statements; or
- sufficient accounting records have not been kept; or
- the financial statements are not in agreement with the accounting records and returns; or
- we have not received all the information and explanations we require for our audit

Responsibilities of trustees

As explained more fully in the Trustees' Responsibilities Statement, the Trustees are responsible for the preparation of the financial statements and for being satisfied that they give a true and fair view, and for such internal control as the Trustees determine is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

In preparing the financial statements, the Trustees are responsible for assessing the charity's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless the Trustees either intend to liquidate the charity or to cease operations, or have no realistic alternative but to do so.

Auditor's responsibilities for the audit of the financial statements

We have been appointed under section 144 of the Charities Act 2011 and report in accordance with the Act and relevant regulations made or having effect thereunder.

Our objectives are to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue an Auditor's Report that includes our opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with ISAs (UK) will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of these financial statements.

Irregularities, including fraud, are instances of non-compliance with laws and regulations. We design procedures in line with our responsibilities, outlined above, to detect material misstatements in respect of irregularities, including fraud. The extent to which our procedures are capable of detecting irregularities, including fraud is detailed below:

Our approach to identifying and assessing the risks of material misstatement in respect of irregularities, including fraud and non-compliance with laws and regulations, was as follows:

- the engagement partner ensured that the engagement team collectively had the appropriate competence, capabilities and skills to identify or recognise non-compliance with applicable laws and regulations;
- we identified the laws and regulations applicable to the charity through discussions with trustees and other management, and from our commercial knowledge and experience of the charity and sector in which it operates;
- we focused on specific laws and regulations which we considered may have a direct material effect on the financial statements or the operations of the charity, including SORP 2015 (FRS102);
- we assessed the extent of compliance with the laws and regulations identified above through making enquiries of management and inspecting legal correspondence; and
- identified laws and regulations were communicated within the audit team regularly and the team remained alert to instances of non-compliance throughout the audit.

We assessed the susceptibility of the charity's financial statements to material misstatement, including obtaining an understanding of how fraud might occur, by:

- making enquiries of management as to where they considered there was susceptibility to fraud, their knowledge of actual, suspected and alleged fraud; and
- considering the internal controls in place to mitigate risks of fraud and non-compliance with laws and regulations.

To address the risk of fraud through management bias and override of controls, we:

- performed analytical procedures to identify any unusual or unexpected relationships;
- tested journal entries to identify unusual transactions;
- assessed whether judgements and assumptions made in determining the accounting estimates set out in the accounting policies were indicative of potential bias; and
- investigated the rationale behind significant or unusual transactions.

In response to the risk of irregularities and non-compliance with laws and regulations, we designed procedures which included, but were not limited to:

- agreeing financial statement disclosures to underlying supporting documentation;
 - reading the minutes of meetings of those charged with governance;
- enquiring of management as to actual and potential litigation and claims.

There are inherent limitations in our audit procedures described above. The more removed that laws and regulations are from financial transactions, the less likely it is that we would become aware of non-compliance. Auditing standards also limit the audit procedures required to identify non-compliance with laws and regulations to inquiry of the directors and other management and the inspection of regulatory and legal correspondence, if any.

Material misstatements that arise due to fraud can be harder to detect than those that arise from error as they may involve deliberate concealment or collusion.

A further description of our responsibilities for the audit of the financial statements is located on the Financial Reporting Council's website at: www.frc.org.uk/auditorsresponsibilities. This description forms part of our Auditor's Report.

Use of our report

This report is made solely to the charitable charities trustees, as a body, in accordance with Part 4 of the Charities (Accounts and Reports) Regulations 2008. Our audit work has been undertaken so that we might state to the charity's trustees those matters we are required to state to them in an Auditor's Report and for no other purpose. To the fullest extent permitted by law, we do not accept or assume responsibility to anyone other than the charity and the charity's trustees as a body, for our audit work, for this report, or for the opinions we have formed.



Heather McConnell (Senior Statutory Auditor)

for and on behalf of

Streets Audit LLP

Chartered Accountants & Statutory Auditor

Statutory Auditor

Enterprise House

38 Commerce Road

Lynchwood

Peterborough

Cambs

PE2 6LR

Date:

29 Jan 2025

ACCESS ALL AREAS

STATEMENT OF FINANCIAL ACTIVITIES

FOR THE YEAR ENDED 31 MARCH 2024

	Notes	2024			2023
		Unrestricted funds	Restricted funds	Total	Total
		£	£	£	£
Income from:					
Donations		772	0	772	850
Charitable activities	3,10	963,427	271,006	1,234,433	884,279
Investments		-	-	-	-
Other	4	-	-	-	-
Total		964,199	271,006	1,235,205	885,129
Expenditure on:					
Charitable activities	5, 10	962,014	271,006	1,233,020	884,206
Total		962,014	271,006	1,233,020	884,206
Net income/(expenditure)		2,185	-	2,185	923
Transfers between funds	10	(0)	-	-	
Net movement in funds		2,184	-	2,184	923
Opening fund balances		179,668	-	179,668	178,745
Closing fund balances		181,852	-	181,852	179,668

The statement of financial activities for the year ended 31 March 2024 is shown in note 15.

The annexed notes form part of these accounts.

ACCESS ALL AREAS

BALANCE SHEET

AS AT 31 MARCH 2024

			<i>Restated</i>	
	Notes	2024 £	2024 £	2023 £
Tangible Fixed Assets	6		<u>8,226</u>	<u>5,992</u>
Current Assets				
Debtors	7	258,366		200,563
Cash at bank and in hand	8	<u>59,463</u>		<u>191,857</u>
		317,829		392,420
Current Liabilities				
Creditors: amounts falling within one year	9	144,203		218,744
Net Current Assets			<u>173,626</u>	<u>173,676</u>
Net Assets			<u>181,852</u>	<u>179,668</u>
Funds				
Restricted funds	10		(0)	-
Unrestricted funds	10		181,852	179,668
			<u>181,852</u>	<u>179,668</u>

The accounts were approved by the Board on
and signed on its behalf by:



.....
Himanshu Acharya, Treasurer and Trustee

ACCESS ALL AREAS

STATEMENT OF CASH FLOWS

FOR THE YEAR ENDED 31 MARCH 2024

	2024 £	2023 £
Cash flows from operating activities:		
Net income/(expenditure) for the reporting period (as per the statement of financial activities)	2,185	923
Adjustments for:		
Depreciation charges	4,296	4,768
Increase)/decrease in debtors	(18,813)	(23,624)
Increase/(decrease) in creditors	(74,541)	95,245
Net cash provided by (used in) operating activities	(115,665)	77,312
Cash flows from investing activities:		
Purchase of tangible fixed assets	(6,530)	(2,425)
Net cash provided by (used in) financing activities	(6,530)	(2,425)
Change in cash and cash equivalents in the reporting period	(93,403)	74,887
Cash and cash equivalents at the beginning of the reporting period	152,866	77,979
Cash and cash equivalents at the end of the reporting period	59,463	152,866

ACCESS ALL AREAS

NOTES TO THE ACCOUNTS

FOR THE YEAR ENDED 31 MARCH 2024

1 Accounting policies

1.1 General information and basis of preparation of accounts

The charity constitutes a public benefit entity as defined by the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102). The accounts have been prepared in accordance with Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) issued on 16 July 2014, as updated on 2 February 2016 (SORP 2016), FRS 102, the Charities Act 2011 and UK Generally Accepted Practice as it applies from 1 January 2015. FRS 102 should be effective 01/01/2019.

The accounts 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 SORP 2016 rather than the Accounting and Reporting by Charities: Statement of Recommended Practice effective from 1 April 2005 (SORP 2005) which has since been withdrawn.

The accounts are prepared on a going concern basis under the historical cost convention.

The significant accounting policies applied in the preparation of these accounts are set out below. These policies have been consistently applied to all years presented unless otherwise stated.

1.2 Income

income will be received and the amount of income receivable can be measured reliably.

Donated services or facilities are recognised when the company has control over the item, any conditions associated with the donated item have been met, the receipt of economic benefit from the use of the company of the item is probable and economic benefit can be measured reliably. In accordance with the Charities SORP (FRS 102), the general volunteer time of the volunteers is not recognised.

On receipt, donated professional services and facilities are recognised on the basis of the value of the gift to the company which is the amount it would have been willing to pay to obtain services or facilities of equivalent economic benefit on the open market; a corresponding amount is then recognised in expenditure in the period of receipt.

Income tax recoverable in relation to donations received under Gift Aid or deeds of covenant is recognised at the time of the donation.

Income tax recoverable in relation to investment income is recognised at the time the investment income is receivable.

Income tax recoverable in relation to film tax credits are recognised at the point of entitlement.

Other income is recognised in the period in which it is receivable and to the extent the goods have been provided or on completion of the service.

1.3 Expenditure

Liabilities are recognised once there is a legal or constructive obligation to transfer economic benefit to a third party, it is probable that a transfer of economic benefit will be required in

ACCESS ALL AREAS

NOTES TO THE ACCOUNTS

FOR THE YEAR ENDED 31 MARCH 2024

settlement and the amount of the obligation can be measured reliably. All expenditure is accounted for on an accruals basis and has been classified under headings that aggregate all costs related to the category. Expenditure includes attributable VAT which cannot be recovered. Payments to partner organisations and other expenditure on operational programmes are accordingly recognised in the period they are incurred.

1.4 Reserves policy

As an organisation with fluctuating revenue streams, Access All Areas needs to safeguard its future. Cash reserves are retained to ensure the organisation can operate as a going concern in the instance of reduced income, or to ensure fulfilment of all contracts as part of a solvent liquidation should funding cease entirely.

Access All Areas cash reserves have been gradually built up over time from annual budget surpluses. This ongoing year on year surplus is as a result of the tight budgeting controls in place, which involve continual reforecasting to ensure Access All Areas spends within its means across all projects.

The level of this reserve as a minimum should be sufficient to

- a) Fulfil all staff members' contracts for the duration of their notice periods;
- b) Settle all outstanding invoices for goods and services provided;
- c) Return any funding and income where the outcome will not be completed.

ACCESS ALL AREAS

NOTES TO THE ACCOUNTS

FOR THE YEAR ENDED 31 MARCH 2024

Access All Areas future budgets are planned with the aim to achieve and surpass that target. At the end of this financial year, the reserves are

For Access All Areas the target reserve level should cover 4 months of all staff wages on payroll and rent of the premises. This will allow as much time as possible to recover from unsuccessful funding bids.

Access All Areas future budgets are planned with the aim to achieve and surpass that target.

Review

To assess reserve levels a review should be carried out periodically. As the end of year accounts are produced, the financial position will be reviewed alongside an assessment of all payroll costs. This assessment will determine the target surplus for the following year.

1.5 Fund accounting

Unrestricted funds are available for use at the discretion of the trustees in furtherance of the general objectives of the charity and which have not been designated for other purposes.

Designated funds comprise unrestricted funds that have been set aside by the trustees for particular purposes. The aim and use of each designated fund is set out in the notes to the accounts.

Restricted funds are funds which are to be used in accordance with specific restrictions imposed by donors or which have been raised by the charity for particular purposes. The cost of administering such funds are charged against the specific fund. The aim and use of each restricted fund is set out in the notes to the accounts.

1.6 Tangible fixed assets

Tangible fixed assets are stated at cost less accumulated depreciation.

Depreciation is provided on all tangible fixed assets, at rates calculated to write off the cost, less estimated residual value, of each asset on a systematic basis over its expected useful life of 4 years.

1.7 Debtors and creditors receivable/payable within one year

Debtors and creditors with no stated interest rate and receivable or payable within one year are recorded at transaction price. Any losses arising from impairment are recognised in expenditure.

1.8 Going concern

The financial statements have been prepared on a going concern basis as the trustees believe that no material uncertainties exist. The trustees have considered the level of funds held and the expected level of income and expenditure for 12 months from authorising these financial statements. The budgeted income and expenditure is sufficient with the level of reserves for the charity to be able to continue as a going concern.

ACCESS ALL AREAS

NOTES TO THE ACCOUNTS

FOR THE YEAR ENDED 31 MARCH 2024

1.9 Judgements and key sources of estimation uncertainty

No judgements (apart from those involving estimates) have been made in the process of applying the above accounting policies and there are no key sources of estimation uncertainty.

2 Trustees

None of the trustees (or any persons connected with them) received any remuneration or expenses in their role as trustees. The following trustees received performance fees in the year:

Oludayo	£7,880 (2023 - £560)
Koleosho	

Paul	£1,615 (2023 - £2,728)
Christian	

Charlene	£7,937 (2023 - £6,290)
Salter	

3 Incoming resources from charitable activities

	2024			2023
	Unrestricted funds	Restricted funds	Total	
	£	£	£	£
Theatre Tax Relief	18,042		18,042	(1,373)
Grants	391,799	271,006	662,805	467,441
Programme income	554,358		554,358	418,211
Total incoming resources	964,199	271,006	1,235,205	884,279

Grants	2024	2023
	£	£
Grants received in and for use in, current year		
Arts Council- NPO	254,600	127,300
The Esmée Fairbairn Foundation	95,000	141,725
Arts Council England - Project grants	167,633	81,296
Hamlyn foundation	62,500	-
City Bridge Trust	7,300	32,120
Sky	75,000	85,000
Small scale donations	772	
	662,805	467,441

ACCESS ALL AREAS**NOTES TO THE ACCOUNTS****FOR THE YEAR ENDED 31 MARCH 2024**

Programme Income	2024 £	2023 £
Programme income received in and for use in, current year		
Box Office income & venue fees	42,277	531
Consultancy	67,547	160,314
Other participant fees	17,517	19,012
Agency fees	894	2,562
Creative Support Income	237,693	147,967
Netflix	-	50,000
Other earned income	188,429	37,824
	554,358	418,211

Incoming resources from charitable activities

	2023		
	Unrestricted funds £	Restricted funds £	Total £
Theatre Tax Relief	(1,373)		(1,373)
Grants	269,025	198,416	467,441
Programme income	418,211		418,211
Total incoming resources	685,863	198,416	884,279

NOTES TO THE ACCOUNTS

FOR THE YEAR ENDED 31 MARCH 2024

		2024			2023
		Unrestricted funds	Restricted funds	Total	Total
		£	£	£	£
4	Other Income				
	Shared office rental	-	-	-	-
	Other Income	-	-	-	-
		-	-	-	-

		2023			2022
		Unrestricted funds	Restricted funds	Total	Total
		£	£	£	£
	Other Income				
	Shared office rental	-	-	-	-
	Other Income	-	-	-	-
		-	-	-	-

		2024			2023
		Unrestricted funds	Restricted funds	Total	Total
5	Cost of charitable activities				
	Programmes expenditure	419,866	104,612	524,478	345,824
	Support costs (see Note 14)	132,505	26,727	159,232	113,041
	Staff costs	409,643	139,667	549,310	425,342
		962,014	271,006	1,233,020	884,206

Support costs include Governance costs, comprising the fees payable to the independent examiner (all in respect of the independent examination) of £1,925 (2023 £2,375).

		2023			2022
		Unrestricted funds	Restricted funds	Total	Total
		£	£	£	£
	Cost of charitable activities				
	Programmes expenditure	299,804	46,020	345,824	359,310
	Support costs (see Note 14)	92,804	20,237	113,041	93,499
	Staff costs	293,182	132,159	425,342	354,727
		685,790	198,416	884,206	807,536

ACCESS ALL AREAS

NOTES TO THE ACCOUNTS

FOR THE YEAR ENDED 31 MARCH 2024

6 Tangible Fixed Assets - Furniture and equipment

Cost	£
At 1 April 2023	33,104
Additions	6,530
Disposals	-
At 31 March 2024	<u>39,634</u>
Depreciation	
At 1 April 2023	27,112
Charge for the year	4,296
On disposals	-
At 31 March 2024	<u>31,408</u>
Net book value	
At 31 March 2024	<u>8,226</u>
At 31 March 2023	<u>5,992</u>

7 Debtors

	2024	Restated 2023
	£	£
Trade debtors	207,617	106,743
Loan	-	-
Deposit paid	1,350	1,350
Client monies held	-	-
Prepaid expenses	19,379	47,200
Accrued income	30,019	45,269
	<u>258,366</u>	<u>200,563</u>

ACCESS ALL AREAS

NOTES TO THE ACCOUNTS

FOR THE YEAR ENDED 31 MARCH 2024

	2024	<i>Restated</i> 2023
	Total	Total
	£	£
8 Cash at bank and in hand		
Current Account - Co-operative Bank	30,621	152,584
Petty Cash	50	282
Other accounts	28,793	38,991
	<u>59,463</u>	<u>191,857</u>

As disclosed in note 7 a prior year presentational adjustment has been made between debtors and cash at bank which has increased the comparative cash at bank by £38,991. There has been no impact to reserves and this is a presentational adjustment within current assets only.

9 Creditors		
Trade creditors	34,196	61,418
Taxation and social security	19,527	44,023
Deferred income - see below	76,516	108,978
Accrued costs	13,965	4,325
	<u>144,203</u>	<u>218,744</u>

Deferred grant income

Arts Council England	56,516	93,978
Sky	20,000	15,000
Total grants	<u>76,516</u>	<u>108,978</u>
Participants Fees	-	-
Total deferred income	<u>76,516</u>	<u>108,978</u>

ACCESS ALL AREAS

NOTES TO THE ACCOUNTS

FOR THE YEAR ENDED 31 MARCH 2024

10	Net movement in funds 2023/24					<i>Restated</i>
		At start of the year £	Incoming Resources £	Outgoing Resources £	Transfer From Core £	At end of the year £
	Restricted funds					
	Core Restricted	-	-	-	-	-
	Transforming Leadership	-	18,750	18,750		(0)
	Transforming Leadership national programme		148,706	148,706		0
	Associate Artists		-	-		-
	Production - "Not F**kin' Sorry"		2,500	2,500		-
	Production - "Lifecycle of Locusts"		-	-		-
	Production - "Imposter 22"		-	-		-
	Production - working title		-	-		-
	Consultancy		18,750	18,750		-
	Agency		-	-		-
	Other projects		-	-		-
	Diploma		75,000	75,000		-
	Take Part		7,300	7,300		-
	Total restricted funds	-	271,006	271,006	-	(0)
	Unrestricted funds					
	Core funds / general reserves	179,667	213,589	140,629	70,775	181,852
	Transforming Leadership		(632)	5,235	(5,867)	(0)
	Transforming Leadership national programme		11,609	6,545	5,064	0
	Associate Artists		117,133	101,556	15,577	0
	Production - "Not F**kin' Sorry"		9,777	14,472	(4,695)	-
	Production - "Lifecycle of Locusts"		44,508	49,871	(5,362)	-
	Production - "Imposter 22"		332,692	398,434	(65,742)	-
	Production - working title		-	-		-
	Consultancy		132,657	58,375	74,282	-
	Agency		30,418	47,474	(17,056)	-
	Other projects		11,558	13,032	(1,474)	-
	Diploma		17,038	37,140	(20,102)	-
	Take Part		43,851	89,251	(45,400)	-
	Total unrestricted funds	179,667	964,199	962,014	(0)	181,852
	Total Funds	179,667	1,235,205	1,233,020	(0)	181,852

Restated

14

Net movement in funds 2022/23	At start of the year £	Incoming Resources £	Outgoing Resources £	Transfer From Core £	At end of the year £
Restricted funds					
Core Restricted	-	-	-	-	-
Transforming Leadership	-	-	-	-	-
Transforming Leadership national prograr	-	65,986	65,986	-	-
Associate Artists	-	1,810	1,810	-	-
Production - "Not F**kin' Sorry"	-	13,500	13,500	-	-
Production - "Lifecycle of Locusts"	-	-	-	-	-
Production - "Imposter 22"	-	-	-	-	-
Production - working title	-	-	-	-	-
Consultancy	-	-	-	-	-
Agency	-	-	-	-	-
Other projects	-	-	-	-	-
Diploma	-	85,000	85,000	-	-
Take Part	-	32,120	32,120	-	-
Total restricted funds	-	198,416	198,416	-	-
Unrestricted funds					
Core funds / general reserves	178,745	261,085	158,339	101,822	179,669
Transforming Leadership	-	13,672	74,000	(60,328)	0
Transforming Leadership national prograr	-	800	1,336	(536)	-
Associate Artists	-	27,440	88,088	(60,648)	(0)
Production - "Not F**kin' Sorry"	-	18,104	20,102	(1,998)	(0)
Production - "Lifecycle of Locusts"	-	2,662	9,471	(6,809)	(0)
Production - "Imposter 22"	-	-	22,801	(22,801)	-
Production - working title	-	33,906	21,570	12,336	-
Consultancy	-	99,187	61,897	37,290	-
Agency	-	65,175	50,952	14,223	-
Other projects	-	114,073	54,707	59,366	-
Diploma	-	8,700	17,143	(8,443)	-
Take Part	-	41,908	105,382	(63,474)	-
Totall unrestricted funds	178,745	686,713	685,790	-	179,668
Total Funds	178,745	885,129	884,206	-	179,668

ACCESS ALL AREAS

NOTES TO THE ACCOUNTS

FOR THE YEAR ENDED 31 MARCH 2024

10 Net movement in funds (continued)

Access All Areas' projects are arranged under our 4 focuses. They include:

CREATE

Production - "Not Fkin' Sorry"**

A touring cabaret show, coproduced with Not Your Circus Dogs and The Hale. This production was developed by a group of learning disabled and autistic students during AAA's Performance Making Diploma, and has gone on to critically acclaimed, sell-out shows around the UK. The highlight this year was a sold-out run on Soho Theatre's main stage.

About the production

The cracks, the scars.

We are sick of being your circus dogs.

Everything you think we can't do,

We can.

And we are not f**king sorry.

Join the Not Your Circus Dog collective in an evening of shameless sexy punk crip cabaret. With luscious lip syncs, sweaty dances and verbatim stories, have your preconceptions rattled as we take you to the edge.

Welcome to our space. You are a guest, and we are not f**king sorry.

Production - "Imposter 22"

Access All Areas' first co-production with the Royal Court Theatre has been co-created with eight Access All Areas associate artists.

7 friends are in the frame for murder and the police are closing in. They must clear their name and in order to do so, they've enlisted the most unlikely of help. As the pressure mounts, friends become suspects and the experience changes them all.

This funny, dark whodunnit will take you on an unexpected journey; with jokes, sex, songs, crimes, plot twists and a comeuppance.

All eight associate artists also perform in the piece. In 2023, they took over the Royal Court's famous downstairs stage, in a landmark moment for learning disabled and autistic led theatre.

Production - "The Lifecycle of Locusts"

A new immersive stage production featuring 360 video projection.

Inspired by the lives of two famous black autistic people – 17th century polymath Benjamin Banneker and modern-day visual artist, Stephen Wiltshire. The production explores what success truly means in neurodivergent lives.

The Lifecycle of Locusts is created and devised by autistic and learning disabled artists from Access All Areas.

It is expected to be staged in 2025.

Production - working title

Work has begun on a script for television, which was originally developed as part of our Performance Making Diploma. This production is externally funded, and is not yet greenlit.

CHANGE

Consultancy

Our company of learning disabled and autistic Associate Artists co-lead a programme of work that promotes accessibility and inclusion at every stage of production in theatre, TV, and film.

This is focused across 3 strands of work:

1) Consultancy packages:

We offer bespoke training and consultancies to production teams, casting teams, commissioners, writers, and anyone who wants to make their work and workplaces more accessible.

2) 1:1 Creative Support

Our toolkit of person-centred creative support techniques is based on years of experience working with disabled and neurodivergent creatives, consulting on shows such as *Holby City* and *Hollyoaks*, and is backed up by thorough academic research.

Our creative support methodologies help to remove access obstacles for neurodivergent talent throughout the filming process.

3) Co-Creation:

We facilitate accessible Writers' Rooms and development processes to ensure learning disabled and autistic talent can work effectively with experienced writers. This often leads to coproductions with major producers, as happened with the Royal Court and *"Imposter 22"*.

Agency

Run in partnership with Simon & How, we support Access All Areas' learning disabled and autistic artists to find, audition for, and secure work with other theatre, TV, and film companies, and support them during these roles, creating sustainable employment opportunities for learning disabled and autistic performers, and increasing the representation of learning disabled and autistic talent on our stages and screens.

Other projects

Other projects this year have included:

Training films for NHS England:

as part of the Oliver McGowan Mandatory Training Programme.

We created 4 new training films for use by NHS England. These will be used to support training in accessible practice for medical and social care staff.

Revelland:

We consulted on a project working with 8 bands across Europe, to explore how to create accessible immersive musical experiences for learning disabled and autistic audiences. Work will continue into 2024.

TRAIN

Performance Making Diploma

This highly acclaimed course, run in collaboration with Sky Studios and the Royal Central School of Speech and Drama, has become known as one of the world's leading creative courses for and by learning disabled and autistic artists.

Our students work with celebrated arts professionals to learn performance skills, create performances in different styles, and prepare for different career options in the arts. All classes are co-led by professional learning disabled and/or autistic artists.

Associate Artists

Access All Areas' Performance Company is made up of seventeen Associate Artists who identify as learning disabled, autistic, or neurodiverse. These artists are the backbone of all the work we make, all the consultancy we run, and all the training and outreach programmes we deliver.

Our Associate Artists upskill through regular masterclasses, and trial their own individual creative ideas through our Performance Company, with Launchpad (Research & Development) periods and co productions enabling ideas to flourish. In recent years we've commissioned and coproduced "The Interrogation", "Not F**kin' Sorry", and "The Misfit Analysis".

Transforming Leadership

A leadership mentoring and culture change programme to develop new learning disabled and autistic cultural leaders, and create space in our culture for these leaders to make change.

Transforming Leadership national programme

This programme will create a new way for venues and disability arts organisations to share knowledge on leadership and employment skills for learning disabled and autistic creatives.

We've teamed up with 7 other disability arts companies, 8 UK venues, and some of the UK's best leadership development organisations, to make real and practical change and shake up the landscape of arts leadership.

Over the next 2 years, we'll also share resources, tips, and stories about this work, including advice on Access to Work, Creative Support, co-leadership, and navigating the benefits system.

ENGAGE

Take Part

Our Take Part programme works with participants across East London and beyond, building creative skills, increasing confidence and making performance.

Our projects are co-designed and co-led by learning disabled professionals, and tailor-made to the access needs of all participants, so everyone who takes part can express their own creative voice.

Projects take place in arts venues, day centres, care homes, community centres and colleges.

Our community of participants ranges from age 16 to 83 and includes people of all genders, ethnicities and backgrounds.

From one-off workshops to long-term programmes, we work hard to ensure everyone feels welcome and valued.

Agency

Through our agency we support learning disabled actors from our performance company to get work on stage and screen. We also support these actors during work with other companies.

ACCESS ALL AREAS

NOTES TO THE ACCOUNTS

FOR THE YEAR ENDED 31 MARCH 2024

11 Reserve target

For Access All Areas the target reserve level should cover 4 months of all staff salaries, NI and pension costs, and 4 months of rent. The updated reserves target is £190,370.

12	Staff costs	2024 £	2023 £
	Salaries and wages	475,554	365,029
	Social security costs	47,641	34,243
	Less: Employment allowance (for current year)	(5,000)	-
	Staff training	0	0
	Pensions	31,116	26,071
	Other staff costs	0	0
	Total	549,310	425,342

The average number of employees during the year was 17 (2023:13) with all employee time involved in providing either support to the governance of the charity or support services to charitable activities. No employee received emoluments of more than £60,000.

The total amount of employee benefits received by key management personnel is £116,012 (2023 £96,720), including pension contributions of £6,901 (2023 £3,720). The charity considers its key management personnel comprise the trustees, the Artistic Director and the Executive Director.

ACCESS ALL AREAS

NOTES TO THE ACCOUNTS

FOR THE YEAR ENDED 31 MARCH 2024

14	Support Costs	2023/24 £	2022/23 £
	Rents & Rates	21,800	20,500
	Depreciation	4,297	5,067
	Insurance	359	4,243
	Governance costs- fee payable to independent examiner		
	Independent examination fee	1,925	2,375
	Stationery	1,006	896
	Accountancy Fees	15,750	15,315
	PR Officer	3,200	1,800
	Office Equipment & Refurbishment	8,087	1,020
	Travel & Subsistence	25,645	17,671
	Venue/space hire	40,282	23,835
	Storage	1,574	2,398
	Others	35,306	17,921
		159,232	113,041

15 Statement of financial activities for the year ended 31 March 2024

	Unrestricted funds £	Restricted funds £	Total funds £
<u>Income from:</u>			
Donations	772	-	772
Charitable activities	963,427	271,006	1,234,433
Total	964,199	271,006	1,235,205
<u>Expenditure on:</u>			
Raising funds	1,250	-	1,250
Charitable activities	960,764	271,006	1,231,770
Total	962,014	271,006	1,233,020
Net movement in funds	2,185	-	2,185
Fund balances at 1 April 2023	179,668	-	179,668
Fund balances at 31 March 2024	181,853	-	181,853

16 Analysis of net assets between funds

CURRENT YEAR	Unrestricted funds £	Restricted funds £	Total funds £
Tangible fixed assets	8,226	-	8,226
Net current assets	173,626	(0)	173,626
	181,852	(0)	181,852
PRIOR YEAR	Unrestricted funds £	Restricted funds £	Total funds £
Tangible fixed assets	5,992	-	5,992
Net current assets	173,676	-	173,676
	179,668	-	179,668

ACCESS ALL AREAS

England & Wales - Charity number 1172706

Accounts

ACCESS ALL AREAS

UNAUDITED TRUSTEES' REPORT AND ACCOUNTS

FOR THE YEAR ENDED 31 MARCH 2023

Charity Registration No. 1172706

ACCESS ALL AREAS

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ACCESS ALL AREAS

LEGAL AND ADMINISTRATIVE INFORMATION

Access All Areas previously operated as an unincorporated association registered as a charity no.1120588. On 24 April 2017 a new charitable incorporated organisation (CIO), with the same name and with substantially the same objects as the old charity, was registered by the Charity Commission (registered no.1172706).

On 1 June 2017 the activities, assets and liabilities of the Charity were transferred to the new CIO and the old charity has been removed from the register of charities. As explained in Note 1.1 to the accounts, merger accounting has been adopted so that the comparatives cover income and expenditure for the full year ended 31 March 2023.

		Date of appointment
Trustees	Sarah Pickthall (Co-Chair)	2-Feb-2019
	Charlene Salter (Co-Chair)	27-Nov-2019
	Frederick Way (Co-Deputy Chair)	13-Nov-2015
	Paul Christian (Deputy Co-Chair)	18-Oct-2014
	Oludayo Koleosho	15-Jun-2009
	Sheila Bates	26-Apr-2016
	Charlotte Bennett	30-Oct-2019
	Michaela Butter	30-Oct-2019
	Himanshu Acharya	13-Oct-2020
Independent Examiner	Frank Lachman FCA 16b North End Road London NW11 7PH	
Sponsors	Arts Council England City Bridge Trust Esmée Fairbairn Foundation Sky Studios	
Bankers	The Co-operative Bank P.O. Box 250, Delf House Southway Skelmersdale WN8 6WT	
Charity number	1172706	
Registered charity address and principal address	Access All Areas Bradbury Studios 138 Kingsland Road London E2 8DY	
Key Management Personnel (other than Trustees)	Patrick Collier Nick Llewellyn	Executive Director and Joint CEO Artistic Director and Joint CEO

Trustee Report 2022-23

For the year ended 31 March 2023

The Trustees submit their annual report and the financial statements of Access All Areas for the year ended 31 March 2023. The Trustees have adopted the provisions of the Statement of Recommended Practice (SORP) "Accounting and Reporting by Charities" (FRS 102) in preparing the annual report and financial statements of the charity.

Objectives and Activities

In setting our Objectives and Activities the Trustees have given careful consideration to the Charity Commission's guidance on public benefit.

The Trustees sum up Access All Areas' charitable purposes, as defined in our Constitution, as:

For the public benefit to advance the education of learning disabled and autistic people and of the general public about the lives of learning disabled and autistic people in particular, but not exclusively, through the promotion of the arts of drama, performing arts and related activities, and by working with learning disabled and autistic people to develop their life skills, improve their quality of life and enlighten audiences.

About our work:

Access All Areas makes award-winning, disruptive performance by learning disabled and autistic artists.

Our productions create intimate moments of interaction between performers and public, occupying unexpected spaces in venues, on the streets, online, and in public buildings.

As well as making shows, our company of Associate Artists works to make our culture more inclusive for learning disabled and autistic talent. We engage communities, train artists of the future, and work closely with TV, film, and theatre companies to make their work and workplaces more accessible.

We've developed a programme of work that challenges exclusion at every level of our culture. All our work, from productions, to consultancy, to creative workshops, is co-led by Access All Areas' learning disabled and autistic artists, ensuring lived experience drives everything we do.

Summary of 2022-23

Arts Council England have announced their new round of funding for National Portfolio Organisations, to start in April 2023. Access All Areas have been delighted and humbled to receive an uplift in funding from them from April 2023, in part to recognise the impact that we've had on access in the cultural sectors, and to recognise that our outputs and turnover have roughly tripled since we applied for the first round of funding.

To get ready for this new 3 year funding round, this year we organised our work into 11 activities, all of which sit under 4 new focuses – "Create", "Change", "Train", Engage".

Trustee Report 2022-23

For the year ended 31 March 2023

We spent much of this year preparing our new programme of work, restructuring our digital presence, and developing new productions.

This year we researched and developed 5 different productions, ran 16 performances or sharings, reached 1,154 live audiences, created 4 new training films for NHS England, ran 1,579 creative workshops, trained 1,346 arts and media staff, generated 849 days of work for 21 learning disabled or autistic artists, engaged 217 learning disabled or autistic participants, and trained 15 learning disabled or autistic students.

Here are some of the highlights, across our 4 focus areas.

Create

We make shows. Live, digital, onstage, offstage, backstage, virtual reality, TV, film, in our public buildings and in your streets.

First and foremost, we're a company of artists with stories to tell. All our work is cocreated from the lived experience of learning disabled and autistic artists.

This year, we toured the critically acclaimed show "Not F**kin' Sorry", a coproduction with Not Your Circus Dogs and The Hale, to five venues, including an almost completely sold-out run on Soho Theatre's mainstage. Audiences danced in the aisles, gave standing ovations every night, and many came back to see the show several times. The Guardian said "the show is a riotous upending of audiences' preconceptions of disability and neurodivergence. ... [It] blends the silly and the serious, the crowd sucked in by the cheekiness of its actors, before being slapped with the harrowing facts".

In February, our Black Cab Company of community artists performed "Sanctuary", a promenade performance about safe spaces and refuge around Sutton House – London's oldest house and refugee sanctuary. As with every Black Cab Company production, the show was packed out, with people from across East London coming to engage in what sanctuary means for learning disabled and autistic people.

As well as performances, we've continued work on three more shows for stage and TV, including a coproduction with the Royal Court for Autumn 2023.

Trustee Report 2022-23

For the year ended 31 March 2023

Change

Our society is ableist. We want to change it.

Through our consultancy programme, we train, support, and cocreate with TV, film, and theatre.

We run access training, offer bespoke creative support to learning disabled and autistic talent, and cocreate scripts. We're ready to work with any production team, broadcaster, theatre, casting director, or company that wants to make their work and workplaces more accessible.

This year, we continued to expand our Consultancy programme, focusing on partnership building and long-term impact, and directly training 1,346 arts and media staff.

We were again commissioned by NHS England to create 4 training films for use in the Oliver McGowan Mandatory Training Programme, which will train health and social care staff on issues relevant to learning disabled and autistic people. These films are expected to be viewed by all NHS and social care staff as part of this mandatory training in the coming years.

We continued our partnership with Netflix, offering training, support, and consultancy to their UK teams, and across their UK productions, including on "I Used to be Famous" and "The Witcher".

We also ran training or consultancy for Arts Council England, National Theatre, ITV, Runaway Entertainment, The Hale, Inclusion London, Sync Leadership, Kiln Theatre, Impact Theatre, the Royal College of Nursing, Studio Hamburg, Clore Leadership, NHS England, the Casting Director's Guild, Sky Studios, Orpheus Centre, Step Up Symposium, Camden Arts Centre, Trafalgar Theatre, Unlimited, The Old Vic, The Barbican, The Curve, SLiDE Dance, New Adventures, Royal Court Theatre, South London and Maudsley NHS Trust, Kudos, Battersea Arts Centre, The Hub at St Mary's, House 337, Company 3, Theatre Royal Stratford East, The Lowry, Birmingham Repertory Theatre, Nottingham Playhouse, Revelland, Exeter University, Disability Arts Online, Regional theatre Young Director's Scheme, Prism Arts, Hubbub Theatre, Unanima, Mind-The-Gap, Square Peg Arts, DIY Theatre, Blue Apple Theatre, Theatre-By-The-Lake, Leeds Playhouse, Derby Theatre, and The Gulbenkian.

As well as supporting other companies, we supported Access All Areas Associate Artists to audition for roles across theatre, TV, and film, and provided 1:1 support for them whenever they secured external work. The most high-profile of these was in the continuing tour of National Theatre's production of "Faith, Hope, and Charity", the Headlong Theatre / Old Vic production of "Jitney", and the Kiln's "The Darkest Part of the Night". All received high-profile positive press coverage, with several mentions in national press for Access All Areas artists:

Trustee Report 2022-23

For the year ended 31 March 2023

"Exceptional performances. Lee Phillips is disarmingly intense; he flits from euphoria to distress in an instant." – The Times

"An extraordinary performance from actor Lee Phillips, who is autistic, as Dwight" – The Evening Standard

"Dayo Koleosho as Philmore delights throughout and tugs on the heartstrings in the final moments of the production". – London Theatre Reviews

Train

Traditional routes to professional careers in the arts are usually closed to learning disabled and autistic creatives.

Through our Diploma, our Associate Artists programme, and our ground-breaking Transforming Leadership work, we work with artists to develop the skills they need in an accessible way.

We train, develop, and mentor some of the world's leading learning disabled and autistic artists and leaders at every stage of their careers, and support them into the sustainable work in the arts.

This year, we continued our partnership with Sky Studios to deliver our **Performance Making Diploma** at the Royal Central School of Speech and Drama. 15 students graduated from the Diploma this year, after completing a holistic training programme that included devising, acting for stage, acting for camera, voice, movement, script writing, performing with scripts, audition techniques, developing TV pitches, live art, site-specific production, professional development, and two pitches of ideas for TV content to senior executives from Sky Studios. Students also performed to invited audiences as part of the Exit Festival, showcasing their talents to the industry.

In our **Associate Artists programme**, we continued working with 17 learning disabled and autistic artists through masterclasses and R&D to develop their skills, build new ideas for shows, update their access plans for professional work, audition, rehearse, perform, and manage their wellbeing throughout.

Our **Transforming Leadership** programme went national this year. Supported primarily by Arts Council England, we launched a new programme of upskilling for 7 disability arts companies, 7 associated venues, Clore Leadership, Regional Theatre Young Directors Scheme, and 14 learning disabled or autistic trainee leaders from around the UK. The programme seeks to share learning from our co-leadership work, increase opportunity for learning disabled and autistic people to take up paid work, improve accessibility in venues and companies in directing and governance work, and improve understanding of Access to Work, 1:1 support, and the benefits system among other disability arts companies.

Trustee Report 2022-23

For the year ended 31 March 2023

Engage

No one should be left out of the arts because of access needs.

Our Take Part programme of sensory and creative workshops improves wellbeing, fosters community inclusion, and supports learning disabled and autistic people in our communities to make great art.

This year, we continued to work with a diverse range of learning disabled and autistic participants with intersectional identities, from a range of backgrounds. We ran 276 workshops as part of our regular Take Part projects, as part of a total programme of 1,579 creative workshops, engaging 217 learning disabled and autistic participants. Our Take Part programme also trained and worked with 47 volunteers. Our Black Cab Company worked over a year to create their new production "Sanctuary", exploring themes of refuge and safe spaces.

Financial Review

Our turnover in 2022/23 was £885,129, an increase of 10% on the previous year.

We spent £884,206 on charitable activities, leaving a small surplus of £923 in unrestricted general funds which will be added to our reserves.

Access All Areas has a strict system of financial controls in place which ensures that budgets are carefully monitored and updated throughout the year. This includes two-person authorisation of all payments, and oversight by our Treasurer of payments and budgeting. We have a policy to aim to increase our reserves until our reserves target is met. Due to rigorous budget forecasts, we are able to adapt in advance should income levels be different than budgeted, and can adjust our outputs and expenditure accordingly.

Public and Private Grants:

2022/23 was our 5th year as an Arts Council England National Portfolio Organisation. Under this agreement we received £127,300 this year.

We also received a "nationally significant project grant" from Arts Council England to fund our Transforming Leadership national programme, in partnership with 19 organisations around the UK. £65,986 of this project grant was used in this financial year.

We act as Trustee Grantholders for AAA Associate Artists to support them to manage their own grants from Arts Council England, contributing another £15,310 this year.

Trustee Report 2022-23
For the year ended 31 March 2023

Esmée Fairbairn Foundation continued to support our work in a considerable way. An unrestricted "Reinvent Performing Arts Fund" grant finished this year, contributing £27,725 to the charity. We also received the first payment of a 2 year unrestricted grant of £190,000, contributing £95,000 to our work this year. We received an additional unrestricted £19,000 from Esmée Fairbairn to help with the cost of living crisis.

We received the final payment of a 5 year grant from City Bridge Trust, towards the cost of our Take Part programme. City Bridge Trust increased this year's grant by 10% to help with the cost of living crisis, to £32,120.

Sky Studios continued their support of our Performance Making Diploma, donating £85,000 to the charity.

Trustee Report 2022-23

For the year ended 31 March 2023

Earned income:

Consultancy Programme:

Income from our consultancy programme significantly increased this year to £210,314. This includes a commission from Netflix UK to train their staff, consult on accessible workplaces, and provide 1:1 support for learning disabled and autistic artists in their productions. The high level of consultancy income this year is partly due to a large commission from NHS England to create a new series of training films as part of the Oliver McGowan Mandatory Training Programme. As this commission is not annual, it is likely that our consultancy income will decrease again next year.

Agency Fees:

We took £2,562 in agency fees for our work to secure performance roles for AAA's Associate Artists in external companies, and to support them in these roles.

Creative Support Programme:

As part of our grant from Esmée Fairbairn, we received seed funding to make our Creative Support Programme self-sustaining, to ensure that we can continue to recruit, train and develop Creative Support Workers to provide appropriate support for learning disabled and autistic artists in work. The earned income from our Creative Support Programme is primarily funded by individuals' Access to Work grants, with those grants being spent on support for that individual. We're currently on target to increase this earned income over a 4 year development period. We aim for the Creative Support programme to become self-sustaining, with most of our Creative Support costs covered without additional input from trusts and foundations. This year, we grew this earned income source to £147,968.

Other Earned Income:

We received £37,824 in other earned income, including from partner fees, fees for Co-Creation work with TV companies, and a small amount of miscellaneous earned income.

Summary of income:

While our surplus was low this year, the general development of income sources points to a continued growth for the company. We're on track to grow by 10-20% again in the coming financial year, with a notable diversity of income types giving us a financial security as we grow.

Trustee Report 2022-23

For the year ended 31 March 2023

Reserves Policy

Access All Areas' reserves have been gradually built up over time from annual budget surpluses. This ongoing year on year surplus is partly due to the tight budgeting controls that we have in place, which include continual reforecasting to ensure Access All Areas spends within its means across all projects.

As a minimum the level of these reserves should allow us to fund all staff salaries for the duration of their notice periods, settle all outstanding invoices for goods and services provided, and return any funding and income where the outcome will not be completed.

Beyond this, Access All Areas aim to hold reserves that would fund all staff salaries, and rent on our office premises, for 6 months. This allows the charity time to recover from any unsuccessful fundraising or earned income generating activity. As a result of increased staff and increased turnover in 2022-23, our reserves target level has increased beyond our current reserves level. With the cost of living crisis, we have not grown our reserves as much as planned this year. However, we continue to record a surplus, and will continue to aim for budget surpluses to realise our target reserve level.

Our reserves target is £220,421.

The reserves figure at year-end was £179,668.

Risk Management

The Senior Management Team reports on risks to the board and Arts Council England each quarter through a risk register in our Director's Report. These risk registers include proposals to mitigate any risk. Internal risks are mitigated via robust policies and procedures covering all areas of management, human resources, financial probity, health and safety, environmental sustainability, and diversity targets. Where relevant, the board discuss any material risks to the charity in quarterly board meetings, or additional meetings if more urgent action is needed.

Structure, Governance, and Management

Trustee Report 2022-23

For the year ended 31 March 2023

Access All Areas was established under a constitution on 24th April 2017, which established the objects and powers of the Charitable Incorporated Organisation. It has the same name and substantially the same objects as the former charity (registered no 1120588). On 1 June 2017 the activities, assets and liabilities of the former charity were transferred to the new CIO. The old association has since been removed from the register of charities.

The predecessor of both the charity and CIO was Rainbow Drama Group (Hackney), established 1976 and registered as a charity on 13 June 2007.

As set out in the Constitution, the Co-Chairpersons and new Trustees are nominated and elected by members of the Charity. The Co-Chairpersons stand down for re-election after every three-year term and, set on rotation according to election dates.

New Trustees meet with the Chair of the Board and receive an induction pack that outlines their legal obligations under charity law. They are also updated on the current situation of the Charity's finances and activities. They are invited to observe at least one meeting before formal election.

Access All Areas operates a co-leadership model, where one of the Co-Chairpersons and one of the Co-Deputy Chairpersons must identify as learning disabled or autistic, to ensure appropriate learning disabled and autistic representation at leadership level.

Access All Areas' Senior Management Team is made up of 2 Co-CEOs (our Artistic Director Nick Llewellyn, and our Executive Director Patrick Collier), and our Director of Take Part and Train Helen Bryer. Our Director of Take Part and Train also acts as the safeguarding lead in the company, with any considerable concerns escalated to the Executive Director and the board when deemed necessary.

This report was approved and authorised for issue by the Trustees on 16/01/2024 and signed on their behalf by:



Himanshu Acharya, Treasurer

INDEPENDENT EXAMINER'S REPORT TO THE TRUSTEES OF

ACCESS ALL AREAS

I report to the charity trustees on my examination of the accounts of the company for the year ended 31st March 2023 which are set out on pages 12 to 19 .

Responsibilities and basis of report

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

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

Independent examiner's report

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

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

(1) accounting records were not kept in respect of the company as required by section 386 of the 2006 Act; or

(2) the accounts do not accord with those accounting records; or

(3) the accounts do not comply with the accounting requirements of section 396 of the 2006 Act other than any requirement that the accounts give a 'true and fair' view which is not a matter considered as part of an

(4) the accounts have not been prepared in accordance with the methods and principles of the Statement of Recommended practice for accounting and reporting by charities applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102).

I have no concerns and have come across no other matters in connection with the examination to which attention should be drawn in this report in order to enable a proper understanding of the accounts to be reached.



Frank Lachman FCA
Member Institute of Chartered Accountants in England and Wales
Chartered Accountant
Independent Examiner

16b North End Road
London
NW11 7PH
Dated:

ACCESS ALL AREAS

STATEMENT OF FINANCIAL ACTIVITIES

FOR THE YEAR ENDED 31 MARCH 2023

	Notes	2023			2022
		Unrestricted funds	Restricted funds	Total	Total
		£	£	£	£
<u>Income from:</u>					
Donations		850	0	850	314
Charitable activities	3,10	685,863	198,416	884,279	811,117
Investments		-	-	-	-
Other	4	-	-	-	-
Total		686,713	198,416	885,129	811,431
<u>Expenditure on:</u>					
Charitable activities	5, 10	685,790	198,416	884,206	807,536
Total		685,790	198,416	884,206	807,536
Net income/(expenditure)		923	-	923	3,895
Transfers between funds	10	-	-	-	
Net movement in funds		923	-	923	3,895
Opening fund balances		178,745	-	178,745	174,850
Closing fund balances		179,668	-	179,668	178,745

The statement of financial activities for the year ended 31 March 2022 is shown in note 15.

The annexed notes form part of these accounts.

ACCESS ALL AREAS**BALANCE SHEET****AS AT 31 MARCH 2023**

	Notes	2023 £	2023 £	2022 £	2022 £
Tangible Fixed Assets	6		<u>5,992</u>		<u>8,335</u>
Current Assets					
Debtors	7	239,554		215,930	
Cash at bank and in hand	8	<u>152,866</u>		<u>77,979</u>	
		392,420		293,909	
Current Liabilities					
Creditors: amounts falling wit one year	9	218,744		123,499	
Net Current Assets			<u>173,676</u>		<u>170,410</u>
Net Assets			<u>179,668</u>		<u>178,745</u>
Funds					
Restricted funds	10		-		-
Unrestricted funds	10		179,668		178,745
			<u>179,668</u>		<u>178,745</u>

The accounts were approved by the Board on 16/01/2024
and signed on its behalf by:



Himanshu Acharya, **Treasurer and Trustee**

Access All Areas

Statement of Cash Flows

April 2022 - March 2023

	Total
OPERATING ACTIVITIES	
Net Income	£923
Adjustments to reconcile Net Income to Net Cash provided by operations:	
1100 Debtors Active	-£2,009
1220 Deposit Paid	£250
1201 DWP Control Account	-£1,490
1305 Accrued income	£63,105
1300 Prepaid expenses	-£47,200
1400 Deferred Income	£61,253
Client monies holding account	-£35,634
2000 Accounts Payable	£1,111
2410 HMRC Suspense	£0
2420 Other Payroll Deductions	-£644
2440 Tax and National Insurance	£34,912
2600 Accrued Costs	-£1,825
Payroll Liabilities:HMRC	£0
Payroll Liabilities:Pension	-£205
Total Adjustments to reconcile Net Income to Net Cash provided by operations:	£71,623
Net cash provided by operating activities	£72,546
INVESTING ACTIVITIES	
1500 Furniture and Fixtures	£2,343
1600 IT Equipment	
Net cash provided by investing activities	£2,343
Net cash increase for period	£74,889
Cash at beginning of period	£77,978
Cash at end of period	£152,866

1 Accounting policies

1.1 General information and basis of preparation of accounts

The charity constitutes a public benefit entity as defined by the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102). The accounts have been prepared in accordance with Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) issued on 16 July 2014, as updated on 2 February 2016 (SORP 2016), FRS 102, the Charities Act 2011 and UK Generally Accepted Practice as it applies from 1 January 2015. FRS 102 should be effective 01/01/2019.

The accounts 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 SORP 2016 rather than the Accounting and Reporting by Charities: Statement of Recommended Practice effective from 1 April 2005 (SORP 2005) which has since been withdrawn.

The accounts are prepared on a going concern basis under the historical cost convention.

The significant accounting policies applied in the preparation of these accounts are set out below. These policies have been consistently applied to all years presented unless otherwise stated.

1.2 Income

All income is recognised when there is entitlement to the funds, the receipt is probable and the amount can be measured reliably.

1.3 Expenditure

ACCESS ALL AREAS

NOTES TO THE ACCOUNTS

FOR THE YEAR ENDED 31 MARCH 2023

Liabilities are recognised once there is a legal or constructive obligation to transfer economic benefit to a third party, it is probable that a transfer of economic benefit will be required in settlement and the amount of the obligation can be measured reliably. All expenditure is accounted for on an accruals basis and has been classified under headings that aggregate all costs related to the category. Expenditure includes attributable VAT which cannot be recovered. Payments to partner organisations and other expenditure on operational programmes are accordingly recognised in the period they are incurred.

1.4 Reserves policy

As an organisation with fluctuating revenue streams, Access All Areas needs to safeguard its future. Cash reserves are retained to ensure the organisation can operate as a going concern in the instance of reduced income, or to ensure fulfilment of all contracts as part of a solvent liquidation should funding cease entirely.

Access All Areas cash reserves have been gradually built up over time from annual budget surpluses. This ongoing year on year surplus is as a result of the tight budgeting controls in place, which involve continual reforecasting to ensure Access All Areas spends within its means across all projects.

The level of this reserve as a minimum should be sufficient to

- a) Fulfil all staff members' contracts for the duration of their notice periods;
- b) Settle all outstanding invoices for goods and services provided;
- c) Return any funding and income where the outcome will not be completed.

Access All Areas future budgets are planned with the aim to achieve and surpass that target.

For Access All Areas the target reserve level should cover 6 months of all staff wages on payroll and rent of the premises. This will allow as much time as possible to recover from any unsuccessful funding.

Review

ACCESS ALL AREAS

NOTES TO THE ACCOUNTS

FOR THE YEAR ENDED 31 MARCH 2023

To assess reserve levels a review should be carried out periodically. As the end of year accounts are produced, the financial position will be reviewed alongside an assessment of all payroll costs. This assessment will determine the target surplus for the following year.

1.5 Fund accounting

Unrestricted funds are available for use at the discretion of the trustees in furtherance of the general objectives of the charity and which have not been designated for other purposes.

Designated funds comprise unrestricted funds that have been set aside by the trustees for particular purposes. The aim and use of each designated fund is set out in the notes to the accounts.

Restricted funds are funds which are to be used in accordance with specific restrictions imposed by donors or which have been raised by the charity for particular purposes. The cost of administering such funds are charged against the specific fund. The aim and use of each restricted fund is set out in the notes to the

1.6 Tangible fixed assets

Tangible fixed assets are stated at cost less accumulated depreciation.

Depreciation is provided on all tangible fixed assets, at rates calculated to write off the cost, less estimated residual value, of each asset on a systematic basis over its expected useful life of 4 years.

1.7 Debtors and creditors receivable/payable within one year

Debtors and creditors with no stated interest rate and receivable or payable within one year are recorded at transaction price. Any losses arising from impairment are recognised in expenditure.

1.8 Going concern

The financial statements have been prepared on a going concern basis as the trustees believe that no material uncertainties exist. The trustees have considered the level of funds held and the expected level of income and expenditure for 12 months from authorising these financial statements. The budgeted income and expenditure is sufficient with the level of reserves for the charity to be able to continue as a going concern.

1.9 Judgements and key sources of estimation uncertainty

No judgements (apart from those involving estimates) have been made in the process of applying the above accounting policies and there are no key sources of estimation uncertainty.

2 Trustees

None of the trustees (or any persons connected with them) received any remuneration or expenses in their role as trustees. The following trustees received fees for creative work in the year:

Oludayo	£560 (2022 - £3,000)
Koleosho	

Paul	£2,728 (2022 - £3,600)
Christian	

Charlene	£6,290 (2022 - £5,506)
Salter	

3 Incoming resources from charitable activities

	2023			2022
	Unrestricted funds	Restricted funds	Total	
	£	£	£	£
Theatre Tax Relief	(1,373)		(1,373)	12,872
Grants	269,025	198,416	467,441	503,401
Programme income	418,211		418,211	294,844
Total incoming resources	685,863	198,416	884,279	811,117

Grants	2023	2022
	£	£
Grants received in and for use in, current year		
Arts Council- NPO	127,300	127,300
Arts Council - Transforming Leadership strategic grant (2019-22)	-	129,512
The Esmée Fairbairn Foundation	141,725	40,645
Arts Council England - Project grants (including a project grant for AAA's Transforming Leadership national programme)	81,296	86,215
Arts Council England - Placement grant	-	6,300
City Bridge Trust	32,120	21,900
Sky Studios	85,000	85,750
Misc income	-	5,779
	467,441	503,401

Programme Income	2023 £	2022 £
Programme income received in and for use in, current year		
Box Office income & venue fees	531	6,897
Consultancy	160,314	51,358
Other participant fees	19,012	4,879
Agency fees	2,562	1,514
Creative Support Income	147,967	102,982
Netflix UK	50,000	50,000
Other earned income	37,824	77,214
	418,211	294,844

Incoming resources from charitable activities

	2022		
	Unrestricted funds	Restricted funds	Total
	£	£	£
Theatre Tax Relief	12,872		12,872
Grants	19,251	484,150	503,401
Programme income	294,844		294,844
Total incoming resources	326,967	484,150	811,117

		2023			2022
		Unrestricted funds	Restricted funds	Total	Total
		£	£	£	£
4	Other Income				
	Shared office rental	-	-	-	-
	Other Income	-	-	-	-
		-	-	-	-

		2022		
		Unrestricted funds	Restricted funds	Total
		£	£	£
	Other Income			
	Shared office rental	-	-	-
	Other Income	-	-	-
		-	-	-

		2023			2022
		Unrestricted funds	Restricted funds	Total	Total
		£	£	£	£
5	Cost of charitable activities				
	Programmes expenditure	299,804	46,020	345,824	359,310
	Support costs (see Note 14)	92,804	20,237	113,041	93,499
	Staff costs	293,182	132,159	425,342	354,727
		685,790	198,416	884,206	807,536

Support costs include Governance costs, comprising the fees payable to the independent examiner (all in respect of the independent examination) of £2,375 (2022 £1,750).

		2022			2021
		Unrestricted funds	Restricted funds	Total	Total
		£	£	£	£
	Cost of charitable activities				
	Programmes expenditure	133,527	225,783	359,310	248,140
	Support costs (see Note 14)	51,730	41,769	93,499	81,063
	Staff costs	138,129	216,598	354,727	328,067
		323,386	484,150	807,536	657,270

ACCESS ALL AREAS

NOTES TO THE ACCOUNTS

FOR THE YEAR ENDED 31 MARCH 2023

ACCESS ALL AREAS

NOTES TO THE ACCOUNTS

FOR THE YEAR ENDED 31 MARCH 2023

6 Tangible Fixed Assets - Furniture and equipment

Cost	£
At 1 April 2022	30,679
Additions	2,425
Disposals	-
At 31 March 2023	<u>33,104</u>
Depreciation	
At 1 April 2022	22,344
Charge for the year	4,768
On disposals	-
At 31 March 2023	<u>27,112</u>
Net book value	
At 31 March 2023	<u>5,992</u>
At 31 March 2022	<u>8,335</u>

	2023	2022
	£	£
7 Debtors		
Trade debtors	106,743	104,733
DWP control account	-	(1,490)
VAT Claim	-	(644)
Deposit paid	1,350	1,600
Client monies held	38,991	3,358
Prepaid expenses	47,200	-
Accrued income	45,269	108,373
	<u>239,554</u>	<u>215,930</u>

ACCESS ALL AREAS

NOTES TO THE ACCOUNTS

FOR THE YEAR ENDED 31 MARCH 2023

	2023	2022
	Total	Total
	£	£
8 Cash at bank and in hand		
Current Account - Nat West	-	-
Current Account - Co-operative Bank	152,584	77,979
Savings 1	-	-
Savings 2	-	-
Petty Cash	282	-
	152,866	77,979
9 Creditors		
Trade creditors	61,418	60,308
Taxation and social security	44,023	9,111
Pensions & other payroll	-	205
Deferred income - see below	108,978	47,725
Accrued costs	4,325	6,150
	218,744	123,499
<u>Deferred grant income</u>		
	-	-
Arts Council England	93,978	27,725
Sky	15,000	20,000
Total grants	108,978	47,725
Participants Fees	-	-
Total deferred income	108,978	47,725

10	Net movement in funds 2022/23	At start of the year	Incoming Resources	Outgoing Resources	Transfer to (from) gen. reserves	At end of the year
		£	£	£	£	£
	Restricted funds					-
	Core Restricted	-	-	-	-	-
	Transforming Leadership	-	-	-	-	-
	Transforming Leadership national programme	-	65,986	65,986	-	-
	Associate Artists	-	1,810	1,810	-	-
	Production - "Not F**kin' Sorry"	-	13,500	13,500	-	-
	Production - "Lifecycle of Locusts"	-	-	-	-	-
	Production - "Imposter 22"	-	-	-	-	-
	Production - working title	-	-	-	-	-
	Consultancy	-	-	-	-	-
	Agency	-	-	-	-	-
	Other projects	-	-	-	-	-
	Diploma	-	85,000	85,000	-	-
	Take Part	-	32,120	32,120	-	-
	Total restricted funds	-	198,416	198,416	-	-
	Unrestricted funds					
	Core funds / general reserves	178,745	261,085	158,339	101,822	179,669
	Transforming Leadership	-	13,672	74,000	(60,328)	0.1
	Transforming Leadership national programme	-	800	1,336	(536)	0
	Associate Artists	-	27,440	88,088	(60,648)	-0.4
	Production - "Not F**kin' Sorry"	-	18,104	20,102	(1,998)	-0.4
	Production - "Lifecycle of Locusts"	-	2,662	9,471	(6,809)	-0.4
	Production - "Imposter 22"	-	-	22,801	(22,801)	0
	Production - working title	-	33,906	21,570	12,336	0
	Consultancy	-	99,187	61,897	37,290	0
	Agency	-	65,175	50,952	14,223	-
	Other projects	-	114,073	54,707	59,366	0
	Diploma	-	8,700	17,143	(8,443)	0
	Take Part	-	41,908	105,382	(63,474)	0
	Total unrestricted funds	178,745	686,713	685,790	-	179,668
	Total Funds	178,745	885,129	884,206	-	179,668

ACCESS ALL AREAS

NOTES TO THE ACCOUNTS

FOR THE YEAR ENDED 31 MARCH 2023

Net movement in funds 2021/22	At start of the year	Incoming Resources	Outgoing Resources	Transfer to (from) gen. reserves	At end of the year
	£	£	£	£	£
Restricted funds					
Core Restricted	-	31,296	31,296		-
Transforming Leadership	-	180,136	180,136		-
Transforming Leadership national programme	-	-	-	-	-
Associate Artists	-	30,880	30,880		-
Production - "Not F**kin' Sorry"	-				-
Production - "Imposter 22"	-	-	-	-	-
Production - "The Interrogation"	-	73,610	73,610		-
Production - "unReal City"	-	13,395	13,395		-
Consultancy	-	9,608	9,608		-
Agency	-	28,496	28,496		-
Other Projects	-	21,680	21,680		-
Diploma	-	86,299	86,299		-
Take Part	-	8,750	8,750		-
Total restricted funds	-	484,150	484,150	-	-
					-
Unrestricted funds					
Core funds / general reserves	174,850	126,565	65,137	57,533	178,745
Transforming Leadership		873	11,568	(10,695)	-
Transforming Leadership national programme	-	-	-	-	-
Associate Artists		-	26,837	(26,837)	-
Production - "Not F**kin' Sorry"				-	-
Production - "Imposter 22"				-	-
Production - "The Interrogation"		20,427	25,398	(4,971)	-
Production - "unReal City"		24,174	54,807	(30,633)	-
Consultancy		100,217	37,499	62,718	-
Agency		2,482	15,009	(12,527)	-
Other Projects		41,835	27,882	13,953	-
Diploma		2,228	3,563	(1,335)	-
Take Part		8,480	55,686	(47,206)	-
					-
Total restricted funds	174,850	327,281	323,386	-	178,745
Total Funds	174,850	811,431	807,536	-	178,745

ACCESS ALL AREAS

NOTES TO THE ACCOUNTS

FOR THE YEAR ENDED 31 MARCH 2023

10 Net movement in funds (continued)

Access All Areas' projects are arranged under our 4 focuses. They include:

CREATE

Production - "Not Fkin' Sorry"**

A touring cabaret show, coproduced with Not Your Circus Dogs and The Hale. This production was developed by a group of learning disabled and autistic students during AAA's Performance Making Diploma, and has gone on to critically acclaimed, sell-out shows around the UK. The highlight this year was a sold-out run on Soho Theatre's main stage.

About the production

The cracks, the scars.
We are sick of being your circus dogs.
Everything you think we can't do,
We can.

And we are not f**king sorry.

Join the Not Your Circus Dog collective in an evening of shameless sexy punk crip cabaret. With luscious lip syncs, sweaty dances and verbatim stories, have your preconceptions rattled as we take you to the edge.

Welcome to our space. You are a guest, and we are not f**king sorry.

Production - "Imposter 22"

Access All Areas' first co-production with the Royal Court Theatre has been co-created with eight Access All Areas associate artists.

7 friends are in the frame for murder and the police are closing in. They must clear their name and in order to do so, they've enlisted the most unlikely of help. As the pressure mounts, friends become suspects and the experience changes them all.

This funny, dark whodunnit will take you on an unexpected journey; with jokes, sex, songs, crimes, plot twists and a comeuppance.

All eight associate artists also perform in the piece. In 2023, they'll be taking over the Royal Court's famous downstairs stage, in a landmark moment for learning disabled and autistic led theatre.

Production - "The Lifecycle of Locusts"

A new immersive stage production featuring 360 video projection.

Inspired by the lives of two famous black autistic people – 17th century polymath Benjamin Banneker and modern-day visual artist, Stephen Wiltshire. The production explores what success truly means in neurodivergent lives.

The Lifecycle of Locusts is created and devised by autistic and learning disabled artists from Access All Areas.

It is expected to be staged in 2025.

Production - working title

Work has begun on a script for television, which was originally developed as part of our Performance Making Diploma. This production is externally funded, and is not yet greenlit.

CHANGE

Consultancy

Our company of learning disabled and autistic Associate Artists co-lead a programme of work that promotes accessibility and inclusion at every stage of production in theatre, TV, and film.

This is focused across 3 strands of work:

1) Consultancy packages:

We offer bespoke training and consultancies to production teams, casting teams, commissioners, writers, and anyone who wants to make their work and workplaces more accessible.

2) 1:1 Creative Support

Our toolkit of person-centred creative support techniques is based on years of experience working with disabled and neurodivergent creatives, consulting on shows such as Holby City and Hollyoaks, and is backed up by thorough academic research.

Our creative support methodologies help to remove access obstacles for neurodivergent talent throughout the filming process.

3) Co-Creation:

We facilitate accessible Writers' Rooms and development processes to ensure learning disabled and autistic talent can work effectively with experienced writers. This often leads to coproductions with major producers, as happened with the Royal Court and "Imposter 22".

Agency

Run in partnership with Simon & How, we support Access All Areas' learning disabled and autistic artists to find, audition for, and secure work with other theatre, TV, and film companies, and support them during these roles, creating sustainable employment opportunities for learning disabled and autistic performers, and increasing the representation of learning disabled and autistic talent on our stages and screens.

Other projects

Other projects this year have included:

Training films for NHS England:

as part of the Oliver McGowan Mandatory Training Programme.

We created 4 new training films for use by NHS England. These will be used to support training in accessible practice for medical and social care staff.

Revelland:

We consulted on a project working with 8 bands across Europe, to explore how to create accessible immersive musical experiences for learning disabled and autistic audiences. Work will continue into 2024.

TRAIN

Performance Making Diploma

This highly acclaimed course, run in collaboration with Sky Studios and the Royal Central School of Speech and Drama, has become known as one of the world's leading creative courses for and by learning disabled and autistic artists.

Our students work with celebrated arts professionals to learn performance skills, create performances in different styles, and prepare for different career options in the arts. All classes are co-led by professional learning disabled and/or autistic artists.

Associate Artists

Access All Areas' Performance Company is made up of seventeen Associate Artists who identify as learning disabled, autistic, or neurodiverse. These artists are the backbone of all the work we make, all the consultancy we run, and all the training and outreach programmes we deliver.

Our Associate Artists upskill through regular masterclasses, and trial their own individual creative ideas through our Performance Company, with Launchpad (Research & Development) periods and co-productions enabling ideas to flourish. In recent years we've commissioned and coproduced "The Interrogation", "Not F**kin' Sorry", and "The Misfit Analysis".

Transforming Leadership

A leadership mentoring and culture change programme to develop new learning disabled and autistic cultural leaders, and create space in our culture for these leaders to make change.

Transforming Leadership national programme

This programme will create a new way for venues and disability arts organisations to share knowledge on leadership and employment skills for learning disabled and autistic creatives.

We've teamed up with 7 other disability arts companies, 8 UK venues, and some of the UK's best leadership development organisations, to make real and practical change and shake up the landscape of arts leadership.

Over the next 2 years, we'll also share resources, tips, and stories about this work, including advice on Access to Work, Creative Support, co-leadership, and navigating the benefits system.

ENGAGE

Take Part

Our Take Part programme works with participants across East London and beyond, building creative skills, increasing confidence and making performance.

Our projects are co-designed and co-led by learning disabled professionals, and tailor-made to the access needs of all participants, so everyone who takes part can express their own creative voice.

Projects take place in arts venues, day centres, care homes, community centres and colleges.

Our community of participants ranges from age 16 to 83 and includes people of all genders, ethnicities and backgrounds.

From one-off workshops to long-term programmes, we work hard to ensure everyone feels welcome and valued.

ACCESS ALL AREAS

NOTES TO THE ACCOUNTS

FOR THE YEAR ENDED 31 MARCH 2023

11 Reserve target

For Access All Areas the target reserve level should cover 6 months of all staff salaries, NI and pension costs (£210,171), and 6 months of rent (£10,250). The total of the reserve target is £220,421.

12 Staff costs	2023 £	2022 £
Salaries and wages	365,029	310,433
Social security costs	34,243	30,299
Staff training	0	850
Pensions	26,071	17,145
Other staff costs	0	0
Total	425,342	358,727

The average number of employees during the year was 13 (2022:11.2) with all employee time involved in providing either support to the governance of the charity or support services to charitable activities. No employee received emoluments of more than £60,000.

The total amount of employee benefits received by key management personnel is £96,720 (2022 £79,232), including pension contributions of £3,720 (2022 £1,902). The charity considers its key management personnel comprise the trustees, the Artistic Director and the Executive Director.

ACCESS ALL AREAS

NOTES TO THE ACCOUNTS

FOR THE YEAR ENDED 31 MARCH 2023

14	Support Costs	22/23 £	21/22 £
	Rents & Rates	20,500	15,750
	Depreciation	5,067	4,218
	Insurance	4,243	2,993
	Governance costs- fee payable to independent examiner		
	Independent examination fee	2,375	1,750
	Accountancy support	-	-
	Stationery	896	4,056
	Accountancy Fees	15,315	12,250
	Admin Support	-	1,015
	PR Officer	1,800	5,250
	Office Equipment & Refurbishment	1,020	1,887
	Travel & Subsistence	17,671	21,640
	Venue/space hire	23,835	12,148
	Storage	2,398	4,392
	Others	17,921	6,150
		113,041	93,499

15 Statement of financial activities for the year ended 31 March 2023

	Unrestricted funds £	Restricted funds £	Total funds £
<u>Income from:</u>			
Donations	850	0	850
Charitable activities	685,863	198,416	884,279
Total	686,713	198,416	885,129
<u>Expenditure on:</u>			
Raising funds	-	-	-
Charitable activities	685,790	198,416	884,206
Total	685,790	198,416	884,206
Net movement in funds	923	0	923
Fund balances at 1 April 2022	178,745	0	178,745
Fund balances at 31 March 2023	179,668	0	179,668

16 Analysis of net assets between funds

CURRENT YEAR	Unrestricted funds £	Restricted funds £	Total funds £
Tangible fixed assets	5,992	-	5,992
Net current assets	173,676	-	173,676
	179,668	-	179,668
PRIOR YEAR	Unrestricted funds £	Restricted funds £	Total funds £
Tangible fixed assets	8,335	-	8,335
Net current assets	170,410	-	170,410
	178,745	-	178,745

ACCESS ALL AREAS

England & Wales - Charity number 1172706

Accounts

ACCESS ALL AREAS

UNAUDITED TRUSTEES' REPORT AND ACCOUNTS

FOR THE YEAR ENDED 31 MARCH 2022

Charity Registration No. 1172706

ACCESS ALL AREAS

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ACCESS ALL AREAS

LEGAL AND ADMINISTRATIVE INFORMATION

Access All Areas previously operated as an unincorporated association registered as a charity no.1120588. On 24 April 2017 a new charitable incorporated organisation (CIO), with the same name and with substantially the same objects as the old charity, was registered by the Charity Commission (registered no.1172706).

On 1 June 2017 the activities, assets and liabilities of the Charity were transferred to the new CIO and the old charity has been removed from the register of charities. As explained in Note 1.1 to the accounts, merger accounting has been adopted so that the comparatives cover income and expenditure for the full year ended 31 March 2022.

		Date of appointment
Trustees	Sarah Pickthall (Co-Chair)	2-Feb-2019
	Charlene Salter (Co-Chair)	27-Nov-2019
	Frederick Way (Co-Deputy Chair)	13-Nov-2015
	Paul Christian (Deputy Co-Chair)	18-Oct-2014
	Oludayo Koleosho	15-Jun-2009
	Sheila Bates	26-Apr-2016
	Charlotte Bennett	30-Oct-2019
	Michaela Butter	30-Oct-2019
	Himanshu Acharya	13-Oct-2020
Independent Examiner	Streets Chartered Accountants Building 15 Gateway 1000 A1 (M) Junction 7 Hertfordshire Stevenage SG1 2FP	
Sponsors	Arts Council England City Bridge Trust Department for Work and Pensions (Access to Work) Esmée Fairbairn Foundation Sky Studios	
Bankers	NatWest 98 High Street London SW19 5ZH	The Co-operative Bank P.O. Box 250, Delf House Southway Skelmersdale WN8 6WT
Charity number	1172706	
Registered charity address and principal address	Access All Areas Bradbury Studios 138 Kingsland Road London E2 8DY	
Key Management Personnel (other than Trustees)	Patrick Collier Nick Llewellyn	Executive Director and Joint CEO Artistic Director and Joint CEO

The Trustees submit their annual report and the financial statements of Access All Areas for the year ended 31 March 2022. The Trustees have adopted the provisions of the Statement of Recommended Practice (SORP) "Accounting and Reporting by Charities" (FRS 102) in preparing the annual report and financial statements of the charity.

Objectives and Activities

In setting our Objectives and Activities the Trustees have given careful consideration to the Charity Commission's guidance on public benefit.

The Trustees sum up Access All Areas' charitable purposes, as defined in our Constitution, as:

For the public benefit to advance the education of people with learning disabilities and of the general public about the lives of people with learning disabilities in particular, but not exclusively, through the promotion of the arts of drama, performing arts and related activities, and by working with people with learning disabilities to develop their life skills, improve their quality of life and enlighten audiences.

Achievements of 2021-22

As we emerged from the pandemic, Access All Areas have bounced back

Our work continues to be singular in providing employment and leadership development opportunities for learning disabled and autistic creatives, and in shifting the sector to become a more accessible and inclusive place to work.

This year, we opened 2 productions, ran 72 live performances, reached 1,295 live audiences and 17,734 digital audiences, trained 3,571 arts and media staff, created 7 training films for Health Education England, generated 897 days of work for 21 learning disabled or autistic artists, engaged 250 learning disabled or autistic participants, trained 15 learning disabled or autistic students, reached 872,000 people through press and social media, and ran 1,637 workshops.

Productions:

This included our coproduction of “unReal City” with dreamthinkspeak, a work-in-progress 1:1 virtual reality experience where audiences explored neurodivergent life online, and what connection means in an increasingly digital world. After being cancelled in March 2020 by the pandemic, the production ran at Brighton Dome for 3 weeks in early 2022.

We also developed and produced “The Interrogation”, co-written by AAA Associate Artist Charlene Salter and playwright Shaun Dunne. This was an outdoor interactive audio production, where audiences were led to question the ableism of language, the causes of criminality, and the feeling of being judged on the street as a learning disabled person. Funded by Arts Council England, “The Interrogation” toured to Canterbury, Salford, Battersea, Hackney, Bristol and Greenwich.

Artist Development:

In between productions, we continued our Artist Development programme, running weekly online workshops and in-person masterclasses with our Associate Artists. These workshops focused on professional skills development, development of new ideas, developing skills to stay well in work, and supporting artists into paid employment both within AAA and with external companies, leading to 897 days of paid work.

Diploma:

After cementing our partnership with Sky Studios on our Performance Making Diploma in previous years, this year we launched our most competitive and most diverse recruitment drive for new students. We recruited 15 new students from across the UK to our 2 year course, which launched in September 2021 in partnership with the Royal Central School of Speech and Drama.

Students undergo intensive training in devising, acting for stage, acting for camera, voice, movement, script writing, script work, audition techniques, TV pitch development, live art, and professional development. All of this will be run using Access All Areas’ unique 1:1 accessible methodologies, where students are empowered to identify access obstacles to securing work in the arts, and outline access plans to ensure they are not blocked from future work.

The course will culminate in a series of pitches of TV ideas to Sky Studios executives, developed with creatives from Sky, and in a festival of performance as part of our Exit Festival.

Transforming Leadership:

We concluded the first round of our Arts Council funded Transforming Leadership programme, a partnership with Disability Arts Online that trained and mentored 9 learning disabled and autistic creatives as arts leaders. This programme is revolutionising how we and the industry think about arts leadership, and has created a model of co-leadership and inclusive practice that will have a legacy of creating employment and leadership roles for learning disabled and autistic creatives.

Alongside a programme of coaching, mentoring, creative placements, and 1:1 support, we also shared learning across the industry. We held 2 seminars in inclusive leadership, attended by over 400 people, which has already led to a legacy programme of further leadership development across the industry.

Shifting the sector:

We continued to expand our Consultancy programme, run in partnership with Netflix, to shift the creative industries towards inclusion and access for learning disabled and autistic creatives. We trained 3,571 staff, leading to a greater awareness across the industry of neurodivergent access and inclusion. Most notably, we partnered with Netflix and Forty Foot Pictures to support the lead actor in “I Used To Be Famous”, which ran at the number 2 spot in Netflix UK for several weeks. We also supported script development, rehearsals, and filming for ITV’s Ralph and Katie, supporting two actors with down syndrome in lead roles in a groundbreaking TV production. As well as these high profile productions, we worked with National Theatre’s “Curious Incident of the Dog in the Nighttime, Health Education England, NHS, Sky Studios, Oily Cart, Hollyoaks, 2 Brothers Pictures and many others to support more accessible and inclusive working environments.

**ACCESS ALL AREAS
TRUSTEES' REPORT
FOR THE YEAR ENDED 31 MARCH 2022**

We also support AAA Associate Artists to audition for roles across theatre, TV, and film. The most high-profile of these was the National Theatre's production of "Faith, Hope, and Charity", and Headlong Theatre / Old Vic production of "Jitney". Both received high-profile positive press coverage, and continued to tour nationally and internationally beyond this financial year.

Take Part

Our work has always been grounded in our learning disabled and autistic communities, and this year our Take Part programme continued to work to make sure everyone has a chance to be creative, regardless of background or access needs. We ran a record 1,637 creative workshop sessions this year, reaching 250 learning disabled and autistic people from diverse and intersectional backgrounds.

After the pandemic led to the cancellation of our in-person work, this year saw us focus on supporting people back into safe and supported creative engagement in their communities. Our Spring Back programme in particular focused on wellbeing and re-emergence into the post-Covid world, working with participants who have been amongst the most isolated throughout the pandemic. Our Spinning Wheel programme also began in-person work again, working with participants with complex access needs, many of whom are non-verbal, to develop their communication and creative skills, and wellbeing, and to make sure they can develop their own creative voices.

After the success of our creative wellbeing programme during lockdown, we continued our 1:1 creative walks, and online engagement, with participants who needed extra support to reengage, and continued to provide training to carers, volunteers and parents in our intensive sensory methodologies.

Financial Review

In 2021/22 Access All Areas' turnover was £811,431, an increase of 22% on the previous year.

We spent £807,536 on charitable activities, leaving a surplus of £3,895 which will be added to our reserves.

**ACCESS ALL AREAS
TRUSTEES' REPORT
FOR THE YEAR ENDED 31 MARCH 2022**

Access All Areas has a strict system of financial controls in place which ensures that budgets are carefully monitored and updated throughout the year. This includes two-person authorisation of all payments, and oversight by our Treasurer of payments and budgeting. We have a policy to aim to increase our reserves until our reserves target is met.

2021/22 was our 4th year as an Arts Council England National Portfolio Organisation. Under this agreement we receive £127,300 for the year.

Arts Council England also funded our Transforming Leadership Programme, with a total 2.5 year grant of £283,512 contributing £129,512 this financial year. This was the final year of this grant programme.

We acted as “trustee grantholders” for Arts Council England Project grants for our Associate Artists, and also received a Project Grant for “The Interrogation”. Altogether, Arts Council England Project grants contributed £86,215 to the charity this year, with a special placement grant contributing a further £6,300.

A “Reinvent Performing Arts” grant from Esmée Fairbairn helped us to restart our work after the pandemic, contributing £40,645 this financial year.

City Bridge Trust also contributed £21,900, as part of a 5 year grant (extended from 3 years), going towards our Take Part activity and associated costs.

We received a generous donation of £85,750 from Sky Studios towards the cost of our Performance Making Diploma, allowing us to continue running the world’s leading Performance Making course for learning disabled and autistic artists.

We also had considerable earned income in this financial year.

Netflix UK paid a commission of £50,000 in return for consultancy services, which saw us work as access consultants and coaches across Netflix UK productions.

We received £44,055 from Mencap for the creation of NHS training films, as part of the Oliver Magowan Mandatory Training.

**ACCESS ALL AREAS
TRUSTEES' REPORT
FOR THE YEAR ENDED 31 MARCH 2022**

Other consultancy work, including training workshops, creative coaching of artists, and script consultancy, brought in £51,358.

We secured £6,897 in box office income, £4,879 in participant fees and donations, and £1,514 in commission from Agency Artists.

We received £33,159 in other earned income, including fees for workshops, fees from coproducers for productions, and speaker fees.

Income from Access to Work brought in £102,982 towards support worker and access costs for Associate Artists and staff. Other income includes projects Theatre Tax Relief, and other small donations and earned income receipts.

Reserves Policy

Access All Areas reserves have been gradually built up over time from annual budget surpluses. This ongoing year on year surplus is due to the tight budgeting controls that we have in place, which include continual reforecasting to ensure Access All Areas spends within its means across all projects.

As a minimum the level of these reserves should allow us to fund all staff salaries for the duration of their notice periods, settle all outstanding invoices for goods and services provided, and return any funding and income where the outcome will not be completed.

Beyond this, Access All Areas aim to hold reserves that would fund all staff salaries, and rent on our office premises, for 6 months. This allows the charity time to recover from any unsuccessful fundraising or earned income generating activity. As a result of increased staff and increased turnover in 2021-22, our reserves target level has increased.

The reserves target is £184,814.

The reserves figure at year-end was £178,745.

Risk Management

The board periodically reviews the major external risks to which the charity is exposed and has established systems to mitigate those risks, as far as is reasonably possible. Internal risks are mitigated via robust policies and procedures covering all areas of management, human resources, financial probity, health and safety, environmental sustainability, and diversity targets.

Structure, Governance and Management

Access All Areas was established under a Constitution on 24th April 2017, which established the objects and powers of the Charitable Incorporated Organisation. It has the same name and substantially the same objects as the former charity (registered no 1120588). On 1 June 2017 the activities, assets and liabilities of the former charity were transferred to the new CIO. The old association has since been removed from the register of charities.

The predecessor of both the charity and CIO was Rainbow Drama Group (Hackney), established 1976 and registered as a charity on 13 June 2007.

As set out in the Constitution, the Co-Chairpersons and new Trustees are nominated and elected by members of the Charity. The Co-Chairpersons must stand down for re-election after every three-year term and, set on rotation according to election dates, a third of Trustees must stand down for re-election each year.

New Trustees meet with the Chair of the Board and receive an induction pack that outlines their legal obligations under charity law. They are also updated on the current situation of the Charity's finances and activities. They are invited to observe at least one meeting before formal election.

Access All Areas operates a co-leadership model, where one of the Co-Chairpersons and one of the Co-Deputy Chairpersons must identify as learning disabled or autistic, to ensure appropriate learning disabled and autistic representation at leadership level.

This report was approved and authorised for issue by the Trustees on 04/01/2022 and signed on their behalf by:



Himanshu Acharya, Treasurer

30th January 2023.

INDEPENDENT EXAMINER'S REPORT TO THE TRUSTEES OF

ACCESS ALL AREAS

I report to the charity trustees on my examination of the accounts of the company for the year ended 31st March 2022 which are set out on pages 12 to 19 .

Responsibilities and basis of report

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

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

Independent examiner's report

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

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

- (1) accounting records were not kept in respect of the company as required by section 386 of the 2006 Act; or
- (2) the accounts do not accord with those accounting records; or
- (3) the accounts do not comply with the accounting requirements of section 396 of the 2006 Act other than any requirement that the accounts give a 'true and fair' view which is not a matter considered as part of an independent examination; or
- (4) the accounts have not been prepared in accordance with the methods and principles of the Statement of Recommended practice for accounting and reporting by charities applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102).

I have no concerns and have come across no other matters in connection with the examination to which attention should be drawn in this report in order to enable a proper understanding of the accounts to be reached.

Frank Lachman FCA
Member Institute of Chartered Accountants in England and Wales
Chartered Accountant
Independent Examiner



16b North End Road
London
NW11 7PH
Dated: 30/01/2023

ACCESS ALL AREAS

STATEMENT OF FINANCIAL ACTIVITIES

FOR THE YEAR ENDED 31 MARCH 2022

	Notes	2022			2021
		Unrestricted funds	Restricted funds	Total	Total
		£	£	£	£
<u>Income from:</u>					
Donations		314	0	314	1,167
Charitable activities	3,10	326,967	484,150	811,117	665,193
Investments		-	-	-	20
Other	4	-	-	-	-
Total		327,281	484,150	811,431	666,380
<u>Expenditure on:</u>					
Charitable activities	5, 10	323,386	484,150	807,536	657,270
Total		323,386	484,150	807,536	657,270
Net income/(expenditure)		3,895	0	3,895	9,110
Transfers between funds	10	-	-	-	
Net movement in funds		3,895	0	3,895	9,110
Opening fund balances		174,850	-	174,850	165,740
Closing fund balances		178,745	0	178,745	174,850

NOTE

The Statement of financial activities for the year ended 31 March 2021 is shown in Note 15.

The annexed notes form part of these accounts.

ACCESS ALL AREAS

BALANCE SHEET

AS AT 31 MARCH 2022

	Notes	2022 £	2022 £	2021 £	2021 £
Tangible Fixed Assets	6		<u>8,335</u>		<u>9,308</u>
Current Assets					
Debtors	7	215,931		119,250	
Cash at bank and in hand	8	<u>77,979</u>		<u>174,887</u>	
		293,910		294,137	
Current Liabilities					
Creditors: amounts falling within one year	9	123,499		128,595	
Net Current Assets			<u>170,410</u>		<u>165,542</u>
Net Assets			<u>178,745</u>		<u>174,850</u>
Funds					
Restricted funds	10		-		-
Unrestricted funds	10		178,745		174,850
			<u>178,745</u>		<u>174,850</u>

The accounts were approved by the Board on
and signed on its behalf by:



.....
Himanshu Acharya, **Treasurer and Trustee**

Access All Areas

Statement of Cash Flows

April 2021 - March 2022

	<u>Total</u>
OPERATING ACTIVITIES	
Net Income	3,894.66
Adjustments to reconcile Net Income to Net Cash provided by operations:	
1100 Debtors Active	-23,433.58
1201 DWP Control Account	1,490.16
1305 Accrued income	-78,560.86
1400 Deferred Income	-34,235.00
Client monies holding account	-3,358.46
Uncategorised Asset	0.00
2000 Accounts Payable	34,948.35
2410 HMRC Suspense	0.00
2420 Other Payroll Deductions	-2,181.42
2440 Tax and National Insurance	-7,804.28
2550 VAT Liability	7,184.71
2600 Accrued Costs	-4,700.00
Payroll Liabilities:HMRC	0.00
Payroll Liabilities:Other Deductions	9,169.05
Payroll Liabilities:Pension	205.24
Total Adjustments to reconcile Net Income to Net Cash provided by operations:	<u>-£ 101,276.09</u>
Net cash provided by operating activities	<u>-£ 97,381.43</u>
INVESTING ACTIVITIES	
1500 Furniture and Fixtures	918.79
1600 IT Equipment	54.13
Net cash provided by investing activities	<u>£ 972.92</u>
Net cash increase for period	<u>-£ 96,408.51</u>
Cash at beginning of period	<u>174,387.06</u>
Cash at end of period	<u>£ 77,978.55</u>

1 Accounting policies

1.1 General information and basis of preparation of accounts

The charity constitutes a public benefit entity as defined by the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102). The accounts have been prepared in accordance with Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) issued on 16 July 2014, as updated on 2 February 2016 (SORP 2016), FRS 102, the Charities Act 2011 and UK Generally Accepted Practice as it applies from 1 January 2015. FRS 102 should be effective 01/01/2019.

The accounts 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 SORP 2016 rather than the Accounting and Reporting by Charities: Statement of Recommended Practice effective from 1 April 2005 (SORP 2005) which has since

The accounts are prepared on a going concern basis under the historical cost convention.

The significant accounting policies applied in the preparation of these accounts are set out below. These policies have been consistently applied to all years presented unless otherwise stated.

1.2 Income

All income is recognised when there is entitlement to the funds, the receipt is probable and the amount can be measured reliably.

1.3 Expenditure

Liabilities are recognised once there is a legal or constructive obligation to transfer economic benefit to a third party, it is probable that a transfer of economic benefit will be required in settlement and the amount of the obligation can be measured reliably. All expenditure is accounted for on an accruals basis and has been classified under headings that aggregate all costs related to the category. Expenditure includes attributable VAT which cannot be recovered. Payments to partner organisations and other expenditure on operational programmes are accordingly recognised in the period they are incurred.

1.4 Reserves policy

As an organisation with fluctuating revenue streams, Access All Areas needs to safeguard its future. Cash reserves are retained to ensure the organisation can operate as a going concern in the instance of reduced income, or to ensure fulfilment of all contracts as part of a solvent liquidation should funding cease entirely.

Access All Areas cash reserves have been gradually built up over time from annual budget surpluses. This ongoing year on year surplus is as a result of the tight budgeting controls in place, which involve continual reforecasting to ensure Access All Areas spends within its means across all projects.

The level of this reserve as a minimum should be sufficient to

- a) Fulfil all staff members' contracts for the duration of their notice periods;
- b) Settle all outstanding invoices for goods and services provided;
- c) Return any funding and income where the outcome will not be completed.

ACCESS ALL AREAS

NOTES TO THE ACCOUNTS

FOR THE YEAR ENDED 31 MARCH 2022

Access All Areas future budgets are planned with the aim to achieve and surpass that target. At the end of this financial year, the reserves are

For Access All Areas the target reserve level should cover 6 months of all staff wages on payroll and rent of the premises. This will allow as much time as possible to recover from any unsuccessful funding.

Access All Areas future budgets are planned with the aim to achieve and surpass that target.

Review

To assess reserve levels a review should be carried out periodically. As the end of year accounts are produced, the financial position will be reviewed alongside an assessment of all payroll costs. This assessment will determine the target surplus for the following year.

1.5 Fund accounting

Unrestricted funds are available for use at the discretion of the trustees in furtherance of the general objectives of the charity and which have not been designated for other purposes.

Designated funds comprise unrestricted funds that have been set aside by the trustees for particular purposes. The aim and use of each designated fund is set out in the notes to the accounts.

Restricted funds are funds which are to be used in accordance with specific restrictions imposed by donors or which have been raised by the charity for particular purposes. The cost of administering such funds are charged against the specific fund. The aim and use of each restricted fund is set out in the notes to the accounts.

1.6 Tangible fixed assets

Tangible fixed assets are stated at cost less accumulated depreciation.

Depreciation is provided on all tangible fixed assets, at rates calculated to write off the cost, less estimated residual value, of each asset on a systematic basis over its expected useful life of 4 years.

1.7 Debtors and creditors receivable/payable within one year

Debtors and creditors with no stated interest rate and receivable or payable within one year are recorded at transaction price. Any losses arising from impairment are recognised in expenditure.

1.8 Going concern

The financial statements have been prepared on a going concern basis as the trustees believe that no material uncertainties exist. The trustees have considered the level of funds held and the expected level of income and expenditure for 12 months from authorising these financial statements. The budgeted income and expenditure is sufficient with the level of reserves for the charity to be able to continue as a going concern.

1.9 Judgements and key sources of estimation uncertainty

No judgements (apart from those involving estimates) have been made in the process of applying the above accounting policies and there are no key sources of estimation uncertainty.

2 Trustees

None of the trustees (or any persons connected with them) received any remuneration or expenses in their role as trustees. The following trustees received performance fees in the year:

Oludayo	£3,000 (2021 - £2,840)
Koleosho	

Paul	£3,600 (2021 - £3,600)
Christian	

Charlene	£5,506 (2021 - £6,132)
Salter	

ACCESS ALL AREAS

NOTES TO THE ACCOUNTS

FOR THE YEAR ENDED 31 MARCH 2022

3 Incoming resources from charitable activities

	2022			
	Unrestricted funds	Restricted funds	Total	
	£	£	£	£
Theatre Tax Relief	12,872		12,872	4,356
Grants	122,233	484,150	606,383	637,583
Programme income	191,862		191,862	23,254
Total incoming resources	326,967	484,150	811,117	665,193

Grants	2022	2021
	£	£
Grants received in and for use in, current year		
Arts Council- NPO	127,300	127,191
Arts Council England - Other	-	132,098
Arts Council - Transforming Leadership	129,512	76,724
The Esmée Fairbairn Foundation	40,645	45,000
Arts Council - Project grant	86,215	-
Arts Council - Placement grant	6,300	6,300
Access to Work (Department for Work and Pensions)	102,982	96,996
City Bridge Trust	21,900	12,167
Sky	85,750	38,000
Netflix (<i>moved to earned income in 2022</i>)	-	50,000
Individual Giving	-	274
Paul Hamlyn Foundation	-	20,000
Wellcome Trust	-	50
The Worshipful Company of Tin Plate Workers	-	1,500
Misc income	5,779	31,283
	606,383	637,583

ACCESS ALL AREAS

NOTES TO THE ACCOUNTS

FOR THE YEAR ENDED 31 MARCH 2022

Programme Income	2022 £	2021 £
Programme income received in and for use in, current year		
Box Office income & venue fees	6,897	(555)
Consultancy	51,358	5,500
Other participant fees	4,879	3,646
Agency income	1,514	14,663
Netflix	50,000	-
Other earned income	77,214	-
	191,862	23,254

Incoming resources from charitable activities

	2021		
	Unrestricted funds	Restricted funds	Total
	£	£	£
Theatre Tax Relief	4,356	-	4,356
Grants	332,309	305,274	637,583
Programme income	8,591	14,663	23,254
Total incoming resources	345,256	319,937	665,193

NOTES TO THE ACCOUNTS

FOR THE YEAR ENDED 31 MARCH 2022

		2022			2021
		Unrestricted funds	Restricted funds	Total	Total
		£	£	£	£
4	Other Income				
	Shared office rental	-	-	-	-
	Other Income	-	-	-	-
		-	-	-	-

		2021		
		Unrestricted funds	Restricted funds	Total
		£	£	£
	Other Income			
	Shared office rental	-	-	-
	Other Income	-	-	-
		-	-	-

		2022			2021
		Unrestricted funds	Restricted funds	Total	Total
		£	£	£	£
5	Cost of charitable activities				
	Programmes expenditure	133,527	225,783	359,310	248,140
	Support costs (see Note 14)	51,730	41,769	93,499	81,063
	Staff costs	138,129	216,598	354,727	328,067
		323,386	484,150	807,536	657,270

Support costs include Governance costs, comprising the fees payable to the independent examiner (all in respect of the independent examination) of £1,750 (2021 £2,400).

		2021			2020
		Unrestricted funds	Restricted funds	Total	Total
		£	£	£	£
	Cost of charitable activities				
	Programmes expenditure	23,731	224,409	248,140	312,784
	Support costs (see Note 14)	42,350	38,713	81,063	81,134
	Staff costs	16,481	311,586	328,067	236,334
		82,562	574,708	657,270	630,252

NOTES TO THE ACCOUNTS

FOR THE YEAR ENDED 31 MARCH 2022

6 Tangible Fixed Assets - Furniture and equipment

Cost	£	
At 1 April 2021	27,434	
Additions	3,245	
Disposals	-	
At 31 March 2022	<u>30,679</u>	
Depreciation		
At 1 April 2021	17,827	
Charge for the year	4,517	
On disposals	-	
At 31 March 2022	<u>22,344</u>	
Net book value		
At 31 March 2022	<u>8,335</u>	
At 31 March 2021	<u>9,607</u>	

	2022	2021
7 Debtors	£	£
Trade debtors	104,733	81,299
DWP control account	(1,490)	-
VAT Claim	(644)	6,537
Deposit paid	1,600	1,600
Client monies held	3,358	-
Accrued income	108,373	29,813
	<u>215,931</u>	<u>119,249</u>

ACCESS ALL AREAS**NOTES TO THE ACCOUNTS****FOR THE YEAR ENDED 31 MARCH 2022**

		2022	2021
		Total	Total
		£	£
8	Cash at bank and in hand		
	Current Account - Nat West	-	19,042
	Current Account - Co-operative Bank	77,879	104,784
	Savings 1	-	51,060
	Savings 2	-	1
	Petty Cash	100	-
		<u>77,979</u>	<u>174,887</u>
9	Creditors		
	Trade creditors	60,308	25,800
	Taxation and social security	9,111	7,804
	Pensions & other payroll	205	2,181
	Deferred income - see below	47,725	81,960
	Accrued costs	6,150	10,850
		<u>123,499</u>	<u>128,595</u>
	<u>Deferred grant income</u>		
	Arts Council England	-	69,040
	Esmée Fairbairn	27,725	12,920
	Sky	20,000	-
		<u>47,725</u>	<u>81,960</u>
	Total grants	<u>47,725</u>	<u>81,960</u>
	Participants Fees	-	-
	Total deferred income	<u>47,725</u>	<u>81,960</u>

ACCESS ALL AREAS

NOTES TO THE ACCOUNTS

FOR THE YEAR ENDED 31 MARCH 2022

10	Net movement in funds 2021/22	At start of the year £	Incoming Resources £	Outgoing Resources £	Transfer From Core £	At end of the year £
	Restricted funds					
	Core Restricted	43,498	31,296	(31,296)	-	43,498
	Artist Development	33,880	30,880	(30,880)	-	33,880
	Black Cab	(19,145)	2,500	(2,500)	-	(19,145)
	Consultancy	21,950	9,608	(9,608)	-	21,950
	Departure Lounge	437	1,250	(1,250)	-	437
	Interrogation	-	73,610	(73,610)	-	-
	Fix Us	1,500			-	1,500
	Imposter 21	1,847			-	1,847
	Interrogation	(2,670)			-	(2,670)
	Madhouse	50			-	50
	NFS	(3,549)			-	(3,549)
	NHS Films	(3,195)	21,680	(21,680)	-	(3,195)
	Other Projects	3,385			-	3,385
	Performance Making Diploma	(2,337)			-	(2,337)
	PMD	(1,650)	86,299	(86,299)	-	(1,650)
	PMD Summer	(55,465)			-	(55,465)
	PMD Winter	77,239			-	77,239
	Spring Back	6,933	2,500	(2,500)	-	6,933
	Spinning Wheel		2,500	(2,500)	-	-
	Agency		28,496	(28,496)	-	-
	Transforming Leadership	(88,711)	180,136	(180,136)	-	(88,711)
	Transitions	149			-	149
	unReal City	(17,287)	13,395	(13,395)	-	(17,287)
	Not Specified	3,141			-	3,141
	Total restricted funds	-	484,150	(484,150)	-	-
	Unrestricted funds					
	Core funds	110,720	126,565	(65,137)	-	172,148
	Black Cab		700	(21,387)	-	(20,687)
	Interrogation	-	20,427	(25,398)	-	(4,971)
	Artist Development	29,139	-	(26,837)	-	2,302
	Departure Lounge		480	(6,112)	-	(5,632)
	Agency	3,886	2,482	(15,009)	-	(8,641)
	Transforming Leadership	-	873	(11,568)	-	(10,695)
	unReal City		24,174	(54,807)	-	(30,633)
	Consultancy		100,217	(37,499)	-	62,718
	PMD		2,228	(3,563)	-	(1,335)
	NHS Films		41,835	(27,882)	-	13,953
	Spring Back		4,100	(23,806)	-	(19,706)
	Spinning Wheel	31,105	3,200	(4,381)	-	29,924
	Totall unrestricted funds	174,850	327,281	(323,386)	-	178,745
	Total Funds	174,850	811,431	(807,536)	-	178,745

ACCESS ALL AREAS

NOTES TO THE ACCOUNTS

FOR THE YEAR ENDED 31 MARCH 2022

Net movement in funds 2020/21	At start of the year £	Incoming Resources £	Outgoing Resources £	Transfer From Core £	At end of the year £
Restricted funds					
Core Restricted	9,142	165,348	(130,992)	-	43,498
Artist Development	-	45,950	(12,070)	-	33,880
Black Cab	844	962	(20,950)	-	(19,145)
Consultancy	18,862	4,928	(1,840)	-	21,950
Departure Lounge	3,134	(680)	(2,018)	-	437
Imposter 21	-	1,847	-	-	1,847
Interrogation	-	300	(2,970)	-	(2,670)
Madhouse	-	50	-	-	50
NFS	-	(3,524)	(24)	-	(3,549)
NHS Films	-	451	(3,646)	-	(3,195)
Other Projects	850	4,054	(1,519)	-	3,385
Performance Making Diploma	15,520	2,405	(20,262)	-	(2,337)
PMD	-	-	(1,650)	-	(1,650)
PMD Summer	-	(54,245)	(1,220)	-	(55,465)
PMD Winter	-	90,274	(13,035)	-	77,239
Spring Back	9,747	-	(2,814)	-	6,933
Transforming Leadership	-	7,839	(96,551)	-	(88,711)
Transitions	179	(30)	-	-	149
unReal City	-	(15,894)	(1,392)	-	(17,287)
Not Specified	-	9,425	(6,284)	-	3,141
Total restricted funds	58,278	262,459	(320,737)	-	-
Unrestricted funds					
Core funds	63,479	355,661	(308,420)	-	110,720
Artist Development	-	29,139	-	-	29,139
Agency	7,233	19,541	(22,888)	-	3,886
Spinnng Wheel	36,750	(420)	(5,225)	-	31,105
Totall unrestricted funds	107,462	403,921	(336,533)	-	174,850
Total Funds	165,740	666,380	(657,270)	-	174,850

ACCESS ALL AREAS

NOTES TO THE ACCOUNTS

FOR THE YEAR ENDED 31 MARCH 2022

10 Net movement in funds (continued)

Access All Areas projects are as follows:

Agency

Run in partnership with Simon & How, we support Access All Areas' learning disabled and autistic artists to find, audition for, and secure work with other theatre, TV, and film companies, and support them during these roles, creating sustainable employment opportunities for learning disabled and autistic performers, and increasing the representation of learning disabled and autistic talent on our stages and screens.

Artist Development

We support learning disabled and autistic artists to develop their skills as theatre makers through regular masterclasses, to research and develop new ideas for shows with 1:1 Creative Support, and to create new in-person and digital productions.

Black Cab Company

Black Cab is a community drama group for learning disabled and autistic adults.

We work with leading creatives, including learning disabled and autistic Associate Artists, to build a creative community that celebrates the individual creativity of local Hackney residents. This year we developed and produced a performance of "Winged" at Hackney Showroom.

Consultancy

Through our Consultancy programme we support other organisations to improve inclusivity for learning disabled and autistic artists, audiences and members of the public. Originally piloted with support from Arts Council England, this has gone on to become an earned income stream that provides employment for skilled learning disabled and autistic professionals.

Departure Lounge

This programme is for local learning disabled and autistic people with little previous experience of performance, focusing on building life skills and new relationships with others in the group. Departure Lounge enables participants to gain confidence both in and out of the drama studio.

ACCESS ALL AREAS

NOTES TO THE ACCOUNTS

FOR THE YEAR ENDED 31 MARCH 2022

10 Net movement in funds (continued)

"Not F**kin' Sorry"

A coproduction by Access All Areas and Not Your Circus Dogs, "NFS" is a shameless sexy punk crip queer cabaret, exploring the intersection of disability, sexuality, gender and identity. Performed this year by 4 artists at Soho Theatre.

Performance Making Diploma

A professional training course in partnership with Royal Central School of Speech and Drama, This is the final year of a 3-year grant from the Leverhulme Trust.

Spring Back

Working with learning disabled and autistic adults to create Resilience Passports, providing proactive ways to ensure long term confidence to lead healthy, active and happy lives.

Spinning Wheel

A multi-sensory creative workshop programme for people with complex needs, supporting participants to develop communication and creativity, improve connection with the people around them, and improve their wellbeing and tackle social isolation.

Transforming Leadership

A leadership mentoring and culture change programme to develop new learning disabled and autistic cultural leaders, and create space in our culture for these leaders to make change.

"unReal City"

A work-in-progress coproduction with dreamthinkspeak, "unReal City" used Virtual Reality technology and live performance to explore ideas of connection and belonging in an increasingly digital world. Development was supported by the National Theatre Immersive Storytelling Studio and Battersea Arts Centre, with performances and workshops in BAC and Brighton Dome.

11 Reserve target

For Access All Areas the target reserve level should cover 6 months of all staff salaries, NI and pension costs (£176,939), and 6 months of rent (£7,875). The total of the reserve target is £184,814.

12	Staff costs	2022 £	2021 £
	Salaries and wages	310,433	290,052
	Social security costs	30,299	27,733
	Less: Employment allowance (for current year)	(4,000)	(4,000)
	Staff training	850	618
	Pensions	17,145	13,664
	Other staff costs	0	0
	Total	354,727	328,067

The average number of employees during the year was 11.2 (2021:10.3) with all employee time involved in providing either support to the governance of the charity or support services to

charitable activities. No employee received emoluments of more than £60,000.

The total amount of employee benefits received by key management personnel is £79,232 (2021 £87,168), including pension contributions of £1,902 (2021 £2,615). The charity considers its key management personnel comprise the trustees, the Artistic Director and the Executive Director.

ACCESS ALL AREAS

NOTES TO THE ACCOUNTS

FOR THE YEAR ENDED 31 MARCH 2022

14	Support Costs	21/22 £	20/21 £
	Rents & Rates	15,750	10,650
	Depreciation	4,218	3,455
	Insurance	2,993	3,747
	Governance costs- fee payable to independent examiner		
	Independent examination fee	1,750	2,400
	Accountancy support	-	-
	Stationery	4,056	6,652
	Accountancy Fees	12,250	13,829
	Admin Support	1,015	11,243
	Marketing Officer	5,250	5,400
	Office Equipment & Refurbishment	1,887	4,806
	Travel & Subsistence	21,640	3,074
	Venue/space hire	12,148	4,025
	Storage	4,393	4,200
	Others	6,150	7,581
		93,499	81,063

15 Statement of financial activities for the year ended 31 March 2021

	Unrestricted funds £	Restricted funds £	Total funds £
<u>Income from:</u>			
Donations	367	800	1,167
Charitable activities	345,256	319,937	665,193
Investments	20	0	20
Other	-	0	-
Total	345,643	320,737	666,380
<u>Expenditure on:</u>			
Raising funds	-	-	-
Charitable activities	82,562	574,708	657,270
Total	82,562	574,708	657,270
Transfer between funds	(113,908)	113,908	0
Net movement in funds	149,173	(140,063)	9,110
Fund balances at 1 April 2020	370,543	(195,693)	165,740
Fund balances at 31 March 2021	519,716	(335,756)	174,850

16 Analysis of net assets between funds**CURRENT YEAR**

Tangible fixed assets
Net current assets

Unrestricted funds £	Restricted funds £	Total funds £
8,335	-	8,335
170,410	-	170,410
178,745	-	178,745

PRIOR YEAR

Tangible fixed assets
Net current assets

Unrestricted funds £	Restricted funds £	Total funds £
9,308	-	9,308
165,542	-	165,542
174,850	-	174,850

ACCESS ALL AREAS

England & Wales - Charity number 1172706

Accounts

ACCESS ALL AREAS

UNAUDITED TRUSTEES' REPORT AND ACCOUNTS

FOR THE YEAR ENDED 31 MARCH 2021

Charity Registration No. 1172706

ACCESS ALL AREAS

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ACCESS ALL AREAS

LEGAL AND ADMINISTRATIVE INFORMATION

Access All Areas previously operated as an unincorporated association registered as a charity no.1120588. On 24 April 2017 a new charitable incorporated organisation (CIO), with the same name and with substantially the same objects as the old charity, was registered by the Charity Commission (registered no.1172706).

On 1 June 2017 the activities, assets and liabilities of the Charity were transferred to the new CIO and the old charity has been removed from the register of charities. As explained in Note 1.1 to the accounts, merger accounting has been adopted so that the comparatives cover income and expenditure for the full year ended 31 March 2021

		Date of appointment
Trustees	Sarah Pickthall (Co-Chair)	2-Feb-2019
	Charlene Salter (trainee Co-Chair)	27-Nov-2019
	Frederick Way (Co-Deputy Chair)	13-Nov-2015
	Paul Christian (trainee Deputy Co-Chair)	18-Oct-2014
	Oludayo Koleosho	15-Jun-2009
	Sheila Bates	26-Apr-2016
	Charlotte Bennett	30-Oct-2019
	Michaela Butter	30-Oct-2019
	Himanshu Acharya (Treasurer)	13-Oct-2020
Independent Examiner	Frank Lachman FCA 16b North End Road London NW11 7PH	
Company Accountants	Streets Chartered Accountants Building 15 Gateway 1000 A1 (M) Junction 7 Hertfordshire Stevenage SG1 2FP	
Sponsors	Arts Council England Alchemy Foundation City Bridge Trust Department for Work and Pensions (Access to Work) East End Community Foundation Hackney Council The Esmée Fairbairn Foundation Sky Studios	
Bankers	NatWest 98 High Street London SW19 5ZH	The Co-operative Bank P.O. Box 250, Delf House Southway Skelmersdale WN8 6WT
Charity number	1172706	
Registered charity address and principal address	Access All Areas Bradbury Studios 138 Kingsland Road London E2 8DY	
Key Management Personnel (other than Trustees)	Patrick Collier Nick Llewellyn	Executive Director and Joint CEO Artistic Director and Joint CEO

ACCESS ALL AREAS TRUSTEES' REPORT FOR THE YEAR ENDED 31 MARCH 2021

The Trustees submit their annual report and the financial statements of Access All Areas for the year ended 31 March 2021. The Trustees have adopted the provisions of the Statement of Recommended Practice (SORP) "Accounting and Reporting by Charities" (FRS 102) in preparing the annual report and financial statements of the charity.

Objectives and Activities

In setting our Objectives and Activities the Trustees have given careful consideration to the Charity Commission's guidance on public benefit.

The Trustees sum up Access All Areas' charitable purposes, as defined in our Constitution, as:

For the public benefit to advance the education of people with learning disabilities and of the general public about the lives of people with learning disabilities in particular, but not exclusively, through the promotion of the arts of drama, performing arts and related activities, and by working with people with learning disabilities to develop their life skills, improve their quality of life and enlighten audiences.

Executive summary for the year

Looking forward:

2020 has had a profound impact on the wellbeing and mental health of our learning disabled artists and peers. The COVID-19 death toll has been 6 times higher among learning disabled people, cuts to services have disproportionately impacted learning disabled communities, and our learning disabled neighbours, artists, participants and audiences are now at much higher risk of severe isolation and loneliness. Despite and because of this, Access All areas has continued to produce art, develop our artists online, engage a diversity of audiences and improve access in the cultural sectors.

Coming into 2021-22, the work of Access All Areas has never been more vital. We are skilled in adapting, innovating and making things accessible. We will not only underpin the health and wellbeing of our learning disabled artists and collaborators but we will need to commit resources to support the wellbeing of our excellent staff, freelancers and trustees so we can

ACCESS ALL AREAS TRUSTEES' REPORT FOR THE YEAR ENDED 31 MARCH 2021

respond to the challenges of the coming year.

In this new world, our activity and strategic planning will be entirely co-led by excellent learning disabled professionals, trained and supported through our Transforming Leadership programme. As we work with our board to adopt the Let's Create Investment Principles, the diversity and lived experience of our leadership will be crucial to ensuring our work is inclusive, relevant, ambitious, dynamic, and environmentally sustainable and an exemplary best practice model for the sector.

We'll grow existing strategic partnerships, including with Sky Studios and Netflix, to bring the change-making impact of our artists to the heart of mainstream culture. We'll give a new focus to our digital reach, working with Wilderness Digital Marketing Agency to develop a new understanding of how to cut through on social media, and support learning disabled voices to take the space online.

In the coming year you can expect to see us:

Make great art

We make disruptive theatre and performance by learning disabled artists* Our interactive performance events create intimate moments of connection between performers and public, occupying unexpected spaces in venues, on the streets, and in public buildings.

Our productions sell-out and tour the country, and we engage with partners across the world. This year especially, we'll make sure we properly support the access needs and wellbeing of everyone involved. The Guardian calls our work "defiantly different", and says we have "the power to change theatre".

Make sure our community can Take Part

Art is for everyone, and all our work is built on the idea that everyone has the right to express their creativity. We'll roll out our award-winning Take Part programme across Hackney and beyond. No one will be left out because of their access support needs or circumstances. Our projects will be tailor-made to the access needs of all participants, so everyone who takes part can express their own creative voice.

Nurture great artists

Routes to professional careers remain closed for most learning disabled people. We'll train, support, and network new generations of artists and

ACCESS ALL AREAS TRUSTEES' REPORT FOR THE YEAR ENDED 31 MARCH 2021

theatre makers to make their own waves in the arts industry. Every 2 years, a new group of students will be recruited onto our renowned two-year Performance Making Diploma – one of the best performance training courses in the world for learning disabled artists.

In our performance company, we'll support artists to develop their own work, get acting jobs, or work as trainers and consultants themselves. We'll also run training and host discussions for partners throughout the arts industry, in the UK and beyond, to create more opportunities and platforms for learning disabled art.

Tell everyone!

Our work has the power to shift perceptions and change minds. This happens at performances, but also when we share stories of our successes and challenges in the media and online. We'll make sure more learning disabled and neurotypical audiences can access our work in and beyond regular theatre spaces. We'll speak to the press, speak at conferences, get people talking, and make sure the whole country gets the chance to hear about what we do. It's time our voices were heard!

Develop our organisation

We have a small but specialist team. We'll work closely with our inclusive and representative board and other advisors, and access training to make sure we stay at the forefront of our work. We'll review our plans regularly, and put our ethos of accessibility, inclusivity and wellbeing at the heart of everything we do.

Carefully manage our finances

To ensure we can keep planning and developing work, we'll build diverse income streams, with more multi-year grants and mixed sources of income giving us security for our future plans. Over the course of this business plan, our financial focus will be stability. We'll grow more earned income and private income streams, growing our reserves to give us a secure bedrock for our work.

- *Patrick Collier, Access All Areas' Executive Director and co-CEO*

***Note on language**

Access All Areas artists usually identify as learning disabled or autistic. Some identify as neurodiverse. We respect the right of people to identify as they choose. As a short-hand, we use the term learning disabled in this document.

**ACCESS ALL AREAS
TRUSTEES' REPORT
FOR THE YEAR ENDED 31 MARCH 2021**

Achievements of 2020-21

Despite a difficult year for the arts industry, Access All Areas have continued producing shows, supporting creativity throughout our communities, developing excellent arts leaders, and creating a shift towards inclusion in our culture.

We reached 4,314 audience through our production of “Still, Here”, and continued work on two other live productions and seven films for the NHS (Oliver Magowan Mandatory Training) which will continue work in the coming year.

We worked with 121 learning disabled participants and emerging artists, in Hackney and beyond, to develop their creativity, develop their artistic leadership, build a sense of community through the pandemic, and, crucially, to help manage their wellbeing, mental health, and safety in a difficult time of change.

Through our consultancy partnerships with leading cultural organisations including Netflix, Sky Studios, The National Theatre and many others, we trained 432 people in access, inclusion, disability awareness, and accessible practice.

We also built a new digital structure for our work. Our productions of “Still, Here” in this financial year, and “The Interrogation” in the year to come, are both a fusion of live and digital work, allowing audiences to access excellent learning-disabled-led art while stuck at home through lockdowns. We also continued to connect with new audiences online, reaching an estimated 7,300,000 with online productions, social media content, and press coverage in BBC, ITV, The Guardian, and other leading outlets.

Here are some of our achievements this year:

Transforming Leadership:

Through our Transforming Leadership programme, part of a £283,512 strategic grant from Arts Council England, we continued working through lockdown with 9 new learning disabled arts leaders. This programme is revolutionising how we think about inclusion of learning disabled people in the arts. It insists that learning disabled people must be given the tools, coaching, and support required to make sure they are contributing to leadership conversations, and making real change in our culture.

ACCESS ALL AREAS TRUSTEES' REPORT FOR THE YEAR ENDED 31 MARCH 2021

Alongside a programme of coaching, mentorships, and ongoing placements as co-directors, trustees, spokespeople, and digital influencers, we are also working with partner venues and organisations to shift practice across the industry.

Shifting the sector

Through our Consultancy and Agency programmes:

Through our consultancy we trained and supported leading UK cultural institutions to make more space for learning disabled people in the cultural mainstream. This year, we ran direct training for 432 arts leaders and staff. We secured a £50,000 commission from Netflix UK to provide access consultancy, training, and direct 1:1 support for any Netflix UK production, opening up a huge cultural platform to learning disabled writers, actors and crew. We started a partnership with The National Theatre to provide access and awareness training to their staff, and to provide direct 1:1 support where needed on their productions. Working both online and in person, we provided training or support for organisations including Leeds Playhouse, Royal Court, Royal Opera House, Sky Studios, BBC, ITV, Channel 4, Battersea Arts Centre, Shoreditch Town Hall and others.

We also supported AA Associate Artists to audition for and secure work in film, TV and stage work, increasing the representation of excellent learning disabled performers across our culture.

Nurturing new talent

Through our Performance Making Diploma:

After a pause during the first stages of COVID, we worked with 10 students online to support them towards graduation in April 2021. By the end of the course, students had undergone intensive training in devising, voice, movement, acting for stage, acting for camera, script writing, live art, and professional development, all through AAA's bespoke accessible methodologies.

This year also saw us run our first ever Writer's Lab with Sky Studios, supporting the students towards an astonishingly successful pitch session with the most senior commissioners in Sky. Students worked with well-known TV Writer Julie Geary, Producer Jules Hussey, Director Carl Tibbetts, and the AAA team to learn about TV pitching and scripting writing, and to create two new pitches for TV content. Sky Commissioners remarked that they were among the most entertaining pitches they'd ever experienced, and that one pitch was the best pitch for a period drama that they'd ever listened to. One of these student-led pitches was then taken forward by Sky Studios for development into a piece of TV. We are now working with Sky Studios to recruit a creative team for the show's

ACCESS ALL AREAS TRUSTEES' REPORT FOR THE YEAR ENDED 31 MARCH 2021

development.

Engaging the public with learning-disabled-led art Through our outdoor audio exhibition - 'Still, Here':

Created by our Black Cab Company and commissioned by Chats Palace and Shoreditch Town Hall, 'Still, Here' was an audio exhibition across Hackney exploring learning disabled life in lockdown and beyond. Created in response to the pandemic, the production consisted of a series of high profile posters laid out in a walking route through Hackney. Each poster included a QR code with a link to an audio recording of learning disabled artists, sharing their thoughts, poetry, and experiences of living through lockdown. Audiences used their phones to follow the route, providing a socially-distanced, outdoor way to ensure that learning disabled art stayed in people's minds throughout lockdown.

Making sure our learning disabled communities stay creative Through our Take Part programme:

Our Take Part programme was perhaps more essential this year than ever before. We supported 121 learning disabled participants with a total of 1,185 workshops (including 1:1 sessions) during a period of intense isolation for many. At the start of the pandemic, we quickly changed the structure of our work, shifting as much as we could online. We secured a £20,000 grant from Paul Hamlyn Fund to reach the most isolated in our community.

We provided training and 1:1 support for participants who couldn't get online, and provided equipment where needed. Where digital engagement wasn't possible, we work with Access All Areas Associate Artists to create resources to share with participants by post, ensuring that people could stay creative even during the strictest lockdowns.

We ran 1:1 creative wellbeing walks when outdoor meeting was allowed, and provided training to parents and carers over zoom in our intensive sensory methodologies, so that they could engage participants at home.

Many people commented on how much of a lifeline Access All Areas was to them during the year.

Financial Review

In 2020/21 Access All Areas' income was £666,380.

We spent £657,270 on charitable activities. This surplus of £9,110 will be

ACCESS ALL AREAS TRUSTEES' REPORT FOR THE YEAR ENDED 31 MARCH 2021

added to our reserves.

Access All Areas has a strict system of financial controls in place, which includes two-person checking of all payments and oversight by our Treasurer of payments and budgeting. We have a policy to increase our reserves until we realise our reserves target.

2020/21 was our third year as an Arts Council England National Portfolio Organisation. Under our NPO agreement, we secured £127,300 for the year.

Our Transforming Leadership grant, totalling £283,512 over 3 years, contributed £76,724 to the year.

We also secured £132,098 in emergency funding, made up mostly of Culture Recovery Funds, and individual freelance emergency grants for our Associate Artists which show on our accounts as we managed the grants for the artists, but which were paid out directly in freelance fees.

As well as a regular grant of £30,000 from Esmée Fairbairn, we also received a £15,000 unrestricted emergency grant.

We secured a £20,000 grant from Paul Hamlyn Fund for our Take Part programme, to help us to reach the most isolated learning disabled members of our community.

The Worshipful Company of Tin Plate Workers contributed £1,500 towards our Take Part programme, to help us to reach people with complex needs who were isolating at home, and to provide training to carers and families in sensory interaction with participants.

City Bridge Trust contributed £12,167 towards our Take Part activity and associated costs – part of a 3 year grant.

We received a £50,000 commission from Netflix UK as part of our Consultancy programme, as well as a further £24,109 in earned income from our consultancy and agency programme. This figure was lower than usual years due to the pandemic.

We also received £38,000 from Sky Studios towards our Performance Making Diploma for the year. This was from an overall grant of £80,000, most of which was deferred due to delays in activity resulting from the pandemic.

We received £29,000 from the Coronavirus job retention scheme, which went towards the cost of furloughed staff.

Income from Access to Work contributed £96,996 towards support costs for learning disabled and autistic artists. Other income includes projected

ACCESS ALL AREAS TRUSTEES' REPORT FOR THE YEAR ENDED 31 MARCH 2021

income from Theatre Tax Relief, Gift Aid, and other smaller donations and earned income receipts.

Reserves Policy

Access All Areas cash reserves have been gradually built up over time from annual budget surpluses. This ongoing year on year surplus is as a result of the tight budgeting controls in place, which involve continual reforecasting to ensure Access All Areas spends within its means across all projects.

The level of this reserve as a minimum should be sufficient to fulfil all staff members' contracts for the duration of their notice periods, settle all outstanding invoices for goods and services provided, and return any funding and income where the outcome will not be completed.

For Access All Areas the target reserve level should cover 6 months of all staff wages on payroll and the rent of the premises. This will allow as much time as possible to recover from any unsuccessful funding.

As a result of increased staff in 2020, our reserves target this year has increased.

The reserves target is £173,702.

The reserves figure at the year-end was £174,850.

Risk Management

The Board periodically reviews the major external risks to which the charity is exposed and has established systems to mitigate those risks, as far as is reasonably possible. Internal risks are mitigated via robust policies and procedures covering all areas of management, human resources, financial probity, health and safety, environmental issues and diversity targets.

Structure, Governance and Management

Access All Areas was established under a Constitution on 24th April 2017, which established the objects and powers of the Charitable Incorporated Organisation. It has the same name and substantially the same objects as the former charity (registered no 1120588). On 1 June 2017 the activities, assets and liabilities of the former charity were transferred to the new CIO. The old association has since been removed from the register of charities.

ACCESS ALL AREAS
TRUSTEES' REPORT
FOR THE YEAR ENDED 31 MARCH 2021

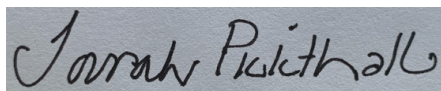
The predecessor of both the charity and CIO was Rainbow Drama Group (Hackney), established 1976 and registered as a charity on 13 June 2007.

As set out in the Constitution, the Chair and new Trustees are nominated and elected by members of the Charity. The Chair must stand down for re-election after every three-year term and, set on rotation according to election dates, a third of Trustees must stand down for re-election each year.

New Trustees meet with the Chair of the Board and receive an induction pack that outlines their legal obligations under charity law. They are also updated on the current situation of the Charity's finances and activities. They are invited to observe at least one meeting before formal election.

The charity implemented a Salary Policy in October 2018 that sets the pay and remuneration of the charity's key management personnel, benchmarked against current industry standards based on executives of the same or similar level and skill.

This report was approved and authorised for issue by the Trustees on 01/12/2021 and signed on their behalf by:



Sarah Pickthall, Co-Chairperson



Himanshu Acharya, Treasurer

5th January 2022

INDEPENDENT EXAMINER'S REPORT TO THE TRUSTEES OF

ACCESS ALL AREAS

I report to the charity trustees on my examination of the accounts of the company for the year ended 31st March 2021 which are set out on pages 12 to 19 .

Responsibilities and basis of report

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

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

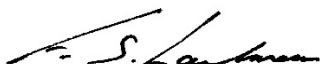
Independent examiner's report

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

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

- (1) accounting records were not kept in respect of the company as required by section 386 of the 2006 Act; or
- (2) the accounts do not accord with those accounting records; or
- (3) the accounts do not comply with the accounting requirements of section 396 of the 2006 Act other than any requirement that the accounts give a 'true and fair' view which is not a matter considered as part of an independent examination; or
- (4) the accounts have not been prepared in accordance with the methods and principles of the Statement of Recommended practice for accounting and reporting by charities applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102).

I have no concerns and have come across no other matters in connection with the examination to which attention should be drawn in this report in order to enable a proper understanding of the accounts to be reached.



Frank Lachman FCA
Member Institute of Chartered Accountants in England and Wales
Chartered Accountant
Independent Examiner

16b North End Road
London
NW11 7PH
Dated: 5 January 2022

ACCESS ALL AREAS

STATEMENT OF FINANCIAL ACTIVITIES

FOR THE YEAR ENDED 31 MARCH 2021

	Notes	2021			2020
		Unrestricted funds	Restricted funds	Total	Total
		£	£	£	£
<u>Income from:</u>					
Donations		367	800	1,167	2,043
Charitable activities	3,10	345,256	319,937	665,193	667,218
Investments		20	-	20	68
Other	4	-	-	-	1,990
Total		345,643	320,737	666,380	671,319
<u>Expenditure on:</u>					
Charitable activities	5, 10	82,562	574,708	657,270	630,253
Total		82,562	574,708	657,270	630,253
Net income/(expenditure)		263,081	(253,971)	9,110	41,066
Transfers between funds	10	-	-	-	-
Net movement in funds		263,081	(253,971)	9,110	41,066
Opening fund balances		107,462	58,278	165,740	124,674
Closing fund balances		370,543	(195,693)	174,850	165,740

NOTE

The Statement of financial activities for the year ended 31 March 2021 is shown in Note 15.

The annexed notes form part of these accounts.

ACCESS ALL AREAS

BALANCE SHEET

AS AT 31 MARCH 2021

	Notes	2021 £	2021 £	2020 £	2020 £
Tangible Fixed Assets	6		<u>9,308</u>		<u>7,777</u>
Current Assets					
Debtors	7	119,250		227,612	
Cash at bank and in hand	8	<u>174,887</u>		<u>66,062</u>	
		294,137		293,674	
Current Liabilities					
Creditors: amounts falling within one year	9	128,595		135,711	
Net Current Assets			<u>165,542</u>		<u>157,963</u>
Net Assets			<u>174,850</u>		<u>165,740</u>
Funds					
Restricted funds	10		(195,693)		58,278
Unrestricted funds	10		370,543		107,462
			<u>174,850</u>		<u>165,740</u>

Access All Areas

Statement of Cash Flows

April 2020 - March 2021

	<u>Total</u>
OPERATING ACTIVITIES	
Net Income	13,310.91
Adjustments to reconcile Net Income to Net Cash provided by operations:	
1100 Debtors Active	-35,827.43
1201 DWP Control Account	-3,208.05
1300 Prepaid Expenses	1,686.65
1305 Accrued income	147,326.97
1351 Employee account: Nick Llewellyn Employee Acc	390.81
1352 Employee account: Patrick Collier Employee Acc	80.53
1353 Employee account: Lucy Andrews Employee Acc	49.02
1354 Employee account: Ciara Brennan Employee Acc	57.10
1355 Employee account: Graciela Guerrero Employee Acc	45.24
1356 Employee account: Alex Covell Employee Account	41.72
1357 Employee account: Max May Employee Acc	55.06
1358 Employee account: Helen Jackson-Lyall	-0.20
1400 Deferred Income	-5,084.00
2000 Accounts Payable	-6,747.15
2420 Other Payroll Deductions	697.99
2440 Tax and National Insurance	608.96
2550 VAT Liability	-6,537.01
2600 Accrued Costs	3,634.00
Payroll Liabilities: HMRC	0.00
Payroll Liabilities: Pension	0.00
Total Adjustments to reconcile Net Income to Net Cash provided by operations:	<u>£ 97,270.21</u>
Net cash provided by operating activities	<u>£ 110,581.12</u>
INVESTING ACTIVITIES	
1500 Furniture and Fixtures	918.81
1600 IT Equipment	-2,449.73
Net cash provided by investing activities	<u>-£ 1,530.92</u>
FINANCING ACTIVITIES	
3150 Restricted Funds	-225.00
Net cash provided by financing activities	<u>-£ 225.00</u>
Net cash increase for period	<u>£ 108,825.20</u>
Cash at beginning of period	66,061.86
Cash at end of period	<u>£ 174,887.06</u>

ACCESS ALL AREAS

NOTES TO THE ACCOUNTS

FOR THE YEAR ENDED 31 MARCH 2021

1 Accounting policies

1.1 General information and basis of preparation of accounts

The charity constitutes a public benefit entity as defined by the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102). The accounts have been prepared in accordance with Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) issued on 16 July 2014, as updated on 2 February 2016 (SORP 2016), FRS 102, the Charities Act 2011 and UK Generally Accepted Practice as it applies from 1 January 2015. FRS 102 should be effective 01/01/2019.

The accounts 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 SORP 2016 rather than the Accounting and Reporting by Charities: Statement of Recommended Practice effective from 1 April 2005 (SORP 2005) which has since

The accounts are prepared on a going concern basis under the historical cost convention.

The significant accounting policies applied in the preparation of these accounts are set out below. These policies have been consistently applied to all years presented unless otherwise stated.

1.2 Income

All income is recognised when there is entitlement to the funds, the receipt is probable and the amount can be measured reliably.

1.3 Expenditure

Liabilities are recognised once there is a legal or constructive obligation to transfer economic benefit to a third party, it is probable that a transfer of economic benefit will be required in settlement and the amount of the obligation can be measured reliably. All expenditure is accounted for on an accruals basis and has been classified under headings that aggregate all costs related to the category. Expenditure includes attributable VAT which cannot be recovered. Payments to partner organisations and other expenditure on operational programmes are accordingly recognised in the period they are incurred.

1.4 Reserves policy

As an organisation with fluctuating revenue streams, Access All Areas needs to safeguard its future. Cash reserves are retained to ensure the organisation can operate as a going concern in the instance of reduced income, or to ensure fulfilment of all contracts as part of a solvent liquidation should funding cease entirely.

Access All Areas cash reserves have been gradually built up over time from annual budget surpluses. This ongoing year on year surplus is as a result of the tight budgeting controls in place, which involve continual reforecasting to ensure Access All Areas spends within its means across all projects.

The level of this reserve as a minimum should be sufficient to

- a) Fulfil all staff members' contracts for the duration of their notice periods;
- b) Settle all outstanding invoices for goods and services provided;
- c) Return any funding and income where the outcome will not be completed.

ACCESS ALL AREAS

NOTES TO THE ACCOUNTS

FOR THE YEAR ENDED 31 MARCH 2021

Access All Areas future budgets are planned with the aim to achieve and surpass that target. At the end of this financial year, the reserves are £174,850.

For Access All Areas the target reserve level should cover 6 months of all staff wages on payroll and rent of the premises. This will allow as much time as possible to recover from any unsuccessful funding.

Access All Areas future budgets are planned with the aim to achieve and surpass that target.

Review

To assess reserve levels a review should be carried out periodically. As the end of year accounts are produced, the financial position will be reviewed alongside an assessment of all payroll costs. This assessment will determine the target surplus for the following year.

1.5 Fund accounting

Unrestricted funds are available for use at the discretion of the trustees in furtherance of the general objectives of the charity and which have not been designated for other purposes.

Designated funds comprise unrestricted funds that have been set aside by the trustees for particular purposes. The aim and use of each designated fund is set out in the notes to the accounts.

Restricted funds are funds which are to be used in accordance with specific restrictions imposed by donors or which have been raised by the charity for particular purposes. The cost of administering such funds are charged against the specific fund. The aim and use of each restricted fund is set out in the notes to the accounts.

1.6 Tangible fixed assets

Tangible fixed assets are stated at cost less accumulated depreciation.

Depreciation is provided on all tangible fixed assets, at rates calculated to write off the cost, less estimated residual value, of each asset on a systematic basis over its expected useful life of 4 years.

1.7 Debtors and creditors receivable/payable within one year

Debtors and creditors with no stated interest rate and receivable or payable within one year are recorded at transaction price. Any losses arising from impairment are recognised in expenditure.

1.8 Going concern

The financial statements have been prepared on a going concern basis as the trustees believe that no material uncertainties exist. The trustees have considered the level of funds held and the expected level of income and expenditure for 12 months from authorising these financial statements. The budgeted income and expenditure is sufficient with the level of reserves for the charity to be able to continue as a going concern.

1.9 Judgements and key sources of estimation uncertainty

No judgements (apart from those involving estimates) have been made in the process of applying the above accounting policies and there are no key sources of estimation uncertainty.

2 Trustees

None of the trustees (or any persons connected with them) received any remuneration or expenses in their role as trustees. The following trustees received performance fees in the year:

Oludayo	£2,840 (2020 - £4,939)
Koleosho	

Paul	£3,600 (2020 - £2,260)
Christian	

Charlene	£6,132 (2020 - £8,204)
Salter	

ACCESS ALL AREAS

NOTES TO THE ACCOUNTS

FOR THE YEAR ENDED 31 MARCH 2021

3 Incoming resources from charitable activities

	2021			2020
	Unrestricted funds	Restricted funds	Total	Total
	£	£	£	£
Theatre Tax Relief	4,356	-	4,356	28,343
Grants	332,309	305,274	637,583	519,919
Programme income	8,591	14,663	23,254	118,956
Total incoming resources	345,256	319,937	665,193	667,218

Grants	2021	2020
Grants received in prior year for current year	£	£
Arts Council - Catalyst	-	4,178
Alchemy Grant for PMD	-	2,000
Arts Council - Elevate	-	-
Sky	-	23,000
The Esmée Fairbairn Foundation	-	-
The Henry Smith Charity	-	-
Wellcome Trust	-	-
Grants received in, and for use in, current year		
Arts Council- NPO	127,191	125,000
Arts Council England - Other	132,098	-
Arts Council - Transforming Leadership	76,724	77,276
Arts Council - Elevate	-	-
Arts Council - NFS	-	20,579
The Esmée Fairbairn Foundation	45,000	30,000
Arts Council - Catalyst	-	37,353
Arts Council - Artists	-	-
Arts Council - Placement grant	6,300	-
Hackney Council (Hackney Main Grants and HCVS)	-	27,513
Peter Bennet	-	6,000
London Community Foundation	-	3,000
Access to Work (Department for Work and Pensions)	96,996	97,820
City Bridge Trust	12,167	29,200
Sky	38,000	37,000
Netflix	50,000	-
Individual Giving	274	-
Paul Hamlyn Foundation	20,000	-
Welcome Trust	50	-
The Worshipful Company of Tin Plate Workers	1,500	-
Misc income (including Job Retention Scheme)	31,283	-
	637,583	519,919

ACCESS ALL AREAS

NOTES TO THE ACCOUNTS

FOR THE YEAR ENDED 31 MARCH 2021

Programme Income	2021	2020
Income received in prior year for current year	£	£
PMD income	-	1,745

Programme income received in, and for use in, current year

Spinning Wheel	-	26,130
Box Office income & venue fees	(555)	4,293
Festivals & Performance income	-	2,530
Workshops	-	3,239
Consultancy	5,500	13,784
Dreamthinkspeak - UnReal City	-	21,365
British Council	-	-
Other participant fees	3,646	8,030
Agency income	14,663	37,840
	23,254	118,956

Incoming resources from charitable activities

	2020		
	Unrestricted funds	Restricted funds	Total
	£	£	£
Theatre Tax Relief	(41)	28,384	28,343
Grants	178,461	341,458	519,919
Programme income	61,047	57,909	118,956
Total incoming resources	239,467	427,751	667,218

		2021			2020
		Unrestricted funds	Restricted funds	Total	Total
		£	£	£	£
4	Other Income				
	Shared office rental	-	-	-	-
	Other Income	-	-	-	1,990
		-	-	-	1,990

		2020		
		Unrestricted funds	Restricted funds	Total
		£	£	£
	Other Income			
	Shared office rental	-	-	-
	Other Income	841	1,149	1,990
		841	1,149	1,990

		2021			2020
		Unrestricted funds	Restricted funds	Total	Total
		£	£	£	£
5	Cost of charitable activities				
	Programmes expenditure	23,731	224,409	248,140	312,784
	Support costs (see Note 14)	42,350	38,713	81,063	81,134
	Staff costs	16,481	311,586	328,067	236,334
		82,562	574,708	657,270	630,252

Support costs include Governance costs, comprising the fees payable to the independent examiner (all in respect of the independent examination) of £2,400 (2020 £1,400).

		2020			2019
		Unrestricted funds	Restricted funds	Total	Total
		£	£	£	£
	Cost of charitable activities				
	Programmes expenditure	65,259	247,525	312,784	285,599
	Support costs (see Note 14)	42,297	38,838	81,134	43,556
	Staff costs	23,183	213,151	236,334	225,292
		130,739	499,514	630,252	554,447

6 Tangible Fixed Assets - Furniture and equipment

Cost	£
At 1 April 2020	22,448
Additions	4,986
Disposals	-
At 31 March 2021	<u>27,434</u>
Depreciation	
At 1 April 2020	14,671
Charge for the year	3,455
On disposals	-
At 31 March 2021	<u>18,126</u>
Net book value	
At 31 March 2021	<u>9,308</u>
At 31 March 2020	<u>7,777</u>

	2021	2020
7 Debtors	£	£
Trade debtors	81,299	45,473
Other debtors	-	719
DWP control account	-	-
VAT Claim	6,537	-
Deposit paid	1,600	1,600
Pre-paid expenses	-	1,686
Accrued income	29,813	178,134
	<u>119,250</u>	<u>227,612</u>

ACCESS ALL AREAS

NOTES TO THE ACCOUNTS

FOR THE YEAR ENDED 31 MARCH 2021

		2021	2020
		Total	Total
		£	£
8	Cash at bank and in hand		
	Current Account - Nat West	19,042	1,000
	Current Account - Co-operative Bank	104,784	14,012
	Savings 1	51,060	51,040
	Savings 2	1	1
	Petty Cash	-	9
		174,887	66,062
9	Creditors		
	Trade creditors	25,800	32,773
	Taxation and social security	7,804	7,195
	Pensions & other payroll	2,181	1,483
	Deferred income - see below	81,960	87,044
	Accrued costs	10,850	7,216
		128,595	135,711
	<u>Deferred grant income</u>		
	Arts Council England	69,040	21,724
	Esmee Fairbairn Foundation	12,920	12,920
	Alchemy Trust Foundation	-	-
	Netflix	-	50,000
	London Community Foundation	-	-
		81,960	84,644
	Total grants	81,960	84,644
	Participants Fees	-	2,400
	Total deferred income	81,960	87,044

ACCESS ALL AREAS

NOTES TO THE ACCOUNTS

FOR THE YEAR ENDED 31 MARCH 2021

10	Net movement in funds 2020/21	At start of the year £	Incoming Resources £	Outgoing Resources £	Transfer From Core £	At end of the year £
	Restricted funds					
	Core Restricted	9,142	194,487	(384,963)	-	(181,334)
	Artist Development	-	75,089	(12,070)	-	63,019
	Black Cab	844	962	(20,950)	-	(19,145)
	Catalyst	-	-	-	-	-
	Consultancy	18,862	4,928	(1,840)	-	21,950
	Departure Lounge	3,134	(680)	(2,018)	-	437
	unReal City (Digital Show)	-	-	-	-	-
	Fix Us	-	3,000	(1,500)	-	1,500
	Imposter 21	-	1,847	-	-	1,847
	Interrogation	-	300	(2,970)	-	(2,670)
	Madhouse	-	50	-	-	50
	NFS	-	(3,524)	(24)	-	(3,549)
	NHS Films	-	451	(3,646)	-	(3,195)
	Other Projects	850	4,054	(1,519)	-	3,385
	Performance Making Diploma	15,520	2,405	(20,262)	-	(2,337)
	PMD	-	-	(1,650)	-	(1,650)
	PMD Summer	-	(54,245)	(1,220)	-	(55,465)
	PMD Winter	-	90,274	(13,035)	-	77,239
	Spring Back	9,747	-	(2,814)	-	6,933
	Transforming Leadership	-	7,839	(96,551)	-	(88,711)
	Transitions	179	(30)	-	-	149
	unReal City	-	(15,894)	(1,392)	-	(17,287)
	Not Specified	-	9,425	(6,284)	-	3,141
	Total restricted funds	58,278	320,737	(574,708)	-	(195,693)
	Unrestricted funds					
	Core funds	63,479	326,522	(54,449)	-	335,552
	Agency	7,233	19,541	(22,888)	-	3,886
	Spinnng Wheel	36,750	(420)	(5,225)	-	31,105
	Totall unrestricted funds	107,462	345,643	(82,562)	-	370,543
	Total Funds	165,740	666,380	(657,270)	-	174,850

ACCESS ALL AREAS

NOTES TO THE ACCOUNTS

FOR THE YEAR ENDED 31 MARCH 2021

Net movement in funds 2019/20	At start of the year £	Incoming Resources £	Outgoing Resources £	Transfer From Core £	At end of the year £
Restricted funds					
Core Restricted	(1,381)	22,427	(11,904)	-	9,142
Artist Development	-	19,497	(44,059)	24,562	-
Audience Engagement	-	-	-	-	-
Black Cab	-	15,748	(14,904)	-	844
Catalyst	-	17,200	(17,200)	-	-
Consultancy	5,192	28,276	(14,606)	-	18,862
Departure Lounge	1,916	16,100	(14,882)	-	3,134
unReal City (Digital Show)	-	89,327	(174,284)	84,958	-
Elevate	-	-	-	-	-
Imposter 21	-	2,070	(3,376)	1,306	-
Making Routes	-	-	-	-	-
The Misfit Analysis	-	-	-	-	-
NFS	-	44,646	(42,842)	(1,804)	-
Other Projects	146	2,304	(1,600)	-	850
Performance Company	-	-	-	-	-
Performance Making Diploma	-	71,980	(56,460)	-	15,520
Spring Back	9,101	12,032	(11,386)	-	9,747
Transforming Leadership	-	79,206	(82,593)	3,387	-
Transitions	-	8,097	(7,918)	-	179
Total restricted funds	14,974	428,910	(499,514)	113,908	58,278
Unrestricted funds					
Core funds	79,532	148,217	(50,362)	(113,908)	63,479
Agency	2,693	55,322	(50,782)	-	7,233
Spinnng Wheel	27,475	38,870	(29,595)	-	36,750
Total Unrestricted funds	109,700	242,409	(130,739)	(113,908)	107,462
Total Funds	124,674	671,319	(630,253)	-	165,740

ACCESS ALL AREAS

NOTES TO THE ACCOUNTS

FOR THE YEAR ENDED 31 MARCH 2021

10 Net movement in funds (continued)

ACCESS ALL AREAS PROJECTS:

Company of Associate Artists

Access All Areas has 16 Associate Artists in our core company, all of whom identify as learning disabled or autistic. We are a devising company, and these artists are the backbone of what we do. We work with them to devise new ideas, create productions, create digital content, and make sure that excellent learning disabled and autistic creative voices are strongly represented at the heart of our culture.

Artist Development

Our Artist Development programme has two parts. The first is a series of regular masterclasses which support our Associate Artists to develop their creative talents and skills. The second part of the programme focuses on professional development. We work with artists to test their own ideas and build networks in the industry. We also provide creative support, access support, and producing support to artists' developing careers. Sometimes we coproduce a production with an artist or group of artists.

Transforming Leadership

Learning disabled and autistic people are hugely underrepresented in arts leadership conversations. Our Transforming Leadership programme seeks to radically change this. This programme recognises and celebrates the importance of diverse leadership, and the impact that it has when we are led by diverse voices.

Our programme mentors 9 learning disabled or autistic creatives in leadership positions across the arts, including as co-directors, co-facilitators, trustees, spokespeople, and digital influencers. With this new generation of neurodiverse leaders, we aim to shift the practice of our culture towards one that expects and encourages learning disabled and autistic people to take up roles at all levels of the arts.

Consultancy

Through our consultancy programme we offer training and support to organisations across the arts, film, media and governmental sectors to improve inclusivity for learning disabled artists, audiences, and participants.

ACCESS ALL AREAS

NOTES TO THE ACCOUNTS

FOR THE YEAR ENDED 31 MARCH 2021

11 Reserve target

For Access All Areas the target reserve level should cover 6 months of all staff salaries, NI and pension costs, and 6 months of rent. The total of the reserve target is £173,700.

12	Staff costs	2021 £	2020 £
	Salaries and wages	290,052	213,184
	Social security costs	27,733	16,525
	Less: Employment allowance (for current year)	(4,000)	(3,000)
	Staff training	618	540
	Pensions	13,664	6,434
	Other staff costs	0	2,651
	Total	328,067	236,334

The average number of employees during the year was 10.3 (2020:7.1) with all employee time involved in providing either support to the governance of the charity or support services to charitable activities. No employee received emoluments of more than £60,000.

The total amount of employee benefits received by key management personnel is £87,168 (2020 £77,177), including pension contributions of £2,615 (2020 £2,441). The charity considers its key management personnel comprise the trustees, the Artistic Director and the Executive Director.

ACCESS ALL AREAS

NOTES TO THE ACCOUNTS

FOR THE YEAR ENDED 31 MARCH 2021

14	Support Costs	20/21 £	19/20 £
	Rents & Rates	10,650	21,600
	Depreciation	3,455	3,396
	Insurance	3,747	1,704
	Governance costs- fee payable to independent examiner		
	Independent examination fee	2,400	4,400
	Accountancy support	-	-
	Stationery	6,652	3,548
	Accountancy Fees	13,829	11,712
	Admin Support	11,243	6,072
	Marketing Officer	5,400	5,295
	Office Equipment & Refurbishment	4,806	825
	Travel & Subsistence	3,074	2,519
	Venue/space hire	4,025	5,360
	Storage	4,200	4,463
	Others	7,581	10,240
		81,063	81,134

15 Statement of financial activities for the year ended 31 March 2020

	Unrestricted funds £	Restricted funds £	Total funds £
<u>Income from:</u>			
Donations	2,034	9	2,043
Charitable activities	239,466	427,752	667,218
Investments	68		68
Other	841	1,149	1,990
Total	242,409	428,910	671,319
<u>Expenditure on:</u>			
Raising funds	-	-	-
Charitable activities	130,739	499,514	630,253
Total	130,739	499,514	630,253
Transfer between funds	(113,908)	113,908	0
Net movement in funds	(2,238)	43,304	41,066
Fund balances at 1 April 2019	109,700	14,974	124,674
Fund balances at 31 March 2020	107,462	58,278	165,740

ACCESS ALL AREAS

NOTES TO THE ACCOUNTS

FOR THE YEAR ENDED 31 MARCH 2021

16 Analysis of net assets between funds

CURRENT YEAR

Tangible fixed assets
Net current assets

Unrestricted funds £	Restricted funds £	Total funds £
9,308	-	9,308
361,235	(195,693)	165,542
370,543	(195,693)	174,850

PRIOR YEAR

Tangible fixed assets
Net current assets

Unrestricted funds £	Restricted funds £	Total funds £
7,777	-	7,777
99,685	58,278	157,963
107,462	58,278	165,740