

SOMETHING TO AIM FOR

England & Wales · Charity number 1181856

Details

| | |
|-------------|---|
| Other names | THE SICK OF THE FRINGE |
| Status | Registered |
| Legal form | CIO |
| Registered | 2019-02-04 |
| Register | View on the Charity Commission register |

Contact

| | |
|---------|--|
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| Website | www.somethingtoaimfor.com |

Activities

Objects: THE ADVANCEMENT OF THE ARTS FOR THE PUBLIC BENEFIT BY PROMOTING GREATER PARTICIPATION BY GROUPS WHO ARE UNDER-REPRESENTED IN THE ARTS FIELD, PARTICULARLY BY REASON OF DISABILITY, ILL-HEALTH (MENTAL OR PHYSICAL) OR SOCIAL OR ECONOMIC DISADVANTAGE.

Activities: The advancement of health or saving of lives

Classification

- **How:** Provides Services, Provides Advocacy/advice/information
- **What:** The Advancement Of Health Or Saving Of Lives, Arts/culture/heritage/science

Geography

- Scotland
- Throughout England And Wales

Finances

| Period end | Income | Expenditure | Assets | Employees |
|------------|----------|-------------|--------|-----------|
| 2025-03-31 | £134,715 | £152,442 | - | - |
| 2024-03-31 | £190,431 | £159,392 | - | - |
| 2023-03-31 | £38,649 | £185,281 | - | - |
| 2022-03-31 | £241,694 | £314,309 | - | - |
| 2021-03-31 | £435,978 | £391,754 | - | - |

Trustees

| Name | Role | Appointed |
|------------------------|------|------------|
| Callum Shallcross | | 2025-04-11 |
| Caroline Head | | 2022-09-28 |
| EDWARD FRANCIS BERG | | 2022-08-03 |
| Harpreet Kaur | | 2025-04-11 |
| Matt Burman | | 2022-09-28 |
| Prof Brian Lobel | | 2022-09-28 |
| Prof Gerard Hanlon | | 2022-09-28 |
| Prof Kirsty Fairclough | | 2022-09-28 |
| Virginia Simpson | | 2024-04-12 |

SOMETHING TO AIM FOR

England & Wales - Charity number 1181856

Accounts

Charity number 1181856

Something To Aim For

Report and Financial Statements
for the year ended 31 March 2025

Breckman & Company Ltd
Chartered Certified Accountants
49 South Molton Street
London W1K 5LH

Something To Aim For

Contents

| | Page |
|--|-------------|
| Reference and Administrative Details | 1 |
| Trustees' Report | 2 - 8 |
| Independent Examiner's Report | 9 |
| Statement of Financial Activities (including Income and Expenditure Account) | 10 - 13 |
| Balance Sheet | 14 |
| Notes to the Financial Statements | 15 - 23 |

Something To Aim For

Reference and Administrative Details

Constitution

The organisation is a charitable incorporated organisation (CIO) under the Charities Act, registered charity number 1181856. The organisation's governing document is CIO - Foundation registered 4 February 2019.

Trustees

Policies and procedures adopted for the induction and training of trustees are ongoing and incorporated indirectly into the regular trustees meetings.

The trustees during the year and since the year end, were :

Caroline Head
Prof Kirsty Fairclough
Matt Burman
Prof Gerard Hanlon
Edward Francis Berg
Prof Brian Lobel
Virginia Simpson appointed 12 April 2024
Harpreet Kaur appointed 11 April 2025
Callum Shallcross appointed 11 April 2025

Independent Examiners

Breckman & Company, 49 South Molton Street, London, W1K 5LH.

Bankers

CAF Bank Limited, 25 Kings Hill Avenue, Kings Hill, West Mailing. Kent ME19 4JQ

Registered office and operation address

SPACES, Peter House, Oxford Street, Manchester, M1 5AN

Something To Aim For

Trustees' Report

The trustees present their report with the financial statements of the charity for the year ended 31 March 2025. The trustees have adopted the provisions of 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).

EXECUTIVE SUMMARY

Something To Aim For (STAF) pursues an inclusive cultural sector where anyone can access opportunities and thrive. We remove barriers by supporting under-represented / emerging artists and small artist-led organisations through mentoring, consultancy, peer networks and fair partnerships, improving living conditions, skills, self-confidence, visibility, retention and progression, and helping shift decision-making power towards systemic change.

Our mission is focused around four pillars of work:

- **Direct Support:** Supporting the creative and organisational development of under-represented voices in culture.
- **Asset Building:** Making tools and resources more accessible to build power with marginalised communities to engage and connect through culture.
- **Strategic Initiatives:** Building bridges, connections, and value between and across the arts, learning, health / wellbeing, and third sectors.
- **Systemic Change:** Enabling the cultural and creative sectors to address systemic issues and challenges as they arise, driving positive change towards an inclusive cultural ecosystem accessible for ALL.

STAF's Charitable Objectives are the **advancement of the arts for the public benefit** by promoting greater participation by groups who are under-represented in the arts field, particularly by reason of disability, ill health (mental or physical) or social or economic disadvantage.

In 2024/25, STAF continued to deepen the strategic pivot begun in 2023/24 under *The Future Starts Now*. We spent more time working place-by-place, especially in Manchester, alongside artists, diverse-led companies and local partners, which gave us a clearer view of where the real gaps are: capacity, access, and being heard in local systems. This learning towards the end of the year fed directly into the shaping of our next business plan, *Asset Shift (2025–2030)*, giving us a stronger, evidence-based platform for the period ahead.

Key achievements in 2024/2025 included:

- Delivering over 1,500 hours of bespoke consultancy support to 14 marginalised artists and artist-led organisations, addressing capacity-building, fundraising, and organisational development.
- Expanding our work in Greater Manchester through impactful projects, including the Greater Manchester Artist Network, Making Manchester Fairer Anti-Poverty Insight Group, and Creativity In Place.
- Partnering with organisations such as SICK! Productions, New Art Exchange, and Arts with the Disabled Association Hong Kong.
- Collaborating with institutions such as Manchester City Council and Queen Mary University London.

Through supporting diverse artists, facilitating co-creation, and engaging with grassroots communities, we have strengthened our understanding of the shifting gaps, challenges, and opportunities within the cultural sector. The economic pressures, structural inequities, and ongoing challenges faced by under-represented creatives require urgent and deliberate action. Our work in 2024/25 was about beginning to change the framework of understanding assets as a way of building the conditions for a more equitable and resilient cultural ecosystem to aid retention of under-represented creatives in the sector for the future.

Something To Aim For

Trustees' Report

Company History

STAF was set up in 2019 through a Culture & Society Discretionary Award from Wellcome Trust, specifically to support the development of an inclusive and accessible arts community. The organisation began as an amalgamation of the work of two organisations: In Company Collective (ICC), and The Sick of the Fringe (TSOTF). ICC provided mentoring and support programmes for emerging and mid-career artists. TSOTF was an international artistic development programme that engaged with artists and audiences with lived experience of chronic ill health, disability, and socio-economic disadvantage, and addressed questions of access across the creative industries. Together, they established STAF's core purpose: to remove barriers so creatives who face barriers can participate in, shape, and lead cultural work.

Changing operating contexts and community needs led STAF to refine this legacy into a clearer role as a creative infrastructure support organisation. We prioritise building cross-sector connections – arts, health, education, technology, and social justice – to strengthen skills, add capacity, and create a more inclusive cultural ecosystem, empowering marginalised voices and driving societal change.

OBJECTIVES AND ACTIVITIES

Main Activities

Overview

In 2024/25, STAF continued the strategic pivot begun in 2023/24 under *The Future Starts Now*, putting more of our time into (1) direct, bespoke support for under-represented creatives and diverse-led organisations, and (2) place-based work in Greater Manchester that surfaces lived-experience insight and routes it back into local systems. Feedback from our Practical Dreaming consultancy noted that meetings felt collaborative and low-hierarchy, and that support was tailored rather than “off-the-shelf”, with favourable responses averaging 86% across quality, relevance and effectiveness. These insights, alongside what we learned from artists, partners and Manchester communities about capacity, access and voice in systems, fed directly into shaping our next business plan *Asset Shift (2025–2030)*.

Our delivery in 2024/25 is underpinned by five strategic aims:

- Building power with diverse creatives
- Growing equity in creative ecosystems
- Enabling systemic change
- Advancing cross-sector collaboration
- Embedding inclusive practices and care

These activities were delivered in line with STAF's values of **inclusivity, generosity and authenticity**.

STAF continued to work with a small core team in 2024/25, bringing in freelance/specialist support where projects required particular experience. To strengthen governance and ensure the board reflects the places and communities we are most active in, STAF ran a trustee recruitment exercise during the year. As a result, two Manchester-based trustees joined the board in April 2025, adding local insight, diverse experience and strengthening the link between programme delivery in Greater Manchester and board-level oversight.

Business Plan and Strategic Development

In 2023/24 STAF began delivering *The Future Starts Now* to pivot our offer, test our consultancy and mentoring with under-represented creatives. Throughout 2024/25 we continued with this direction: working closely with artists, diverse-led companies and place-based partners (especially in Greater Manchester), and getting “under the skin” of what small, under-resourced creatives are struggling with: capacity, access, confidence, and being heard in systems.

This delivery and listening showed us that our core purpose is still right; and many of the barriers are structural. On the strength of that learning, at the beginning of 2025, we adopted *Asset Shift (2025–2030)* as an extension of *The Future Starts Now*. It carries forward the same intent but makes it more deliberately asset-based, recognising lived experience, peer networks and local cultural ecosystems as assets to be activated.

Something To Aim For

Trustees' Report

Deepening our Work in Greater Manchester

STAF continues to stay true to the roots of its founder, delivering impactful projects that address critical challenges in the anti-poverty and arts and culture spaces in Greater Manchester.

- **Making Manchester Fairer: Anti-Poverty Insight Group (APIG)**

The year 2024/25 saw the second year of a two-year commission by the Manchester City Council's Public Health Department to convene and manage an Anti-Poverty Insight Group. This initiative plays a vital role in delivering the council's *Making Manchester Fairer: Anti-Poverty Strategy* by ensuring that a diverse range of communities are actively involved in consultations and can influence policy decisions that directly impact them. STAF consulted during the application process to ensure accessibility was taken into account and that a diverse representation of Manchester residents and interests was reflected within the 21 Insight Group members. The members, made up of both residents and VSCOs, have a wealth of professional and lived experience that they have contributed to the group. Thanks to their contributions through this innovative co-creation model, 30 out of 53 of the action points outlined in the *Making Manchester Fairer: Anti-Poverty Strategy* are now underway.

- **Greater Manchester Artist Network (GMAN)**

In 2024, STAF received funding from the GM Spirit fund to create a brand new network of artists and creatives, running events centred around wellbeing pop-up spaces for thinking, discussion, and collaborating. This is a network that connects artists at any stage, professional or non-professional. All disciplines are welcome to join the network, from actors and playwrights, through digital artists and sound editors, to painters and musicians. Although the network is predominately for Manchester residents, the events welcome anyone. Events have included casual meet-ups and panel discussions, across several different locations in Manchester, including the city centre, Longsight, and Benchill. Feedback has indicated that event attendees gained a sense of empowerment as an artist, as well as reassurance that they're not alone in their aims and struggles.

- **Manchester Artist Bursary**

Running concurrently with GMAN, STAF administered a bursary, using £3k from the GM Spirit fund, to further help artists based in the GM area. The bursary was made in two rounds of 15 recipients each - 30 recipients total - with an application process that focused on accessibility to reduce administrative and reporting load. Though the highest bursary award was only £100, evaluation of the bursary showed that this still made a significant difference to the recipients, allowing many to travel to events, purchase equipment, or participate in training that they would not otherwise have been able to afford.

- **Creativity In Place (CIP)**

STAF was commissioned by Manchester City Council for Creativity In Place, a demographic and capacity building mapping report as part of the research and development for Manchester's Place Partnership, to inform future funding strategies. We collected insights rooted in the voices of those most affected, identifying mismatches between investment strategy and lived experience. Our findings are based on research and ward mapping data, providing context such as population size, median age, ethnicity, and other cultural and educational assets. The report combines lived experience and data to surface overlooked knowledge and support a more connected, responsive cultural sector. From these insights, we offer recommendations to strengthen interconnectedness, improve community awareness, pilot bespoke training, and build long-term sustainability. The report will be published at the beginning of 2026, with communities welcome to submit their projects and suggestions to ensure as full and co-created a picture as possible.

- **Building An Anti-Poverty Community (BAAPC):**

Co-led with Manchester Central Foodbank (MCFB), BAAPC ran from April 2023 and, following a UKRI extension, concluded in May 2024. The project engaged ten neighbourhood anti-poverty partnerships to develop local solutions and approaches to research and training, culminating in Manchester's first Anti-Poverty Summit. The work also informed national debate, with MCFB research cited in the House of Commons.

Something To Aim For

Trustees' Report

Bespoke Support For Diverse Artists / Artist-led Organisations

STAF has tailored support to over 14 marginalised and under-represented artists and diverse-led art companies with a total of approximately 1,500 support hours. Providing this support remains one of our key activities, reflecting our commitment to fostering diversity and inclusion within the creative sector. Our support covered a broad spectrum of bespoke needs, including organisational diagnosis, development strategies, human resource development, access consultation, executive support, fundraising, finance, and administrative assistance.

We also began our consultancy evaluation, receiving feedback from previous recipients of our support that we are delivering our work in a safe and trusted space, effectively meeting the goals of our clients, paving way for wider structural and systemic change. Through these engagements, STAF continues to provide direct and necessary support to our clients while gaining insight into the challenges in the sector.

Key Consultancy Highlights

- **SICK! Productions (Manchester):** In early 2025, SICK! Productions undertook a comprehensive strategic review, focusing on four key components: strategy, shaping of the company, resources, and people. We were engaged to contribute to the people component. Our consultancy had a positive impact on SICK!'s strategic review, with SICK! sharing in our consultancy evaluation that the document we provided became a clear and useful reference, giving a clear plan for transition and training needs, as well as validating internal observations and bringing external legitimacy to the proposed changes.
- **Keisha Thompson (Manchester):** STAF assessed KT's work-in-progress presentation of *The Bell Curves* in April 2024 and provided recommendations to enhance accessibility for future showings, including a consultancy report covering access to and within the venue, programme access, information and broader suggestions for ongoing development and inclusive strategies.
- **Live Art Development Agency (LADA, London):** STAF's support to LADA focused on supporting their ex-Director Ria Righteous who stepped down in July 2024 and helping with the recruitment process for new leadership.
- **PERKY:** STAF supported PERKY to incubate its next iteration as a creative sexual, health, education and empowerment organisation for women and women with learning disabilities, with a focus on business planning.
- **Seth Connor-Fullwood:** STAF began to support Seth Connor-Fullwood, a Manchester-based early-career writer, through Practical Dreaming. His poetry has been published in anthologies and he has worked closely with Young Identity, while also being part of the Science and Design Museum's Cotton Connections decolonisation project.
- **Arts with the Disabled Association Hong Kong (ADAHK):** STAF supported ADAHK's bilingual (Chinese / English) online oral history platform "Arts with the Disabled in Hong Kong – THE Platform", the first online resource of its kind in Hong Kong, advising on language sensitivity and nuance so it can serve as a reliable reference for disabled artists, practitioners and researchers.

Dedicated Longer-term Support For Artists and Artist-led Organisations

Alongside private consultancy clients, STAF continued its dedicated support to artists and artist-led organisations. Artist/Artist-led organisations receiving STAF support in 2024/25 included:

High Rise Entertainment CIC (HRE):

HRE is in their second year as an Arts Council England (ACE) National Portfolio Organisation (NPO). STAF continued to provide executive support during this consolidation period, helping the company strengthen its internal capacity while sustaining an ambitious artistic and touring programme.

This included:

- **Capacity and Organisational Development:** STAF supported HRE to put more day-to-day capacity in place, including the recruitment and onboarding of a General Manager. This was an important step in embedding organisational knowledge, creating continuity around finance/admin, and freeing the leadership to focus on artistic direction and partnerships.
- **Strategic and Professional Development:** STAF provided ongoing remote mentoring for HRE's leadership, focusing on practical skills and strategic planning to help navigate the complex landscape of the creative sector.

Something To Aim For

Trustees' Report

- **Fundraising and Development:** As one of the few diverse-led new ACE NPOs (2023-26) in this very competitive funding environment, STAF continued to support HRE's funding strategy.

Virginia "Gin" Wilson:

STAF continued to support Gin, as she focused on the organisation she founded, Faggamuffin Bloc Party (FBP). Throughout the year, STAF worked closely with Gin, providing a supportive framework for her to advance her creative and operational goals, such as training for cashflow forecasting, and securing further funding, including the Grand Camp Maisie Fund grant, established in memory of LGBTQI+ Activist, Andrew Lumsden.

STAF Projects

Performing Leadership Differently, Queen Mary University of London (QMUL), School of Business and Management, Impact Fund (PLD): In July - August 2024, STAF partnered with HighRise Entertainment and Urban MBA to create a paid Theatre and Entrepreneurship Residency, based on the PLD research findings, that supports a new way to engage with the theatre world; its creativity and shortcomings. We created this residency to provide knowledge of the current state of the industry so that the participants can bring new eyes and new ideas to innovate for the future. Participants shared during the evaluation that they had been introduced to new concepts and industry insight that they wouldn't have had an opportunity to otherwise, including one participant being able to consider how to integrate commercial partnership as part of a forward-thinking collaboration for their future pitches.

Partnership and Industry Support

Arts with the Disabled Association Hong Kong (ADAHK), "Walking the Talk and Talking the Walk – Approaches in Making Arts More Inclusive" Trainers' Training Workshop (online, Hong Kong): STAF designed and delivered a four-session online training programme for ADAHK on inclusive and disability-led practice in the arts. To ground the sessions in current UK practice, STAF invited three UK organisations/practitioners: SICK! Festival, Casson & Friends, and Mind the Gap, to share how they build inclusion into programme design, artist development and ongoing collaboration within inclusive arts practice. This created a practical exchange between UK practice and Hong Kong's disability/inclusive arts sector.

Crip Art Residency (HK): Invited by a group of disabled artists "c.5d8" in Hong Kong, Janet Tam gave a talk on **Sharing different models of disability art and practices** in July 2024 as part of the group's residency programme. Janet shared the development of disability arts in Hong Kong and drew on her experiences in both locations (UK and HK) to look at how different models of disability arts are viewed and referred to.

People Make It Work (PMIW): Janet joined as one of the panel speakers at PMIW's training sessions in July 2024 focusing on Leadership, sharing STAF and her own experience leadership transformation, challenges and barriers.

Working Towards Cross-Sector Change

British Academy-funded *Pandemic preparedness in the live performing arts: Lessons to learn from COVID-19*: STAF is proud to be part of the *Pandemic Preparedness in the Live Performing Arts: Lessons to Learn from COVID-19* research project, commissioned by the British Academy and conducted by academics from leading institutions across the G7, led from the Universities of Exeter and Bristol. Speaking at the study report launch, Janet Tam shared the dual essence of crisis in Chinese, as both "danger" and "opportunity", saying that "the capability to cultivate a more equitable cultural landscape lies with all of us."

"Connectrting the Dots" - A Gathering of Global Ethnic Majority Leaders: As part of the programme at New Art Exchange, a Nottingham-based NPO, Janet Tam contributed a guest blog and took part in the "Connecting the Dots" gathering, a world-café event bringing Global Ethnic Majority leaders together to reflect on urgent themes including governance, creative climate action, curatorial practice, civic responsibility and legacy. In her piece, *Harmony Without Uniformity: Listening for Nuance in Precarious Times* Janet shared her hopes for the future of a truly equitable cultural sector, based on her own experiences as a Hong Konger migrating to escape increasing authoritarian rule.

Something To Aim For

Trustees' Report

FINANCIAL REVIEW

Financial Position

In 2024/25 STAF continued to operate within the framework of *The Future Starts Now*, consolidating the pivot begun in the previous year. Despite a competitive funding environment for small arts charities, STAF maintained a balanced operating position by combining core grant income with earned and project income. We continued to diversify income streams, with a higher proportion of income coming from consultancy and project-based work, which reduces reliance on any single funder.

Income generated through Consultancy and Partnership work within this period includes:

- High Rise Entertainment CIC (consultancy)
- Faggamuffin Block Party (consultancy)
- Arts with the Disabled Association Hong Kong (consultancy and partnership)
- SICK! Productions (consultancy and partnership)
- New Art Exchange [NAE] (partnership)

Alongside consultancy, STAF continued to deliver place-based and Manchester-facing activity in 2024/25, such as the Anti-Poverty Insight Group and the Greater Manchester Artist Network. These strands are funded separately from core operations and form a growing part of our mixed-income model.

2024/25 was the second year of STAF's significant Arts Access and Participation Fund grant of £180,000 over 36 months from the Paul Hamlyn Foundation (to 31 March 2026). In line with accruals accounting, the £30,000 received in October 2024 had already been recognised as income in 2023/24 and, on receipt, reduced the prior-year debtor; no additional PHF income was recognised in 2024/25. During the reporting period, STAF submitted a further application to PHF's Arts Fund for 2026–29 and, at the time of preparing this report, the application was successful, with PHF confirming £230,100 over three years. Together, these grants acknowledge STAF's growth as an organisation, its wide-ranging impact and PHF's continued confidence in our work to tackle structural inequality in the cultural sector.

Future Plans

Although STAF has secured a further three years of core support from the Paul Hamlyn Foundation spanning 2026/27 to 2028/29, our financial strategy will continue to evolve towards a diversified income mix to strengthen resilience and sustainability. As part of our financial planning, 31% of our projected unrestricted consultancy income for 2025/26, amounting to £26,599, is already in the pipeline at year end.

Reserves Policy

Total reserves at 31 March 2025 amounted to deficit £70,333 (2024: deficit £52,606), comprising deficit £95,678 unrestricted funds (2024: deficit £144,507) and £25,345 (2024: £91,901) of restricted funds.

As part of the ongoing business planning, we will continue to develop our strategy to reach the organisation's desired reserve policy (3 months of annual expenditure). As at 31 March 2025, the free reserves of the charity were deficit £95,678 (2024: deficit £144,507). We will continue to keep this policy under review in line with the operational guidelines issued by the Charities Commission.

STRUCTURE, GOVERNANCE AND MANAGEMENT

Governing document

Something To Aim For (STAF) is a Charitable Incorporated Organisation governed by its CIO Constitution dated 28 January 2019.

Organisational structure

During 2024/25, the day-to-day running of STAF is undertaken by STAF's small core team: Executive Director/CEO, Programme Delivery Lead, and General Manager.

STAF's core team continued to be supported by a network of associates and specialist consultants, who collectively are responsible for ensuring the successful delivery of the business plan.

Something To Aim For

Trustees' Report

Governance

Every Trustee must be appointed for a term of three years by a resolution passed at a quorum meeting of the Trustees.

In selecting individuals for appointment as Trustees, the Trustees must have regard to the skills, knowledge and experience needed for the effective administration of the CIO.

STAF follows a standard process for recruiting new members. Firstly, an advertisement is placed, based on the current skills needed on the Board, requesting new potential Trustees to apply with a CV, and a covering letter stating why they would like to join the Board of Trustees, the current Board will review the selection and invite them to interview. Interviews are usually held with an appointed member of the Board and then a follow up interview with the CEO and Executive Director of STAF.

Any person retiring as a Trustee is eligible for reappointment, provided that a Trustee who has served for three consecutive terms may not be reappointed for a fourth consecutive term but may be reappointed after an interval of at least one year.

Trustee Induction and Training

All trustees receive a board induction pack. This includes STAF's Constitution which states details of the responsibilities of the charities Trustees, a copy of the most recent Board Papers and the latest Trustees Annual Report and statement of accounts. The individual is then invited along to the next Board meeting where they are officially inducted onto the Board.

Additional Board information

Board meetings are currently set to 4 meetings every financial year. Agenda points covered in each meeting are:

- Overseeing and review strategy
- Review of current risk register
- Financial performance and position
- Company updates and overview

This report was approved by the Board of Trustees on 27 January 2026 and signed on its behalf by Matt Burman

Signed by:



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Matt Burman
Trustee

Independent Examiner's Report to the Trustees of Something To Aim For

I report on the accounts of the charity for the year ended 31 March 2025, which are set out on pages 10 to 23.

Respective responsibilities of trustees and examiner

As the charity's trustees, 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 Trust's accounts carried out under section 145 of the 2011 Act and in carrying out my examination, I have followed all the applicable Directions given by the Charity Commission under section 145(5)(b) of the Act.

Basis of independent examiner's statement

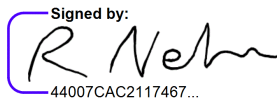
My examination was carried out in accordance with general directions given by the Charity Commission. An examination includes a review of the accounting records kept by the charity and a comparison of the accounts presented with those records. It also includes consideration of any unusual items or disclosures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

Independent examiner's statement

I have completed my examination. I confirm that no material matters have come to my attention in connection with the examination (other than that disclosed below *) which gives me cause to believe that in, any material respect:

- the accounting records were not kept in accordance with section 130 of the Charities Act; or
- the accounts did not accord with the accounting records; or
- the accounts did 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.

Signed by:


44007CAC2117467...

Richard Nelson FCCA
Breckman & Company Ltd
Chartered Certified Accountants

49 South Molton Street
London W1K 5LH

27 January 2026

Something To Aim For

Statement of Financial Activities (including Income and Expenditure Account) for the year ended 31 March 2025

| | Notes | Unrestricted funds £ | Restricted funds £ | 2025 Total £ | Unrestricted funds £ | Restricted funds £ | 2024 Total £ |
|------------------------------------|---------------|----------------------------|--------------------------|--------------------|----------------------------|--------------------------|--------------------|
| Income and endowments from: | 2 | | | | | | |
| Charitable activities | | | | | | | |
| Other trading activities - page 11 | | 86,585 | 48,068 | 134,653 | 109,402 | 81,023 | 190,425 |
| Investments | 3 | 62 | - | 62 | 6 | - | 6 |
| Total | | <u>86,647</u> | <u>48,068</u> | <u>134,715</u> | <u>109,408</u> | <u>81,023</u> | <u>190,431</u> |
| Expenditure on: | | | | | | | |
| Raising funds: | | | | | | | |
| Fundraising | | 210 | - | 210 | 12 | - | 12 |
| Charitable activities - page 12 | | 37,608 | 114,624 | 152,232 | 77,159 | 82,221 | 159,380 |
| Total | | <u>37,818</u> | <u>114,624</u> | <u>152,442</u> | <u>77,171</u> | <u>82,221</u> | <u>159,392</u> |
| Net income / (expenditure) | | 48,829 | (66,556) | (17,727) | 32,237 | (1,198) | 31,039 |
| Reconciliation of funds: | | | | | | | |
| Total funds brought forward | | (144,507) | 91,901 | (52,606) | 176,744 | 93,099 | (83,645) |
| Total funds carried forward | 13, 14 | <u>(95,678)</u> | <u>25,345</u> | <u>(70,333)</u> | <u>(144,507)</u> | <u>91,901</u> | <u>(52,606)</u> |

The notes on pages 15 to 23 form an integral part of these financial statements.

The statement of financial activities includes all gains and losses recognised in the year. All income and expenditure derives from continuing activities.

Something To Aim For

Year ended 31 March 2025

| | 2025 | 2024 |
|--|--------|---------|
| | £ | £ |
| Income from charitable activities | | |
| Artistic income | | |
| Consultancy fees | 26,599 | 49,932 |
| Virginia Wilson Project | 31,378 | 36,957 |
| Other income | 28,608 | 22,513 |
| | 86,585 | 109,402 |
| | 86,585 | 109,402 |
| Project specific funding | | |
| Grants/Donations | | |
| Paul Hamlyn Foundation | - | 60,000 |
| UKRI Community Research Network / BAAPC | 3,773 | 6,023 |
| MMF Anti-Poverty Insight Group | 19,695 | 15,000 |
| Greater Manchester Artist Network | 19,600 | - |
| Creativity In Place | 5,000 | - |
| | 48,068 | 81,023 |
| | 48,068 | 81,023 |

Something To Aim For

Year ended 31 March 2025

| | 2025 £ | 2024 £ |
|---|-----------|-----------|
| Expenditure on raising funds | | |
| Fundraising and publicity of the charity | 210 | 12 |
| | 210 | 12 |
| | 210 | 12 |
| Expenditure on charitable activities | | |
| Artistic | | |
| General costs | | |
| Direct costs | 7,028 | 72,799 |
| Salaries | 81,564 | 52,744 |
| Social security costs | 2,490 | 3,138 |
| Staff pension scheme costs | 1,359 | 3,174 |
| Consultancy | 17,676 | 2,810 |
| Travel | 4,835 | 2,449 |
| Marketing/promotions | 75 | - |
| Rent/rates | 2,713 | 1,495 |
| Legal/professional | 20,668 | 9,440 |
| | 138,408 | 148,049 |
| Support costs - page 13 | 9,924 | 10,125 |
| Governance costs - page 13 | 3,900 | 1,206 |
| | 152,232 | 159,380 |
| | 152,232 | 159,380 |

Something To Aim For

Year ended 31 March 2025

| | 2025 | | 2024 | |
|---|-------|--------|-------|--------|
| | £ | £ | £ | £ |
| Support and governance costs | | | | |
| Office overheads | | | | |
| Telephone/fax | 85 | | 115 | |
| Insurance | 2,154 | | 2,115 | |
| Amortisation of goodwill | 2,368 | | 2,368 | |
| Depreciation of plant/machinery | (1) | | 922 | |
| Depreciation of fixtures/fittings/equipment | 1 | | 542 | |
| | | 4,607 | | 6,062 |
| Administration costs | | | | |
| Staff welfare & training | 1,246 | | 295 | |
| Entertaining | 57 | | 20 | |
| Printing/postage/stationery | 91 | | 48 | |
| Subscriptions/licences | 2,977 | | 1,693 | |
| Sundries | 582 | | 3 | |
| Charitable donations - other | 189 | | - | |
| | | 5,142 | | 2,059 |
| Professional/financial | | | | |
| Computer costs | 109 | | 1,926 | |
| Bank charges | 66 | | 78 | |
| | | 175 | | 2,004 |
| | | 9,924 | | 10,125 |
| Governance costs | | | | |
| Accountancy/consultancy | 3,900 | | 1,206 | |
| | | 3,900 | | 1,206 |
| | | 13,824 | | 11,331 |

Something To Aim For

Balance Sheet
31 March 2025

| | Notes | 2025 | | 2024 | |
|--|-------|---------------|-----------------|---------------|-----------------|
| | | £ | £ | £ | £ |
| Fixed assets | | | | | |
| Intangible assets | 9 | | - | | 2,368 |
| Tangible assets | 10 | | 1 | | 1 |
| | | | <u>1</u> | | <u>2,369</u> |
| Current assets | | | | | |
| Debtors | 11 | 6,686 | | 33,888 | |
| Cash at bank and in hand | | 16,457 | | 39,686 | |
| | | <u>23,143</u> | | <u>73,574</u> | |
| Liabilities | | | | | |
| Creditors: amounts falling due within one year | 12 | (93,477) | | (128,549) | |
| Net current (liabilities) | | | <u>(70,334)</u> | | <u>(54,975)</u> |
| Excess of current liabilities over total assets | | | <u>(70,333)</u> | | <u>(52,606)</u> |
| The funds of the charity | | | | | |
| Unrestricted funds | 13 | | | | |
| - General fund | | | (95,678) | | (144,507) |
| Restricted funds | 14 | | 25,345 | | 91,901 |
| Total charity funds | | | <u>(70,333)</u> | | <u>(52,606)</u> |

The accounts were approved by the Board of Trustees on 27 January 2026 and signed on its behalf by

Signed by:

 9467D54AABAE46B...
Matt Burman
Trustee

The notes on pages 15 to 23 form an integral part of these financial statements.

Something To Aim For

Notes to the Financial Statements for the year ended 31 March 2025

1. Accounting policies

1.1. Basis of preparing the financial statements

The financial statements have been prepared in accordance with Accounting and Reporting by Charities: Statement of Recommended Practice (issued in October 2019) 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) - (Charities SORP (FRS 102)).

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

1.2. Debtors

Trade and other debtors are recognised at the settlement amount due after any trade discount offered. Prepayments are valued at the amount prepaid after taking account of any trade discounts due.

1.3. 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.

1.4. Creditors and provisions

Creditors and provisions are recognised where the charity has a present obligation resulting from a past event that will probably result in the transfer of funds to a third party and the amount due to settle the obligation can be measured or estimated reliably. Creditors and provisions are normally recognised at their settlement amount after allowing for any trade discounts due.

1.5. Preparation of the accounts on a going concern basis.

The company is dependent on the continued support of grant aiding bodies. The trustees believe that the company will continue to receive this support and accordingly consider that it is appropriate to prepare the financial statements on the going concern basis.

Something To Aim For

Notes to the Financial Statements for the year ended 31 March 2025

1.6. Incoming resources

All incoming resources are included in the Statement of Financial Activities when:

- the charity is legally entitled to the funds
- any performance conditions attached to the income have been met or are fully within the control of the charity
- there is sufficient certainty that receipt of the income is considered probable
- the amount can be reliably measured

- Donations and legacies

Grants/donations are recognised in incoming resources in the year in which they are receivable, except as follows:

- when donors specify that grants/donations given to the charity must be used in future accounting periods, the income is deferred until those periods
- when donors impose conditions which have to be fulfilled before the charity becomes entitled to use such income, the income is deferred and not included in incoming resources until the preconditions for use are met.

- Charitable activities

Artistic income - is included in incoming resources in the period in which the relevant activity takes place.

Project specific funding - when donors specify that donations and grants are for particular restricted purposes, which do not amount to pre-conditions regarding entitlement, this income is included in incoming resources of restricted funds when receivable.

- Donated services and facilities

Donated services or facilities are recognised as income when the charity has control over the item, any conditions associated with the donated item have been met, the receipt of economic benefit from the use by the charity of the item is probable and that economic benefit can be measured reliably. On receipt, donated services and facilities are recognised on the basis of the value of the gift to the charity which is the amount the charity 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.

- Investment income

Interest on funds held on deposit is included when receivable and the amount can be measured reliably by the charity; this is normally upon notification of the interest paid or payable by the Bank.

Something To Aim For

Notes to the Financial Statements for the year ended 31 March 2025

1.7. Expenditure

All expenditure is included on an accruals basis inclusive of any VAT which cannot be recovered and is recognised when:

- there is a legal or constructive obligation to make a payment
- it is probable that settlement will be required
- the amount of the obligation can be measured reliably

- Costs of raising funds

Costs incurred in attracting donations, and those incurred in trading activities that raise funds.

- Charitable activities

Artistic costs - costs incurred in the production of charitable activities in the year.

- Support costs

The administrative and overhead costs associated with running the office from which the company operates as well as governance costs. Support costs are wholly attributable to theatre production costs.

- Governance costs

Costs associated with the constitutional and statutory requirements of the charity.

1.8. Tangible fixed assets and depreciation

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

Depreciation is provided at annual rates calculated to write off the cost less residual value of each asset over its expected useful life, as follows:

- | | | |
|-----------------------------|---|----------------------|
| Office equipment | - | 33% on straight line |
| Fixtures/fittings/equipment | - | 25% on straight line |

1.9. Pensions

The pension costs charged in the financial statements represent the contributions payable by the company during the year in accordance with SSAP 24.

The regular cost of providing retirement pensions and related benefits is charged to the income and expenditure account over the employees' service lives on the basis of a constant percentage of earnings.

1.10. Fund accounting

Funds held by the charity are either:

- Unrestricted general funds - these are funds which can be used in accordance with the charitable objects at the discretion of the trustees.
- Restricted funds - these are funds that can only be used for particular restricted purposes within the objects of the charity. Restrictions arise when specified by the donor or when funds are raised for particular restricted purposes.

Further explanation of the nature and purpose of each fund is included in the notes to the financial statements.

Something To Aim For

Notes to the Financial Statements for the year ended 31 March 2025

1.11. Financial Instruments

The charity 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).

2. Incoming resources

The total incoming resources for the year have been derived from the principal activity undertaken wholly in the UK.

| 3. Interest receivable | 2025 £ | 2024 £ |
|------------------------|-----------|-----------|
| Bank interest | 62 | 6 |

| 4. Net income/(expenditure) for the year is stated after charging: | 2025 £ | 2024 £ |
|--|-----------|-----------|
| Depreciation of tangible fixed assets | 2,368 | 3,832 |
| Independent examination - independent examination | 3,900 | 1,206 |

5. Trustees' emoluments and reimbursed expenses

The trustees received no remuneration during the year.

The aggregated amount reimbursed to trustees during the year was £nil (2024 - £nil)

Something To Aim For

Notes to the Financial Statements for the year ended 31 March 2025

| | | |
|-----------------------------------|---------------|---------------|
| 6. Staff costs and numbers | 2025 | 2024 |
| | £ | £ |
| Staff costs | | |
| Salaries and wages | 81,564 | 52,744 |
| Social security costs | 2,490 | 3,138 |
| Pension costs | 1,359 | 3,174 |
| | <u>85,413</u> | <u>59,056</u> |

No employee earned £60,000 or more during the year (2024 - £nil).

Staff numbers

The average numbers of employees (including casual and part time staff) during the year was made up as follows:

| | | |
|------------|---------------|---------------|
| | 2025 | 2024 |
| | Number | Number |
| Production | 2 | 4 |
| Support | 2 | 2 |
| | <u>4</u> | <u>6</u> |

7. Pension costs

The company operates a defined contribution pension scheme in respect of its employees. The scheme and its assets are held by independent managers. The pension charge represents contributions due from the company and amounted to £1,359 (2024 - £3,174).

8. Corporation taxation

The charity is exempt from tax on income and gains falling within section 505 of the Taxes Act 1988 or section 252 of the Taxation of Chargeable Gains Act 1992 to the extent that these are applied to its charitable objects.

Something To Aim For

Notes to the Financial Statements
for the year ended 31 March 2025

9. Fixed assets - intangible assets

| | Goodwill £ | Total £ |
|--|---------------|------------|
| Cost | | |
| 1 April 2024 / 31 March 2025 | 11,843 | 11,843 |
| Provision for diminution in value | | |
| 1 April 2024 | 9,475 | 9,475 |
| Charge for year | 2,368 | 2,368 |
| 31 March 2025 | 11,843 | 11,843 |
| Net book values | | |
| 31 March 2025 | - | - |
| 31 March 2024 | 2,368 | 2,368 |

10. Fixed assets - tangible assets

| | Plant/ machinery £ | Fixtures/ fittings/ equipment £ | Total £ |
|---------------------------------|--------------------------|--|------------|
| Cost | | | |
| 1 April 2024 / 31 March 2025 | 2,645 | 2,727 | 5,372 |
| Depreciation | | | |
| Charge for year | (1) | 1 | - |
| 1 April 2024 / 31 March 2025 | 2,645 | 2,726 | 5,371 |
| Net book values | | | |
| 31 March 2025 | - | 1 | 1 |
| 31 March 2024 | (1) | 2 | 1 |

Something To Aim For

Notes to the Financial Statements for the year ended 31 March 2025

| 11. Debtors | 2025 | 2024 |
|--------------------------------|--------------|---------------|
| | £ | £ |
| Trade debtors | 2,798 | - |
| Other debtors | 3,888 | 3,888 |
| Prepayments and accrued income | - | 30,000 |
| | <u>6,686</u> | <u>33,888</u> |

Paul Hamlyn Foundation (PHF): £30,000 received in October 2024 related to income accrued at 31 March 2024; accordingly, no PHF income is recognised in 2024/25.

| 12. Creditors: amounts falling due within one year | 2025 | 2024 |
|--|---------------|----------------|
| | £ | £ |
| Other taxation/social security | 89,312 | 87,295 |
| Other creditors | 265 | 37,354 |
| Accruals | 3,900 | 3,900 |
| | <u>93,477</u> | <u>128,549</u> |

| 13. Unrestricted funds | Brought forward | Incoming resources | Outgoing resources | Carried forward |
|------------------------|------------------|--------------------|--------------------|-----------------|
| | £ | £ | £ | £ |
| General fund | <u>(144,507)</u> | <u>86,647</u> | <u>(37,818)</u> | <u>(95,678)</u> |

Something To Aim For

Notes to the Financial Statements for the year ended 31 March 2025

| 14. Restricted funds | Brought forward £ | Incoming resources £ | Outgoing resources £ | Carried forward £ |
|---|-------------------------|----------------------------|----------------------------|-------------------------|
| Queen Mary University London Impact Fund | 43,160 | - | (43,160) | - |
| UKRI Community Research Network (CRN) / BAAPC | 3,741 | - | (3,741) | - |
| Paul Hamlyn Foundation | 30,000 | - | (30,000) | - |
| UKRI CRN Extension | - | 3,773 | (3,773) | - |
| MMF Anti-Poverty Insight Group | 15,000 | 19,695 | (15,029) | 19,666 |
| Greater Manchester Arts Network (GMAN) | - | 19,600 | (18,250) | 1,350 |
| Creativity In Place (CIP) | - | 5,000 | (671) | 4,329 |
| | 91,901 | 48,068 | (114,624) | 25,345 |
| | 91,901 | 48,068 | (114,624) | 25,345 |

Queen Mary University London Impact Fund

In July - August 2024, support from QMUL's School of Business and Management Impact Fund enabled Performing Leadership Differently: a paid Theatre & Entrepreneurship Residency co-designed with HighRise Entertainment and Urban MBA, translating research insights into practical skills and sector engagement for emerging creatives.

UKRI CRN Extension

The Building An Anti-Poverty Community (BAAPC) project is a collaboration between STAF and Manchester Central Foodbank (MCFB), supported by a UK Research and Innovation (UKRI) Community Research Networks grant. This initiative reflects a shift towards a more community-driven approach to research and innovation, focusing on the effective use of creativity as a tool for community engagement and social change. The project leverages the support of UKRI to integrate the public's role in research, focusing on developing solutions that are practical and resonate with the community's needs. BAAPC operates within Manchester four localised clusters across the city of Manchester, utilising MCFB's Anti-Poverty Community network for a collective and innovative approach to tackling poverty, primarily through workshops and dialogues. Initially running from April to September 2023, the Project was extended and ran until May 2024.

MMF Anti-Poverty Insight Group

STAF continued the two-year commission by the Manchester City Council's Public Health Department to convene and manage an Anti-Poverty Insight Group. This initiative plays a vital role in delivering the council's Making Manchester Fairer: Anti-Poverty Strategy by ensuring that a diverse range of communities are actively involved in consultations and can influence policy decisions that directly impact them.

Greater Manchester Arts Network (GMAN)

STAF was engaged by the Manchester City Council's Culture Department to establish a Greater Manchester Arts Network through the Greater Manchester Combined Authority (GMCA) Cultural Grant to ensure creative communities in Greater Manchester are better informed, connected to opportunities and are empowered to deliver impact for their own local members. Further to the Network, STAF is administering a bursary fund to further help individuals in these communities with these aims.

Something To Aim For

Notes to the Financial Statements for the year ended 31 March 2025

Creativity In Place (CIP)

STAF was commissioned by Manchester City Council for Creativity In Place, a demographic and capacity building mapping report as part of the research and development for Manchester's Place Partnership, to inform future funding strategies. We collected insights rooted in the voices of those most affected, identifying mismatches between investment strategy and lived experience. Our findings are based on research and ward mapping data, providing context such as population size, median age, ethnicity, and other cultural and educational assets. The report combines lived experience and data to surface overlooked knowledge and support a more connected, responsive cultural sector. From these insights, we offer recommendations to strengthen interconnectedness, improve community awareness, pilot bespoke training, and build long-term sustainability. The report will be published at the beginning of 2026, with communities welcome to submit their projects and suggestions to ensure as full and co-created a picture as possible.

15. Analysis of net assets between funds

| | General funds £ | Restricted funds £ | Total £ |
|---|-----------------------|--------------------------|------------|
| Fund balances at 31 March 2025 are represented by: | | | |
| Tangible fixed assets | 1 | - | 1 |
| Net current (liabilities) | (95,679) | 25,345 | (70,334) |
| | (95,678) | 25,345 | (70,333) |

16. Related party transactions

During the year the charity had no related party transactions that require disclosure.

16. Liability of members

If the CIO is wound up, the members of the CIO have no liability to contribute to its assets and no personal responsibility for settling its debts and liabilities. At 31 March 2025 there were 7 members.

SOMETHING TO AIM FOR

13 Brooke Avenue
Tameside
Manchester
M43 6HA

Breckman & Company Ltd
Chartered Certified Accountants
49 South Molton Street
London W1K 5LH

27 January 2026

Dear Sirs

Letter of Representation

The following representations are made on the basis of enquiries of management and staff with relevant knowledge and experience such as we consider necessary in connection with your independent examination of the charity's financial statements for the year ended 31 March 2025. These enquiries have included inspection of supporting documentation where appropriate and are sufficient to satisfy ourselves that we can make each of the following representations. All representations are made to the best of our knowledge and belief.

General

- 1 We acknowledge that the work performed by you is substantially less in scope than an audit performed in accordance with International Standards on Auditing (UK) and that you do not express an audit opinion.
- 2 We confirm that the charitable company qualifies as small in accordance with the conditions set out in chapter 1 of part 15 of the Companies Act 2006.
- 3 We confirm that the charity was entitled to exemption under section 144 of the Charities Act 2011 the requirement to have its financial statements for the financial year ended 31 March 2025 audited. We also confirm that the members have not required the company to obtain an audit of its financial statements for the financial year in accordance with section 476 of the Companies Act 2006.
- 4 We have fulfilled our responsibilities as trustees as set out in the terms of your engagement letter dated 20 November 2023, under the Charities Act 2011 for preparing financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice), for being satisfied that they give a true and fair view and for making accurate representations to you.
- 5 All the transactions undertaken by the charity have been properly reflected and recorded in the accounting records.
- 6 All the accounting records have been made available to you for the purpose of your independent examination. We have provided you with unrestricted access to all appropriate persons within the charity, and with all other records and related information requested, including minutes of all management and trustee meetings and correspondence with The Charity Commission.
- 7 The financial statements are free of material misstatements, including omissions.

Assets and liabilities

- 8 The charity has satisfactory title to all assets and there are no liens or encumbrances on the charitable company's assets.
- 9 All actual liabilities, contingent liabilities and guarantees given to third parties have been recorded or disclosed as appropriate.

10 We have no plans or intentions that may materially alter the carrying value and where relevant the fair value measurements or classification of assets and liabilities reflected in the financial statements.

Accounting estimates

11 Significant assumptions used by us in making accounting estimates, including those measured at fair value, are reasonable.

Loans and arrangements

12 The charitable company has not granted any advances or credits to, or made guarantees on behalf of, trustees.

Legal claims

13 No claims in connection with litigation have been, or are expected to be, received.

Laws and regulations

14 There are no known instances of non-compliance or suspected non-compliance with laws and regulations whose effects should be considered when preparing the financial statements.

Related parties

15 We are not aware of any transactions with related parties requiring disclosure in the financial statements.

Subsequent events

16 All events subsequent to the date of the financial statements which require adjustment or disclosure have been properly accounted for and disclosed.

Going concern

17 We believe that the charity's financial statements should be prepared on a going concern basis on the grounds that current and future sources of funding or support will be more than adequate for the charitable company's needs. We have considered a period of twelve months from the date of approval of the financial statements. We believe that no further disclosures relating to the charity's ability to continue as a going concern need to be made in the financial statements.

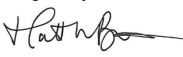
Grants and donations

18 All grants, donations and other income, the receipt of which is subject to specific terms or conditions, have been notified to you. There have been no breaches of terms or conditions in the application of such income.

Restricted grants and donations are as follows:

| | |
|--|---------|
| UKRI CRN Extension | £3,773 |
| MMF Anti-Poverty Insight Group | £19,695 |
| Greater Manchester Arts Network (GMAN) | £19,600 |
| Creativity In Place (CIP) | £5,000 |

Yours faithfully

Signed by:


.....9467D54AABAE46B.....

MATT BURMAN
Signed on behalf of the Board of Trustees

SOMETHING TO AIM FOR

England & Wales - Charity number 1181856

Accounts

Charity number 1181856

Something To Aim For

Report and Financial Statements

for the year ended 31 March 2024

**Breckman & Company Ltd
Chartered Certified Accountants
49 South Molton Street
London W1K 5LH**

Something To Aim For

Contents

| | Page |
|--|-------------|
| Reference and Administrative Details | 1 |
| Trustees' Report | 2 - 9 |
| Independent Examiner's Report | 10 |
| Statement of Financial Activities (including Income and Expenditure Account) | 11 - 14 |
| Balance Sheet | 15 |
| Notes to the Financial Statements | 16 - 24 |

Something To Aim For

Reference and Administrative Details

Constitution

The organisation is a charitable incorporated organisation (CIO) under the Charities Act, registered charity number 1181856. The organisation's governing document is CIO - Foundation registered 4 February 2019.

Trustees

Policies and procedures adopted for the induction and training of trustees are ongoing and incorporated indirectly into the regular trustees meetings.

The trustees during the year and since the year end, were :

| | |
|------------------------|----------------------------|
| Dawn Walton OBE | resigned 26 January 2024 |
| Nadine Marielle Patel | resigned 27 November 2023 |
| Caroline Head | |
| Prof Kirsty Fairclough | |
| Matt Burman | |
| Prof Gerard Hanlon | |
| Edward Francis Berg | |
| Prof Brian Lobel | |
| Dawn Estefan | resigned 21 September 2023 |
| Virginia Simpson | appointed 12 April 2024 |

Independent Examiners

Breckman & Company, 49 South Molton Street, London, W1K 5LH.

Bankers

CAF Bank Limited, 25 Kings Hill Avenue, Kings Hill, West Mailing. Kent ME19 4JQ

Registered office and operation address

SPACES, Peter House, Oxford Street, Manchester, M1 5AN

Something To Aim For

Trustees' Report

The trustees present their report with the financial statements of the charity for the year ended 31 March 2024. The trustees have adopted the provisions of 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).

EXECUTIVE SUMMARY

Something To Aim For (STAF) was set up in 2019 through a Culture & Society Discretionary Award from Wellcome Trust, specifically to support the development of an inclusive and accessible arts community.

We **envision** a world in which all people have meaningful connections to cultural experiences, with the voices and stories of under-represented and marginalised artists and communities at its centre. Our mission is focused around four areas:

- Supporting the creative and organisational development of under-represented voices in culture.
- Informing and empowering marginalised communities, providing tools and resources to engage and connect through culture.
- Building bridges, connections, and value between and across the arts, learning, health, technology, and wellbeing sectors.
- Challenging and encouraging the cultural and creative sectors to address systemic issues and to action positive change.

STAF's Charitable Objectives are the advancement of the arts for the public benefit by promoting greater participation by groups who are underrepresented in the arts field, particularly by reason of disability, ill health (mental or physical) or social or economic disadvantage.

In 2023/24, STAF embarked on a transformative year guided by our ambitious 3-year business plan, *The Future Starts Now*. This year saw a strategic pivot in our role as a sector support organisation, enabling us to respond with agility to the evolving challenges of the creative industries. Key achievements included:

- Delivering over 1,500 hours of bespoke consultancy support to 14 marginalised artists and artist-led organisations, addressing capacity-building, fundraising, and organisational development.
- Expanding our work in Greater Manchester through impactful projects, including the *Building An Anti-Poverty Community* initiative and the *Greater Manchester Artist Network*, which strengthened local creative communities and addressed socio-economic inequities.
- Partnering with organisations such as HighRise Entertainment, SICK! Productions, and Selina Thompson Limited to advance inclusion, care, and access across their work.
- Collaborating with higher education institutions such as Exeter University on a global comparative study of pandemic preparedness in live performing arts. This project aims to generate insights and recommendations for strengthening resilience and fostering innovation in the sector..

Through these activities, we not only supported underrepresented voices but also deepened our understanding of their unique challenges, shaping our ongoing efforts to promote equity, sustainability, and systemic change in the cultural sector.

Company History

STAF began in 2019 as an amalgamation of the work of two organisations: In Company Collective (ICC), and The Sick of the Fringe (TSOTF). ICC provided mentoring and support programmes for emerging and mid-career artists. TSOTF was an international artistic development programme that engaged with artists and audiences with lived experience of chronic ill health, disability, and socio-economic disadvantage, and addressed questions of access across the creative industries. STAF's work continued to build upon this legacy, mentoring and supporting marginalised artists and artist-led organisations at different stages of development, as well as addressing access and inclusion.

Something To Aim For

Trustees' Report

Since its inception, STAF has sought to bridge gaps and remove barriers to achieve its charitable aims, with agility and responsiveness at the core of our work. Changing operating contexts and community needs have prompted us to reassess our role, leading to a strategic pivot. This reflection reaffirmed our commitment to collaboration and the belief that collective effort can create lasting change.

As a result, we have positioned STAF as a creative infrastructure support organisation. Our work focuses on building cross-sector connections – arts, health, education, technology, and social justice – to strengthen skills, add capacity, and create a more inclusive cultural ecosystem, empowering marginalised voices and driving societal change.

OBJECTIVES AND ACTIVITIES

Main Activities

Overview

In 2023/24, STAF demonstrated its steadfast commitment to driving inclusive growth and supporting marginalised and underrepresented voices in the creative industries. Through the implementation of our 3-year business plan, *The Future Starts Now*, we embraced a pivotal shift in our role as a sector support organisation. This plan equips us to address the evolving challenges facing the sector while better serving our communities. It is underpinned by four strategic aims:

- Support artistic equity and renewal through advocacy, programmes and partnerships
- Build knowledge, community and connectivity
- Promote creativity, learning, and innovation across sectors
- Maximise impact through operational sustainability

This year, STAF transitioned to a Co-CEO structure, marking an important milestone in our organisational journey. Janet Tam stepped into the role of Joint-Director/CEO as part of a planned leadership transition initiated before the departure of our founding CEO, Tracy Gentles. Guided by the Board of Trustees, this leadership evolution reflects our commitment to adapting governance structures to meet the changing needs of our organisation and the communities we serve. As part of this transition, STAF is deepening its partnership with SICK! Productions through joint initiatives that support underrepresented artists across Greater Manchester.

Our experiences during this transformative period have paved the way for more strategic, responsive, and impactful actions in the years to come. As we move forward, we will continue to adapt, innovate, and deepen our engagements, ensuring that our efforts are not only sustained but also increasingly effective in meeting the evolving needs of our communities and the sector at large.

The Future Starts Now Business Plan

With the generous support from the Paul Hamlyn Foundation (PHF), STAF successfully initiated our ambitious 2023-26 business plan, *The Future Starts Now*. The first year, 2023-24, has been a period of significant transition, focusing on reshaping our remit and infrastructure to respond to the evolving sector with agility, paying particular attention to the needs of marginalised and underrepresented communities, artists, and practitioners in the creative industries. Despite sector-wide challenges, we experienced a surge in demand for our consultancy and executive support services. We responded by allocating our resources to where the reality of the current situation lies. Thanks to PHF's support, we have been able to strengthen our organisational foundations, enabling us to meet the pressing needs of the communities we serve while maintaining our commitment to driving inclusive and sustainable growth within the sector.

Something To Aim For

Trustees' Report

Deepening our Work in Greater Manchester

STAF continues to stay true to the roots of its founder, delivering impactful projects that address critical challenges in the anti-poverty and arts and culture spaces in Greater Manchester.

- **Building An Anti-Poverty Community (BAAPC)**

STAF's leadership in Phase 1 of the UKRI Community Research Network (CRN) project resulted in significant progress toward addressing gaps in anti-poverty provision and policy. Working closely with core partners such as Manchester Central Foodbank (MCFB), Barlow Moor Community Association and The Dandelion Community taking a localised approach, we engaged 10 neighbourhood anti-poverty partnerships to develop localised solutions and explore innovative approaches to research and training. The project culminated in an Anti-Poverty Summit, the first of its kind held in Manchester, which brought together diverse stakeholders to share insights and shape a collective vision for tackling poverty in the region. Additionally, research by MCFB was cited in a House of Commons speech by Emma Lewell-Buck, MP for South Shields, reflecting the wider influence of the project.

- **Making Manchester Fairer: Anti-Poverty Insight Group (APIG)**

The year 2023/2024 saw the first year of a two-year commission by the Manchester City Council's Public Health Department to convene and manage an Anti-Poverty Insight Group. This initiative plays a vital role in delivering the council's *Making Manchester Fairer: Anti-Poverty Strategy* by ensuring that a diverse range of communities are actively involved in consultations and can influence policy decisions that directly impact them.

- **Greater Manchester Artist Network (GMAN)**

STAF began a three-year engagement by the Manchester City Council's Culture Department to establish a Greater Manchester Arts Network through the Greater Manchester Combined Authority (GMCA) Cultural Grant to ensure creative communities in Greater Manchester are better informed, connected to opportunities and are empowered to deliver impact for their own local members. Further to the Network, STAF is administering a bursary fund to further help individuals in these communities with these aims.

Bespoke Support For Diverse Artists / Artist-led Organisations

STAF has tailored support to over 14 marginalised and under-represented artists and diverse-led art companies with a total of approximately 1,500 support hours. Our support ranged from short-term consultations to more strategic, long-term engagements, reflecting our commitment to fostering diversity and inclusion within the creative sector. Our support covered a broad spectrum of bespoke needs, including organisational diagnosis, development strategies, human resource development, executive support, fundraising, finance, and administrative assistance, to transfer skills, induce confidence and practice accountability WITH our clients, in a safe and trusted space, hence paving way for structural change within the organisations we support as well as the sector. Through these engagements, STAF has provided direct and necessary support to our clients while gaining insight into the challenges in the sector.

The notable increase in consultancy income highlighted a substantial demand within the sector, underscoring the importance of strategic lead time in service development and market positioning. This journey, from the relaunch of our consultancy service in 2022 to the subsequent growth, offers valuable lessons in patience and strategic foresight for both our programme planning and consultancy services.

Engaging closely with long-term consultancy clients has yielded profound insights into their challenges and the process of building trust. These experiences have provided invaluable perspectives on the needs and challenges of emerging, diverse leaders in the arts, encouraging a harmonious blend of cultural management and artistic vision. This process has reinforced the importance of "practical dreaming" – the ability to blend creative ambition with sustainable operational strategies – as a guiding principle for the development of emerging leaders in the arts.

Something To Aim For

Trustees' Report

Key Consultancy Highlights

- **Live Art Development Agency** a.k.a LADA (London): STAF collaborated with LADA on the recruitment process for their new Artistic Director, writing the job pack and advising on vacancy reach in order to ensure an inclusive process for LADA's next era of activity.
- **Selina Thompson Limited** a.k.a STL (Birmingham): STAF collaborated with STL on organisational diagnostics and scenario planning, which informed the recruitment process for two key roles: Executive Director and Support Worker. Additionally, we provided preliminary advice and feedback on embedding care, wellbeing, and access provision into their policy infrastructure.
- **SICK! Productions** (Manchester): STAF provided consultancy for improving access across the in-person and digital programmes, as well as increasing administrative capacity.
- **Grace Ng** (Manchester): STAF provided support to Grace Ng (Artist Development & Access Producer, The Lowry) relating findings from Performing Leadership Differently research for her research into a model of professional development and training process of artists of the global majority who are ready to become artistic directors of the future who run arts centres / buildings.
- **Keisha Thompson** (Manchester): STAF gave an access audit for the run of Keisha Thompson's performances of *The Bell Curve* at Ascension Church, Manchester.

Dedicated Longer-term Support For Artists and Artist-led Organisations

Alongside private consultancy clients, STAF continued its dedicated support to artists and artist-led organisations. Artist/Artist-led organisations receiving STAF support in 2023/24 include:

High Rise Entertainment CIC (HRE):

HRE has started their first year as an Arts Council England (ACE) National Portfolio Organisation (NPO), with STAF providing executive support and setting up their first Advisory Board, supporting them in developing their infrastructure and embedding new ways of working.

This has involved:

- **Strategic and Professional Development:** STAF has provided ongoing remote mentoring and professional development for the leadership of High Rise, focusing on practical skills and strategic planning to help navigate the complex landscape of the creative sector.
- **Fundraising:** As one of the few diverse-led new Arts Council England (ACE) National Portfolio Organisation (NPO) in this very competitive funding environment, STAF continued to develop HRE's funding strategy and application pipeline.
- **Capacity and Organisational Development:** STAF has offered guidance to help HRE build a more sustainable operational framework, including overseeing the recruitment of an Administrative Producer to aid with capacity building.

Virginia Wilson (aka Gin)

STAF continued to support Virginia Wilson, also known as Gin. Choosing to focus her efforts on Faggamuffin Bloc Party (FBP), STAF helped Gin to wind down her side of the partnership of Sex & Rage (S&R). Throughout the year, STAF worked closely with Gin, providing a supportive framework for her to advance her creative and operational goals, including training for cashflow forecasting, and developing a fundraising strategy.

Anson Tang

Anson Tang embarked on a collaborative journey with STAF from October 2022. STAF helped Anson make the first preparations for his career after graduation from the Royal College of Music, where he was notably the first wheelchair user to join the keyboard faculty. He featured on UK television programme *The Piano* and STAF guided his strategy to capitalise on this appearance through social media promotion. STAF and Anson also began to discuss how he could transition out of more regular support across summer 2024.

Something To Aim For

Trustees' Report

STAF Projects

STAF Live

Developed during the COVID-19 lockdown by Tracy Gentles and Zoë Gumbs, STAF Live is STAF's own safe and accessible online platform, operating under a mission statement of "Radical access to radical work, online". STAF Live was involved as part of board member Prof Kirsty Fairclough's multi-million pound bid to the European Union's HORIZON research and innovation fund. Though that funding bid was unsuccessful, STAF Live continues its development journey through new digital training initiatives in discussion with HOME Manchester for the upcoming HOME Arches facility. STAF loaned STAF Live to SICK! Festival to provide the digital infrastructure of their online programme.

Performing Leadership Differently (PLD): Queen Mary University London (QMUL) Impact Fund

Building on the principles and insights of the initial research project, STAF has designed a Theatre & Entrepreneurship Residency in collaboration with Urban MBA and High Rise Entertainment, to be delivered to a small cohort of successful applicants in London, across summer 2024.

Partnership and Industry Support

SICK! Productions Limited

The majority of support STAF gave to SICK! in 2023/24 was through Tracy Gentles providing Creative Consultant services. Parallel to STAF, SICK! underwent its own leadership transition and departure of its founder. Building upon the relationship from the creative consultancy she provided, Tracy Gentles became Artistic Director of SICK!. STAF was able to support the core team to prepare for the first festival edition after the COVID-19 lockdown through providing administration capacity and access consultancy, as well as use of STAF Live as part of the infrastructure for their digital programme delivery.

Centre for Community Cultural Development (CCCD)

STAF supported Centre for Community Cultural Development (HK) and Bill Aitchison Company (UK) in their presentation of *It Won't Be Long Now* at the Edinburgh Fringe 2023, engaging diverse audiences with the stories of Prisoners of War (POW) and civilians from inside and outside of the Sham Shui Po POW Camp in Hong Kong during the Japanese occupation in WWII. Starring Bill Aitchison, a British actor, and Indy Lee, a diasporic artist from Hong Kong.

Working Towards Cross-Sector Change

To realise the strategic aim of promoting creativity, learning, and innovation across sectors, STAF worked with an array of partners in 2023/2024, including higher education institutions.

- **Clore Leadership Programme**

Janet Tam represented STAF as part of the Clore Leadership Programme's event '*Cultures of Care in Practice*' at Contact Theatre in Manchester, presenting alongside Jo Verrent (Unlimited), Paul Smith (Middle Child Theatre), Errol Donald (Mindspray, Creative Wellbeing Practitioner) and Keisha Thompson (Contact).

- **The British Academy, Exeter University, and the University of Bristol**

STAF worked with the research team investigating literature generated since the start of the pandemic regarding the industry and policy responses to COVID-19 across the G7. Exeter University and the University of Bristol carried out the UK-focused research, while academic institutes in the USA, Canada and Germany focused on their respective countries and in-depth research as the first stage of this work. In the final phase of this work, they will gather additional insights about Japan, France and Italy. The aim is to produce a report and recommendations that are based on the comparison of

Something To Aim For

Trustees' Report

what we are learning about what worked, where, and why, with a view to strengthening the theatre industries in all those countries, entitled *Pandemic preparedness in the live performing arts: Lessons to learn from COVID-19*.

- **Queen Mary University of London (QMUL), School of Business and Management**
STAF supported QMUL's Small Business Charter application, taking part in their virtual visit by an assessment panel, talking about the benefits of our collaboration with QMUL during the Performing Leadership Differently research stage. STAF will deliver a prototyping programme with QMUL, co-created with 'NEET' (Not in Employment, Education and Training) young people to support diverse access to entry level employment in the creative sector.
- **University of Manchester (UoM)**
STAF worked to support UoM's forthcoming application to UKRI to develop Manchester's strategy towards becoming the UK's first Creative Health City Region along with SICK!.

FINANCIAL REVIEW

Financial Position

2023/2024 saw the first year of action in STAF's "The Future Starts Now" business plan, marked by an effort to streamline core operations to stabilise and protect the organisation, while building the team to ensure the necessary resources to fully realise STAF's current programmes and potential areas of work. Additionally, STAF actively sought new income diversification avenues, leading to a strategic repositioning supported by focused research, development, and knowledge building.

Income generated through Consultancy and Partnership work within this period includes:

- High Rise Entertainment CIC (consultancy)
- SICK! Productions Limited (consultancy and partnership)
- Faggamuffin Block Party (consultancy)
- Anson Tang (consultancy)
- Live Art Development Agency (consultancy)
- Selina Thompson Limited (consultancy)
- Keisha Thompson (consultancy)
- Arts with the Disabled Association Hong Kong (consultancy and partnership)

In the financial year 2023/24, STAF continued its efforts in social justice-focused programmes. This phase included projects like Building An Anti-Poverty Community, supported by UKRI Community Research Networks and in collaboration with Manchester Central Food Bank, which aimed to tackle poverty innovatively in Manchester's localised clusters.

STAF entered the second year of its significant grant of £180,000 over a 36-month period from the Paul Hamlyn Foundation. This grant, part of the Arts Access and Participation Fund, acknowledges STAF's wide-ranging impact and supports its efforts to tackle structural inequality in the cultural sector.

Future Plans

Although STAF has secured three years of core support from the Paul Hamlyn Foundation spanning 2023/24 to 2025/26, our approach will continue to evolve towards a diversified funding model. This strategy aims to enhance financial resilience and sustainability over the next three years, with a target distribution of income: approximately 65% from designated projects, 13% from earned income, and the remaining 22-23% from core grants. As part of our financial planning, 74% of our projected unrestricted consultancy income for 2024/25, amounting to £28,800, is already in the pipeline.

In terms of new funding avenues, STAF has made progress in attracting interest from various sources. Notable developments include the following (some pending final outcomes):

Something To Aim For

Trustees' Report

- A further award from UKRI Innovate UK fund (£25,000), as a Bridging Fund for the 'Building An Anti-Poverty Community' Project, leading up to the application and potential for significant UKRI follow-on funding to be co-written by participants in the summer of 2024.

Reserves Policy

Total reserves at 31 March 2024 amounted to a deficit of £52,606 (2023: deficit £83,645), comprising deficit £144,057 unrestricted funds (2023: deficit £176,744) and £91,901 (2023: £93,099) of restricted funds.

As part of the ongoing business planning, we will continue to develop our strategy to reach the organisation's desired reserve policy (3 months of annual expenditure). As at 31 March 2024, the free reserves of the charity were in deficit £144,057 (2023: deficit £176,744). We will continue to keep this policy under review in line with the operational guidelines issued by the Charities Commission.

STRUCTURE, GOVERNANCE AND MANAGEMENT

Governing document

Something To Aim For (STAF) is a Charitable Incorporated Organisation governed by its CIO Constitution dated 28 January 2019.

Organisational structure

During 2023/24, the day-to-day running of STAF is undertaken by STAF's small core team: Executive Director/CEO, Administrator, and Programme Delivery Lead.

STAF's core team continued to be supported by a network of associates and specialist consultants, who collectively are responsible for ensuring the successful delivery of the business plan.

Governance

Every Trustee must be appointed for a term of three years by a resolution passed at a quorum meeting of the Trustees.

In selecting individuals for appointment as Trustees, the Trustees must have regard to the skills, knowledge and experience needed for the effective administration of the CIO.

STAF follows a standard process for recruiting new members. Firstly, an advertisement is placed, based on the current skills needed on the Board, requesting new potential Trustees to apply with a CV, and a covering letter stating why they would like to join the Board of Trustees, the current Board will review the selection and invite them to interview. Interviews are usually held with an appointed member of the Board and then a follow up interview with the CEO and Executive Director of STAF.

Any person retiring as a Trustee is eligible for reappointment, provided that a Trustee who has served for three consecutive terms may not be reappointed for a fourth consecutive term but may be reappointed after an interval of at least one year.

Trustee Induction and Training

All trustees receive a board induction pack. This includes STAF's Constitution which states details of the responsibilities of the charities Trustees, a copy of the most recent Board Papers and the latest Trustees Annual Report and statement of accounts. The individual is then invited along to the next Board meeting where they are officially inducted onto the Board.

Something To Aim For

Trustees' Report

Additional Board information

Board meetings are currently set to 4 meetings every financial year. Agenda points covered in each meeting are:

- Overseeing and review strategy
- Review of current risk register
- Financial performance and position
- Company updates and overview

This report was approved by the Board of Trustees on 16 January 2025 and signed on its behalf by



Mr Matt Burman
Trustee

Independent Examiner's Report to the Trustees of Something To Aim For

I report on the accounts of the charity for the year ended 31 March 2024, which are set out on pages 11 to 24.

Respective responsibilities of trustees and examiner

As the charity's trustees, 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 Trust's accounts carried out under section 145 of the 2011 Act and in carrying out my examination, I have followed all the applicable Directions given by the Charity Commission under section 145(5)(b) of the Act.

Basis of independent examiner's statement

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

Independent examiner's statement

I have completed my examination. I confirm that no material matters have come to my attention in connection with the examination (other than that disclosed below *) which gives me cause to believe that in, any material respect:

- the accounting records were not kept in accordance with section 130 of the Charities Act; or
- the accounts did not accord with the accounting records; or
- the accounts did 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.

**Richard Nelson FCCA
Breckman & Company Ltd
Chartered Certified Accountants**

49 South Molton Street
London W1K 5LH

16 January 2025

Something To Aim For

Statement of Financial Activities (including Income and Expenditure Account) for the year ended 31 March 2024

| | Notes | Unrestricted funds £ | Restricted funds £ | 2024 Total £ | Unrestricted funds £ | Restricted funds £ | 2023 Total £ |
|------------------------------------|---------------|----------------------------|--------------------------|--------------------|----------------------------|--------------------------|--------------------|
| Income and endowments from: | 2 | | | | | | |
| Donations and legacies - page 12 | | - | 81,023 | 81,023 | 5,000 | 82,460 | 87,460 |
| Charitable activities | | | | | | | |
| Other trading activities | | 109,402 | | 109,402 | 33,649 | | 33,649 |
| Investments | | 6 | - | 6 | - | - | - |
| Total | | <u>109,408</u> | <u>81,023</u> | <u>190,431</u> | <u>38,649</u> | <u>82,460</u> | <u>121,109</u> |
| Expenditure on: | | | | | | | |
| Raising funds: | | | | | | | |
| Fundraising | | 12 | - | 12 | 4,348 | - | 4,348 |
| Charitable activities - page 13 | | 77,159 | 82,221 | 159,380 | 180,933 | 3,961 | 184,894 |
| Total | | <u>77,171</u> | <u>82,221</u> | <u>159,392</u> | <u>185,281</u> | <u>3,961</u> | <u>189,242</u> |
| Net income / (expenditure) | | 32,237 | (1,198) | 31,039 | (146,632) | 78,499 | (68,133) |
| Reconciliation of funds: | | | | | | | |
| Total funds brought forward | | (176,744) | 93,099 | (83,645) | 30,112 | 14,600 | (15,512) |
| Total funds carried forward | 13, 14 | <u>(144,507)</u> | <u>91,901</u> | <u>(52,606)</u> | <u>(176,744)</u> | <u>93,099</u> | <u>(83,645)</u> |

The notes on pages 16 to 24 form an integral part of these financial statements.

The statement of financial activities includes all gains and losses recognised in the year. All income and expenditure derives from continuing activities.

Something To Aim For

Year ended 31 March 2024

| | 2024 £ | 2023 £ |
|---|-----------------------|----------------------|
| Income from donations and legacies | | |
| Grants | | |
| Hackney Borough Council | - | 5,000 |
| | <u>-</u> | <u>5,000</u> |
| | <u><u>-</u></u> | <u><u>5,000</u></u> |
| Income from charitable activities | | |
| Artistic income | | |
| Consultancy fees | 49,932 | 16,633 |
| Virginia Wilson Project | 36,957 | 17,016 |
| Other income | 22,513 | - |
| | <u>109,402</u> | <u>33,649</u> |
| | <u><u>109,402</u></u> | <u><u>33,649</u></u> |
| Project specific funding | | |
| Grants/Donations | | |
| Arts Council England | - | 7,050 |
| Paul Hamlyn Foundation | 60,000 | 30,000 |
| UKRI Community Research Network / BAAPC | 6,023 | 2,250 |
| | <u>66,023</u> | <u>39,300</u> |
| | <u><u>66,023</u></u> | <u><u>39,300</u></u> |
| Donations | | |
| Queen Mary University London Impact Fund | - | 43,160 |
| MMF Anti-Poverty Insight Group | <u>15,000</u> | <u>-</u> |
| | <u>15,000</u> | <u>43,160</u> |
| | <u><u>81,023</u></u> | <u><u>82,460</u></u> |

Something To Aim For

Year ended 31 March 2024

| | 2024 | 2023 |
|---|-------------|-------------|
| | £ | £ |
| Expenditure on raising funds | | |
| Fundraising and publicity of the charity | 12 | 4,348 |
| | 12 | 4,348 |
| | 12 | 4,348 |
| Expenditure on charitable activities | | |
| Artistic | | |
| General costs | | |
| Direct costs | 72,799 | 9,964 |
| Salaries | 52,744 | 134,475 |
| Social security costs | 3,138 | 5,763 |
| Staff pension scheme costs | 3,174 | 7,456 |
| Consultancy | 2,810 | 3,764 |
| Travel | 2,449 | 691 |
| Rent/rates | 1,495 | 4,415 |
| | 138,609 | 166,528 |
| Support costs - page 14 | 10,125 | 12,441 |
| Governance costs - page 14 | 1,206 | 2,400 |
| | 159,380 | 184,894 |
| | 159,380 | 184,894 |

Something To Aim For

Year ended 31 March 2024

| | 2024 | | 2023 | |
|---|-------|---------------|-------|---------------|
| | £ | £ | £ | £ |
| Support and governance costs | | | | |
| Office overheads | | | | |
| Telephone/fax | 115 | | 20 | |
| Insurance | 2,115 | | 1,468 | |
| Amortisation of goodwill | 2,368 | | 2,369 | |
| Depreciation of plant/machinery | 922 | | 872 | |
| Depreciation of fixtures/fittings/equipment | 542 | | 682 | |
| | <hr/> | | <hr/> | |
| | | 6,062 | | 5,411 |
| Administration costs | | | | |
| Staff welfare | 295 | | 336 | |
| Entertaining | 20 | | 26 | |
| Printing/postage/stationery | 48 | | 295 | |
| Subscriptions/licences | 1,693 | | 692 | |
| Sundries | 3 | | 997 | |
| | <hr/> | | <hr/> | |
| | | 2,059 | | 2,346 |
| Professional/financial | | | | |
| Computer costs | 1,926 | | 4,556 | |
| Bank charges | 78 | | 128 | |
| | <hr/> | | <hr/> | |
| | | 2,004 | | 4,684 |
| | | <hr/> | | <hr/> |
| | | 10,125 | | 12,441 |
| Governance costs | | | | |
| Accountancy/consultancy | 1,206 | | 2,400 | |
| | <hr/> | | <hr/> | |
| | | 1,206 | | 2,400 |
| | | <hr/> | | <hr/> |
| | | <u>11,331</u> | | <u>14,841</u> |

Something To Aim For

Balance Sheet
31 March 2024

| | Notes | 2024 | | 2023 | |
|--|-------|---------------|-----------------|---------------|-----------------|
| | | £ | £ | £ | £ |
| Fixed assets | | | | | |
| Intangible assets | 9 | | 2,368 | | 4,736 |
| Tangible assets | 10 | | 1 | | 1,465 |
| | | | <u>2,369</u> | | <u>6,201</u> |
| Current assets | | | | | |
| Debtors | 11 | 33,888 | | 89,710 | |
| Cash at bank and in hand | | 39,686 | | 6,200 | |
| | | <u>73,574</u> | | <u>95,910</u> | |
| Liabilities | | | | | |
| Creditors: amounts falling due within one year | 12 | (128,549) | | (185,756) | |
| Net current (liabilities) | | | <u>(54,975)</u> | | <u>(89,846)</u> |
| Excess of current liabilities over total assets | | | <u>(52,606)</u> | | <u>(83,645)</u> |
| The funds of the charity | | | | | |
| Unrestricted funds | 13 | | | | |
| - General fund | | | (144,507) | | (176,744) |
| Restricted funds | 14 | | 91,901 | | 93,099 |
| Total charity funds | | | <u>(52,606)</u> | | <u>(83,645)</u> |

The accounts were approved by the Board of Trustees on 16 January 2025 and signed on its behalf by



Mr Matt Burman
Trustee

The notes on pages 16 to 24 form an integral part of these financial statements.

Something To Aim For

Notes to the Financial Statements for the year ended 31 March 2024

1. Accounting policies

1.1. Basis of preparing the financial statements

The financial statements have been prepared in accordance with Accounting and Reporting by Charities: Statement of Recommended Practice (issued in October 2019) 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) - (Charities SORP (FRS 102)).

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

1.2. Debtors

Trade and other debtors are recognised at the settlement amount due after any trade discount offered. Prepayments are valued at the amount prepaid after taking account of any trade discounts due.

1.3. 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.

1.4. Creditors and provisions

Creditors and provisions are recognised where the charity has a present obligation resulting from a past event that will probably result in the transfer of funds to a third party and the amount due to settle the obligation can be measured or estimated reliably. Creditors and provisions are normally recognised at their settlement amount after allowing for any trade discounts due.

1.5. Preparation of the accounts on a going concern basis.

The company is dependent on the continued support of grant aiding bodies. The trustees believe that the company will continue to receive this support and accordingly consider that it is appropriate to prepare the financial statements on the going concern basis.

Something To Aim For

Notes to the Financial Statements for the year ended 31 March 2024

1.6. Incoming resources

All incoming resources are included in the Statement of Financial Activities when:

- the charity is legally entitled to the funds
- any performance conditions attached to the income have been met or are fully within the control of the charity
- there is sufficient certainty that receipt of the income is considered probable
- the amount can be reliably measured

- Donations and legacies

Grants/donations are recognised in incoming resources in the year in which they are receivable, except as follows:

- when donors specify that grants/donations given to the charity must be used in future accounting periods, the income is deferred until those periods
- when donors impose conditions which have to be fulfilled before the charity becomes entitled to use such income, the income is deferred and not included in incoming resources until the preconditions for use are met.

- Charitable activities

Artistic income - is included in incoming resources in the period in which the relevant activity takes place.

Project specific funding - when donors specify that donations and grants are for particular restricted purposes, which do not amount to pre-conditions regarding entitlement, this income is included in incoming resources of restricted funds when receivable.

- Donated services and facilities

Donated services or facilities are recognised as income when the charity has control over the item, any conditions associated with the donated item have been met, the receipt of economic benefit from the use by the charity of the item is probable and that economic benefit can be measured reliably. On receipt, donated services and facilities are recognised on the basis of the value of the gift to the charity which is the amount the charity 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.

- Investment income

Interest on funds held on deposit is included when receivable and the amount can be measured reliably by the charity; this is normally upon notification of the interest paid or payable by the Bank.

Something To Aim For

Notes to the Financial Statements for the year ended 31 March 2024

1.7. Expenditure

All expenditure is included on an accruals basis inclusive of any VAT which cannot be recovered and is recognised when:

- there is a legal or constructive obligation to make a payment
- it is probable that settlement will be required
- the amount of the obligation can be measured reliably

- Costs of raising funds

Costs incurred in attracting donations, and those incurred in trading activities that raise funds.

- Charitable activities

Artistic costs - costs incurred in the production of charitable activities in the year.

- Support costs

The administrative and overhead costs associated with running the office from which the company operates as well as governance costs. Support costs are wholly attributable to theatre production costs.

- Governance costs

Costs associated with the constitutional and statutory requirements of the charity.

1.8. Tangible fixed assets and depreciation

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

Depreciation is provided at annual rates calculated to write off the cost less residual value of each asset over its expected useful life, as follows:

| | | |
|-----------------------------|---|----------------------|
| Office equipment | - | 33% on straight line |
| Fixtures/fittings/equipment | - | 25% on straight line |

1.9. Pensions

The pension costs charged in the financial statements represent the contributions payable by the company during the year in accordance with SSAP 24.

The regular cost of providing retirement pensions and related benefits is charged to the income and expenditure account over the employees' service lives on the basis of a constant percentage of earnings.

1.10. Fund accounting

Funds held by the charity are either:

- Unrestricted general funds - these are funds which can be used in accordance with the charitable objects at the discretion of the trustees.
- Restricted funds - these are funds that can only be used for particular restricted purposes within the objects of the charity. Restrictions arise when specified by the donor or when funds are raised for particular restricted purposes.

Further explanation of the nature and purpose of each fund is included in the notes to the financial statements.

Something To Aim For

Notes to the Financial Statements for the year ended 31 March 2024

1.11. Financial Instruments

The charity 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).

2. Incoming resources

The total incoming resources for the year have been derived from the principal activity undertaken wholly in the UK.

| 3. Interest receivable | 2024 £ | 2023 £ |
|---|-------------------|-------------------|
| Bank interest | 6 | - |
| | 6 | - |
| 4. Net income/(expenditure) for the year is stated after charging: | 2024 £ | 2023 £ |
| Depreciation of tangible fixed assets | 3,832 | 3,923 |
| Independent examination - other services | 1,206 | 3,250 |
| | 1,206 | 3,250 |

5. Trustees' emoluments and reimbursed expenses

The trustees received no remuneration during the year.

The aggregated amount reimbursed to trustees during the year was £nil (2023 - £nil)

Something To Aim For

Notes to the Financial Statements for the year ended 31 March 2024

| 6. Staff costs and numbers | 2024 £ | 2023 £ |
|----------------------------|-----------|-----------|
| Staff costs | | |
| Salaries and wages | 52,744 | 138,000 |
| Social security costs | 3,138 | 5,763 |
| Pension costs | 3,174 | 7,456 |
| | 59,056 | 151,219 |

No employee earned £60,000 or more during the year (2023 - £nil).

Staff numbers

The average numbers of employees (including casual and part time staff) during the year was made up as follows:

| | 2024 Number | 2023 Number |
|------------|----------------|----------------|
| Production | 4 | 4 |
| Support | 2 | 2 |
| | 6 | 6 |

7. Pension costs

The company operates a defined contribution pension scheme in respect of its employees. The scheme and its assets are held by independent managers. The pension charge represents contributions due from the company and amounted to £3,174 (2023 - £7,456).

8. Corporation taxation

The charity is exempt from tax on income and gains falling within section 505 of the Taxes Act 1988 or section 252 of the Taxation of Chargeable Gains Act 1992 to the extent that these are applied to its charitable objects.

Something To Aim For

Notes to the Financial Statements
for the year ended 31 March 2024

9. Fixed assets - intangible assets

| | Goodwill £ | Total £ |
|--|---------------|------------|
| Cost | | |
| 1 April 2023 / 31 March 2024 | 11,843 | 11,843 |
| Provision for diminution in value | | |
| 1 April 2023 | 7,107 | 7,107 |
| Charge for year | 2,368 | 2,368 |
| 31 March 2024 | 9,475 | 9,475 |
| Net book values | | |
| 31 March 2024 | 2,368 | 2,368 |
| 31 March 2023 | 4,736 | 4,736 |

10. Fixed assets - tangible assets

| | Plant/ machinery £ | Fixtures/ fittings/ equipment £ | Total £ |
|---------------------------------|--------------------------|--|------------|
| Cost | | | |
| 1 April 2023 / 31 March 2024 | 2,645 | 2,727 | 5,372 |
| Depreciation | | | |
| 1 April 2023 | 1,724 | 2,183 | 3,907 |
| Charge for year | 922 | 542 | 1,464 |
| 31 March 2024 | 2,646 | 2,725 | 5,371 |
| Net book values | | | |
| 31 March 2024 | (1) | 2 | 1 |
| 31 March 2023 | 921 | 544 | 1,465 |

Something To Aim For

Notes to the Financial Statements
for the year ended 31 March 2024

| | | | | |
|---|-------------------------|---------------------------|---------------------------|-------------------------|
| 11. Debtors | | 2024 | 2023 | |
| | | £ | £ | |
| Trade debtors | | - | 54,030 | |
| Other debtors | | 3,888 | 5,680 | |
| Prepayments | | 30,000 | 30,000 | |
| | | <u>33,888</u> | <u>89,710</u> | |
| | | <u><u>33,888</u></u> | <u><u>89,710</u></u> | |
| | | | | |
| 12. Creditors: amounts falling due within one year | | 2024 | 2023 | |
| | | £ | £ | |
| Other taxation/social security | | 87,295 | 105,666 | |
| Other creditors | | 37,354 | 73,496 | |
| Accruals | | 3,900 | 6,594 | |
| | | <u>128,549</u> | <u>185,756</u> | |
| | | <u><u>128,549</u></u> | <u><u>185,756</u></u> | |
| | | | | |
| 13. Unrestricted funds | Brought forward | Incoming resources | Outgoing resources | Carried forward |
| | £ | £ | £ | £ |
| General fund | <u>(176,744)</u> | <u>109,408</u> | <u>(77,171)</u> | <u>(144,507)</u> |
| | <u><u>(176,744)</u></u> | <u><u>109,408</u></u> | <u><u>(77,171)</u></u> | <u><u>(144,507)</u></u> |

Something To Aim For

Notes to the Financial Statements for the year ended 31 March 2024

| 14. Restricted funds | Brought forward £ | Incoming resources £ | Outgoing resources £ | Carried forward £ |
|---------------------------------|-------------------------|----------------------------|----------------------------|-------------------------|
| Balance b/f | 14,600 | - | (14,600) | - |
| Queen Mary University London | 43,160 | - | - | 43,160 |
| Impact Fund | (1,711) | 6,023 | (571) | 3,741 |
| Paul Hamlyn Foundation | 30,000 | 60,000 | (60,000) | 30,000 |
| UKRI Community Research Network | 7,050 | - | (7,050) | - |
| MMF Anti-Poverty Insight Group | - | 15,000 | - | 15,000 |
| | 93,099 | 81,023 | (82,221) | 91,901 |
| | 93,099 | 81,023 | (82,221) | 91,901 |

Paul Hamlyn Foundation

In 2022/2023, STAF secured a significant grant of £180,000 from the Paul Hamlyn Foundation, over a 36-month period. This grant, part of the Arts Access and Participation Fund starting in April 2023, acknowledges STAF's wide-ranging impact and supports its efforts to tackle structural inequality in the cultural sector.

MMF Anti-Poverty Insight Group

The year 2023/2024 saw the first year of a two-year commission by the Manchester City Council's Public Health Department to convene and manage an Anti-Poverty Insight Group. This initiative plays a vital role in delivering the council's Making Manchester Fairer: Anti-Poverty Strategy by ensuring that a diverse range of communities are actively involved in consultations and can influence policy decisions that directly impact them.

UKRI Community Research Network

The Building An Anti-Poverty Community (BAAPC) project is a collaboration between STAF and Manchester Central Foodbank (MCF), supported by a UK Research and Innovation (UKRI) Community Research Networks grant. This initiative reflects a shift towards a more community-driven approach to research and innovation, focusing on the effective use of creativity as a tool for community engagement and social change. The project leverages the support of UKRI to integrate the public's role in research, focusing on developing solutions that are practical and resonate with the community's needs. BAAPC operates within Manchester four localised clusters across the city of Manchester, utilising MCF's Anti-Poverty Community network for a collective and innovative approach to tackling poverty, primarily through workshops and dialogues.

Fixed assets

This fund consists of grants/donations received specifically for the purchase of fixed assets. The funds are transferred to the general fund over the expected useful life of the assets.

Something To Aim For

**Notes to the Financial Statements
for the year ended 31 March 2024**

15. Analysis of net assets between funds

| | General funds £ | Restricted funds £ | Total £ |
|---|--------------------------------|-----------------------------------|--------------------|
| Fund balances at 31 March 2024 are represented by: | | | |
| Tangible fixed assets | 2,369 | - | 2,369 |
| Net current (liabilities) | (146,876) | 91,901 | (54,975) |
| | <u>(144,507)</u> | <u>91,901</u> | <u>(52,606)</u> |

16. Related party transactions

During the year the charity had no related party transactions that require disclosure.

16. Liability of members

If the CIO is wound up, the members of the CIO have no liability to contribute to its assets and no personal responsibility for settling its debts and liabilities. At 31 March 2024 there were 7 members.

SOMETHING TO AIM FOR

England & Wales - Charity number 1181856

Accounts

Charity number 1181856

Something To Aim For

**Report and Financial Statements
for the year ended 31 March 2023**

**Breckman & Company Ltd
Chartered Certified Accountants
49 South Molton Street
London W1K 5LH**

Something To Aim For

Contents

| | Page |
|--|-------------|
| Reference and Administrative Details | 1 |
| Trustees' Report | 2 - 9 |
| Independent Examiner's Report | 10 |
| Statement of Financial Activities (including Income and Expenditure Account) | 11 - 14 |
| Balance Sheet | 15 |
| Notes to the Financial Statements | 16 - 23 |

Matthew Burman

Something To Aim For

Reference and Administrative Details

Constitution

The organisation is a charitable incorporated organisation (CIO) under the Charities Act, registered charity number 1181856. The organisation's governing document is CIO - Foundation registered 4 February 2019.

Trustees

Policies and procedures adopted for the induction and training of trustees are ongoing and incorporated indirectly into the regular trustees meetings.

The trustees during the year and since the year end, were :

| | |
|-----------------------|-----------------------------|
| A S T Shapiro | resigned 28 September 2022 |
| E L Rettig | resigned 28 September 2022 |
| M Kramer | resigned 28 September 2022 |
| Dawn Walton OBE | appointed 28 September 2022 |
| Prof Brian Lobel | appointed 28 September 2022 |
| Nadine Marielle Patel | appointed 28 September 2022 |
| Caroline Head | appointed 28 September 2022 |
| Dr Kirsty Fairclough | appointed 28 September 2022 |
| Matt Burman | appointed 28 September 2022 |
| Prof Gerard Hanlon | appointed 28 September 2022 |
| Dawn Estefan | appointed 28 September 2022 |
| Edward Francis Berg | appointed 3 August 2022 |

Independent Examiners

Breckman & Company, 49 South Molton Street, London, W1K 5LH.

Bankers

CAF Bank Limited, 25 Kings Hill Avenue, Kings Hill, West Mailing. Kent ME19 4JQ

Registered office and operation address

13 Brooke Avenue, Tameside, Manchester, M43 6HA.

Something To Aim For

Trustees' Report

Trustees Report

The trustees present their report with the financial statements of the charity for the year ended 31 March 2023. The trustees have adopted the provisions of 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).

Executive summary

Something To Aim For (STAF) was set up in 2019 through a Culture & Society Discretionary Award from Wellcome Trust, specifically to support the development of an inclusive and accessible arts community.

We envision a world in which all people have meaningful connections to cultural experiences, with the voices and stories of under-represented and marginalised artists and communities at its centre.

Our mission is focused around four areas:

- Supporting the creative and organisational development of under-represented voices in culture.
- Informing and empowering marginalised communities, providing tools and resources to engage and connect through culture.
- Building bridges, connections, and value between and across the arts, learning, health, technology, and wellbeing sectors.
- Challenging and encouraging the cultural and creative sectors to address systemic issues and action positive change.

STAF's Charitable Objectives are the advancement of the arts for the public benefit by promoting greater participation by groups who are under-represented in the arts field, particularly by reason of disability, ill health (mental or physical) or social or economic disadvantage.

Company History - pre-Something To Aim For

STAF is an amalgamation of the work of two organisations: In Company Collective, and The Sick of the Fringe, which have their own short but distinct histories. In Company Collective (ICC) 2016-2019, supported step-changes in the careers of artists including Split Britches, Le Gateau Chocolat, Hunt & Darton, and High-Rise Entertainment. This included supporting their organisational development, creating context for their work, expanding their networks and partnerships, and increasing their impact whilst supporting their sustainability. ICC also provided mentoring and support programmes for emerging and mid-career artists.

The Sick of the Fringe (TSOTF) is an international artistic development programme engaging with artists and audiences with lived experience of chronic ill health, disability, and socio-economic disadvantage, and addressing questions of access across the creative industries. TSOTF works with festivals, artists and communities and has achieved a reputation as a go-to resource for ground-breaking programming and artist support strategies.

Together ICC and TSOTF secured investment of over £2 million in public subsidy for their projects since 2016, reaching live audiences of over 500,000 and more than 8 million online. This success led to the formation of STAF, which through initial support from Wellcome Trust has built on both of those initiatives in new ways with TSOTF continuing as a delivery strand.

OBJECTIVES AND ACTIVITIES

In shaping our objectives for the year and planning our activities, the trustees have considered the Charity Commission's guidance on public benefit, including the guidance 'public benefit: running a charity (PB2)'.

Main Activities

Overview

As we reflect upon the past year, STAF has witnessed and adapted to profound shifts in the cultural landscape. The creative industries, already beset with precarity with the effects post-COVID, have been further destabilised by a deepening cost of living crisis. These turbulent times have disproportionately affected the communities and artists we serve, particularly those who have historically been marginalised due to their intersectional identities. These individuals, often at the peripheries of the cultural sector, have borne the brunt of economic and social disparities exacerbated by

Something To Aim For

Trustees' Report

these crises. In response, our 'The Future Starts Now' business plan, building upon our 2 year 'Beyond Survival' strategy, has been critically focused on mitigating these impacts through robust, targeted support and advocacy. We remain resolute in our mission to champion under-represented voices, fostering a more equitable and resilient cultural ecosystem. As the sector grapples with its own survival, STAF is dedicated to leading a strategic, compassionate response, ensuring that those most affected are not left behind but are integral to the reimagination and rejuvenation of the creative industries.

Relocation to Tameside, Greater Manchester

In a strategic move emblematic of our adaptive and forward-looking ethos, STAF has relocated its headquarters to Tameside, Greater Manchester. This significant relocation is not merely a change in geography; it represents a fundamental shift in our operational model and strategic focus. By transitioning to a remote working model, we have streamlined our operations whilst expanding our remit nationally. Our core team, now based across England and Scotland, continues to drive our mission forward, united by a commitment to cultural inclusivity and innovation.

Tameside, the hometown of our Creative Director/CEO and Founder Tracy Gentles, offers a unique vantage point from which to influence and contribute to cultural and creative industries. This relocation enables STAF to embed a place-based strategy for development and growth, leveraging the lived experiences and authentic knowledge of the local area. As part of our long-term strategy, this move is designed to strengthen our role as a bridge and connector between the cultural and creative industries and those historically marginalised and left at the margins of this sector. We aim to foster local, regional, national, and international collaboration and capacity building.

By shifting our focus towards 'back end' creative structure support, with a heightened focus on structural and sector support work over public programmes, we are repositioning ourselves to better meet the evolving needs of the communities and artists we support. This strategic realignment underscores our commitment to resilience, adaptability, and impactful delivery in an increasingly complex cultural landscape.

Beyond Survival Consultancy Service

In response to the urgent and evolving needs of the cultural sector, particularly exacerbated by the ongoing economic and social challenges, STAF has introduced the Beyond Survival Consultancy Service. This initiative was born out of a recognition of the precarious nature of the creative industries and the disproportionate impact of these challenges on diverse artists and artist-led organisations, especially those from historically marginalised communities.

A direct response to the sector's cry for support, resilience, and innovation, the Beyond Survival Consultancy Service offers bespoke packages around crisis and change for a range of target clients, prioritising artists and small arts organisations who are navigating an increasingly precarious landscape. This service is particularly focused on those regardless of the funding landscape, acknowledging the inequitable impacts on certain communities.

With an emphasis on access and inclusion, the service aims to provide strategic and operational support to those most in need. It was designed to help artists and organisations navigate the complexities of the current climate, offering everything from crisis management to strategic planning and fundraising support. By equipping artists and organisations with the tools and knowledge needed to not just survive but thrive, STAF is committing to a sector that is resilient, diverse, and forward-looking, ensuring that the creative and cultural industries continue to be a vibrant and critical part of our social and economic fabric. This consultancy service is more than just a programme; it's a lifeline for those at the cutting edge of creativity and culture, ensuring they are not left behind but instead are equipped to navigate and shape the future.

Practical Dreaming: Support Fund

In tandem with the introduction of the Beyond Survival Consultancy Service, STAF recognised the need for a more accessible means of support for artists and organisations facing financial barriers. Hence, the Practical Dreaming: Support Fund was established as a complementary initiative. This fund is a critical component of our commitment to inclusivity and resilience in the arts sector, ensuring that vital consultancy services are within reach for those who need them most.

The Practical Dreaming: Support Fund is specifically designed to subsidise the costs of consultancy for artists and artist-led organisations who would otherwise be excluded due to financial constraints. It acknowledges the stark reality that many talented and innovative individuals in the creative industries are often side-lined due to a lack of resources. By

Something To Aim For

Trustees' Report

providing financial assistance, STAF aims to level the playing field, enabling a diverse range of voices to access the strategic support necessary to navigate and overcome the challenges they face.

This fund allows STAF to extend its reach and impact, fostering a more robust and inclusive cultural sector. It is a testament to our belief in the transformative power of art and our commitment to nurturing its growth, even in the face of adversity. Through this fund, STAF is not just dreaming of a more inclusive and vibrant cultural landscape but is actively working to realise it.

STAF Live

STAF Live represents one of the most innovative and forward-thinking initiatives by STAF, conceived as a dynamic digital hub for experimentation, co-creation, and cultural exchange. Initially piloted in June 2020 in support of artists who had been de-platformed through the COVID lockdown, STAF Live is designed to break down barriers and foster connections. It has been a beacon for inclusivity and accessibility in the arts, creating a platform where diverse voices and communities can interact, collaborate, and showcase their work in a supportive and innovative environment.

In the past year, STAF has deepened its commitment to enhancing the STAF Live platform, working in collaboration with the Cyber Foundry a collaboration between Manchester Metropolitan University, Lancaster University and the University of Salford to push the boundaries of what's possible in digital cultural spaces. This support has allowed STAF to harness the latest in digital innovation and technical expertise to further develop STAF Live's capabilities, ensuring it remains at the cutting edge of digital arts and community engagement.

The collaboration with the Cyber Foundry has been instrumental in expanding STAF Live's technical infrastructure, introducing new features and functionalities that enhance user experience and engagement. This includes the development of video calling and messaging functions, making the platform more interactive and user-friendly. The focus has been on ensuring that STAF Live is not just a platform for streaming content, but a vibrant, interactive community where meaningful cultural exchanges can happen in real time.

During this period STAF were also shortlisted for an award from the Centre For Cultural Value (University of Leeds) receiving support to develop a proposal towards extending our research into the development of accessible online spaces, in this case with a particular focus on visual impairment. Although unsuccessful in the final stage, this work is seeding the ongoing development of target research areas for STAF Live.

STAF Live's evolution is a testament to STAF's dedication to reimagining how arts and culture can thrive in the digital age. It is about creating a space that is not only about showcasing artistic work but also about building connections, sharing stories, and fostering a sense of belonging and community among those who are often marginalised or overlooked in mainstream cultural narratives. With each technological enhancement and each new partnership, STAF Live moves closer to realising its vision of a truly inclusive and dynamic digital cultural space.

Performing Leadership Differently (PLD): Queen Mary University London (QMUL) Impact Fund

Introduced in December 2020, Performing Leadership Differently (PLD) is an initiative by STAF that focuses on fostering inclusive leadership models in the cultural sector. An action research programme underpinned by support from the Arts and Humanities Research Council (AHRC), and in collaboration with the School of Business and Management at Queen Mary University of London (QMUL), PLD engaged diverse cultural workers to address the lack of diversity in creative leadership, particularly exploring the impact of race and class exclusion.

STAF have since been awarded the QMUL Impact Fund for excellence in research for PLD which will provide resource to develop a spin-off from the original PLD research project, representing a significant advancement in translating research into tangible change through engaging and training diverse, hard-to-reach young people for employment in the creative industries. The project will involve developing, prototyping, and rolling out a planned knowledge exchange programme between researchers, partners, and users/participants. It will focus on maximising impact, engaging young people who are currently not in employment, education, or training, and co-creating a training programme to introduce them to employment skills needed for entry-level jobs in the creative industries.

Freelance: Futures (F:F)

Through commissioning by Arts Council England, STAF collaborated with a consortium of arts sector support organisations, including Freelancers Make Theatre Work, Inc Arts, Migrants In Culture, MAX Musician and Artist

Something To Aim For

Trustees' Report

Exchange, people make it work, and What Next?, to launch Freelance: Futures (F:F). A summer programme designed to drive more equitable conditions in the Arts that took place from May to July in 2022. F:F aimed to foster a series of online events that encouraged independent practitioners, cultural organisations, unions, funders, and policymakers to explore and advocate for fairer working conditions for freelancers across the arts and culture sector.

The programme focused on four key themes: organising for equitable freelancing conditions, understanding freelancer rights and resources, transforming organisations to create equitable freelancer conditions, and policy making to support equitable freelancer conditions. STAF's involvement was particularly notable in co-curating two significant sessions as part of this initiative, drawing upon insights from the Performing Leadership Differently research:

- 'Leading Independently' provided a platform for independent voices such as Lora Krasteva, Vijay Patel, and Emma Blake Morsi, to share their experiences in pioneering new, inclusive leadership models.
- 'Activating Mentorship' explored the intricacies of mentoring in the arts, featuring discussions with Nurull Islam and Tian Glasgow on facilitating mentor-mentee relationships. Both sessions were aimed at restructuring our view of leadership and building better support for new and diverse leadership models.

F: F was more than a series of events; it was a movement towards creating a more equitable, resilient, and diverse arts sector.

Building An Anti-Poverty Community (BAAPC)

The Building An Anti-Poverty Community (BAAPC) project is a collaboration between STAF and Manchester Central Foodbank (MCF), supported by a UK Research and Innovation (UKRI) Community Research Networks grant. This initiative reflects a shift towards a more community-driven approach to research and innovation, focusing on the effective use of creativity as a tool for community engagement and social change.

The project leverages the support of UKRI to integrate the public's role in research, focusing on developing solutions that are practical and resonate with the community's needs. BAAPC operates within Manchester four localised clusters across the city of Manchester, utilising MCF's Anti-Poverty Community network for a collective and innovative approach to tackling poverty, primarily through workshops and dialogues.

The core of BAAPC's first stage is the city-wide anti-poverty summit, set to take place in July 2023 in Manchester. This summit aims to foster discussion and collective action, using arts and creativity as mediums to inspire community involvement and responsibility. The project serves as a pragmatic model for how creativity and cultural practices can contribute to addressing and alleviating societal issues, specifically poverty, by building strong networks and encouraging community-led solutions.

Supported Artists and Artist-led Organisations

In 2022/23, STAF continued its dedicated support to artists and artist-led organisations, focusing on long-term, in-depth partnerships. While the number of artists and artist-led organisations we engaged with may not be extensive, our commitment to each was profound, offering bespoke support tailored to the unique needs and ambitions of each artist. This year, we have prioritised quality over quantity, ensuring that each relationship receives the intensive and customised support necessary to navigate the complexities of artistic development and organisational growth. Our approach is rooted in understanding that each artist's journey is distinct, and as such, requires a nuanced and flexible support system to thrive.

Something To Aim For

Trustees' Report

Artist/Artist-led organisations receiving STAF support 2022/23 include:

High Rise Entertainment CIC (HR):

Continued support 2022/23 from the team at STAF has involved:

- **One-to-One Mentoring and Professional Development:** STAF has provided ongoing remote mentoring and professional development for the leadership of High Rise, focusing on practical skills and strategic planning to help navigate the complex landscape of the creative sector.
- **Fundraising:** STAF has assisted High Rise in successfully applying to the Arts Council England (ACE) National Portfolio for the 2023-26 funding round. This significant achievement marked them as the only diverse-led new NPO in London this very competitive funding environment.
- **Strategic and Organisational Development:** STAF has offered guidance to help them build a more sustainable operational framework. This includes advice on strategic planning and organisational development to facilitate their growth as an NPO.

Virginia Wilson (aka Gin)

STAF continued to support Virginia Wilson, also known as Gin. As an influential figure in both Faggamuffins Bloc Party (FBP) and Sex & Rage (S&R), Gin continued to thrive in her multifaceted roles within the arts sector's artistic and entrepreneurial journey. Throughout the year, STAF worked closely with Gin focusing on nurturing Gin's leadership in the cultural sector, providing a supportive framework for her to advance her creative and operational goals.

Gin's reflections over the year have highlighted the positive impact of STAF's support. The strategic guidance, mentorship, and administrative assistance have been instrumental in enabling her to navigate the complexities of the arts landscape confidently. This support has not only facilitated her professional development but also empowered her to push the boundaries of her creative expression.

Anson Tang

Anson Tang embarked on a collaborative journey with STAF from October 2022. As a final year student at the Royal College of Music, Anson is notably the first wheelchair user to join the keyboard faculty. Throughout this period, STAF provided bi-weekly mentoring sessions, focusing on nurturing Anson's burgeoning career as a musician and performing artist.

During this time, Anson has gained a deeper understanding of the UK music industry, initiated several projects, and has begun planning projects from scratch. The support from STAF has been a crucial element in helping Anson feel more comfortable in decision-making and assured in his artistic journey.

Partnership and Industry Support

Edinburgh Festival Fringe Society (EFFS)

In 2022/23, STAF continued its strategic partnership with the Edinburgh Festival Fringe Society (EFFS), focusing on supporting artists from marginalised and working-class communities. This collaboration emphasized developing strategies to enhance the wellbeing and development of artists at the Fringe, in line with STAF's mission to foster a more inclusive arts sector.

During the year, Tracy Gentles, the Creative Director/CEO of STAF, contributed her expertise through a workshop for EFFS's Working Class Producers and Emerging Producers Development Programmes. This participation is part of STAF's broader commitment to empowering individuals within the arts industry, particularly those from underrepresented backgrounds.

The partnership between STAF and EFFS reflects a shared commitment to removing barriers and creating a supportive environment for artists, producers, and cultural practitioners. By working together, they have continued to contribute to a vibrant and diverse cultural landscape, showcasing the positive impact of collaboration and shared goals in the arts community.

Arts with the Disabled Association Hong Kong (ADAHK)

STAF's Executive Director Janet Tam contributed as a speaker at the Arts Accessibility International Symposium, hosted by the Arts with the Disabled Association Hong Kong (ADAHK), presenting on her journey in Inclusive Arts Programming, adding valuable insights to the symposium's theme of "Art Inclusion: Strategies, Policies to Innovations." Held online from 28 to 30 July 2022, the event assembled arts leaders and practitioners from Hong Kong and globally to exchange

Something To Aim For

Trustees' Report

on a wide array of topics related to arts accessibility and social inclusion. The discussions at the symposium covered art inclusion policies and practices, the design and operation of inclusive art spaces, inclusive programming, integrated access and assistive technologies, cross-sector collaborations, as well as art inclusion research and practices in education and disability.

Centre for Community Cultural Development (CCCD)

STAF's Executive Director joined the International Festival for Arts, Inclusion, and Diversity organised by the Centre for Community Cultural Development (CCCD) as one of the panel speakers on the topic of Leadership in Inclusive Arts. This festival was held online from 28 to 30 July 2022 and focused on "Art Inclusion: Strategies, Policies, to Innovations". The three-day event brought together over 20 prestigious arts leaders and practitioners from Hong Kong and around the world to discuss a wide range of topics related to arts accessibility and social inclusion.

In addition to the above, STAF were also engaged as consultants to support the following:

- Shoreditch Town Hall, supporting the development of a new community engagement model for the venue.
- The Guild Residency program, Creative Director/CEO invited to work with a group of 25 interdisciplinary artists, discussing and developing ideas around Connectivity, Identity, Leadership and Change.
- Brian Lobel (before joining STAF as a Trustee), supporting the development of a fundraising proposal focused on his expertise of the intersection of arts and health.
- Rose Brufords College, supporting the Drama faculty to explore the potential of creating a spin-off business to support the growth in their student offer.

FINANCIAL REVIEW

Financial Position

Between 2022 and 2023, STAF moved to lay the foundations for the future through our 'The Future Starts Now' business plan, focusing on laying a solid foundation for future endeavours. was marked by an effort to streamline core operations to stabilize and protect the organisation. Simultaneously, there was an emphasis on bolstering the organisation's infrastructure, providing the team with the necessary resources to fully realise STAF's cultural, social, and operational potential. Additionally, STAF actively sought new income diversification avenues, leading to a strategic repositioning supported by focused research, development, and knowledge building.

Income generated through Consultancy and Partnership work within this period includes:

- High Rise Entertainment CIC (consultancy)
- Faggamuffins Block Party (consultancy)
- Sex & Rage (consultancy)
- Shoreditch Town Hall (consultancy)
- Brian Lobel (consultancy)
- Centre For Cultural Value (University of Leeds) (partnership)
- Rose Bruford College (consultancy)
- GUILD residency programme (consultancy)
- Arts with the Disabled Association Hong Kong (consultancy and partnership)
- Edinburgh Fringe Festival Society (partnership)
- Centre for Community Cultural Development (partnership)

In the financial year 2022/23, STAF's efforts to engage new supporters for its social justice-focused programmes were met with positive responses. This phase included projects like Building An Anti-Poverty Community, supported by UKRI Community Research Networks and in collaboration with Manchester Central Food Bank, which aimed to tackle poverty innovatively in Manchester's localised clusters. Another significant project was Freelance: Futures, which played a key role in addressing the needs of freelancers and contributing to a more inclusive arts sector.

STAF also secured a significant grant of £180,000 from the Paul Hamlyn Foundation, over a 36-month period. This grant, part of the Arts Access and Participation Fund starting in April 2023, acknowledges STAF's wide-ranging impact and supports its efforts to tackle structural inequality in the cultural sector.

Something To Aim For

Trustees' Report

Future Plans

Although STAF has secured three years of core support from the Paul Hamlyn Foundation spanning 2023/24 to 2025/26, our approach will continue to evolve towards a diversified funding model. This strategy aims to enhance financial resilience and sustainability over the next three years, with a target distribution of income: approximately 65% from designated projects, 13% from earned income, and the remaining 22-23% from core grants. As part of our financial planning, 74% of our projected unrestricted consultancy income for 2024/25, amounting to £28,800, is already in the pipeline.

In terms of new funding avenues, STAF has made progress in attracting interest from various sources. Notable developments include the following (some pending final outcomes):

- A further award from UKRI Innovate UK fund (£25,000), as a Bridging Fund for the 'Building An Anti-Poverty Community' Project, leading up to the application and potential for significant UKRI follow-on funding (up to £250,000 per year x 5 years) to be co-written by participants, if successful, expected to start in June 2024.
- A two-year commission (£15,000 per year x 2 years) by the Manchester City Council's Public Health Department to convene and manage an Anti-Poverty Insight Group to help deliver their Making Manchester Fairer: Anti-Poverty Strategy.
- A three-year engagement by the Manchester City Council's Culture Department (£6,500 per year x 3 years) to establish a Greater Manchester Arts Network through the Greater Manchester Combined Authority (GMCA) Cultural Grant to ensure creative communities in Greater Manchester are better informed, connected to opportunities and are empowered to deliver impact for their own local members.
- Funding applications are currently under assessment with Arts Council England (£108,384) and Esmée Fairbairn Foundation, (£50,000 per year x 5 years).

Reserves Policy

Total reserves at 31 March 2023 amounted to a deficit of £83,645 (2022: deficit £15,512), comprising deficit £176,744 unrestricted funds (2022: deficit £30,112) and £93,099 (2022: £14,600) of restricted funds.

As part of the ongoing business planning, we will continue to develop our strategy to reach the organisation's desired reserve policy (3 months of annual expenditure). As at 31 March 2023, the free reserves of the charity were in deficit £176,744 (2022: deficit £30,112). We will continue to keep this policy under review in line with the operational guidelines issued by the Charities Commission.

STRUCTURE, GOVERNANCE AND MANAGEMENT

Governing document

Something To Aim For (STAF) is a Charitable Incorporated Organisation governed by its CIO Constitution dated 28 January 2019.

Organisational structure

The day-to-day running of STAF is undertaken by STAF's small core team: Creative Director/CEO, Executive Director and Head of Programmes.

In line with an extended period of research and development, supporting repositioning our work in a continued period of precarity within the arts sector, fixed term contracts with our Engagement Producer ended and was not renewed in April 2022, with the core team further streamlined through the departure of our Videographer in June 2022.

STAF's core team continued to be supported by a network of associates and specialist consultants, who collectively are responsible for ensuring the successful delivery of the business plan.

During 2022/23, this included Eddie Berg (previously Director of BFI, Rich Mix and founder of FACT) who came on board with STAF as Strategic Planning Consultant (before rejoining STAF's Board of Trustees), on a freelance fixed term basis, assisting the company through an Organisational Development period and providing invaluable advice expertise until June 2022. Phoebe Walker also joined the company on a freelance basis, supporting STAF as a

Something To Aim For

Trustees' Report

Fundraising Consultant, proving a valuable addition to the team and introducing a new way of working on funding applications which is all staff inclusive.

Governance

Every Trustee must be appointed for a term of three years by a resolution passed at a quorum meeting of the Trustees.

In selecting individuals for appointment as Trustees, the Trustees must have regard to the skills, knowledge and experience needed for the effective administration of the CIO.

STAF follows a standard process for recruiting new members, Firstly, an advertisement is placed, based on the current skills needed on the Board, requesting new potential Trustees to apply with a CV, and a covering letter stating why they would like to join the Board of Trustees, the current Board will review the selection and invite them to interview. Interviews are usually held with an appointed member of the Board and then a follow up interview with the CEO and Executive Director of STAF.

Any person retiring as a Trustee is eligible for reappointment, provided that a Trustee who has served for three consecutive terms may not be reappointed for a fourth consecutive term but may be reappointed after an interval of at least one year.

Trustee Induction and Training

All trustees receive a board induction pack. This includes STAF's Constitution which states details of the responsibilities of the charities Trustees, a copy of the most recent Board Papers and the latest Trustees Annual Report and statement of accounts. The individual is then invited along to the next Board meeting where they are officially inducted onto the Board.

This report was approved by the Board of Trustees on 1 February 2024 and signed on its behalf by

Matthew Burman

Matt Burman
Trustee

Independent Examiner's Report to the Trustees of Something To Aim For

I report on the accounts of the charity for the year ended 31 March 2023, which are set out on pages 11 to 23.

Respective responsibilities of trustees and examiner

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

Having satisfied myself that the charity is not subject to an audit under company law and is eligible for independent examination, it is my responsibility to:

- examine the accounts under section 145 of the 2011 Act;
- follow the procedures laid down in the general Directions given by the Charity Commission (under section 145(5)(b) of the 2011 Act; and
- state whether particular matters have come to my attention.

Basis of independent examiner's statement

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

Independent examiner's statement

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

1. which gives me reasonable cause to believe that in, any material respect, the requirements:
 - to keep accounting records in accordance with section 386 of the Companies Act 2006; and
 - to prepare accounts which accord with the accounting records, comply with the accounting requirements of section 396 of the Companies Act 2006 and with the methods and principles of the Statement of Recommended Practice: Accounting and Reporting by Charities

have not been met; or

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



**Richard Nelson FCCA
Breckman & Company Ltd
Chartered Certified Accountants**

49 South Molton Street
London W1K 5LH

1 February 2024

Something To Aim For

**Statement of Financial Activities (including Income and Expenditure Account)
for the year ended 31 March 2023**

| | Notes | Unrestricted funds £ | Restricted funds £ | 2023 Total £ | Unrestricted funds £ | Restricted funds £ | 2022 Total £ |
|------------------------------------|--------|-------------------------|-----------------------|-----------------|-------------------------|-----------------------|-----------------|
| Income and endowments from: | 2 | | | | | | |
| Donations and legacies - page 12 | | 5,000 | 82,460 | 87,460 | 174,336 | 57,910 | 232,246 |
| Charitable activities | | | | | | | |
| Other trading activities | | 33,649 | | 33,649 | 9,448 | | 9,448 |
| Total | | <u>38,649</u> | <u>82,460</u> | <u>121,109</u> | <u>183,784</u> | <u>57,910</u> | <u>241,694</u> |
| Expenditure on: | | | | | | | |
| Raising funds: | | | | | | | |
| Fundraising | | 4,348 | - | 4,348 | 13,650 | - | 13,650 |
| Charitable activities - page 13 | | | | | | | |
| Total | | <u>180,933</u> | <u>3,961</u> | <u>184,894</u> | <u>201,138</u> | <u>99,521</u> | <u>300,659</u> |
| | | <u>185,281</u> | <u>3,961</u> | <u>189,242</u> | <u>214,788</u> | <u>99,521</u> | <u>314,309</u> |
| Net income / (expenditure) | | <u>(146,632)</u> | <u>78,499</u> | <u>(68,133)</u> | <u>(31,004)</u> | <u>(41,611)</u> | <u>(72,615)</u> |
| Reconciliation of funds: | | | | | | | |
| Total funds brought forward | | <u>(30,112)</u> | <u>14,600</u> | <u>(15,512)</u> | <u>892</u> | <u>56,211</u> | <u>57,103</u> |
| Total funds carried forward | 12, 13 | <u>(176,744)</u> | <u>93,099</u> | <u>(83,645)</u> | <u>(30,112)</u> | <u>14,600</u> | <u>(15,512)</u> |

The notes on pages 16 to 23 form an integral part of these financial statements.

The statement of financial activities includes all gains and losses recognised in the year. All income and expenditure derives from continuing activities.

Something To Aim For

Year ended 31 March 2023

| | 2023 £ | 2022 £ |
|---|----------------------|-----------------------|
| Income from donations and legacies | | |
| Grants | | |
| Hackney Borough Council | 5,000 | - |
| | <u>5,000</u> | <u>-</u> |
| Donations | | |
| Donations | - | 174,336 |
| | <u>5,000</u> | <u>174,336</u> |
| | <u><u>5,000</u></u> | <u><u>174,336</u></u> |
| Income from charitable activities | | |
| Artistic income | | |
| Consultancy fees | 16,633 | 9,448 |
| Virginia Wilson Project | 17,016 | - |
| | <u>33,649</u> | <u>9,448</u> |
| | <u><u>33,649</u></u> | <u><u>9,448</u></u> |
| Project specific funding | | |
| Grants/Donations | | |
| Arts Council England grant | 7,050 | - |
| Paul Hamlyn Foundation | 30,000 | - |
| UKRI Community Research Network grant | 2,250 | - |
| | <u>39,300</u> | <u>-</u> |
| Donations | | |
| Queen Mary University London Impact Fund | 43,160 | 57,910 |
| | <u>43,160</u> | <u>57,910</u> |
| | <u><u>82,460</u></u> | <u><u>57,910</u></u> |

Something To Aim For

Year ended 31 March 2023

| | 2023 | 2022 |
|---|-------------|-------------|
| | £ | £ |
| Expenditure on charitable activities | | |
| Artistic | | |
| General costs | | |
| Direct costs | 9,964 | 13,105 |
| Salaries | 134,475 | 197,690 |
| Social security costs | 5,763 | 17,876 |
| Staff pension scheme costs | 7,456 | 3,552 |
| Consultancy | 3,764 | - |
| Travel | 691 | 2,796 |
| Marketing/promotions | - | 932 |
| Rent/rates | 4,415 | 12,370 |
| | 166,528 | 248,321 |
| Support costs - page 14 | 12,441 | 30,411 |
| Governance costs - page 14 | 2,400 | 3,850 |
| | 184,894 | 300,659 |

Something To Aim For

Year ended 31 March 2023

| | 2023 | | 2022 | |
|-------------------------------------|--------|---|--------|---|
| | £ | £ | £ | £ |
| Support and governance costs | | | | |
| Office overheads | | | | |
| Telephone/fax | 20 | | - | |
| Insurance | 1,468 | | - | |
| Depreciation of plant/machinery | 3,923 | | 3,827 | |
| | 5,411 | | 3,827 | |
| Administration costs | | | | |
| Staff welfare | 336 | | - | |
| Entertaining | 26 | | - | |
| Printing/postage/stationery | 295 | | 292 | |
| Subscriptions/licences | 692 | | 5,700 | |
| Sundries | 997 | | 1,943 | |
| | 2,346 | | 7,935 | |
| Professional/financial | | | | |
| Computer costs | 4,556 | | - | |
| Bank charges | 128 | | 149 | |
| Bad debts | - | | 18,500 | |
| | 4,684 | | 18,649 | |
| | 12,441 | | 30,411 | |
| Governance costs | | | | |
| Accountancy/consultancy | 2,400 | | 3,850 | |
| | 2,400 | | 3,850 | |
| | 14,841 | | 34,261 | |

Something To Aim For

Balance Sheet
31 March 2023

| | Notes | 2023 | | 2022 | |
|--|-------|---------------|-----------------|---------------|-----------------|
| | | £ | £ | £ | £ |
| Fixed assets | | | | | |
| Intangible assets | 8 | | 4,736 | | 7,105 |
| Tangible assets | 9 | | 1,465 | | 3,019 |
| | | | <u>6,201</u> | | <u>10,124</u> |
| Current assets | | | | | |
| Debtors | 10 | 89,710 | | 53,430 | |
| Cash at bank and in hand | | 6,200 | | (264) | |
| | | <u>95,910</u> | | <u>53,166</u> | |
| Liabilities | | | | | |
| Creditors: amounts falling due within one year | 11 | (185,756) | | (78,802) | |
| Net current (liabilities) | | | <u>(89,846)</u> | | <u>(25,636)</u> |
| Excess of current liabilities over total assets | | | <u>(83,645)</u> | | <u>(15,512)</u> |
| The funds of the charity | | | | | |
| Unrestricted funds | 12 | | | | |
| - General fund | | | (176,744) | | (30,112) |
| Restricted funds | 13 | | 93,099 | | 14,600 |
| Total charity funds | | | <u>(83,645)</u> | | <u>(15,512)</u> |

The accounts were approved by the Board of Trustees on 1 February 2024 and signed on its behalf by

Matthew Burman

Matt Burman
Trustee

The notes on pages 16 to 23 form an integral part of these financial statements.

Something To Aim For

Notes to the Financial Statements for the year ended 31 March 2023

1. Accounting policies

1.1. Basis of preparing the financial statements

The financial statements have been prepared in accordance with Accounting and Reporting by Charities: Statement of Recommended Practice (issued in October 2019) 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) - (Charities SORP (FRS 102)).

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

1.2. Debtors

Trade and other debtors are recognised at the settlement amount due after any trade discount offered. Prepayments are valued at the amount prepaid after taking account of any trade discounts due.

1.3. 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.

1.4. Creditors and provisions

Creditors and provisions are recognised where the charity has a present obligation resulting from a past event that will probably result in the transfer of funds to a third party and the amount due to settle the obligation can be measured or estimated reliably. Creditors and provisions are normally recognised at their settlement amount after allowing for any trade discounts due.

1.5. Preparation of the accounts on a going concern basis.

The company is dependent on the continued support of grant aiding bodies. The trustees believe that the company will continue to receive this support and accordingly consider that it is appropriate to prepare the financial statements on the going concern basis.

Something To Aim For

Notes to the Financial Statements for the year ended 31 March 2023

1.6. Incoming resources

All incoming resources are included in the Statement of Financial Activities when:

- the charity is legally entitled to the funds
- any performance conditions attached to the income have been met or are fully within the control of the charity
- there is sufficient certainty that receipt of the income is considered probable
- the amount can be reliably measured

- Donations and legacies

Grants/donations are recognised in incoming resources in the year in which they are receivable, except as follows:

- when donors specify that grants/donations given to the charity must be used in future accounting periods, the income is deferred until those periods
- when donors impose conditions which have to be fulfilled before the charity becomes entitled to use such income, the income is deferred and not included in incoming resources until the preconditions for use are met.

- Charitable activities

Artistic income - is included in incoming resources in the period in which the relevant activity takes place.

Project specific funding - when donors specify that donations and grants are for particular restricted purposes, which do not amount to pre-conditions regarding entitlement, this income is included in incoming resources of restricted funds when receivable.

- Donated services and facilities

Donated services or facilities are recognised as income when the charity has control over the item, any conditions associated with the donated item have been met, the receipt of economic benefit from the use by the charity of the item is probable and that economic benefit can be measured reliably. On receipt, donated services and facilities are recognised on the basis of the value of the gift to the charity which is the amount the charity 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.

- Investment income

Interest on funds held on deposit is included when receivable and the amount can be measured reliably by the charity; this is normally upon notification of the interest paid or payable by the Bank.

Something To Aim For

Notes to the Financial Statements for the year ended 31 March 2023

1.7. Expenditure

All expenditure is included on an accruals basis inclusive of any VAT which cannot be recovered and is recognised when:

- there is a legal or constructive obligation to make a payment
- it is probable that settlement will be required
- the amount of the obligation can be measured reliably

- Costs of raising funds

Costs incurred in attracting donations, and those incurred in trading activities that raise funds.

- Charitable activities

Artistic costs - costs incurred in the production of charitable activities in the year.

- Support costs

The administrative and overhead costs associated with running the office from which the company operates as well as governance costs. Support costs are wholly attributable to theatre production costs.

- Governance costs

Costs associated with the constitutional and statutory requirements of the charity.

1.8. Tangible fixed assets and depreciation

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

Depreciation is provided at annual rates calculated to write off the cost less residual value of each asset over its expected useful life, as follows:

- | | | |
|-----------------------------|---|----------------------|
| Office equipment | - | 33% on straight line |
| Fixtures/fittings/equipment | - | 25% on straight line |

1.9. Pensions

The pension costs charged in the financial statements represent the contributions payable by the company during the year in accordance with SSAP 24.

The regular cost of providing retirement pensions and related benefits is charged to the income and expenditure account over the employees' service lives on the basis of a constant percentage of earnings.

Something To Aim For

Notes to the Financial Statements for the year ended 31 March 2023

1.10. Fund accounting

Funds held by the charity are either:

- Unrestricted general funds - these are funds which can be used in accordance with the charitable objects at the discretion of the trustees.
- Designated funds - these are unrestricted funds of the charity which the trustees have decided at their discretion to set aside to use for a specific purpose.
- Restricted funds - these are funds that can only be used for particular restricted purposes within the objects of the charity. Restrictions arise when specified by the donor or when funds are raised for particular restricted purposes.

Further explanation of the nature and purpose of each fund is included in the notes to the financial statements.

1.11. Financial Instruments

The charity 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).

2. Incoming resources

The total incoming resources for the year have been derived from the principal activity undertaken wholly in the UK.

| 3. Net income/(expenditure) for the year is stated after charging: | 2023 £ | 2022 £ |
|--|--------------|--------------|
| Depreciation of tangible fixed assets | 3,923 | 3,827 |
| Independent examination | <u>3,250</u> | <u>3,850</u> |

4. Trustees' emoluments and reimbursed expenses

The trustees received no remuneration during the year.

The aggregated amount reimbursed to trustees during the year was £nil (2022 - £nil)

Something To Aim For

Notes to the Financial Statements for the year ended 31 March 2023

| 5. Staff costs and numbers | 2023 | 2022 |
|----------------------------|----------------|----------------|
| | £ | £ |
| Staff costs | | |
| Salaries and wages | 138,000 | 213,590 |
| Social security costs | 5,763 | 17,876 |
| Pension costs | 7,456 | 3,552 |
| | <u>151,219</u> | <u>235,018</u> |

No employee earned £60,000 or more during the year (2022 - £nil).

Staff numbers

The average numbers of employees (including casual and part time staff) during the year was made up as follows:

| | 2023 | 2022 |
|------------|----------|----------|
| | Number | Number |
| Production | 4 | 6 |
| Support | 2 | 2 |
| | <u>6</u> | <u>8</u> |

6. Pension costs

The company operates a defined contribution pension scheme in respect of its employees. The scheme and its assets are held by independent managers. The pension charge represents contributions due from the company and amounted to £7,456 (2022 - £3,552).

7. Corporation taxation

The charity is exempt from tax on income and gains falling within section 505 of the Taxes Act 1988 or section 252 of the Taxation of Chargeable Gains Act 1992 to the extent that these are applied to its charitable objects.

Something To Aim For

Notes to the Financial Statements for the year ended 31 March 2023

8. Fixed assets - intangible assets

| | Goodwill £ | Total £ |
|--|---------------|-------------|
| Cost | | |
| 1 April 2022 / | | |
| 31 March 2023 | 11,843 | 11,843 |
| | <hr/> | <hr/> |
| Provision for diminution in value | | |
| 1 April 2022 | 4,738 | 4,738 |
| Charge for year | 2,369 | 2,369 |
| | <hr/> | <hr/> |
| 31 March 2023 | 7,107 | 7,107 |
| | <hr/> | <hr/> |
| Net book values | | |
| 31 March 2023 | 4,736 | 4,736 |
| | <hr/> <hr/> | <hr/> <hr/> |
| 31 March 2022 | 7,105 | 7,105 |
| | <hr/> <hr/> | <hr/> <hr/> |

9. Fixed assets - tangible assets

| | Plant/ machinery £ | Fixtures/ fittings/ equipment £ | Total £ |
|------------------------|--------------------------|--|-------------|
| Cost | | | |
| 1 April 2022 / | | | |
| 31 March 2023 | 2,645 | 2,727 | 5,372 |
| | <hr/> | <hr/> | <hr/> |
| Depreciation | | | |
| 1 April 2022 | 1,042 | 1,311 | 2,353 |
| Charge for year | 682 | 872 | 1,554 |
| | <hr/> | <hr/> | <hr/> |
| 31 March 2023 | 1,724 | 2,183 | 3,907 |
| | <hr/> | <hr/> | <hr/> |
| Net book values | | | |
| 31 March 2023 | 921 | 544 | 1,465 |
| | <hr/> <hr/> | <hr/> <hr/> | <hr/> <hr/> |
| 31 March 2022 | 1,603 | 1,416 | 3,019 |
| | <hr/> <hr/> | <hr/> <hr/> | <hr/> <hr/> |

Something To Aim For

Notes to the Financial Statements for the year ended 31 March 2023

| | | | | |
|---|---------------------------------|------------------------|---------------------------|---------------------------|
| 10. Debtors | | | 2023 | 2022 |
| | | | £ | £ |
| | Trade debtors | | 54,030 | 53,430 |
| | Other debtors | | 5,680 | - |
| | Prepayments | | 30,000 | - |
| | | | <u>89,710</u> | <u>53,430</u> |
| | | | <u><u>89,710</u></u> | <u><u>53,430</u></u> |
| | | | | |
| 11. Creditors: amounts falling due within one year | | | 2023 | 2022 |
| | | | £ | £ |
| | Trade creditors | | - | 1,794 |
| | Other taxation/social security | | 105,666 | 74,608 |
| | Other creditors | | 73,496 | - |
| | Accruals | | 6,594 | 2,400 |
| | | | <u>185,756</u> | <u>78,802</u> |
| | | | <u><u>185,756</u></u> | <u><u>78,802</u></u> |
| | | | | |
| 12. Unrestricted funds | | | | |
| | | Brought forward | Incoming resources | Outgoing resources |
| | | £ | £ | £ |
| | General fund | <u>(30,112)</u> | <u>38,649</u> | <u>(185,281)</u> |
| | | <u><u>(30,112)</u></u> | <u><u>38,649</u></u> | <u><u>(185,281)</u></u> |
| | | | | <u><u>(176,744)</u></u> |
| | | | | |
| 13. Restricted funds | | | | |
| | | Brought forward | Incoming resources | Outgoing resources |
| | | £ | £ | £ |
| | Balance b/f | 14,600 | - | - |
| | Queen Mary University London | - | 43,160 | - |
| | Impact Fund | - | 2,250 | (3,961) |
| | Paul Hamlyn Foundation | - | 30,000 | - |
| | UKRI Community Research Network | - | 7,050 | - |
| | | <u>14,600</u> | <u>82,460</u> | <u>(3,961)</u> |
| | | <u><u>14,600</u></u> | <u><u>82,460</u></u> | <u><u>(3,961)</u></u> |
| | | | | <u><u>93,099</u></u> |

Something To Aim For

Notes to the Financial Statements for the year ended 31 March 2023

14. Analysis of net assets between funds

| | General funds £ | Restricted funds £ | Total £ |
|---|-----------------------|--------------------------|------------|
| Fund balances at 31 March 2023 are represented by: | | | |
| Tangible fixed assets | 6,201 | - | 6,201 |
| Net current (liabilities) | (182,945) | 93,099 | (89,846) |
| | (176,744) | 93,099 | (83,645) |

15. Related party transactions

During the year the charity had no related party transactions that require disclosure.

16. Liability of members

If the CIO is wound up, the members of the CIO have no liability to contribute to its assets and no personal responsibility for settling its debts and liabilities. At 31 March 2023 there were 9 members.

SOMETHING TO AIM FOR

England & Wales - Charity number 1181856

Accounts

REGISTERED CHARITY NUMBER: 1181856

**REPORT OF THE TRUSTEES AND
UNAUDITED FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 MARCH 2022
FOR
SOMETHING TO AIM FOR**

SOMETHING TO AIM FOR

**CONTENTS OF THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2022**

| | Page |
|---|-------------|
| Report of the Trustees | 1 to 12 |
| Independent Examiner's Report | 13 |
| Statement of Financial Activities | 14 |
| Balance Sheet | 15 |
| Notes to the Financial Statements | 16 to 21 |
| Detailed Statement of Financial Activities | 22 to 23 |

SOMETHING TO AIM FOR

REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2022

The trustees present their report with the financial statements of the charity for the year ended 31 March 2022. The trustees have adopted the provisions of 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).

EXECUTIVE SUMMARY

Something To Aim For (STAF) was set up in 2019 through a Culture & Society Discretionary Award from Wellcome Trust to specifically support the development of an inclusive and accessible arts community.

We envision a world in which all people have meaningful connections to cultural experiences, with the voices and stories of under-represented and marginalised artists and communities at its centre.

Our mission is focused around four areas:

- Supporting the creative and organisational development of under-represented voices in culture.
- Informing and empowering marginalised communities, providing tools and resources to engage and connect through culture.
- Building bridges, connections, and value between and across the arts, learning, health, technology, and wellbeing sectors.
- Challenging and encouraging the cultural and creative sectors to address systemic issues and action positive change.

STAF's Charitable Objectives are the advancement of the arts for the public benefit by promoting greater participation by groups who are underrepresented in the arts field, particularly by reason of disability, ill health (mental or physical) or social or economic disadvantage.

Company History - pre Something To Aim For

STAF is an amalgamation of the work of two organisations: In Company Collective, and The Sick of the Fringe, which have their own short but distinct histories. In Company Collective (ICC) 2016-2019, supported step-changes in the careers of artists including Split Britches, Le Gateau Chocolat, Hunt & Darton, and HighRise Entertainment. This included supporting their organisational development, creating context for their work, expanding their networks and partnerships, and increasing their impact whilst supporting their sustainability. ICC also provided mentoring and support programmes for emerging and mid-career artists.

The Sick of the Fringe (TSOTF) is an international artistic development programme engaging with artists and audiences with lived experience of chronic ill health, disability, and socio-economic disadvantage, and addressing questions of access across the creative industries. TSOTF works with festivals, artists and communities and has achieved a reputation as a go-to resource for ground-breaking programming and artist support strategies.

Together ICC and TSOTF secured investment of over £2 million in public subsidy for their projects since 2016, reaching live audiences of over 500,000 and more than 8 million online. This success led to the formation of STAF, which through initial support from Wellcome Trust has built on both of those initiatives in new ways with TSOTF continuing as a delivery strand.

SOMETHING TO AIM FOR

REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2022

OBJECTIVES AND ACTIVITIES

Our operating context has changed dramatically even in the short period since STAF was launched. A decade or more of austerity has led to even greater social disparities and inequities that have deeply impacted the people and communities that we support. These inequities have been compounded by the impacts of Covid-19 and further exposed long-standing systemic issues in our society.

With 40% of the cultural sector having been made redundant during the first year of the pandemic and thousands of freelancers now having reduced or diminished livelihoods, a disproportionate amount of those people who have suffered most are those that STAF's work is built around or focuses upon. It is in this devastating context that STAF moved to develop our 'Beyond Survival' strategy 2021-23, a period of focused research and development which included streamlining our operations.

This period has been critical to STAF's survival and the repositioning of our work, towards our connecting more heavily across sectors (in particularly social justice and technology), through new structural projects aiming to develop tools and resources to support those which continue to remain at the margins of the arts sector, clarifying avenues for structural support, engagement and pipeline development.

STAF Live

STAF's major structural project STAF Live - a digital hub for experimentation and co-creation, was initially piloted in June 2020 in support of artists who had been de-platformed through the Coronavirus lockdown. This was achieved through partnership work with organisations, including Raze Collective and Edinburgh Festival Fringe Society, supporting them to sustain their communities online, whilst exploring how we can build connections, conversations, social interaction and continue to highlight critical voices in the digital space.

STAF Live is emphatically a 'live' space, platforming live/interactive performances and presentations (e.g. conversations, workshops, etc.), not a passive streaming platform but a digital hub that brings artists, audiences, communities, and ideas together in a safe and accessible space. Its purpose is to create the conditions, online, for:

- Meaningful cultural exchange; the synergising of ideas across cultures and sectors.
- Building new connections; developing audiences; maximising reach and impact.
- Cultivating a pipeline of creatives through training in working and presenting online.

In 2021/22, STAF Live's team of developers continued beta testing the platform, working with access consultants Quiplash who are supporting STAF to ensure accessibility is a centralised consideration to its build. Online safeguarding and cyber security, recognising the volatile nature of the online space for diverse bodies and critical thinkers, has been identified as a key development point for onward planning. Whilst modelling technical mentoring around the delivery of STAF Live's onward programme, aiming to further inclusion online, has emerged as a key feature for future piloting.

Within this period, a research proposal was developed through our connecting with academics at Queen Mary University of London's School of Electronic Engineering and Computer Science and East Anglia University. Our onward work will aim to research human interaction with culture in the digital space, specifically for groups currently underrepresented in the cultural sector as audiences and participants, including people with physical disabilities; mental distress; & neurological conditions. We want to think in a structured way about the communities we want to reach; how they engage with the content we produce remotely; and what successful user experience on this platform looks and feels like.

SOMETHING TO AIM FOR

REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2022

Through the development of our 'Beyond Survival' 2021-23 strategy and the success of beta testing to date, STAF Live, is now central to STAF's onward strategy, with its full implementation and programme launch (expected 2024) positioning the platform as the company's main point of access to a wide range of partner and community-generated content.

The platform will allow STAF to curate events, workshops and other activities online, whilst offering a safe and protected space for the communities we are connected with to see each other and be seen in return. Whilst initially supporting activities taking place during the Covid-19 pandemic, this platform is designed to be an enduring one, providing the central linking infrastructure for STAF's activity and a new and innovative model of supporting creative innovation in the 21st Century.

Performing Leadership Differently (PLD)

PLD is a large-scale structural programme, which looks at inclusive leadership models through the lens of race and class exclusion. Its initial focus is on the performance / theatre sector, with a view to expand into other sectors longer term.

PLD has been underpinned by a one-year Arts and Humanities Research Council (AHRC) funded research programme (Dec 2020 - Dec 2021) delivered in collaboration with the School of Business and Management at Queen Mary University of London (QMUL). This has been overseen by a cross-sector steering group, including representation from youth work, education, Migrants In Culture, Arts Council England, and an Organisational Behaviourist. STAF has negotiated a Creative Commons Attribution-Non-Commercial-Share-Alike licence with QMUL, which also includes making all the participants stakeholders.

The research engaged 100+ diverse cultural workers across methods engaged. These included in-depth interviews with arts workers, all of whom were people of colour and/or from non-privileged backgrounds, many of whom came from beyond traditional arts networks. Interviews focused on blockages and the conditions needed for change. All included diagramming existing and possible power and governance structures. The interviews were qualitatively rich and delivered as open-ended.

Inevitably the interviews focused on painful experiences of racism and classism and the research team were very aware of painful extraction processes and the occurrence of secondary trauma. The license and shared ownership are a response to this and in addition, we agreed to increase payments made to interviewees and offer access to aftercare. Both researchers were provided with clinical supervision during the interview process. We also located additional funding from QMUL to pay the steering group, making the argument that the group consisted of a number of freelance workers who also have lived experience of race and class-based discrimination (this is not usual for academic steering groups).

PLD has also included workshopping with groups of arts workers, including Diverse Actions, a Live Art Sector initiative supporting the development of artists of colour; a group of employees and former employees from a London based cultural institution whose work aimed to raise awareness around high levels of racism across the organisation; and Migrants In Culture, who consist (and support the work) of, migrant cultural workers in the UK. These sessions supported opening up 'dream space' opportunities for groups to pause and reflect on their work, and any new and/or emerging models of leadership they had engaged with.

This work has been a critical part of our 'Beyond Survival' 2021-23 strategy, allowing a period of deep research to allow STAF to build upon and expand our current offer, developing a programme of support which has been informed by the lived experience of the cultural workers engaged.

SOMETHING TO AIM FOR

REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2022

The Sick of the Fringe (TSOTF)

The continued impacts of Covid-19 on our partners and supported communities redirected STAF's efforts 2021/22 to stabilising the work of others and developing new avenues for supporting the structural development of diverse-led organisations and initiatives. Whilst the continued growing profile and significance of TSOTF's influence on public discussions of mental and physical health within the arts sector, has sustained our work with key partners and been met with a rise in approaches from new partners for support (see below).

This shift in focus resulted in the postponement of our biannual TSOTF festival, presented originally with London partners; Wellcome Collection, The Place and Camden People's Theatre. The next iteration is now planned for 2024, coinciding with the full implementation of our STAF Live digital platform, with TSOTF relaunched as a national, hybrid festival, engaging audiences and participants on/offline across the UK.

Outside of festival delivery, commissioning opportunities and support for new and emergent artists continues via the following ongoing partnerships:

- Adrian Howell Award (in association with Take Me Somewhere, Buzzcut and Battersea Arts Centre), awarded to artist Nwando Ebizie in 2021.
- Live Art Development Agency DIY Awards, 2020 awardee Clumsy Bodies (exploring the joy in horror films, sleepovers and care parameters for Neurodivergent creatives) continued their work into 2021/22 resulting in platforming the final work at TSOTF partner venue Camden People's Theatre.

Supported Artists and Artist-led organisations

Due to the fall-out of Covid, the majority of STAF's supported artists planned activity in the previous period was paused and/or suspended, STAF initiating a bespoke consultancy package of emergency support during the initial lockdown, which included navigating cancellations and supporting emergency financial planning.

In 2021/22, STAF continued to formally support artists/ artist-led organisations at a reduced scale and within a more focused remit. Specifically, through structural development and creative/organisational mentoring, whilst we worked to deepen our understanding of the barriers to progressing a career in the arts and exploring new emergent models of leadership through Performing Leadership Differently (above) which was central to our 'Beyond Survival' 2021-23 strategic plan.

Artist/Artist-led organisations receiving STAF support 2021/22 include:

HighRise Entertainment CIC (HR):

Continued support 2021/22 from the team at STAF has involved:

- Remote one-to-one mentoring and professional development support for HR Artistic Director/CEO and Producer.
- Remote fundraising support resulted in successful Arts Council England (ACE) applications to allow the continuation of flagship project New Gens and the onward development of new work The UK Drill Project working towards positioning HR for 2022 submission to join ACE National Portfolio 2023-26.
- New Gen's alumni return to present the Concrete Jungle Book at The Pleasance Theatre, receiving critical success across press and within the industry.
- Newest work UK Drill Project (originally seed commissioned in 2019 by The Sick of the Fringe) awarded the Oxford Samuel Beckett Theatre Trust Award and will be presented at Barbican Centre in autumn 2022.
- Continued in-kind use of STAF's office (when not in use and covid compliant) to enable the NewGens to have access to a safe and secure space to meet and have one-to-ones with HR.

SOMETHING TO AIM FOR

REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2022

Ray Young:

Having been supported by STAF previously as the inaugural winner of the Eclipse Award (2019, see TSOTF above), between April 2021 to January 2022 STAF appointed Ray Young as Artist Associate to support and steer strategic partnership conversations with the Edinburgh Festival Fringe Society, linking to our Performing Leadership Differently programme (see above) by offering the opportunity for Ray to explore their own leadership within STAF's organisational structure.

In addition the STAF team supported Ray with their own organisational/professional development through the appointment of a new Company Manager, and supported reframing working relationships, as well as building knowledge and skills around areas including; IP. Working to identify strengths and weaknesses and own the title of Director of their own work through the support of mentoring from STAF's Creative Director/CEO.

During this period Ray Young received Unlimited commissioning for BODIES an immersive water, light and soundscape environment; continued work on THIRST TRAP (supported by Fuel) an audio experience exploring the climate crisis; and presented BLACKLASH (with Gate Theatre), a series of informal discussions providing Black Artists with a chance to reflect on their practice and their position within the wider arts sector. Ray was since awarded the Jerwood Charitable Foundation's Developing Artists programme providing financial support to underpin their onward creative and operational development.

Faggamuffins Bloc Party (FBP):

In 2020 STAF instigated a new mentor relationship with Hackney based QTPoC collective Faggamuffins Bloc Party, an unincorporated group referred to the organisation for support via Hackney Council (London Borough of Hackney – LBH) and Arts Council England (ACE). This continued throughout 2021/22 with ongoing support around planning and delivery for their ACE Emergency Relief Grant supported activity, for young people in the Hackney Borough and onward planning for professional and organisational development. This contractual agreement with LBH went well with STAF negotiating future work to support LBH and FBP, including the development of new presentation platforms and community events, and remounting a FBP annual carnival presentation once Hackney Carnival is revived.

In addition to the above, strategic sessions were also held with New Slang Productions, Selina Thompson Ltd and Hunt and Darton Ltd during this period, focused on the remobilisation of work and strategy building post-lockdown and future proofing plans. STAF providing strategic advice and support.

Partnerships and Industry Support

Edinburgh Festival Fringe Society (EFFS):

STAF's strategic partnership with the EFFS aims to remove barriers and improve wellbeing for artists at the Fringe, as part of STAF's wider work to create a fairer, more inclusive arts sector. In the 2nd year of this partnership (April 2021 – April 2022) our outcomes included:

- Developing awareness and community building around EFFS and STAF initiatives to support the wellbeing of artists performing at the Fringe. This included joint branding of the initiative across all relevant media and highlighting the partnership across websites and networks.
- STAF hosted two Fringe Forums (30 September 2021 and 25 November 2021) with artists – presenting the partnership and developing ideas for practical contributions and interventions.
- STAF provided consultation on relevant Fringe Society year-round events and Fringe Central Events Programme for August. Directly supporting the design and delivery of the following:
 - Disabled artists meet-up, hosted in collaboration with Birds of Paradise Theatre Company.
 - Building a mentally well Fringe, hosted with NHS Lothian and Space To Breathe.
- STAF acted as a sounding board for EFFS on key matters relating to participant wellbeing and community building, acting as a conduit for constructive criticism, concerns or ideas from their networks to EFFS, utilising our networks to promote support available to artists performing at the Fringe.

SOMETHING TO AIM FOR

REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2022

Greenhouse Theatre (Future Fringe Steering Group):

The Future Fringe steering group was set up to explore the barriers that stand in the way of a better future for the Edinburgh Fringe Festival. In this pilot, they hoped to identify and articulate some of the key challenges at the Fringe and suggest some imagined timelines for their solution. A STAF representative sat on the steering committee (Feb – Jul 2021), including engaging with two meetings (March and June) and supporting the creation of a centralised report which was circulated to key Fringe organisers. STAF feeding input from wider partner group into our strategic partnership with EFFF (as above).

Queen Mary University (QMUL):

STAF has extensive partnerships across QMUL. We are delivering Performing Leadership Differently in partnership with the School of Business and Management. In addition, the STAF team lecture on the MA in Creative Industries and Arts Organising and contribute to module development, whilst we are investigating joint delivery of a BA apprenticeship programme. STAF has also started early research scoping with academics from QMUL's Electronic Engineering and Computer Science School specifically around the development of STAF Live.

In addition to the above, STAF were also engaged as consultants to support the following:

- The Health Improvement Studies (THIS Institute), University of Cambridge, contributing to the development of Arts-based engagement: a guide for community groups, artists and researchers. Funded by the Health Foundation and Wellcome Trust.
- Live Art Development Agency (LADA), close reader for Arts Council England funded Live Art sector review and engagement of STAF's Creative Director/CEO on LADA's new leadership appointment panel.
- Cambridge Junction, facilitation of Diverse Actions steering group meeting, later linking to Performing Leadership Differently research (see above).
- Shoreditch Town Hall, supporting the development of a new community engagement model for the venue.

Community Support and Connections

In 2021, alongside consortium partners; People Make It Work, Migrants In Culture, Freelancers Make Theatre Work, What Next? Inc Arts and Musician and Artist Exchange, STAF successfully tendered to lead the Arts Council England commissioned Freelance: Futures programme.

During 2021/22 STAF engaged with the early design process, towards the creation of a summer 2022 programme of learning and action to drive more equitable conditions in the Arts which would encourage independent practitioners, cultural organisations, unions, funders, and policymakers to explore how fairer working conditions for freelancers can be achieved across the arts and culture sector.

Events covered four themes: organising for equitable freelancing conditions, understanding freelancer rights and resources, transforming organisations to create equitable freelancer conditions and policy making to support equitable freelancer conditions.

SOMETHING TO AIM FOR

REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2022

FINANCIAL REVIEW

Financial position

STAF's financial position during 2021/22 was significantly diminished from previous operating years. A slow return 'business as usual' for previous collaborating venues and festival partners, effected commissioning levels which alongside a shift in focus from arts related trusts and foundations, dramatically impacted overall income generation.

Continued support via a second grant from the DCMS Culture Recovery Fund of £70,180 was awarded in Q1 and subsequent support of an DCMS Emergency Response grant of £70,500 in Q4, provided critical funding and represented most of our income.

STAF used this period to drastically refocus its priorities, address new opportunities, and secure new resources to support and sustain artists and performers who'd been hardest hit. Income generated through Consultancy and Partnership work within this period includes:

- Le Gateau Chocolat (consultancy)
- Faggamuffins Bloc Party (consultancy)
- THIS Institute, University of Cambridge (consultancy)
- London Borough of Hackney (consultancy)
- GreenHouse Theatre (consultancy)
- Cambridge Junction (consultancy)
- Live Art Development Agency (consultancy)
- Raze Collective (partnership)
- Edinburgh Fringe Festival Society (partnership)

Additionally, this year saw the conclusion of Performing Leadership Differently, our Arts and Humanities Research Council (AHRC) funded project with Queen Mary University of London (QMUL), a key research project and a new model of collaboration between an HEI and an arts organisation. An Impact Award of £43,160 from QMUL for excellence research was awarded to STAF in Q4 to allow for the continued development of this work. At the year end, £14,600 of this money was unspent and will be carried forward to the next year.

Given the precarity of funding during this period, we were grateful that the final payment £14,750 of the Wellcome Trust Culture and Society Discretionary Award (awarded to STAF in April 2019 and due to last until June 2022) was brought forward by one year, in response to the challenging circumstances.

This period involved a significant streamlining of our core operation to stabilise and safeguard the organisation, towards strengthening our infrastructure to enable our team time to maximise the cultural, social, and operational potential of the organisation as well as working to develop new avenues to diversifying income, resulting in an informed repositioning of our work supported by focused research, development, and knowledge building.

Following a financial review, STAF identified several cost savings in order to both streamline expenditure, and to ensure as much money as possible went to the frontline - supporting artists and communities. A key saving was shifting to remote work and ending the contract with our physical base at Shoreditch Town Hall. The company address is now registered in Tameside, Greater Manchester.

STAF has had limited reserves brought forward from previous years, and like many other cultural organisations was forced to draw on them to maintain programmes and operations, resulting in a deficit in unrestricted funds of £30,112.

SOMETHING TO AIM FOR

REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2022

Efforts to mobilise new pipelines of supporters for programmes, which aimed to deepen our work within social justice contexts, were met with great interest and encouragement but highlighted the need for the company to invest in further research and development work to better articulate its impact.

In the event of an unsuccessful approach to Arts Council England (ACE) during the year, to support large scale programme delivery, following excellent feedback and advice to reapply with a refocused approach, ACE later (in Q4) awarded STAF Emergency Response funding, recognising the continued importance of our work (and those we support) alongside the necessity for further refinement and development.

Reserves policy

Total reserves at 31 March 2022 amounted to £15,512 in deficit (2021: £57,103), comprising £30,112 in deficit (2021: £892) of unrestricted funds and £14,600 (2021: £56,211) of restricted funds.

As part of the ongoing business planning, we will continue to develop our strategy to reach the organisation's desired reserve policy (3 months of annual expenditure) which equates to approximately £50,000. As at 31 March 2022, the free reserves of the charity were £30,112 deficit (2021: £892 surplus). We will continue to keep this policy under review in line with the operational guidance issued by the Charities Commission.

Going concern

Given the results for 21/22 and expected results for 22/23, the trustees have identified concern over the going concern status of the charity (see note 1).

The following steps have been put in place towards stabilising STAF's activities between Q4 2022/23 and Q1 2023/24, in line with outcomes of key funding applications (as above) and the release of confirmed consultancy income related to funding agreements of STAF supported ACE National Portfolio Organisations (starting 1 April 2023):

- Staff streamlining (reduction on employed staff, supported by increased contractors) to support risk management, while maintaining agility.
- Communication with HMRC resulting in an agreed repayment plan of £3,333 p/month for 24 months (commencing April 2023) for outstanding PAYE contributions from 2021 and 2022.
- A multi-pronged funding model (core, project funding and self-generated income) has been introduced and has been working with a level of success (under STAF's reduced capacity). We have further added a strategy to diversify investment sectors beyond that of arts and culture, specifically Higher Education, R&D and sponsors with specific focus on social justice and grassroots as we shift our focus towards providing structural development support whilst maintaining our charitable objectives.

STAF's core team will continue to review progress against the plan on a monthly basis, identifying and reviewing key areas of action on each occasion. These exercises will pay close attention to:

- The sensitivities identified in our risk analysis.
- Income and expenditure trends as they progress through this financial year.
- The growth aspirations identified in the strategic plan.
- Options for actions to be taken to address any issues arising.

SOMETHING TO AIM FOR

REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2022

FUTURE PLANS

The outlook for 2022/23 shows an expected further reduction in our income levels with only confirmed income totalling £30,000 up to Q3.

Our evolved business plan has developed a multi-pronged funding model towards diversifying sources of income that aims to provide more financial resilience and sustainability in the next three years, targeting approximately 65% from designated projects, 13% from earned income and the remaining 22% from core grants. 80% of our targeted unrestricted consultancy income for 2023/24 £31,000 is currently confirmed.

However, we have been successful to date in establishing new funder interest via the following, (pending final outcomes):

- An award from UKRI Innovate UK fund (£25,000) currently at due diligence stage, for a new project 'Building An Anti-Poverty Community', set to commence March 2023. Primarily this focuses on the potential for significant UKRI follow-on funding (up to £200,000 p/year x3 years) to be co-written by participants, if successful, expected to start in January 2024.
- 2nd stage applications are to currently under assessment with Joseph Rowntree Charitable Trust (£69,813), Paul Hamlyn Foundation, (£60,000 p/year, x3 years) and the Charity Aid Foundation's Keystone Fund (£25,000).
- Our 2021/22 QMUL's IMPACT Award for our Performing Leadership Differently programme, has subsequently underpinned an approach to AHRC (£73,765) for follow-on funding to begin delivery of a public facing programme of work set to begin 2023/24.

SOMETHING TO AIM FOR

REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2022

STRUCTURE, GOVERNANCE AND MANAGEMENT

Governing document

Something To Aim For (STAF) is a Charitable Incorporated Organisation governed by its CIO Constitution dated 28 January 2019.

Organisational structure

The day-to-day running of STAF is undertaken by STAF's small core team: Creative Director/CEO and Head of Programmes, augmented by the addition of key appointment of STAF's first Executive Director in January 2022, as a major output of our 'Beyond Survival' strategic plan.

In line with an extended period of research and development, supporting repositioning our work in a continued period of precarity within the arts sector, fixed term contracts with our Communications Manager, Engagement Producer and Digital Development Lead ended and were not renewed in December 2021, with the core team further streamlined through the departure of our Creative Producer and General Manager in January and February respectively.

STAF's core team continued to be supported by a network of associates and specialist consultants, who collectively are responsible for ensuring the successful delivery of the business plan.

During 2021/22, this included Eddie Berg (previously Director of BFI, Rich Mix and founder of FACT) who came on board with STAF as Strategic Planning Consultant, on a freelance fixed term basis, assisting the company through an Organisational Development period and providing invaluable advice expertise. Phoebe Walker also joined the company on a freelance basis, supporting STAF as a Fundraising Consultant, proving a valuable addition to the team and introducing a new way of working on funding applications which is all staff inclusive.

Recruitment and appointment of new trustees

Every Trustee must be appointed for a term of three years by a resolution passed at a quorum meeting of the Trustees.

In selecting individuals for appointment as Trustees, the Trustees must have regard to the skills, knowledge and experience needed for the effective administration of the CIO.

STAF follows a standard process for recruiting new members, Firstly, an advertisement is placed, based on the current skills needed on the Board, requesting new potential Trustees to apply with a CV, and a covering letter stating why they would like to join the Board of Trustees, The current Board will review the selection and invite them to interview. Interviews are usually held with the Chair of the Board and then a follow up interview with the CEO of STAF.

Any person retiring as a Trustee is eligible for reappointment, provided that a Trustee who has served for three consecutive terms may not be reappointed for a fourth consecutive term but may be reappointed after an interval of at least one year.

Trustee Induction and Training

All trustees receive a board induction pack. This includes STAF's Constitution which states details of the responsibilities of the charities Trustees, a copy of the most recent Board Papers and the latest Trustees Annual Report and statement of accounts. The individual is then invited along to the next Board meeting where they are officially inducted onto the Board.

SOMETHING TO AIM FOR

**REPORT OF THE TRUSTEES
FOR THE YEAR ENDED 31 MARCH 2022**

STRUCTURE, GOVERNANCE AND MANAGEMENT

Additional Board information

Board meetings are currently set to 6 meetings a year. Agenda points covered in each meeting are:

- Overseeing and review strategy
- Review of current risk register
- Financial performance and position
- Company updates and overview

REFERENCE AND ADMINISTRATIVE DETAILS

Registered Charity number

1181856

Principal address

13 Brook Avenue
Tameside
Manchester
M43 6HA

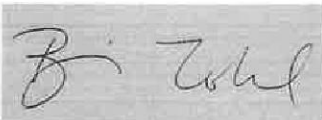
Trustees

D A Williams (resigned on 26.11.2021)
A S T Shapiro (resigned on 28.09.2022)
E L Rettig (resigned on 28.09.2022)
M Kramer (resigned on 28.09.2022)
E F Berg (appointed on 03.08.2022)
K Fairclough (appointed on 28.09.2022)
G Hanlon (appointed on 28.09.2022)
M Burman (appointed on 28.09.2022)
D Estefan (appointed on 28.09.2022)
N Patel (appointed on 28.09.2022)
B Lobel (appointed on 28.09.2022)
D Walton (appointed on 28.09.2022)
C Head (appointed on 28.09.2022)

Independent Examiner

Sedulo Accountants Limited
Chartered Certified Accountants
62-66 Deansgate
Manchester
M3 2EN

Approved by order of the board of trustees on ..24 February 2023..... and signed on its behalf by:



.....
Professor B Lobel - Trustee

**INDEPENDENT EXAMINER'S REPORT TO THE TRUSTEES OF
SOMETHING TO AIM FOR**

Independent examiner's report to the trustees of Something To Aim For

I report to the charity trustees on my examination of the accounts of Something To Aim For (the Trust) for the year ended 31 March 2022.

Responsibilities and basis of report

As the charity trustees of the Trust you are responsible for the preparation of the accounts in accordance with the requirements of the Charities Act 2011 ('the Act').

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

Independent examiner's statement

I have completed my examination. I confirm that no material 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 Trust as required by section 130 of the 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.

Material uncertainty related to going concern

I draw attention to note 1 in the financial statements and the Report of the Trustees, which indicates that a material uncertainty exists that may cast significant doubt on the charity's ability to continue as a going concern.

I have concluded that the trustee's use of the going concern basis of accounting in the preparation of the financial statements is appropriate.



Daniel Wilson
FCCA
Sedulo Accountants Limited
Chartered Certified Accountants
62-66 Deansgate
Manchester
M3 2EN

Date: 24/1/22

SOMETHING TO AIM FOR**STATEMENT OF FINANCIAL ACTIVITIES
FOR THE YEAR ENDED 31 MARCH 2022**

| | Notes | Unrestricted fund £ | Restricted funds £ | 2022 Total funds £ | 2021 Total funds £ |
|------------------------------------|-------|---------------------------|--------------------------|-----------------------------|-----------------------------|
| INCOME AND ENDOWMENTS FROM | | | | | |
| Donations and legacies | | 174,336 | 57,910 | 232,246 | 375,998 |
| Other trading activities | 2 | <u>9,448</u> | <u>-</u> | <u>9,448</u> | <u>59,980</u> |
| Total | | <u>183,784</u> | <u>57,910</u> | <u>241,694</u> | <u>435,978</u> |
| | | | | | |
| EXPENDITURE ON | | | | | |
| Raising funds | | 13,650 | - | 13,650 | - |
| Charitable activities | | | | | |
| General | | <u>201,138</u> | <u>99,521</u> | <u>300,659</u> | <u>391,754</u> |
| Total | | <u>214,788</u> | <u>99,521</u> | <u>314,309</u> | <u>391,754</u> |
| | | | | | |
| NET INCOME/(EXPENDITURE) | | (31,004) | (41,611) | (72,615) | 44,224 |
| | | | | | |
| RECONCILIATION OF FUNDS | | | | | |
| Total funds brought forward | | 892 | 56,211 | 57,103 | 12,879 |
| | | | | | |
| TOTAL FUNDS CARRIED FORWARD | | <u>(30,112)</u> | <u>14,600</u> | <u>(15,512)</u> | <u>57,103</u> |

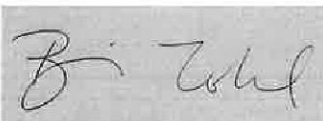
The notes form part of these financial statements

SOMETHING TO AIM FOR

**BALANCE SHEET
31 MARCH 2022**

| | | 2022 Total funds £ | 2021 Total funds £ |
|--|-------|-----------------------------|-----------------------------|
| FIXED ASSETS | Notes | | |
| Intangible assets | 7 | 7,105 | 9,474 |
| Tangible assets | 8 | <u>3,019</u> | <u>2,579</u> |
| | | 10,124 | 12,053 |
| CURRENT ASSETS | | | |
| Debtors | 9 | 53,430 | 54,420 |
| Cash at bank and in hand | | <u>5</u> | <u>53,626</u> |
| | | 53,435 | 108,046 |
| CREDITORS | | | |
| Amounts falling due within one year | 10 | <u>(79,071)</u> | <u>(62,996)</u> |
| NET CURRENT ASSETS/(LIABILITIES) | | <u>(25,636)</u> | <u>45,050</u> |
| TOTAL ASSETS LESS CURRENT LIABILITIES | | <u>(15,512)</u> | <u>57,103</u> |
| NET ASSETS | | <u>(15,512)</u> | <u>57,103</u> |
| FUNDS | 12 | | |
| Unrestricted funds | | (30,112) | 892 |
| Restricted funds | | <u>14,600</u> | <u>56,211</u> |
| TOTAL FUNDS | | <u>(15,512)</u> | <u>57,103</u> |

The financial statements were approved by the Board of Trustees and authorised for issue on ..24 February 2023..... and were signed on its behalf by:



.....
Professor B Lobel - Trustee

The notes form part of these financial statements

SOMETHING TO AIM FOR

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 MARCH 2022

1. ACCOUNTING POLICIES

Basis of preparing the financial statements

The financial statements of the charity, which is a public benefit entity under FRS 102, 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)', Financial Reporting Standard 102 'The Financial Reporting Standard applicable in the UK and Republic of Ireland' and the Charities Act 2011. The financial statements have been prepared under the historical cost convention.

The financial statements are prepared in sterling, which is the functional currency of the charity. Monetary amounts in these financial statements are rounded to the nearest £.

Going concern

During the year, the charity reported a reduction in income levels, minimum cash levels, increased liabilities owing to HMRC and a reduction in free reserves. As a result of this, actions have been taken by the trustees and core staff members to mitigate costs and develop a new business plan to diversify funding and increase financial resilience.

Accordingly, the trustees acknowledge that the above may indicate a material uncertainty over the charity's ability to continue as a going concern. However, at the time of signing these accounts the trustees are of the opinion that adequate steps have been taken and the charity will remain viable for the foreseeable future and therefore, these financial statements have been prepared on the going concern basis.

Income

All income is recognised in the Statement of Financial Activities once the charity has entitlement to the funds, it is probable that the income will be received, and the amount can be measured reliably.

Expenditure

Liabilities are recognised as expenditure as soon as there is a legal or constructive obligation committing the charity to that expenditure, 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 accounted for on an accruals basis and has been classified under headings that aggregate all cost related to the category. Where costs cannot be directly attributed to particular headings they have been allocated to activities on a basis consistent with the use of resources.

Goodwill

Goodwill, being the amount paid in connection with the acquisition of a business in 2020, is being amortised evenly over its estimated useful life of five years.

Tangible fixed assets

Depreciation is provided at the following annual rates in order to write off each asset over its estimated useful life.

| | |
|-----------------------|---------------|
| Fixtures and fittings | - 20% on cost |
| Computer equipment | - 33% on cost |

Taxation

The charity is exempt from tax on its charitable activities.

SOMETHING TO AIM FOR

NOTES TO THE FINANCIAL STATEMENTS - continued FOR THE YEAR ENDED 31 MARCH 2022

1. ACCOUNTING POLICIES - continued

Fund accounting

Unrestricted funds can be used in accordance with the charitable objectives at the discretion of the trustees.

Restricted funds can only be used for particular restricted purposes within the objects of the charity.

Pension costs and other post-retirement benefits

The charity operates a defined contribution pension scheme. Contributions payable to the charity's pension scheme are charged to the Statement of Financial Activities in the period to which they relate.

2. OTHER TRADING ACTIVITIES

| | 2022 | 2021 |
|-------------|--------------|---------------|
| | £ | £ |
| Consultancy | <u>9,448</u> | <u>59,980</u> |

3. SUPPORT COSTS

| | Finance | Other | Governance costs | Totals |
|---------|------------|---------------|------------------|---------------|
| | £ | £ | £ | £ |
| General | <u>148</u> | <u>30,261</u> | <u>6,029</u> | <u>36,438</u> |

4. TRUSTEES' REMUNERATION AND BENEFITS

There were no trustees' remuneration or other benefits for the year ended 31 March 2022 nor for the year ended 31 March 2021.

Trustees' expenses

There were no trustees' expenses paid for the year ended 31 March 2022 nor for the year ended 31 March 2021.

5. STAFF COSTS

| | 2022 | 2021 |
|-----------------------|----------------|----------------|
| | £ | £ |
| Wages and salaries | 197,690 | 159,305 |
| Social security costs | 17,876 | 10,925 |
| Other pension costs | <u>3,552</u> | <u>3,041</u> |
| | <u>219,118</u> | <u>173,271</u> |

The average monthly number of employees during the year was as follows:

| | 2022 | 2021 |
|-----------------|----------|----------|
| All departments | <u>6</u> | <u>6</u> |

No employees received emoluments in excess of £60,000.

SOMETHING TO AIM FOR

NOTES TO THE FINANCIAL STATEMENTS - continued
FOR THE YEAR ENDED 31 MARCH 2022

6. COMPARATIVES FOR THE STATEMENT OF FINANCIAL ACTIVITIES

| | Unrestricted fund £ | Restricted funds £ | Total funds £ |
|------------------------------------|---------------------------|--------------------------|---------------------|
| INCOME AND ENDOWMENTS FROM | | | |
| Donations and legacies | 9,717 | 366,281 | 375,998 |
| Other trading activities | <u>48,080</u> | <u>11,900</u> | <u>59,980</u> |
| Total | <u>57,797</u> | <u>378,181</u> | <u>435,978</u> |
| EXPENDITURE ON | | | |
| Charitable activities | | | |
| General | 66,092 | 325,662 | 391,754 |
| NET INCOME/(EXPENDITURE) | (8,295) | 52,519 | 44,224 |
| RECONCILIATION OF FUNDS | | | |
| Total funds brought forward | 9,187 | 3,692 | 12,879 |
| TOTAL FUNDS CARRIED FORWARD | <u>892</u> | <u>56,211</u> | <u>57,103</u> |

7. INTANGIBLE FIXED ASSETS

| | Goodwill £ |
|-----------------------------------|---------------|
| COST | |
| At 1 April 2021 and 31 March 2022 | <u>11,843</u> |
| AMORTISATION | |
| At 1 April 2021 | 2,369 |
| Charge for year | <u>2,369</u> |
| At 31 March 2022 | <u>4,738</u> |
| NET BOOK VALUE | |
| At 31 March 2022 | <u>7,105</u> |
| At 31 March 2021 | <u>9,474</u> |

SOMETHING TO AIM FOR

**NOTES TO THE FINANCIAL STATEMENTS - continued
FOR THE YEAR ENDED 31 MARCH 2022**

8. TANGIBLE FIXED ASSETS

| | Fixtures and fittings £ | Computer equipment £ | Totals £ |
|-----------------------|----------------------------------|----------------------------|--------------|
| COST | | | |
| At 1 April 2021 | 2,727 | 747 | 3,474 |
| Additions | <u>-</u> | <u>1,898</u> | <u>1,898</u> |
| At 31 March 2022 | <u>2,727</u> | <u>2,645</u> | <u>5,372</u> |
| DEPRECIATION | | | |
| At 1 April 2021 | 630 | 265 | 895 |
| Charge for year | <u>682</u> | <u>776</u> | <u>1,458</u> |
| At 31 March 2022 | <u>1,312</u> | <u>1,041</u> | <u>2,353</u> |
| NET BOOK VALUE | | | |
| At 31 March 2022 | <u>1,415</u> | <u>1,604</u> | <u>3,019</u> |
| At 31 March 2021 | <u>2,097</u> | <u>482</u> | <u>2,579</u> |

9. DEBTORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

| | 2022 £ | 2021 £ |
|---------------|---------------|---------------|
| Trade debtors | 52,710 | 53,700 |
| Other debtors | <u>720</u> | <u>720</u> |
| | <u>53,430</u> | <u>54,420</u> |

10. CREDITORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

| | 2022 £ | 2021 £ |
|---|---------------|---------------|
| Bank loans and overdrafts (see note 11) | 269 | - |
| Trade creditors | - | 9,424 |
| Taxation and social security | 74,608 | 41,100 |
| Other creditors | <u>4,194</u> | <u>12,472</u> |
| | <u>79,071</u> | <u>62,996</u> |

SOMETHING TO AIM FOR

NOTES TO THE FINANCIAL STATEMENTS - continued FOR THE YEAR ENDED 31 MARCH 2022

11. LOANS

An analysis of the maturity of loans is given below:

| | 2022 £ | 2021 £ |
|--|------------|-----------|
| Amounts falling due within one year on demand: | | |
| Bank overdrafts | <u>269</u> | <u>-</u> |

12. MOVEMENT IN FUNDS

| | At 1.4.21 £ | Net movement in funds £ | At 31.3.22 £ |
|---------------------------|----------------|----------------------------------|--------------------|
| Unrestricted funds | | | |
| General fund | 892 | (31,004) | (30,112) |
| Restricted funds | | | |
| Restricted | <u>56,211</u> | <u>(41,611)</u> | <u>14,600</u> |
| TOTAL FUNDS | <u>57,103</u> | <u>(72,615)</u> | <u>(15,512)</u> |

Net movement in funds, included in the above are as follows:

| | Incoming resources £ | Resources expended £ | Movement in funds £ |
|---------------------------|----------------------------|----------------------------|---------------------------|
| Unrestricted funds | | | |
| General fund | 183,784 | (214,788) | (31,004) |
| Restricted funds | | | |
| Restricted | <u>57,910</u> | <u>(99,521)</u> | <u>(41,611)</u> |
| TOTAL FUNDS | <u>241,694</u> | <u>(314,309)</u> | <u>(72,615)</u> |

SOMETHING TO AIM FOR

NOTES TO THE FINANCIAL STATEMENTS - continued
FOR THE YEAR ENDED 31 MARCH 2022

12. MOVEMENT IN FUNDS - continued

Comparatives for movement in funds

| | At 1.4.20 £ | Net movement in funds £ | At 31.3.21 £ |
|---------------------------|----------------|----------------------------------|--------------------|
| Unrestricted funds | | | |
| General fund | 9,187 | (8,295) | 892 |
| Restricted funds | | | |
| Restricted | 3,692 | 52,519 | 56,211 |
| TOTAL FUNDS | <u>12,879</u> | <u>44,224</u> | <u>57,103</u> |

Comparative net movement in funds, included in the above are as follows:

| | Incoming resources £ | Resources expended £ | Movement in funds £ |
|---------------------------|----------------------------|----------------------------|---------------------------|
| Unrestricted funds | | | |
| General fund | 57,797 | (66,092) | (8,295) |
| Restricted funds | | | |
| Restricted | 378,181 | (325,662) | 52,519 |
| TOTAL FUNDS | <u>435,978</u> | <u>(391,754)</u> | <u>44,224</u> |

SOMETHING TO AIM FOR

DETAILED STATEMENT OF FINANCIAL ACTIVITIES FOR THE YEAR ENDED 31 MARCH 2022

13. ANALYSIS OF NET ASSETS BETWEEN FUNDS

Current year

| | Unrestricted £ | Restricted £ | Total £ |
|--------------------|------------------------|----------------------|------------------------|
| Fixed assets | 10,124 | - | 10,124 |
| Net current assets | <u>(40,236)</u> | <u>14,600</u> | <u>(25,636)</u> |
| NET ASSETS | <u>(30,112)</u> | <u>14,600</u> | <u>(15,512)</u> |

Comparative year

| | Unrestricted £ | Restricted £ | Total £ |
|--------------------|-------------------|----------------------|----------------------|
| Fixed assets | 12,053 | - | 12,053 |
| Net current assets | <u>(11,161)</u> | <u>56,211</u> | <u>45,050</u> |
| NET ASSETS | <u>892</u> | <u>56,211</u> | <u>57,103</u> |

14. RELATED PARTY DISCLOSURES

During the year, a trustee provided a loan to the charity amounting to £10,000. This was repaid in full during the year.

SOMETHING TO AIM FOR

DETAILED STATEMENT OF FINANCIAL ACTIVITIES FOR THE YEAR ENDED 31 MARCH 2022

| | 2022 £ | 2021 £ |
|---|----------------|----------------|
| INCOME AND ENDOWMENTS | | |
| Donations and legacies | | |
| Grants | <u>232,246</u> | <u>375,998</u> |
| | 232,246 | 375,998 |
| Other trading activities | | |
| Consultancy | <u>9,448</u> | <u>59,980</u> |
| Total incoming resources | 241,694 | 435,978 |
| EXPENDITURE | | |
| Raising donations and legacies | | |
| Consultancy fees | 13,650 | - |
| Charitable activities | | |
| Wages | 197,690 | 159,305 |
| Social security | 17,876 | 10,925 |
| Pensions | 3,552 | 3,041 |
| Rent and rates | 12,370 | 10,531 |
| Travelling | 2,796 | 3,264 |
| Light and heat | - | 900 |
| Subcontractor costs | 15,900 | 117,775 |
| Advertising | 932 | 3,832 |
| Production costs | <u>13,105</u> | <u>57,868</u> |
| | 264,221 | 367,441 |
| Support costs | | |
| Finance | | |
| Bank charges | 148 | 75 |
| Other | | |
| Computer costs | 5,700 | 4,265 |
| Postage and stationery | 291 | 523 |
| Sundries | 1,943 | 11,843 |
| Bad debts | 18,500 | - |
| Amortisation of intangible fixed assets | - | 2,369 |
| Depreciation of tangible fixed assets | <u>3,827</u> | <u>747</u> |
| | 30,261 | 19,747 |

This page does not form part of the statutory financial statements

SOMETHING TO AIM FOR

**DETAILED STATEMENT OF FINANCIAL ACTIVITIES
FOR THE YEAR ENDED 31 MARCH 2022**

| | 2022 £ | 2021 £ |
|---------------------------------|-----------------|----------------|
| Other | | |
| Governance costs | | |
| Accountancy and legal fees | 3,850 | 4,491 |
| Recruitment fees | <u>2,179</u> | <u>-</u> |
| | <u>6,029</u> | <u>4,491</u> |
| Total resources expended | <u>314,309</u> | <u>391,754</u> |
| Net (expenditure)/income | <u>(72,615)</u> | <u>44,224</u> |

This page does not form part of the statutory financial statements

SOMETHING TO AIM FOR

England & Wales - Charity number 1181856

Accounts

REGISTERED CHARITY NUMBER: 1181856

**REPORT OF THE TRUSTEES AND
UNAUDITED FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 MARCH 2021
FOR
SOMETHING TO AIM FOR**

Sedulo Accountants Limited
Chartered Certified Accountants
62-66 Deansgate
Manchester
M3 2EN

SOMETHING TO AIM FOR

**CONTENTS OF THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2021**

| | Page |
|---|-------------|
| Report of the Trustees | 1 to 10 |
| Independent Examiner's Report | 11 |
| Statement of Financial Activities | 12 |
| Balance Sheet | 13 |
| Notes to the Financial Statements | 14 to 18 |
| Detailed Statement of Financial Activities | 19 to 20 |

SOMETHING TO AIM FOR

REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2021

The trustees present their report with the financial statements of the charity for the year ended 31 March 2021. The trustees have adopted the provisions of 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).

EXECUTIVE SUMMARY

Something To Aim For (STAF) was set up in 2019 through a Culture & Society Discretionary Award from Wellcome to specifically support the development of an inclusive and accessible arts community. It does so by supporting artists at transitional stages of their careers, particularly those marginalised by disability, race and other intersectional differences. They are working to create a network of UK allies to support the making and presentation of this work to wider audiences and to explore connections between science, medicine and the lived experience of health.

STAF develops creative strategies with and for the public, designed to investigate how we can seek better health and wellbeing through creativity, and how the arts can address the impact of marginalisation on the health of society.

Company History - pre Something To Aim For

In Company Collective (ICC) was founded in 2015 as a production company dedicated to supporting the development of artists at transitional stages of their careers. Making work concerned with raising awareness and discussion around health and its intersections, with a focus on taboo subjects, such as, mental health, assisted suicide, sex, race and ageing. ICC managed artists including Lois Weaver and Peggy Shaw (Split Britches) and Le Gateau Chocolat whilst leading the development of arts and health programme The Sick of the Fringe.

The Sick of The Fringe (TSOTF) is a leading international artistic development programme engaging with artists and audiences with lived experience of chronic ill health, disability and socio-economic disadvantage, addressing questions of access across the creative industries. TSOTF works with festivals, artists and communities and has achieved a reputation as a go-to source for ground-breaking programming and artist support strategies.

TSOTF was commissioned by Wellcome Trust in 2015 to support artists and artworks about disability, ill health, medicine and the body, initially at the Edinburgh Fringe Festival (EFF). Since 2015 TSOTF has delivered projects at 4 subsequent EFFs, has presented at 13 international festivals and programmed and produced two large scale festivals in London (2017 & 2019). Between 2016-2017 TSOTF programme doubled in size, engaging 250+ artists, 100+ writers, 50+ partners and connecting with over 4 million people online. The 2017 Festival included 32 events with over 6K visitors physically attending the festival.

After a period of rapid growth ICC undertook supported business development, the outcome of which was, from February 2019, to streamline ICC into a charity structure as Something to Aim For (STAF). This subsequently led to TSOTF becoming a delivery strand of STAF.

STAF's Charitable Objectives are the advancement of the arts for the public benefit by promoting greater participation by groups who are underrepresented in the arts field, particularly by reason of disability, ill health (mental or physical) or social or economic disadvantage.

SOMETHING TO AIM FOR

REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2021

OBJECTIVES AND ACTIVITIES

Main Activities

Something To Aim For - COVID + Black Lives Matter

The world was rocked by a global pandemic in March 2020. The company pulled together and supported one another through this time. It has resulted in the whole team adopting a working from home approach with various days spent in the office at a chosen time each month. Along with the Global Pandemic the world dealt with the death of George Floyd, Brianna Taylor and many others who died at the hands of police officers due to the colour of their skin. Their deaths were felt across the world and to try and make sense of the devastation people gathered across the globe in what were subsequently BLM Protests and Demonstrations.

These senseless and terrible acts brought to the forefront of everyone's minds, the meaningless deaths to People of Colour. In shows of support across the world, consumers tried to show their support in the best way they knew how, and some resulted in those in leadership positions, stepping down and making way for those who wouldn't usually get the chance to be in those areas in business, or it is significantly harder to get there.

As a company we were called on various times throughout this period (and now) to consult on diversity matters and to offer ways forward for other organisations on how to be an ally to all, namely Black and People of Colour.

This has proved a challenging and tiring time, mostly for Something To Aim For's senior management team. In a time of such uncertainty the team has been outstanding.

SOMETHING TO AIM FOR

REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2021

OBJECTIVES AND ACTIVITIES

STAF Live

In 2020, STAF piloted a major infrastructure project called STAF Live - a digital hub for experimentation and co-creation. It launched in June 2020 in support of artists who had been de-platformed through the Coronavirus lockdown. This was achieved through partnership work with organisations to sustain their communities online, and exploring how we can build connections, conversations and social interaction whilst continuing to highlight critical voices in the digital space.

Across 2020-21, STAF Live's team of developers have been examining how we can build connection, conversation and social interaction in building a digital platform as a resource for artists and audiences.

Online safeguarding has been central to the development of this platform, recognising the volatile nature of the online space for diverse bodies and critical thinkers. The development of the online space has also been underpinned with mentoring and technical support from STAF furthering access and inclusion.

The online platform provides infrastructure for:

- sustaining communities, particularly artistic and activist communities responding to the changing requirements of the post-Covid 19 creative industries.
- socialising and direct public engagement through initiatives like digital club nights, webinar series and hangouts.
- developing conversations and critical thinking, in the form of curated critical conversations, new digital writing projects and the full archive of TSOTF writing to date.
- offering a safe space for experimentation and public engagement.

As an embedded STAF project with a development and support team in place, STAF also uses the hub as a site for cumulative research and engagement. Building mechanisms to archive and readdress/access previous content whilst being underpinned by a sustained focus on evaluation and development.

The pilot was initiated in June via an online public event, Razed and Confused Goes Digital, the first event co-designed by STAF and Raze Collective, a London based organisation seeking a digital alternative to their physical performance commission events that provided space for LGBTQIA+ club performers and audiences. The project was devised in direct response to the COVID pandemic, responding to the risk to the diverse, deplatformed artists and audiences both organisations support.

The centrepiece of phase 2 (September - December) was embedding accessibility into all areas of the hub, from the audiences watching an event, artists performing live and the STAF team using the site. Ultimately the key aim was to create an offer that is truly accessible, with equity and care, that is safe and secure for all to use. As part of this work, STAF instigated a new partnership with Quiplash who offered bespoke training, consultancy and "mystery shopping" services of the site and users of the site. Quiplash also led on the recruitment and appointment of the access team for Razed Confused 2.0 (11 December) - targeting LGBTQIA+ freelancers to undertake the roles. R&C was fully accessible (with BSL, Audio Description, live Caption and a dedicated hangout room hosted by Quiplash). In addition, all performers, event hosts and event delivery team attended training hosted by Quiplash on how to collaborate with access teams, use of language to audiences and how to provide a safe and welcoming environment.

A central part of the development of STAF's key aims and objectives going forward will be the development and expansion of a digital platform for artists, audiences and participants. The platform will allow STAF to curate events, workshops and other activities online, whilst offering a safe and protected space for the communities they are connected with to see each other and be seen in return. Whilst initially supporting activities taking place during the Covid-19 pandemic, this platform is designed to be an enduring one, providing the central linking infrastructure for STAF's activity and a new and innovative model of supporting creative innovation in the 21st Century.

SOMETHING TO AIM FOR

REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2021

OBJECTIVES AND ACTIVITIES

Performing Leadership Differently (PLD)

Performing Leadership Differently (PLD) is a large-scale structural programme, which looks at inclusive leadership models through the lens of race and class exclusion. Initial focus is on the performance / theatre sector, with a view to expand into other sectors longer term.

PLD is underpinned by a 1 year Arts and Humanities Research Council (AHRC) funded research programme (started in December 2020) delivered in collaboration with the School of Business and Management at Queen Mary University of London (QMUL). This has been overseen by a cross-sector steering group, including representation from youth work, education, Migrants Against Culture, ACE and an Organisational Behaviourist.

STAF has negotiated a Creative Commons Attribution-NonCommercial-ShareAlike licence with QMUL, which also includes making all the participants stakeholders. The research to date has consisted of a series of interviews with 16 arts workers, all of whom were people of colour and/or from non-privileged backgrounds, many of whom came from beyond traditional arts networks. Interviews focused on blockages and the conditions needed for change. All included diagramming existing and possible power and governance structures. The interviews are qualitatively rich.

They were delivered as open-ended. Inevitably the interviews focused on painful experiences of racism and classism and the research team was very aware of painful extraction processes and the occurrence of secondary trauma. The license and shared ownership are a response to this and in addition, we agreed to increase payments made to interviewees and be offered access to care. Both researchers were provided with clinical supervision during the interview process. We also located additional funding from QMUL to pay the steering group, making the argument that the group consisted of a number of freelance workers who also have lived experience of race and class based discrimination. (This is not usual for academic steering groups)

PLD has also included workshopping with groups of arts workers, including Diverse Actions, a Live Art Sector initiative supporting development of artists of colour and a group of employees and former employees from a London based artist institution, raising awareness around high levels of racism across the organisation. A further workshop will be held focusing on arts management and working class women of colour.

The Sick of the Fringe (TSOTF)

National lockdowns and social distancing legislation paused much of the work STAF planned to deliver via The Sick of the Fringe. In addition to this, STAF and its TSOTF London partners (Wellcome Collection, The Place, Camden People's Theatre) decided to move the next iteration of TSOTF London Festival from April 2021 to April 2023 (TBC). Enabling the partners to review the festival offer (including commissioning artists) and understand more about health and accessibility (particularly in relation to long COVID).

However, the growing profile and significance of TSOTF's influence on public discussions of mental and physical health within the sector, resulted in sustained working with key partnerships and approaches from new partnerships (see below).

In addition to this, TSOTF was able to sustain commissioning opportunities and support for new and emergent artists via the following ongoing partnerships:

- Adrian Howell Award (in association with Take Me Somewhere, Buzzcut and Battersea Arts Centre), awarded to Zinzi Minott
- Live Art Development Agency DIY Awards, awarded to Tink (exploring touch and accessibility) and Clumsy Bodies (exploring the joy in horror films, sleepovers and care parameters for Neurodivergent creatives).

Previous TSOTF Commissions were also presented in hybrid ways across this period, including:

- Bourgeois & Maurice, Antibiotic Apocalypse (2017) - audio version released
- Tania El Khoury and Basel Zaraq, As Far As Isolation Goes by (2019) - social distanced touring and remote presentations
- Daniel Oliver and Frauke Requardt, Dadders (2019) - remote presentations

SOMETHING TO AIM FOR

REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2021

OBJECTIVES AND ACTIVITIES

Artist Development

Due to the fall-out of Covid, the majority of STAF's supported artists planned activity in this period was paused and/or suspended. STAF initiated a bespoke consultancy package of emergency support during the initial lockdown, through support in navigating cancellations and emergency financial planning work. Following this, STAF continued to formally support the artists in the following ways:

HighRise Theatre (HRT)

- Remote one-to-one mentoring and professional development support for the Co-Directors and Producer
- Remote fundraising support resulted in three successful bids to allow the continuation of flagship project NewGens until 'Spring 21 and crucial core/organisational support and stability via the DCMS and Arts Council England Cultural Recovery Fund.
- In-kind use of STAF's office (when not in use and covid compliant) to enable the NewGens to have access to a safe and secure space to meet and have one-to-ones with HRT.
- Ongoing support from STAF also resulted in a successes during this period including:
 - 2019-20 NG alumni securing graduate places at RADA, The Guildhall School and the Royal Welsh College of Music and Drama
 - Also, in response to a number of institutional anti racism statements, HR are now providing paid consultancy support for East 15 Acting School, the drama school they attended as students, around bias and racism

Le Gateau Chocolat

- Ongoing organisational support through financial check-ins and health checks, implementing staffing infrastructure and embedding core team roles and lead the embedding of organisational management systems (including policies, contracts, financial system, PR and comms systems).
- Remote fundraising support resulting in two successful bids to sustain and support core company costs and infrastructure.
- Supporting the postponement of major Commissioned project PANDORA, including the liaison with key strategic partners and commissioners
- Mobilised a media strategy and put forward a formal response to the Arts Council England Cultural Recovery Fund, Round 1 (ACE CRF 1) negative press and online coverage, led by Caroline Head (PR)

FK Alexander

- Supporting the postponement of major Commissioned project The Problem With Music, including liaising with key partners and commissioners
- Sustain conversations regarding the publication and moving key timelines into the following year
- Lead on emergency relief funding opportunities, ensuring core costs and support are sustained

Rachael Young

Within this period, STAF appointed acclaimed performance maker Rachael Young as Artist Associate who supported the Creative Producer with strategic partnership conversations with Edinburgh Fringe Society and Queen Mary University. In addition STAF have supported Rachael with their organisational professional development through the recent appointment of a new Company Manager.

Faggamuffins Bloc Party (FBP)

STAF also instigated a new mentor relationship with Hackney based QTPoC collective Faggamuffins Bloc Party (via a referral from Hackney Council and Arts Council England). For this, STAF mentored FBP in the delivery of their ACE Emergency Relief Grant supported activity, for young people in the Hackney Borough and onward planning for professional and organisational development. Through this STAF supported activity, FBP engaged 15k online audiences via a digital programme delivered on Soundcloud and Facebook live across the second lockdown period (October - December 2020).

SOMETHING TO AIM FOR

REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2021

OBJECTIVES AND ACTIVITIES

Partnerships and Industry Support

Despite the fall-out of the pandemic and subsequent cancellation of STAF's public programme of events, the high-level need for STAF's partnership work and industry support remained throughout the period and is evidenced by the following partnerships:

Edinburgh Festival Fringe Society (EFFS)

The Strategic Partnership with Edinburgh Festival Fringe Society (EFFS) was renewed in 2020-21 where STAF provided vital advisory support to the Artist Development team on how to best support artists through the pandemic and subsequent first ever cancellation of Edinburgh Fringe - be it financially, professional development and/or via access, care and wellbeing.

As part of this, STAF co-curated 3 events as part of the online Fringe Central programme including:

- The Disabled Artists Exchange with Birds of Paradise Theatre
- Building a Mentally Well Fringe in association with NHS Lothian
- Artists of Colour meet-up with Shaina Lynn

The partnership continues to remain a meaningful one for EFFS and STAF are currently in negotiations to expand and evolve the partnership to become more strategic and embedded into the senior management level, including attendance at Board Meetings.

London Borough of Hackney (LBH)

Following an approach via ACE by London Borough of Hackney's Cultural Programme office (via Arts Council England), STAF were approached to provide consultancy advice and support on how to design and project manage LBH's plan for hosting the entire Hackney Carnival programme online in September 2021. For this, STAF were engaged to design detailed project management/out puts plan, budget and team/infrastructure plan. This was in addition to the referral work with FMB.

DaDaFest

STAF Partnered and supported DaDaFest with the delivery of the 2020 Rushton Social Justice Lecture online, utilising STAF's capabilities and experiences in delivering accessible live broadcast events, ensuring high quality production values and care provision throughout for participants.

Queen Mary University (QMUL)

STAF has extensive partnerships across QMUL. We are delivering PLD in partnership with the School of Business and Management. In addition the STAF team lecture on the MA in Creative Industries and Arts Organising and contribute to module development. We are investigating joint delivery of a BA apprenticeship programme.

STAF also has close partnerships with the Drama Department and Electronic Engineering and Computer Science School. From September - December 2020 STAF delivered a series of knowledge exchange events partly funded by QMUL Arts and Culture Centre and featuring discussion between academics from those departments and from the School of Business and Management and artists.

In addition to the above, STAF were also engaged with the following opportunities:

- Future Fringe event panelist, University of Edinburgh
- THIS Institute, University of Cambridge
- Fundraising consultancy and support for the Thriving Communities social prescribing network, Rochdale
- Conversation Exchange/Dance Umbrella festival panelist

SOMETHING TO AIM FOR

REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2021

ACHIEVEMENT AND PERFORMANCE

Community Support and Connections

Throughout the pandemic STAF has been developing partnerships and networks with community groups local to our work to engage them more deeply with our work and the arts in general. As part of this we have linked into Social Prescribing Networks, developed locally across the health and voluntary sectors and including numbers of grass roots community led initiatives. In Rochdale STAF partnered on a successful application to the Thriving Communities Fund led by a local housing provider, Petras. STAF's role was to link communities in Rochdale to large-scale performances at HOME and The Lowry in Manchester through ticketing, live streaming into community venues and related workshopping. The network were keen that STAF also connect them to national events beyond Greater Manchester. This model can ideally be used to link into similar local networks in for example, Camden near to the Place and Wellcome Collection.

Media and PR

Despite various cancellations, postponements and changes to STAF's programme, some notable press had been secured via Mobius Industries, particularly around the initial pilot launch of STAF LIVE and the first R&C event. This resulted in an outstanding review in the Guardian and multiple event listings (including Time Out, Broadway World and The Stage).

The Guardian review in particular was a significant highlight for the commissioned artists, Raze Collective and for STAF. This is due to the fact that cabaret artists do not usually attract reviews and major media attention for live performances. However, with support from STAF's PR and the frame around STAF LIVE and its programme, meaningful engagement was achieved. STAF will build on this coverage and factor into future communications messaging and planning.

SOMETHING TO AIM FOR

REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2021

FINANCIAL REVIEW

Financial position

Currently the company is funded by the Wellcome Trust through a discretionary award, which was awarded to the Company in April 2019 and was due to last until June 2022. Due to the global pandemic, STAF were able to bring the close of the grant forward by one year, meaning the funding would end in July 2021.

The amount of funding remained the same and was given to the company sooner than anticipated due to the company's need to stabilise STAFs core costs.

Due to the pandemic, current fundraising that was in the pipeline, along with most consultancy work, was cancelled or postponed and the funds along with it. Like most of the Arts Industry STAF reliefs on funding from larger arts organisations for core costs e.g. Wellcome Trust and Arts Council England (ACE) for projects, when the pandemic hit there was a lot of uncertainty as to whether any funds would be widely available for the Arts industry.

In April 2020 the company (and industry) were advised of funds that we could access to stabilise the company in an emergency capacity from ACE.

Below is detailed information on which funding schemes the company accessed:

- Emergency Grant (Arts Council England)

Emergency support enabled financial security for STAF in the interim. This allowed the continuation of the small core team's work to support the high level needs of the sector in general (particularly in relation to diversity)

- Cultural Recovery Fund Round One (Arts Council England)

Costs towards sustaining operations and critical community engagement. Including STAF Live.

- Cultural Recovery Fund Round Two (Arts Council England)

For costs of implementing new operational model, up-skilling collaborators and sustaining critical community engagement

- Arts and Humanities Research Council (AHRC)

Joint application of funds with Queen Mary University of London for Research Project, Performing Leadership Differently

- Consultancy & Partnership Work

Due to the pandemic, consultancy fees dropped from the previous year for performance related consultancy. STAF still received consultancy fees to assist with un-producing shows and were asked to provide consultancy to some organisations after the Black Lives Matter demonstrations in June 2020.

STAF also provide consultancy support to arts organisations who needed assistance on writing their applications for emergency funding from ACE

- Le Gateau Chocolat (consultancy)

- Faggamuffins Block Party (consultancy)

- Dance Umbrella (consultancy)

- DanceXchange Limited (consultancy)

- THIS Institute (consultancy)

- GreenHouse Theatre (consultancy)

- Cambridge Junction (consultancy)

- Live Art Development Agency (consultancy)

- Raze Collective (partnership)

- DadaFest (partnership)

- Edinburgh Fringe Festival Society (partnership)

SOMETHING TO AIM FOR

REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2021

The Company's plan was to diversify the funders STAF utilises in 2020 and to create a larger pool of funding sources. Due to the Global Pandemic, most funding sources were paused or stopped altogether whilst emergency funding was made available. However, in September 2020 the company was able to recruit a Freelance Fundraiser into the team; they have been critical in finding new ways to source funds for the company.

In this financial year, Something To Aim For were able to secure company reserves at the equivalent of three months operating costs. This was made possible due to the various ACE CRF funds the company was able to apply for. The applications also encouraged adding in reserves to applications.

STRUCTURE, GOVERNANCE AND MANAGEMENT

Governing document

Something To Aim For (STAF) is a Charitable Incorporated Organisation governed by its CIO Constitution dated 28 January 2019.

Organisational structure

Throughout the year 2020/21 the core team decreased slightly, this was due to COVID 19 and one of the company roles becoming redundant, this was the role of Engagement Producer. This took the company's FTE down to 5 FTE.

The team was supplemented with key roles on a freelance basis for STAF's new online Hub, STAF Live (Originally known as Us In The Making). Those included a technical Manager, Events Manager and Digital Development Lead

Governance

Every Trustee must be appointed for a term of three years by a resolution passed at a quorum meeting of the Trustees.

In selecting individuals for appointment as Trustees, the Trustees must have regard to the skills, knowledge and experience needed for the effective administration of the CIO.

STAF follows a standard process for recruiting new members. Firstly, an advertisement is placed, based on the current skills needed on the Board, requesting new potential Trustees to apply with a CV, and a covering letter stating why they would like to join the Board of Trustees. The current Board will review the selection and invite them to interview. Interviews are usually held with the Chair of the Board and then a follow up interview with the CEO of STAF.

Any person retiring as a Trustee is eligible for reappointment, provided that a Trustee who has served for three consecutive terms may not be reappointed for a fourth consecutive term but may be reappointed after an interval of at least one year.

Trustee Induction and Training

All trustees receive a board induction pack. This includes STAF's Constitution which states details of the responsibilities of the charities Trustees, a copy of the most recent Board Papers and the latest Trustees Annual Report and statement of accounts. The individual is then invited along to the next Board meeting where they are officially inducted onto the Board.

Additional Board information

Board meetings are currently set to 6 meetings a year. Agenda points covered in each meeting are:

- Overseeing and review strategy
- Review of current risk register
- Financial performance and position
- Company updates and overview

REFERENCE AND ADMINISTRATIVE DETAILS

Registered Charity number

1181856

SOMETHING TO AIM FOR

**REPORT OF THE TRUSTEES
FOR THE YEAR ENDED 31 MARCH 2021**

Principal address

21/21A Shoreditch Town Hall
380 Old Street
London
EC1V 9LT

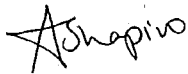
Trustees

Miss D A Williams Chair
Ms A S T Shapiro
Mrs E L Rettig (appointed 16.4.20)
Mr M Kramer (appointed 24.2.21)

Independent Examiner

Sedulo Accountants Limited
Chartered Certified Accountants
62-66 Deansgate
Manchester
M3 2EN

Approved by order of the board of trustees on10.02.2022..... and signed on its behalf by:



.....
Ms A S T Shapiro - Trustee

**INDEPENDENT EXAMINER'S REPORT TO THE TRUSTEES OF
SOMETHING TO AIM FOR**

Independent examiner's report to the trustees of Something To Aim For

I report to the charity trustees on my examination of the accounts of Something To Aim For (the Trust) for the year ended 31 March 2021.

Responsibilities and basis of report

As the charity trustees of the Trust you are responsible for the preparation of the accounts in accordance with the requirements of the Charities Act 2011 ('the Act').

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

Independent examiner's statement

Since your charity's gross income exceeded £250,000 your examiner must be a member of a listed body. I can confirm that I am qualified to undertake the examination because I am a registered member of FCCA which is one of the listed bodies.

I have completed my examination. I confirm that no material 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 Trust as required by section 130 of the 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.



Daniel Wilson
FCCA
Sedulo Accountants Limited
Chartered Certified Accountants
62-66 Deansgate
Manchester
M3 2EN

Date: 10.02.2022

SOMETHING TO AIM FOR

**STATEMENT OF FINANCIAL ACTIVITIES
FOR THE YEAR ENDED 31 MARCH 2021**

| | Notes | Unrestricted fund £ | Restricted funds £ | Year Ended 31.3.21 Total funds £ | Period 5.2.19 to 31.3.20 Total funds £ |
|------------------------------------|-------|---------------------------|--------------------------|--|--|
| INCOME AND ENDOWMENTS FROM | | | | | |
| Donations and legacies | | 9,717 | 366,281 | 375,998 | 84,070 |
| Other trading activities | 2 | 48,080 | 11,900 | 59,980 | 73,435 |
| Total | | <u>57,797</u> | <u>378,181</u> | <u>435,978</u> | <u>157,505</u> |
| EXPENDITURE ON | | | | | |
| Raising funds | 3 | - | - | - | 1,464 |
| Charitable activities | | | | | |
| General | | 66,092 | 325,662 | 391,754 | 143,162 |
| Total | | <u>66,092</u> | <u>325,662</u> | <u>391,754</u> | <u>144,626</u> |
| NET INCOME/(EXPENDITURE) | | <u>(8,295)</u> | <u>52,519</u> | <u>44,224</u> | <u>12,879</u> |
| RECONCILIATION OF FUNDS | | | | | |
| Total funds brought forward | | 9,187 | 3,692 | 12,879 | - |
| TOTAL FUNDS CARRIED FORWARD | | <u>892</u> | <u>56,211</u> | <u>57,103</u> | <u>12,879</u> |

The notes form part of these financial statements

SOMETHING TO AIM FOR

**BALANCE SHEET
31 MARCH 2021**

| | Notes | Unrestricted fund £ | Restricted funds £ | 31.3.21 Total funds £ | 31.3.20 Total funds £ |
|--|-------|---------------------------|--------------------------|--------------------------------|--------------------------------|
| FIXED ASSETS | | | | | |
| Intangible assets | 6 | 9,474 | - | 9,474 | 11,843 |
| Tangible assets | 7 | 2,579 | - | 2,579 | 2,690 |
| | | <u>12,053</u> | <u>-</u> | <u>12,053</u> | <u>14,533</u> |
| CURRENT ASSETS | | | | | |
| Debtors | 8 | 28,220 | 26,200 | 54,420 | 57,748 |
| Cash at bank and in hand | | 23,615 | 30,011 | 53,626 | 6,600 |
| | | <u>51,835</u> | <u>56,211</u> | <u>108,046</u> | <u>64,348</u> |
| CREDITORS | | | | | |
| Amounts falling due within one year | 9 | (62,996) | - | (62,996) | (66,002) |
| NET CURRENT ASSETS | | <u>(11,161)</u> | <u>56,211</u> | <u>45,050</u> | <u>(1,654)</u> |
| TOTAL ASSETS LESS CURRENT LIABILITIES | | | | | |
| | | <u>892</u> | <u>56,211</u> | <u>57,103</u> | <u>12,879</u> |
| NET ASSETS/(LIABILITIES) | | <u>892</u> | <u>56,211</u> | <u>57,103</u> | <u>12,879</u> |
| FUNDS | | | | | |
| | 10 | | | 892 | 9,187 |
| Unrestricted funds | | | | 56,211 | 3,692 |
| Restricted funds | | | | <u>57,103</u> | <u>12,879</u> |
| TOTAL FUNDS | | | | <u>57,103</u> | <u>12,879</u> |

The financial statements were approved by the Board of Trustees and authorised for issue on 10.02.2021 and were signed on its behalf by:

A Shapiro

.....
Ms A S T Shapiro - Trustee

The notes form part of these financial statements

SOMETHING TO AIM FOR

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 MARCH 2021

1. ACCOUNTING POLICIES

Basis of preparing the financial statements

The financial statements of the charity, which is a public benefit entity under FRS 102, 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)', Financial Reporting Standard 102 'The Financial Reporting Standard applicable in the UK and Republic of Ireland' and the Charities Act 2011. The financial statements have been prepared under the historical cost convention.

Income

All income is recognised in the Statement of Financial Activities once the charity has entitlement to the funds, it is probable that the income will be received and the amount can be measured reliably.

Expenditure

Liabilities are recognised as expenditure as soon as there is a legal or constructive obligation committing the charity to that expenditure, 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 accounted for on an accruals basis and has been classified under headings that aggregate all cost related to the category. Where costs cannot be directly attributed to particular headings they have been allocated to activities on a basis consistent with the use of resources.

Goodwill

Goodwill, being the amount paid in connection with the acquisition of a business in 2020, is being amortised evenly over its estimated useful life of five years.

Tangible fixed assets

Depreciation is provided at the following annual rates in order to write off each asset over its estimated useful life.

| | |
|-----------------------|---------------|
| Fixtures and fittings | - 20% on cost |
| Computer equipment | - 33% on cost |

Taxation

The charity is exempt from tax on its charitable activities.

Fund accounting

Unrestricted funds can be used in accordance with the charitable objectives at the discretion of the trustees.

Restricted funds can only be used for particular restricted purposes within the objects of the charity. Restrictions arise when specified by the donor or when funds are raised for particular restricted purposes.

Further explanation of the nature and purpose of each fund is included in the notes to the financial statements.

Pension costs and other post-retirement benefits

The charity operates a defined contribution pension scheme. Contributions payable to the charity's pension scheme are charged to the Statement of Financial Activities in the period to which they relate.

SOMETHING TO AIM FOR

NOTES TO THE FINANCIAL STATEMENTS - continued FOR THE YEAR ENDED 31 MARCH 2021

2. OTHER TRADING ACTIVITIES

| | Year Ended 31.3.21 £ | Period 5.2.19 to 31.3.20 £ |
|---------------|----------------------------|--|
| UK Venue Fees | - | 14,000 |
| Consultancy | 59,980 | 59,435 |
| | <u>59,980</u> | <u>73,435</u> |

3. RAISING FUNDS

Raising donations and legacies

| | Year Ended 31.3.21 £ | Period 5.2.19 to 31.3.20 £ |
|---------------|----------------------------|--|
| Support costs | - | 1,464 |
| | <u>-</u> | <u>1,464</u> |

4. TRUSTEES' REMUNERATION AND BENEFITS

There were no trustees' remuneration or other benefits for the year ended 31 March 2021 nor for the period ended 31 March 2020.

Trustees' expenses

There were no trustees' expenses paid for the year ended 31 March 2021 nor for the period ended 31 March 2020.

5. COMPARATIVES FOR THE STATEMENT OF FINANCIAL ACTIVITIES

| | Unrestricted fund £ | Restricted funds £ | Total funds £ |
|-----------------------------------|---------------------------|--------------------------|---------------------|
| INCOME AND ENDOWMENTS FROM | | | |
| Donations and legacies | 1,500 | 82,570 | 84,070 |
| Other trading activities | <u>73,435</u> | <u>-</u> | <u>73,435</u> |
| Total | 74,935 | 82,570 | 157,505 |
| EXPENDITURE ON | | | |
| Raising funds | 1,464 | - | 1,464 |
| Charitable activities | | | |
| General | 64,284 | 78,878 | 143,162 |
| Total | 65,748 | 78,878 | 144,626 |

SOMETHING TO AIM FOR

NOTES TO THE FINANCIAL STATEMENTS - continued
FOR THE YEAR ENDED 31 MARCH 2021

5. COMPARATIVES FOR THE STATEMENT OF FINANCIAL ACTIVITIES - continued

| | Unrestricted fund £ | Restricted funds £ | Total funds £ |
|-----------------------------|---------------------------|--------------------------|---------------------|
| NET INCOME | 9,187 | 3,692 | 12,879 |
| TOTAL FUNDS CARRIED FORWARD | 9,187 | 3,692 | 12,879 |

6. INTANGIBLE FIXED ASSETS

| | Goodwill £ |
|-----------------------------------|---------------|
| COST | |
| At 1 April 2020 and 31 March 2021 | 11,843 |
| AMORTISATION | |
| Charge for year | 2,369 |
| NET BOOK VALUE | |
| At 31 March 2021 | 9,474 |
| At 31 March 2020 | 11,843 |

7. TANGIBLE FIXED ASSETS

| | Fixtures and fittings £ | Computer equipment £ | Totals £ |
|-----------------------|----------------------------------|----------------------------|-------------|
| COST | | | |
| At 1 April 2020 | 2,338 | 500 | 2,838 |
| Additions | 389 | 247 | 636 |
| At 31 March 2021 | 2,727 | 747 | 3,474 |
| DEPRECIATION | | | |
| At 1 April 2020 | 106 | 42 | 148 |
| Charge for year | 524 | 223 | 747 |
| At 31 March 2021 | 630 | 265 | 895 |
| NET BOOK VALUE | | | |
| At 31 March 2021 | 2,097 | 482 | 2,579 |
| At 31 March 2020 | 2,232 | 458 | 2,690 |

SOMETHING TO AIM FOR

NOTES TO THE FINANCIAL STATEMENTS - continued
FOR THE YEAR ENDED 31 MARCH 2021

8. DEBTORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

| | 31.3.21 | 31.3.20 |
|--------------------------------|---------------|---------------|
| | £ | £ |
| Trade debtors | 53,700 | 2,134 |
| Other debtors | 720 | 720 |
| Tax | - | 12,644 |
| Prepayments and accrued income | - | 42,250 |
| | <u>54,420</u> | <u>57,748</u> |

9. CREDITORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

| | 31.3.21 | 31.3.20 |
|------------------------------|---------------|---------------|
| | £ | £ |
| Trade creditors | 9,424 | 12,170 |
| Taxation and social security | 41,100 | 31,498 |
| Other creditors | 12,472 | 22,334 |
| | <u>62,996</u> | <u>66,002</u> |

10. MOVEMENT IN FUNDS

| | At 1.4.20 | Net movement in funds | At 31.3.21 |
|---------------------------|---------------|-----------------------|---------------|
| | £ | £ | £ |
| Unrestricted funds | | | |
| General fund | 9,187 | (8,295) | 892 |
| Restricted funds | | | |
| Restricted | 3,692 | 52,519 | 56,211 |
| | <u>12,879</u> | <u>44,224</u> | <u>57,103</u> |

Net movement in funds, included in the above are as follows:

| | Incoming resources | Resources expended | Movement in funds |
|---------------------------|--------------------|--------------------|-------------------|
| | £ | £ | £ |
| Unrestricted funds | | | |
| General fund | 57,797 | (66,092) | (8,295) |
| Restricted funds | | | |
| Restricted | 378,181 | (325,662) | 52,519 |
| | <u>435,978</u> | <u>(391,754)</u> | <u>44,224</u> |

SOMETHING TO AIM FOR

**NOTES TO THE FINANCIAL STATEMENTS - continued
FOR THE YEAR ENDED 31 MARCH 2021**

10. MOVEMENT IN FUNDS - continued

Comparatives for movement in funds

| | Net movement in funds £ | At 31.3.20 £ |
|---------------------------|----------------------------------|--------------------|
| Unrestricted funds | | |
| General fund | 9,187 | 9,187 |
| Restricted funds | | |
| Restricted | 3,692 | 3,692 |
| TOTAL FUNDS | <u>12,879</u> | <u>12,879</u> |

Comparative net movement in funds, included in the above are as follows:

| | Incoming resources £ | Resources expended £ | Movement in funds £ |
|---------------------------|----------------------------|----------------------------|---------------------------|
| Unrestricted funds | | | |
| General fund | 74,935 | (65,748) | 9,187 |
| Restricted funds | | | |
| Restricted | 82,570 | (78,878) | 3,692 |
| TOTAL FUNDS | <u>157,505</u> | <u>(144,626)</u> | <u>12,879</u> |

11. RELATED PARTY DISCLOSURES

There were no related party transactions for the year ended 31 March 2021.

SOMETHING TO AIM FOR

DETAILED STATEMENT OF FINANCIAL ACTIVITIES FOR THE YEAR ENDED 31 MARCH 2021

| | Year Ended 31.3.21 £ | Period 5.2.19 to 31.3.20 £ |
|---------------------------------|----------------------------|--|
| INCOME AND ENDOWMENTS | | |
| Donations and legacies | | |
| Grants | 375,998 | 84,070 |
| Other trading activities | | |
| UK Venue Fees | - | 14,000 |
| Consultancy | 59,980 | 59,435 |
| | <u>59,980</u> | <u>73,435</u> |
| Total incoming resources | 435,978 | 157,505 |
| EXPENDITURE | | |
| Charitable activities | | |
| Wages | 159,305 | 55,180 |
| Social security | 10,925 | 5,237 |
| Pensions | 3,041 | 866 |
| Rent and rates | 10,531 | 6,073 |
| Travelling | 3,264 | 7,226 |
| Light and heat | 900 | 195 |
| Subcontractor costs | 117,775 | 48,326 |
| Advertising | 3,832 | 3,417 |
| Production costs | 57,868 | 6,200 |
| | <u>367,441</u> | <u>132,720</u> |
| Support costs | | |
| Finance | | |
| Bank charges | 75 | 303 |
| Other | | |
| Computer costs | 4,265 | 1,991 |
| Telephone | - | 22 |
| Postage and stationery | 523 | 82 |
| Sundries | 11,843 | 4,736 |
| Goodwill | 2,369 | - |
| Carried forward | 19,000 | 6,831 |

This page does not form part of the statutory financial statements

SOMETHING TO AIM FOR

**DETAILED STATEMENT OF FINANCIAL ACTIVITIES
FOR THE YEAR ENDED 31 MARCH 2021**

| | Year Ended 31.3.21 £ | Period 5.2.19 to 31.3.20 £ |
|----------------------------|----------------------------|--|
| Other | | |
| Brought forward | 19,000 | 6,831 |
| Fixtures and fittings | 524 | 106 |
| Computer equipment | 223 | 42 |
| | <hr/> | <hr/> |
| | 19,747 | 6,979 |
| | | |
| Governance costs | | |
| Accountancy and legal fees | 4,491 | 4,624 |
| | <hr/> | <hr/> |
| Total resources expended | 391,754 | 144,626 |
| | | |
| Net income | <hr/> <hr/> | <hr/> <hr/> |
| | 44,224 | 12,879 |

This page does not form part of the statutory financial statements