

**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**

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FOR THE YEAR ENDED 31 MARCH 2021**

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## **SOMETHING TO AIM FOR**

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

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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**

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#### **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**

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#### **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**

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#### **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 workshoping 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**

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#### **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**

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#### **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**

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#### **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**

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#### **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 relies 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**

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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**

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**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 on .....10.07.2022..... and signed on its behalf by:



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

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

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### 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**

				Year Ended 31.3.21 Total funds £	Period 5.2.19 to 31.3.20 Total funds £
	Notes	Unrestricted fund £	Restricted funds £		
<b>INCOME AND ENDOWMENTS FROM</b>					
Donations and legacies		9,717	366,281	375,998	84,070
Other trading activities	2	48,080	11,900	59,980	73,435
<b>Total</b>		<u>57,797</u>	<u>378,181</u>	<u>435,978</u>	<u>157,505</u>
<b>EXPENDITURE ON</b>					
Raising funds	3	-	-	-	1,464
<b>Charitable activities</b>					
General		66,092	325,662	391,754	143,162
<b>Total</b>		<u>66,092</u>	<u>325,662</u>	<u>391,754</u>	<u>144,626</u>
<b>NET INCOME/(EXPENDITURE)</b>		<u>(8,295)</u>	<u>52,519</u>	<u>44,224</u>	<u>12,879</u>
<b>RECONCILIATION OF FUNDS</b>					
<b>Total funds brought forward</b>		9,187	3,692	12,879	-
<b>TOTAL FUNDS CARRIED FORWARD</b>		<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 £
<b>FIXED ASSETS</b>					
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>
<b>CURRENT ASSETS</b>					
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>
<b>CREDITORS</b>					
Amounts falling due within one year	9	(62,996)	-	(62,996)	(66,002)
<b>NET CURRENT ASSETS</b>		<u>(11,161)</u>	<u>56,211</u>	<u>45,050</u>	<u>(1,654)</u>
<b>TOTAL ASSETS LESS CURRENT LIABILITIES</b>		892	56,211	57,103	12,879
<b>NET ASSETS/(LIABILITIES)</b>		<u>892</u>	<u>56,211</u>	<u>57,103</u>	<u>12,879</u>
<b>FUNDS</b>	10				
Unrestricted funds				892	9,187
Restricted funds				56,211	3,692
<b>TOTAL FUNDS</b>				<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:



.....  
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

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

**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 £
<b>NET INCOME</b>	9,187	3,692	12,879
<b>TOTAL FUNDS CARRIED FORWARD</b>	9,187	3,692	12,879

**6. INTANGIBLE FIXED ASSETS**

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

**7. TANGIBLE FIXED ASSETS**

	Fixtures and fittings £	Computer equipment £	Totals £
<b>COST</b>			
At 1 April 2020	2,338	500	2,838
Additions	389	247	636
At 31 March 2021	2,727	747	3,474
<b>DEPRECIATION</b>			
At 1 April 2020	106	42	148
Charge for year	524	223	747
At 31 March 2021	630	265	895
<b>NET BOOK VALUE</b>			
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 £
<b>Unrestricted funds</b>			
General fund	9,187	(8,295)	892
<b>Restricted funds</b>			
Restricted	3,692	52,519	56,211
<b>TOTAL FUNDS</b>	<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 £
<b>Unrestricted funds</b>			
General fund	57,797	(66,092)	(8,295)
<b>Restricted funds</b>			
Restricted	378,181	(325,662)	52,519
<b>TOTAL FUNDS</b>	<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 £
<b>Unrestricted funds</b>		
General fund	9,187	9,187
<b>Restricted funds</b>		
Restricted	3,692	3,692
<b>TOTAL FUNDS</b>	<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 £
<b>Unrestricted funds</b>			
General fund	74,935	(65,748)	9,187
<b>Restricted funds</b>			
Restricted	82,570	(78,878)	3,692
<b>TOTAL FUNDS</b>	<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 £
<b>INCOME AND ENDOWMENTS</b>		
<b>Donations and legacies</b>		
Grants	375,998	84,070
<b>Other trading activities</b>		
UK Venue Fees	-	14,000
Consultancy	59,980	59,435
	<u>59,980</u>	<u>73,435</u>
<b>Total incoming resources</b>	<u>435,978</u>	<u>157,505</u>
<b>EXPENDITURE</b>		
<b>Charitable activities</b>		
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>
<b>Support costs</b>		
<b>Finance</b>		
Bank charges	75	303
<b>Other</b>		
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

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## 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 £
<b>Other</b>		
Brought forward	19,000	6,831
Fixtures and fittings	524	106
Computer equipment	223	42
	<u>19,747</u>	<u>6,979</u>
<b>Governance costs</b>		
Accountancy and legal fees	4,491	4,624
	<u>391,754</u>	<u>144,626</u>
Total resources expended		
<b>Net income</b>	<u>44,224</u>	<u>12,879</u>

This page does not form part of the statutory financial statements