

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

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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

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### 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

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### 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

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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.

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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



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### 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.

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#### 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

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### 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 £
<b>Income and endowments from:</b>	<b>2</b>						
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
<b>Total</b>		<u>38,649</u>	<u>82,460</u>	<u>121,109</u>	<u>183,784</u>	<u>57,910</u>	<u>241,694</u>
<b>Expenditure on:</b>							
Raising funds:							
Fundraising		4,348	-	4,348	13,650	-	13,650
Charitable activities - page 13							
		180,933	3,961	184,894	201,138	99,521	300,659
<b>Total</b>		<u>185,281</u>	<u>3,961</u>	<u>189,242</u>	<u>214,788</u>	<u>99,521</u>	<u>314,309</u>
<b>Net income / (expenditure)</b>		<u>(146,632)</u>	<u>78,499</u>	<u>(68,133)</u>	<u>(31,004)</u>	<u>(41,611)</u>	<u>(72,615)</u>
<b>Reconciliation of funds:</b>							
<b>Total funds brought forward</b>		<u>(30,112)</u>	<u>14,600</u>	<u>(15,512)</u>	<u>892</u>	<u>56,211</u>	<u>57,103</u>
<b>Total funds carried forward</b>	<b>12, 13</b>	<u><u>(176,744)</u></u>	<u><u>93,099</u></u>	<u><u>(83,645)</u></u>	<u><u>(30,112)</u></u>	<u><u>14,600</u></u>	<u><u>(15,512)</u></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 £
<b>Income from donations and legacies</b>				
<b>Grants</b>				
Hackney Borough Council	5,000		-	
		5,000		-
<b>Donations</b>				
Donations		-		174,336
		5,000		174,336
<b>Income from charitable activities</b>				
<b>Artistic income</b>				
Consultancy fees		16,633		9,448
Virginia Wilson Project		17,016		-
		33,649		9,448
<b>Project specific funding</b>				
<b>Grants/Donations</b>				
Arts Council England grant		7,050		-
Paul Hamlyn Foundation		30,000		-
UKRI Community Research Network grant		2,250		-
		39,300		-
<b>Donations</b>				
Queen Mary University London Impact Fund	43,160		57,910	
		43,160		57,910
		82,460		57,910

## Something To Aim For

Year ended 31 March 2023

	2023 £	2022 £
<b>Expenditure on charitable activities</b>		
<b>Artistic</b>		
<b>General costs</b>		
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
	<hr/> 166,528	<hr/> 248,321
Support costs - page 14	12,441	30,411
Governance costs - page 14	2,400	3,850
	<hr/> <hr/> 184,894	<hr/> <hr/> 300,659

## Something To Aim For

Year ended 31 March 2023

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



# Something To Aim For

## Balance Sheet 31 March 2023

		2023		2022	
	Notes	£	£	£	£
<b>Fixed assets</b>					
Intangible assets	8		4,736		7,105
Tangible assets	9		1,465		3,019
			<u>6,201</u>		<u>10,124</u>
<b>Current assets</b>					
Debtors	10	89,710		53,430	
Cash at bank and in hand		<u>6,200</u>		<u>(264)</u>	
		95,910		53,166	
<b>Liabilities</b>					
Creditors: amounts falling due within one year	11	<u>(185,756)</u>		<u>(78,802)</u>	
<b>Net current (liabilities)</b>			<u>(89,846)</u>		<u>(25,636)</u>
<b>Excess of current liabilities over total assets</b>			<u>(83,645)</u>		<u>(15,512)</u>
<b>The funds of the charity</b>					
Unrestricted funds	12				
- General fund			(176,744)		(30,112)
Restricted funds	13		<u>93,099</u>		<u>14,600</u>
<b>Total charity funds</b>			<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 £
<b>Staff costs</b>		
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 Number	2022 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 £
<b>Cost</b>		
1 April 2022 /		
31 March 2023	11,843	11,843
	<hr/>	<hr/>
<b>Provision for diminution in value</b>		
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/>
<b>Net book values</b>		
31 March 2023	4,736	4,736
	<hr/>	<hr/>
31 March 2022	7,105	7,105
	<hr/>	<hr/>

#### 9. Fixed assets - tangible assets

	Plant/ machinery £	Fixtures/ fittings/ equipment £	Total £
<b>Cost</b>			
1 April 2022 /			
31 March 2023	2,645	2,727	5,372
	<hr/>	<hr/>	<hr/>
<b>Depreciation</b>			
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/>
<b>Net book values</b>			
31 March 2023	921	544	1,465
	<hr/>	<hr/>	<hr/>
31 March 2022	1,603	1,416	3,019
	<hr/>	<hr/>	<hr/>

## Something To Aim For

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

<b>10. Debtors</b>			<b>2023</b>	<b>2022</b>
			<b>£</b>	<b>£</b>
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>
<b>11. Creditors: amounts falling due within one year</b>			<b>2023</b>	<b>2022</b>
			<b>£</b>	<b>£</b>
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>
<b>12. Unrestricted funds</b>	<b>Brought forward</b>	<b>Incoming resources</b>	<b>Outgoing resources</b>	<b>Carried forward</b>
	<b>£</b>	<b>£</b>	<b>£</b>	<b>£</b>
General fund	(30,112)	38,649	(185,281)	(176,744)
	<u>(30,112)</u>	<u>38,649</u>	<u>(185,281)</u>	<u>(176,744)</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>
<b>13. Restricted funds</b>	<b>Brought forward</b>	<b>Incoming resources</b>	<b>Outgoing resources</b>	<b>Carried forward</b>
	<b>£</b>	<b>£</b>	<b>£</b>	<b>£</b>
Balance b/f	14,600	-	-	14,600
Queen Mary University London	-	43,160	-	43,160
Impact Fund	-	2,250	(3,961)	1,711
Paul Hamlyn Foundation	-	30,000	-	30,000
UKRI Community Research Network	-	7,050	-	7,050
	<u>14,600</u>	<u>82,460</u>	<u>(3,961)</u>	<u>93,099</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)
	<u>(176,744)</u>	<u>93,099</u>	<u>(83,645)</u>

#### 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.