



**attitude**  
is everything

improving deaf and disabled people's  
access to live music

[www.attitudeiseverything.org.uk](http://www.attitudeiseverything.org.uk)

@attitudetweets

Registered Company No. 6397532

Registered Charity No. 1121975

# Annual Report and Accounts

Report of the Trustees and Financial Statements

For the year ended 31<sup>st</sup> March 2016

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**ARTS COUNCIL  
ENGLAND**

**ATTITUDE IS EVERYTHING**

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FOR THE YEAR ENDED 31 MARCH 2016**

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## ATTITUDE IS EVERYTHING

### CHAIRMAN'S REPORT

May 2015 was hugely exciting for us as we celebrated our 15th Anniversary at Rich Mix in Shoreditch, London. From humble beginnings as a pilot project launched in 2000 to becoming our own independent charity in 2008, we have so much to be proud of:

- We have signed up over 125 Charter venues/festivals that serve more than 144,000 disabled music fans
- We have trained over 5,000 event staff in disability awareness
- Our mystery shoppers have submitted over 1,500 reports of venue and festival accessibility that have influenced the music industry to improve access
- We have advised over 1,000 different organisations on how to make their events more accessible
- We have created almost 500 opportunities for Deaf and disabled people to work at festivals
- In total, our mystery shoppers and festival volunteers have given us over 18,000 hours of their time
- Our outdoor arts Access Toolkit and work to improve accessibility was awarded the "Inspired by 2012" mark, and helped make the Cultural-Olympiad and the legacy of the London 2012 Games accessible
- We won an Accessible Britain Challenge Award in March 2015
- Our Chief Executive Officer Suzanne Bull received an MBE in the 2013 Queen's Birthday Honours List and won the Editor's Choice Award at the Event Production Awards in 2015

Our 15th Anniversary event was funded by Arts Council England's Catalyst Arts programme, PRS For Music, Una Tickets, and Ground Control who were our headline sponsors. We were privileged to have Melvin Benn, Managing Director of Festival Republic and Del Garland, Chairman of Attitude is Everything from 2008 – 2010 as our keynote speakers. They both spoke passionately about the impact that our work has had on disabled music fans and the events industry in front of an audience of specially-invited guests which included some of our beneficiaries, funders, Patrons, supporters, music and events industry partners and colleagues, policy-makers and other stakeholders.

In February 2016, we published and launched our 3rd State of Access Report 2016 at Bush Hall, London. Our State of Access Reports provide a biennial snap-shot of UK live music accessibility and the barriers that disabled music fans are facing at gigs and festivals, and they have a history of influencing change in the live music sector. 2016's Report, supported by Glastonbury Festival, Association of Independent Festivals, Bristol's Colston Hall, and Independent Venue Week, revealed that simple changes to online information provision could have a dramatic impact on the experiences of Deaf and disabled customers. Sponsored by Irwin Mitchell Solicitors LLP, who were also one of our keynote speakers alongside representatives from the Association of Independent Festivals and Bush Hall, we also hosted a lively debate chaired by James Hanley (Music Week) and featured panel members from Colston Hall, Just So Festival and disabled music fans.

Since April 2008, we have remained in the Arts Council England National Portfolio Organisations' programme. I would like to thank our Relationship Manager Milica Robson at Arts Council for her support. For every £1 that comes from Arts Council, £36 is spent by disabled people and their family and friends at Charter venues and festivals.

Our funding from Arts Council England's Catalyst Arts: Building Fundraising Capacity ended in June 2015, but we are already seeing the benefits of this programme. This year, we were able to enjoy the support of new funders and new corporate donors and sponsors. We are extremely fortunate to have continued support from long-term corporate donors Festival Republic and Glastonbury Festivals, but this year I am delighted that Ground Control joined them. We have also built a community of individual donors, including those who took part in some rather tough Challenge Events! All of our funders, donors and sponsors are invaluable to us because, without them, we cannot support such a variety of programmes and services for our beneficiaries.

Our organisation is extremely fortunate in having Trustees who are committed to supporting the Governance and strategic vision of Attitude is Everything. They undertake their duties with care and diligence. Due to changing personal circumstances this year, there were some resignations from the Board of Trustees - Maria Oshodi who gave us 7 years of very loyal service, Dorothy Levine and Bindu Paul. I am very appreciative of the sterling work and advocacy from Maria, Dorothy and Bindu during their time on the Board. Zoe Hallam joined as a Trustee in June 2016 and we also look forward to recruiting new Trustees during 2016 – 2017.

All of our Patrons are fantastic advocates for Attitude is Everything. This year, we warmly welcome Jon Drape, Managing Director of Ground Control, as a new Patron. Jon is well respected and well known within the live entertainment industry with 25 years of experience. More recently, Jon has been instrumental in the inception and development of some of the UK's most talked about and well loved festivals including Parklife, Live From Jodrell Bank, and Festival Number 6.

At the same time, we said a fond goodbye to Kerry McCarthy MP who resigned due to her changing professional circumstances; we wished her well for the future and thanked her for all her work to support us.

Thank you to all of our Patrons and volunteers for giving up their time to make live music more accessible to all, and to all the staff who are passionate in driving forward the values of Attitude is Everything.

Finally, I wanted to take this opportunity to emphasise that everyone should have the right to enjoy the arts, yet only 3.6m of the UK's 11m disabled adults attended a live music event last year. Fear of discrimination can deter Deaf and disabled people from attending music events, but without their participation change won't occur. As a result of our work, disabled people's engagement with live music has grown from 23% in 2008 to 37% (Department of Culture Media and Sport's Taking Part Survey, 2015) – but with the non-disabled figure at 47%, equality remains some way off. Therefore, Attitude is Everything has much more to do in improving access and we can only achieve this with your continued support: Music Without Barriers.

**Stephen Reid, Chairman**

**ATTITUDE IS EVERYTHING**  
**REPORT OF THE TRUSTEES**  
**FOR THE YEAR ENDED 31 MARCH 2016**

**OUR PURPOSES AND ACTIVITIES**

The trustees who are also directors of the charity for the purposes of the Companies Act 2006, present their report with the financial statements of the charity for the year ended 31 March 2016. 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 for Smaller Entities (the FRSSE) (effective 1 January 2015).

**Objectives and aims**

The objects of the charity are:

- To advance the education of the public in the subject of improving Deaf and disabled people's access to music, whether they be audience, staff or artists.
- To relieve the needs of disabled people by working with the music industry to raise awareness of disability issues and remove physical and attitudinal barriers that may exist in the sector.
- The promotion of equality and diversity for the public benefit by:
  - o The elimination of discrimination on the grounds of race, gender, disability, sexual orientation or religion;
  - o advancing education and raising awareness in equality and diversity, in particular in relation to the issues that Deaf and disabled people face within the music industry;
  - o promoting activities to foster understanding between people from the music industry and Deaf and disabled people from diverse backgrounds;
  - o conducting or commissioning research on disability equality and diversity issues and publishing the results to the public;
  - o cultivating a sentiment in favour of disability, equality and diversity.
- In the interests of social welfare to provide or assist in the provision of facilities for recreation or other leisure time occupation with the object of improving the conditions of life of disabled people.

**The Vision** that shapes our Mission Statement, Values, Core Aims and annual activities remain that Deaf and Disabled People can be audience members, employees or artists at any live music event of their choice: music without barriers.

**Our Mission Statement** is that Attitude is Everything works in partnership with audiences, artists and the music industry to improve Deaf and disabled people's access to live music.

**Our Values** are that:

- Deaf and disabled people's experiences are valuable and can positively influence a change in the music industry's approach
- Our ethos is to be supportive and encouraging to the music industry so that the best, possible outcomes can be achieved
- We invest in developing our users, volunteers, staff and Board of Trustees because we believe them to be our most valuable asset

**Our Core Aims** underpin our annual activities and these are:

- To increase the number of Deaf and disabled people participating in music
- To raise awareness of the barriers that Deaf and disabled people face at live music events, and to demonstrate how to overcome them
- To show and highlight Best Practice in access, and set an example to those we wish to influence
- To develop the skills and confidence of Deaf and disabled people so that they can better engage with the music industry

## **Our key annual activities are:**

### **Charter of Best Practice**

Our Charter of Best Practice standards are aspired by music venues and festivals. As well as signing new festivals and music venues to the Charter, our existing Charter venues and festivals continued to make a commitment to reach the Bronze, Silver and Gold benchmarks of achievement set out for each stage of the award, whilst we provided full support and training to each venue through every stage.

Alongside making live music accessible to audiences and employees, our ambition is also that Deaf and disabled artists are able to perform anywhere they wish. Our approach is holistic and rooted in access, inclusion, equality and best practice. We support all Charter venues and festivals to aim for Gold by demonstrating an on-going commitment to improving accessibility. Through the Charter, we work with events producers to ensure they are inclusive to deliver the artistic excellence.

### **Mystery Shopping**

Remaining at the heart of our work, our volunteer mystery disabled and Deaf fans provide feedback on the accessibility and overall experience at not only the Charter venues and festivals but also many local music venues, clubs and festivals of their choice.

### **Festival Volunteering**

By working in partnership with Oxfam, Glastonbury and Festival Republic, we not only make their recruitment and onsite support accessible, we also support disabled customers by providing empathetic and knowledgeable staff for viewing platforms and accessible campsites. We create opportunities for Deaf and disabled people to volunteer at festivals with Oxfam, Glastonbury and Festival Republic.

### **Research and Campaigning**

An important part of Attitude is Everything's role will always be to highlight specific issues to the music industry, change attitudes and raise awareness of issues facing Deaf and disabled at music events. Our aim is for this to lead to both policy and law change in the UK, encouraging the music industry, local authorities and the government to implement Best Practice.

### **Public benefit statement**

In shaping the Charity's objectives for the year and planning our activities, the Trustees have considered the Charity Commission's guidance on public benefit, including the guidance on public benefit and fee charging.

Trustees consider that our Objectives and our Activities bring benefit to the public. In its widest sense, the public benefits from reduced discrimination and the removal of barriers to Deaf and disabled people, improving participation in live music events throughout the UK. Particular sections of the wider public, such as Deaf and disabled people, and people working within the milieu of live music, receive more specific benefits from the same developments.

The Charity relies on grants and the income from fees and charges to cover its operating costs. The fees and charges are not incurred directly by beneficiaries, but by organisations which in turn provide services (usually associated with live music) to our beneficiaries and the wider public.

Trustees have considered levels of fees and charges. Trustees consider it important for our beneficiaries that services such as Disability Equality Training and Access Auditing are recognised by the music industry as charitable activities, as this helps foster an attitude that Deaf and disabled people are valued equally within audiences, artists and the workforce. This helps to ensure that the client organisations follow up on our services by actually adopting better practices within their day-to-day operations, and thus that benefit flows from our work to Deaf and disabled people, and the wider public.

Fees and charges are therefore set at rates approaching commercial levels to enhance the qualitative impact of our work, but kept somewhat below commercial levels to encourage quantitative take-up of our services. Grant funding therefore subsidises the difference, representing a small incidental private benefit to the client organisations. This charging policy is a fine balance that is kept under review by Trustees.

Trustees do not consider that our own charging policy has any impact on access to live music amongst those living in poverty, since payments for our services represent a negligible proportion of our client organisations' total costs. Furthermore, the Charity makes bursaries available, which can be applied for by organisations which would not otherwise be able to afford our services.

### **Volunteers**

The majority of our volunteering opportunities were offered via our Mystery Shopping Project and on the projects that we run in partnership with Oxfam, Glastonbury and Festival Republic for Deaf and disabled people who want to work in our information tents or as Deaf and disabled stewards on-site.

All of our Mystery Shoppers are Deaf and disabled people themselves. Our team of over 500 Mystery Shoppers completed a total of 106 venue reports and 43 festival reports (149 reports in total) and are estimated to have volunteered 662 hours over the course of the year. Our Deaf and disabled stewarding project recruits our users to work at festivals such as Glastonbury, Latitude, Reading and Leeds. Between our volunteer stewards and information tent workers, we would estimate another 960 hours. In total this equates to 1,622 volunteer hours and over £10,540 of in-kind income not included in these accounts.

## **ACHIEVEMENT AND PERFORMANCE**

### **Key Achievements:**

- Celebrated our 15<sup>th</sup> Year Anniversary
- Launched our 3<sup>rd</sup> State of Access Report
- Launched #AccessStartsOnline
- Launched our "Live Music and Disability in the North East" Report
- For every £1 invested by Arts Council England, £36 was spent by disabled people and their family and friends at Charter venues and festivals during 2015/16
- The total economic contribution in ticket sales from Deaf and disabled people attending Charter venues and festivals increased from £5. 4m to £7. 5m in 2015

### Partnerships

Working in partnership with a range of organisations and stakeholders is a key part of our success in driving strategic change. In the year under report, our key delivery partners were Music Week, the Association of Independent Festivals, Music Venues Trust, Independent Venue Week, UK Music, Generator North East, Musicians Union, Academy Music Group, Society of Ticketing and Retail Agents and the members of the Accessible Ticketing Working Party, Vans Warped Tour, National Arena Association, Nimbus, We Got Tickets, Department of Work and Pensions, Office for Disability Issues, Department of Culture, Media and Sport, Small Green Shoots, Gigbuddies, Drake Music and Mencap Young Ambassadors. Through our partnership work, supported the talent development of Deaf and disabled artists, to increase their performance opportunities and to support their promotion.

The most successful partnership was with Kris Halpin and Drake Music where we were able to support applications to Grants for the Arts (Arts Council England) and the PRSF (Performing Rights Society Foundation) to enable Kris to take part in his first tour of small venues. Kris Halpin's the Gloves Are On tour was part of Independent Venue Week and completed to great success in January 2016 - and much media coverage. Alongside how technology can enhance disabled artists' musicality, we highlighted the issues of a disabled artist trying to find small venue that were accessible for a first-time tour. All of the venues that Kris toured are Charter venues - The Tin (Coventry), Boilerroom (Guilford) and Half Moon (Putney). During 2015 - 2016 we also promoted disabled artists Bug Prentice, Lizzie Emeh, Fish Police, Yuniوشي, Revenge of Calculon and Touretteshero.

This is the impact of our work on Kris:

*"I'm incredibly excited to bring this amazing technology with me on my first UK tour. My condition has threatened to rob me of my musicianship and performing live has been increasingly difficult - however, I knew when Drake Music introduced me to Imogen Heap and the team at Mi. Mu that the gloves could give it me back. In reality, they bring so much more. They are an incredible instrument that allow complex arrangements to be performed in a natural, expressive way and for the first time ever, I will be performing a live show that will bring my vision from the studio to the stage. As someone who has access needs, I passionately believe in the work that Attitude is Everything are doing to make live music more accessible to disabled people. Independent Venue Week is also something I see as hugely important - it supports the most interesting and unique venues this country has to offer. "*

#### Charter of Best Practice

There are now over 125 venues and festivals signed to our Charter of Best Practice – a full list of Charter signatories can be found on our website. Our target was to achieve 150 sign up's by 2018, so we are well on our way to achieving this.

11 Charter Venues are now at Gold and 36 at Silver - so we are on our way to increasing the proportion of Silver and Gold Level Charter Venues from 33% to 50% by 2018 which was our target. Band on the Wall in Manchester was our first small venue to sign off at Gold standard.

The number of Deaf and disabled people increased from 114,000 to 144,000 at Charter venues and festivals during this financial year. The total economic impact (tickets and concessions) of Deaf and disabled people attending Charter venues and festivals increased to £7. 5m in 2015 (up from £5. 4m in 2014), demonstrating the business case for improving accessibility and following our advice to grow disabled audiences.

Diversity within disability is often overlooked but we sought to address this within our Charter programme; we worked with Pride Cymru to reach the Silver Level of the Charter, SOAS, London Mela and Rich Mix have all signed to the Bronze Level.

In terms of different music genres, examples of diverse Charter Venues and Festivals include Cecil Sharp House, Kings Place, Classical Fantasia and The Sage Gateshead. 5% of our Charter venues and festivals have a specific diversity programme and/or remit.

Within the disability community, some individuals and groups are still the least engaged with music and a recent MENCAP report stated that 1 in 4 people with a learning disability felt that they weren't able to participate in live music. We have supported particular initiatives to increase participation which include:

- Just So Festival produced a programme key to indicate accessible and inclusive (relaxed) performances
- Wild Rumpus Festival produced a guide to making family festivals accessible and inclusive for families that had a disabled member(s)
- Pride Cymru produced 'Easyread' and Braille maps, and took part in learning disability training to enable them to better support customers with a learning disability at Pride.

We recognise that enjoying the arts is about the depth and quality of experience.

More Deaf customers now experience live music at Reading Festival as the team of 3 BSL interpreters has expanded to 5. Parklife festival have a new BSL interpretation service. Deaf audiences now also enjoy the workshops as well as the performances at L Fest due to new BSL interpretation services. This is the impact of our work on one of our Deaf beneficiaries:

*"I just wanted to thank you and the team for everything this year, as a deaf person myself, I think Attitude Is Everything is such an inspirational charity that allows deaf and disabled people to be given an opportunity to enjoy the arts in our society today. "*



We continue to ensure that the workforce is appropriately skilled to create accessible and inclusive events that go beyond the Equality Act and achieve best practice. We contribute to the training of the workforce and making it sustainable for the future. 903 people across 40 sessions received Disability Equality Training bespoke for the live music industry (our target each year is 200) and 10 clients received our bespoke consultancy. This is the impact of our training on one of our Gold Level Charter venues:

"I really enjoyed this and found it more interesting and useful than any other disability awareness course I have taken at other work places."

Our ambition is that Deaf and disabled artists are able to perform anywhere they wish. Our approach is holistic and rooted in access, inclusion, equality and best practice. One high profile event that we supported with advice and guidance was Jameela Jamil's Why Not People inaugural event at the Troxy where we supported her to transform the Troxy for both disabled audiences and performers.

Although our remit is to support venues and festivals in England to be inclusive, we regularly receive requests from international organisations and events for assistance. We continued to work as consultants with the Norland Council of Disabled People in Norway as our Charter of Best Practice is licensed as a best practice standard in access to Norwegian music and arts festivals. We also supported Politecnico di Milano (Italy), Institute Service Civique (France), Association of Youth with Disabilities (Denmark), Five Senses Festival (Korea) and the Department of Community Health (Germany).

### Mystery Shopping

Funding enabled us to increase the number of opportunities for Deaf and disabled people to experience and participate in live music. Our Mystery Shoppers completed 149 feedback reports on Charter venues and festivals and we now have 570 Mystery Shoppers.

Our Mystery Shoppers continued to drive forward our strategy on making access improvements and key outcomes at Charter venues/festivals included; accessible booking systems being implemented at No Tomorrow, Bingley, Splendour and Download Festivals; Greenbelt introduced an iPhone app designed to be compatible with Apple Voice; Unity Festival installed a mobile viewing area for their parade.

Feedback from our Mystery Shoppers enabled us to encourage changes in non-physical access which in turn improved the opportunity and experience for a diverse community of disabled fans. For example, visually impaired people can now use Band on the Wall's Soundcloud audio guide which is live on their website; those with a learning disability will benefit from The Albany Deptford's access route video guide and Liberty's photo guide. In terms of increasing the numbers of people with a higher level of physical impairment and responding to calls from our Mystery Shoppers, a Changing Places toilet was installed at the Brighton Centre, and a High Dependency Unit was installed at both Latitude and Bingley Music Festivals.

Feedback from our Mystery Shoppers was collated and then turned into our State of Access Report 2016.

### Festival Volunteering

We continued to recruit and prepare a team of Deaf and disabled stewards to work in the information tents, accessible campsites and on viewing platforms at festivals, as part of the official stewarding teams of Oxfam and Glastonbury, as well as supporting Oxfam and Glastonbury to directly recruit Deaf and disabled people into the volunteer teams and encouraging stewarding companies to implement the accessible recruitment policy to establish diverse volunteer teams.

All aspects of this project created 40 volunteer opportunities for Deaf and disabled people at major music festivals in the UK.

### Research and Campaigning

Each year we pledged to create 1 report with specific campaigning objectives. This year we produced two reports, 'Disability and Live Music in the North East' and our 3rd State of Access Report.

We were able to secure funding from Awards for All to produce our 'Disability and Live Music in the North East Report', accompanied by our North East Action Plan. This short research project was delivered in collaboration with Generator North East. Intended to shed light on the situation facing disabled people accessing the live music scene in the North East, this ambitious and inclusive pilot uses a traditional ethnographic, qualitative approach to better understand the concerns of disabled audiences, performers and the live music scene. Although venues and non-disabled industry professionals were consulted (to offer a broader understanding of the industry) the research process focused on the first hand experiences and attitudes of disabled music fans towards the region's music scene, as they perceived it personally.

The Reports gave us important feedback in the following areas – the potential role of small venues, the role of venues vs promoters, the importance of disability awareness, the value of Disability Officers and lead staff dedicated to disabled customers, the need to consider reasonable adjustments in advance and to communicate them appropriately, analysis of the culture of disabled audiences in the North East and the regional context – dominated by small venues, DIY scene, marketing and PR, transport, lack of networks, lack of professional support for disabled employees. It is important to note that promoters and venues were ready and willing to learn and improve; keen to learn more about how they could improve events for customers.

Based on the extensive feedback presented in the North East report, and our resulting knowledge of the gaps that exist both regionally and nationally, we identified a set of topics for further development and created an Action Plan. These topics can only be addressed by us in collaboration with North East audiences, music industry partners and disability organisations. Our key priority moving forwards is to build upon the relationships borne out of this report and our wider Charter and campaigning work to date.

Launched in February 2016 at Bush Hall, London our 3rd State of Access Report revealed the following key findings:

**1/3 of venue and festival websites provide no access information**

- For disabled fans, the first barrier to accessing live music typically happens before they've even purchased a ticket. Detailed access information on venue and festival websites is essential for 20% of the UK population to be able to determine whether they can attend an event. Disabled audiences are unlikely to attend live music events unless they know their diverse range of access requirements can be met.

**2/3 of independent venues provide no access information**

- The lack of access information is particularly pronounced at independent venues, where most people start their relationships with live music as both artists and audience members. A lack of information often implies poor physical access, even if that is not the case.

**Less than 1/5 of websites surveyed provide 'good' access information**

- Comprehensive information is crucial – knowing whether there are two steps, or two flights of stairs, or whether you can bring a Personal Assistant, or find an area to sit down, could be the difference between a fan buying tickets or not.

The findings and conclusions were based on 280 mystery shopping reports by Deaf and disabled people, bespoke research including a survey of 386 venue and festival websites, and a set of case-studies drawn from the hundreds of venues and festivals that we work with.

In response to the findings we launched our Access Starts Online campaign, a simple initiative which supports event organisers to add a comprehensive access information page to their website via an easy-to-use online template. The campaign was developed in partnership with the Association of Independent Festivals and Independent Venue Week and has proved to be highly effective, with 9 member festivals having joined the campaign so far, along with The Tin in Coventry becoming the first venue to sign up.

Paul Reed from the Association of Independent Festivals clearly demonstrates our impact on the festival industry:

*"The launch of this report is an important milestone. The key reason that we launched the 'Access Starts Online' campaign with Attitude Is Everything last year was to effect genuine change across the industry. With less than 1 in 5 websites providing good access information, this is a wake-up call for the industry to engage with the campaign as a crucial starting point. Almost half of AIF's 55 members are now engaging with Attitude Is Everything and we will continue to work together to improve accessibility for customers, coming up with creative solutions that take into account the myriad challenges faced by independent festivals. "*

## **FINANCIAL REVIEW**

### **Principle funding sources**

Effects of increasing our capacity and skills in funding by taking part in Arts Council England's Catalyst Arts: Building Fundraising Capacity programme has already had an impact on the organisation's finances since funding finished in June 2015. Since then we have implemented a Fundraising Strategy which has enabled the organisation to exceed its corporate donors target and brought in new corporate donors - Ground Control, We Got Tickets, Kitacon, Organik Rocka, Irwin Mitchell Solicitors LLP and PRS for Music. It has also brought in new funders – The Big Music Project, The Leathersellers Company Charitable Fund, PRS for Foundation (funding us twice over this financial year), 29th May 1961 Charity, Unum, Awards For All and Esme Fairbairn Foundation.

We continued to invest in a Fundraising Assistant post, a Fundraising Consultant and PR support - all to help us continue this sustainability. The current funding mix is: 61% ACE, 18% from grants and donations, and 21% from generated income. We raised £36,368 from our commercial services, including £15,916 amount from training and £19,873 from consultancy. Our Arts Council England funding allows us to offer guidance and advice free of charge to over 350 organisations each year but demand for our paid services increases and these services go beyond the Charter offer. Without Arts Council England funding, we wouldn't be in a position to offer the enhanced services.

### **Reserves Policy**

It is Attitude Is Everything's policy to maintain free reserves (unrestricted reserves not invested in fixed assets or designated for specific purposes) at a level which can finance our projected closing liabilities, calculated based on shutting down the organisation with legal costs, redundancies and 6 months of lease liabilities. Our policy is to hold our projected liabilities for two years into the future, so that we don't need to build reserves if given notice of losing our core funding, for which we assume we would be given 12 months' notice.

The reserves level for 2015/16 are **£42,389**.

We finished the 2015/16 financial year with a surplus compared to our budget, which has been allocated towards spending in 2016/17 to bring our general funds in line with our stated reserves policy.

## **FUTURE DEVELOPMENTS**

### Goals 2015 – 2018:

- Increase the number of Charter members to over 150.
- Increase the proportion of Silver and Gold level Charter members from 33% to 50%, therefore enhancing backstage access and artistic opportunities for disabled musicians nationwide.
- By doubling our Charter sign ups and with a conservative target of supporting them to increase their disabled audience 10% each year, we can:
  - Grow the collective disabled audience from 65,000 to 140,000 (note: already reached)
  - Increase the economic benefit from £3,400,000 to £8,000,000

### **Aim 1: To increase the number of Deaf and disabled people participating in music**

#### **Objectives:**

- I. Increase the number of venues and festivals signed to Charter of Best Practice, and support them to make sustainable changes

1. Develop and launch two new Charter models during 2016 – Attitude Champion, aimed at venues who struggle to meet the physical access criteria of our existing Charter and producers / promoters of multiple events; Outstanding Attitude Award recognises and rewards new innovative ways of improving access that aren't physical changes
  2. Continue to develop and promote our consultancy offer - Target umbrella or multiple event organisations securing at least 1 new client per year
  3. Create an accreditation system for accessible service providers - consider how accessibility can be measured, test demand and whether there is scope for charging (Attitude Champion and Outstanding Attitude both highlight good practice of accessible service providers)
  4. The Charter of Best Practice Toolkit will be published in hard copy for the first time in summer 2016, funded by Unum.
- II. Enhance the profile and develop the career of Deaf and disabled artists by promoting their talents
1. Use Club Attitude to promote stage-ready Deaf and disabled artists
  2. Promote disabled and Deaf artists we come into contact with through our social media
- III. Engage and inform Deaf and disabled people across the UK to create new audiences for live music
1. Encourage regional disability groups to promote Mystery Shopping to their members
  2. Promote Club Attitude events to disability groups
  3. Use press coverage, website and social network to highlight good access

**Aim 2: To raise awareness of the barriers that Deaf and disabled people face at live music events, and to demonstrate how to overcome them**

**Objectives:**

- I. Inform the music industry, local authorities, politicians and the general public of current issues through our reports, impact studies and other communications
1. Maintain the State of Access Report as a campaigning tool – 2018's report written in 2017 and scheduled for release in early 2018
  2. Detail key messages for each project
  3. Seek funding for additional research projects into specific areas of accessibility and impairment
  4. Consider specific project surrounding people with a learning disability and their barriers to live music
- II. Listen to the experiences of Deaf and disabled people and turn them into practical solutions and recommendations
1. Increase the number of mystery shops that are utilised
  2. Create more case studies from changes made as a result of mystery shopping feedback
  3. Bring in Research Assistant to analyse mystery shopping feedback ready to pass on management during 2016/17
- III. Provide Disability Equality Training that is bespoke to the music and events industries
1. Continue to develop the training modules offered with one addition each year
  2. Develop the content and licencing system for 'Training the Trainer' courses and seek a partner to pilot this during 2017

**Aim 3: To show and highlight Best Practice in access, and set an example to those we wish to influence**

**Objectives:**

- I. Encourage the adoption of the Charter of Best Practice as an event standard for access to live music
1. Continue to promote the Charter to specific audiences
  2. Investigate festival and regional networking sessions for Access Officers – test demand during 2016/17
- II. Demonstrate best practice by hosting our own fully inclusive, accessible gig
1. This will feature high profile headliners and best practice access facilities

2. Consider smaller, special shows rather than/as well as annual showcase, with more publicity potential and more creative accessibility
3. Potential for two events to be held in 2016/17
4. Recruit Artist Engagement Coordinator in April 2016

III. Share best practice examples from music venues and festivals in our Disability Equality Training sessions and via our website, Social Media and other communication channels

1. Continue to develop more case studies, factsheets and resources via the feedback and outcomes of our Research and Campaigns projects

**Aim 4: To develop the skills and confidence of Deaf and disabled people so that they can better engage with the music industry**

**Objectives:**

I. Supporting Deaf and disabled people to take an active role in influencing improvements in access and staff attitude

1. Develop the skills of the Mystery Shoppers via a potential new programme - Skills Development
2. Investigate mentoring and skill sharing sessions
3. Build evidence of demand for this programme in 2016

II. Create opportunities for Deaf and disabled people to work and perform in the music industry

1. Continue to work with volunteer providers to improve accessible recruitment
2. Seek funding to create opportunities for disabled people to work in the music industry through the Skills Development project – build evidence for demand in 2016
3. Programme disabled artists to perform at Club Attitude and share requests with other promoters and events

III. Create networks to enable Deaf and disabled people to support each other and access music industry training and resources

1. Develop mystery shopping forms for people with a learning disability - partners identified and engaged, project and research planned for 2016, report planned for early 2017
2. Create a network of skilled Mystery Shoppers across the UK – build upon the beneficiaries we identified from our North East research and expand this model across the UK
3. Test demand for a Skills Development programme - create ways in which Deaf + disabled musicians can be supported / support each other, investigate a variety of ways in which we can do this using our North East Action Plan, build evidence of demand in 2016
4. Uncover performance opportunities and promote - build evidence of demand for creative apprenticeships in the live music industry from Deaf and disabled people
5. Create skills swap opportunities at Club Attitude - build evidence of demand in 2016 for current “skills swap model” at other events
6. Draw all elements of feasibility studies together to create funding bid for Skills Development
7. Develop a Promoters' Toolkit & associated training to build promoters' skills in making gigs inclusive and accessible

**New programmes:**

From April 2016, Esmee Fairbairn will be funding our new Artist Engagement Programme, enabling us to raise awareness of the issues that our beneficiaries face via artists' support and new media campaigns. Two new members of staff will join the current team – Artist and Community Coordinator and Communications Assistant.

## REFERENCE AND ADMINISTRATIVE DETAILS

### Registered Company number

06397532

### Registered Charity number

6397532

### Registered office

54 Chalton Street  
Kings Cross  
London  
NW1 1HS

### Independent examiner

Malcolm Dewhurst FCCA  
Gane Jackson Scott LLP  
Chartered Certified Accountants  
Second Floor, Kestrel House  
Falconry Court  
Bakers Lane  
Epping  
Essex  
CM16 5BD

### Bankers

The Co-operative Bank  
P. O Box 250  
Delf House  
Skelmersdale  
WN8 6WT

### Solicitors

Bates Wells & Braithewaite London LLP  
2-6 Cannon Street  
London  
EC4M 6YH

### Trustees

Stephen Reid	Chair
April Clark	Vice Chair (resigned as Officer 20th June 2016)
Katie Ann Smith	Vice Chair (appointed as Officer 12 <sup>th</sup> September 2016)
Nick Dugdale	Treasurer
Russell Barton	
Paul Cowell	
Alistair MacDonald	
Paul Taylor	
Zoe Hallam	(appointed 20th June 2016)
Dorothy Levine	(resigned 16th September 2015)
Maria Oshodi	(resigned AGM 14th December 2015)
Bindu Paul	(resigned 15th February 2016)

### Principle Staff

Suzanne Bull MBE	Chief Executive Officer
Graham Griffiths	Head of Finance and Operations

Gideon Feldman

Senior Project Manager

**Company Secretary**

Suzanne Bull MBE

**Patrons**

Amadou and Mariam

Lord Clement-Jones CBE

Isabel Monteiro (Drugstore)

Blaine Harrison

Susan Hedges

Paul Maynard MP

Alan McGee

Robert Wyatt

Mike Weatherley

Jon Drape

**STRUCTURE, GOVERNANCE AND MANAGEMENT**

**Governing document**

Attitude is Everything is a charitable company limited by guarantee, incorporated as a company on 12th October 2007 and registered as a Charity on 13th December 2007. Attitude is Everything Limited began trading on 1st April 2008, having separated from Artsline Limited.

The company was established under a Memorandum of Association which established the objects and the powers of the charitable company, and is governed under its Articles of Association.

**Appointment of Trustees**

A revised set of Memorandum and Articles were agreed by Companies House in August 2015 and with the Charity Commission in January 2016. The Trustees as charity trustees have control of Attitude is Everything and its property and funds. The minimum number of Trustees shall be three, but (unless otherwise determined by ordinary resolution) shall not be subject to any maximum. At least 10% of whom must be Deaf or disabled, due to the nature of Attitude is Everything's Vision and Values. The subscribers to the Memorandum are the first Trustees of Attitude is Everything. Every Trustee signs a declaration of willingness to act as a charity trustee of Attitude is Everything before he or she is eligible to vote at any Board meeting. Apart from the existing Trustees named in our Memorandum and Articles, every Trustee must be appointed for a term of three years. The Trustees may at any time decide to appoint a new Trustee, whether in place of a Trustee who has retired or other circumstances according to our Memorandum and Articles, provided that any limit on the number of Trustees would not as a result be exceeded and further provided that the minimum number of Deaf or disabled Trustees has been maintained. A Trustee who has served for two consecutive terms may not be reappointed for a third consecutive term but may be reappointed after an interval of at least one year.

**Trustee Induction and Training**

Candidates are required to complete a formal application process which includes by application form with 2 referees (one Employment and one Character) and if successful at application form stage, completing an interview. Interviews are carried out by the Chair, one other Trustee and the Chief Executive Officer. Notes and interviewers recommendations are then circulated to other Board members. Once references and interviewers' recommendations are deemed to be satisfactory by the Board, successful candidates are invited to observe a Board meeting. New Trustees can be voted onto the Board any time after these steps have been taken.

They receive an Induction Pack that includes:

- Attitude is Everything Memorandum and Articles
- Our latest Annual Report and Accounts
- Our Strategic Plan, including budget

- **Trustee Job Description and Person Specification**

Trustees are required to abide by Attitude is Everything strict Code of Conduct for Trustees and declare any potential conflicts of interests. Trustees receive specific training in the roles and responsibilities of charity trustees and finance.

### **Organisation**

It is the Board's duty to:

- Establish the guiding principles and policies for the organisation (through the decision-making process outlined below)
- To delegate responsibility and authority to those who are responsible for enacting the principles and policies (e. g. the CEO and Staff)
- To monitor compliance with those guiding principles and policies
- To ensure that Staff and Board alike are held accountable for their performance

The Board of Trustees operates from a position of trust in the CEO and Staff. The Trustees are confident that the CEO is able to ensure that the organisation operates in an effective and ethical manner. Our principles and guidelines for Trustees are therefore designed to create some 'distance' between the CEO and Trustees, to enable the healthy level of challenge necessary to make sure the interests of the organisation and its users are protected.

### **Related parties and cooperation with other organisations**

No trustees received any payment of money or other material benefit (whether directly or indirectly) from the Charity except for reimbursement of reasonable out of pocket expenses as per our Memorandum and Articles, Although Trustees may enter into a contact with the Charity to supply goods and services in return for a payment or other material benefit if these or goods and services that we require, governed by specific clauses in our Memorandum and Articles, no Trustees entered into any contacts with us.

### **Pay policy for staff**

Attitude is Everything seeks to be a fair and good employer of choice. It seeks to engage talented people at all levels of the organisation and to benefit from the exercise of these people's talents. Within the framework of our terms and conditions of employment, we are committed to rewarding its employees with a mixture of pay and benefits as part of an approach to total reward in order to attract and retain motivated, flexible people who take responsibility, work as a team, improve performance and develop new skills.

### **Risk management**

The Trustees have examined the major strategic, business and operational risks, and have developed a Risk Register that sets out risks, impacts and controls. This identifies and analyses risks faced by the charity; helps to mitigate significant impacts; and helps to embed such procedures into day-to-day operations. Relevant risks are reviewed when preparing and updating the Business Plan and when planning forthcoming operations, and all risks are reviewed systematically on an annual basis.



**ATTITUDE IS EVERYTHING**

**REPORT OF THE TRUSTEES  
FOR THE YEAR ENDED 31 MARCH 2016**

Approved by order of the board of trustees on .....12/9/16..... and signed on its behalf by:

  
.....  
N. G. Gdale - Trustee

**INDEPENDENT EXAMINER'S REPORT TO THE TRUSTEES OF  
ATTITUDE IS EVERYTHING**

I report on the accounts for the year ended 31 March 2016 set out on pages seventeen to twenty four.

**Respective responsibilities of trustees and examiner**

The charity's trustees (who are also the directors for the purposes of company law) are responsible for the preparation of the accounts. The charity's 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 required. The charity's gross income exceeded £250,000 and I am qualified to undertake the examination by being a qualified member of Association of Chartered Certified Accountants.

Having satisfied myself that the charity is not subject to 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
- to follow the procedures laid down in the General Directions given by the Charity Commission (under Section 145(5)(b) of the 2011 Act); and
- to state whether particular matters have come to my attention.

**Basis of the independent examiner's report**

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

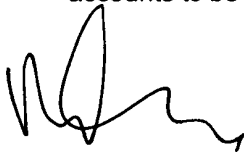
**Independent examiner's statement**

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 and 387 of the Companies Act 2006; and
  - to prepare accounts which accord with the accounting records, comply with the accounting requirements of Sections 394 and 395 of the Companies Act 2006 and with the methods and principles of the Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard for Smaller Entities (the FRSSE) (effective 1 January 2015)

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.



Mr Malcolm John Dewhurst FCCA  
Association of Chartered Certified Accountants  
Gane Jackson Scott LLP  
Chartered Certified Accountants  
Second Floor, Kestrel House  
Bakers Lane  
Epping  
CM16 5BD

Date: 23<sup>rd</sup> September 2016

# ATTITUDE IS EVERYTHING

## STATEMENT OF FINANCIAL ACTIVITIES FOR THE YEAR ENDED 31 MARCH 2016

	Notes	Unrestricted funds £	Restricted funds £	2016 Total funds £	2015 Total funds £
<b>INCOME AND ENDOWMENTS FROM</b>					
Donations and legacies		247,636	21,066	268,702	236,163
<b>Charitable activities</b>					
Disability Equality Training		15,916	-	15,916	28,620
Consultancy		19,873	-	19,873	9,650
Other charitable activities		973	-	973	3,428
Other trading activities	2	33,788	-	33,788	32,900
Investment income	3	85	-	85	190
<b>Total</b>		<b>318,271</b>	<b>21,066</b>	<b>339,337</b>	<b>310,951</b>
<b>EXPENDITURE ON</b>					
Raising funds	4	92,725	43,454	136,179	100,781
<b>Charitable activities</b>					
Disability Equality Training		10,650	-	10,650	27,656
AIE Charter		97,224	-	97,224	98,507
Mystery shopper reports		22,557	-	22,557	28,062
Club Attitude		5,405	-	5,405	19,187
Festivals		23,114	-	23,114	22,627
Consultancy		14,745	-	14,745	10,830
Research		35,720	-	35,720	-
Other charitable activities		15,441	-	15,441	2,362
<b>Total</b>		<b>317,581</b>	<b>43,454</b>	<b>361,035</b>	<b>310,012</b>
<b>NET INCOME/(EXPENDITURE)</b>		<b>690</b>	<b>(22,388)</b>	<b>(21,698)</b>	<b>939</b>
<b>RECONCILIATION OF FUNDS</b>					
<b>Total funds brought forward</b>		<b>58,077</b>	<b>22,598</b>	<b>80,675</b>	<b>79,736</b>
<b>TOTAL FUNDS CARRIED FORWARD</b>		<b>58,767</b>	<b>210</b>	<b>58,977</b>	<b>80,675</b>

The notes form part of these financial statements

# ATTITUDE IS EVERYTHING

## BALANCE SHEET AT 31 MARCH 2016

	Notes	Unrestricted funds £	Restricted funds £	2016 Total funds £	2015 Total funds £
<b>CURRENT ASSETS</b>					
Stocks		101	-	101	101
Debtors	8	28,041	-	28,041	20,300
Cash at bank and in hand		48,160	210	48,370	81,409
		<u>76,302</u>	<u>210</u>	<u>76,512</u>	<u>101,810</u>
<b>CREDITORS</b>					
Amounts falling due within one year	9	(17,535)	-	(17,535)	(21,135)
<b>NET CURRENT ASSETS</b>		<u>58,767</u>	<u>210</u>	<u>58,977</u>	<u>80,675</u>
<b>TOTAL ASSETS LESS CURRENT LIABILITIES</b>		<u>58,767</u>	<u>210</u>	<u>58,977</u>	<u>80,675</u>
<b>NET ASSETS</b>		<u>58,767</u>	<u>210</u>	<u>58,977</u>	<u>80,675</u>
<b>FUNDS</b>	10				
Unrestricted funds				58,767	58,077
Restricted funds				210	22,598
<b>TOTAL FUNDS</b>				<u>58,977</u>	<u>80,675</u>

The notes form part of these financial statements

**ATTITUDE IS EVERYTHING**

**BALANCE SHEET - CONTINUED  
AT 31 MARCH 2016**

The charitable company is entitled to exemption from audit under Section 477 of the Companies Act 2006 for the year ended 31 March 2016.

The members have not required the charitable company to obtain an audit of its financial statements for the year ended 31 March 2016 in accordance with Section 476 of the Companies Act 2006.

The trustees acknowledge their responsibilities for

- (a) ensuring that the charitable company keeps accounting records that comply with Sections 386 and 387 of the Companies Act 2006 and
- (b) preparing financial statements which give a true and fair view of the state of affairs of the charitable company as at the end of each financial year and of its surplus or deficit for each financial year in accordance with the requirements of Sections 394 and 395 and which otherwise comply with the requirements of the Companies Act 2006 relating to financial statements, so far as applicable to the charitable company.

These financial statements have been prepared in accordance with the special provisions of Part 15 of the Companies Act 2006 relating to small charitable companies and with the Financial Reporting Standard for Smaller Entities (effective January 2015).

The financial statements were approved by the Board of Trustees on 12/9/16 and were signed on its behalf by:

  
.....  
N Daggdale -Trustee

## **ATTITUDE IS EVERYTHING**

### **NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 MARCH 2016**

#### **1. ACCOUNTING POLICIES**

##### **Basis of preparing the financial statements**

The financial statements of the charitable company have been prepared in accordance with the Charities SORP (FRSSE) 'Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard for Smaller Entities (the FRSSE) (effective 1 January 2015)', the Financial Reporting Standard for Smaller Entities (effective January 2015) and the Companies Act 2006. 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.

##### **Tangible fixed assets**

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

Computer equipment	- 25% on cost
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##### **Stocks**

Stocks are valued at the lower of cost and net realisable value, after making due allowance for obsolete and slow moving items.

##### **Taxation**

The charity is exempt from corporation 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.

##### **Company status**

The charity is a company limited by guarantee. The members of the company are the trustees. In the event of the charity being wound up, the liability in respect of the guarantee is limited to £1 per member of the charity.

# ATTITUDE IS EVERYTHING

## NOTES TO THE FINANCIAL STATEMENTS - CONTINUED FOR THE YEAR ENDED 31 MARCH 2016

### 2. OTHER TRADING ACTIVITIES

	2016	2015
	£	£
Rental income	33,512	29,348
Sales of merchandise	276	347
Club Attitude	-	3,205
	<u>33,788</u>	<u>32,900</u>

### 3. INVESTMENT INCOME

	2016	2015
	£	£
Deposit account interest	<u>85</u>	<u>190</u>

### 4. RAISING FUNDS

#### Raising donations and legacies

	2016	2015
	£	£
Cost of generating voluntary income	89,116	57,285
Support costs	14,389	13,585
	<u>103,505</u>	<u>70,870</u>

#### Other trading activities

	2016	2015
	£	£
Cost of merchandise	150	101
Costs of rental income	32,524	29,810
	<u>32,674</u>	<u>29,911</u>

Aggregate amounts	<u>136,179</u>	<u>100,781</u>
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### 5. TRUSTEES' REMUNERATION AND BENEFITS

There were no trustees' remuneration or other benefits for the year ended 31 March 2016 nor for the year ended 31 March 2015.

#### Trustees' expenses

During the year expenses were paid to two Trustee's which totalled £4,228.

# ATTITUDE IS EVERYTHING

## NOTES TO THE FINANCIAL STATEMENTS - CONTINUED FOR THE YEAR ENDED 31 MARCH 2016

### 6. COMPARATIVES FOR THE STATEMENT OF FINANCIAL ACTIVITIES

	Unrestricted funds £	Restricted funds £	Total funds £
<b>INCOME AND ENDOWMENTS FROM</b>			
Donations and legacies	201,279	34,884	236,163
<b>Charitable activities</b>			
Disability Equality Training	28,620	-	28,620
Consultancy	9,650	-	9,650
Other charitable activities	3,428	-	3,428
Other trading activities	32,900	-	32,900
Investment income	190	-	190
<b>Total</b>	<b>276,067</b>	<b>34,884</b>	<b>310,951</b>
 <b>EXPENDITURE ON</b>			
Raising funds	65,391	35,390	100,781
<b>Charitable activities</b>			
Disability Equality Training	27,656	-	27,656
AIE Charter	98,507	-	98,507
Mystery shopper reports	28,062	-	28,062
Club Attitude	17,687	1,500	19,187
Festivals	22,627	-	22,627
Consultancy	10,830	-	10,830
Other charitable activities	2,362	-	2,362
<b>Total</b>	<b>273,122</b>	<b>36,890</b>	<b>310,012</b>
 <b>NET INCOME/(EXPENDITURE)</b>	<b>2,945</b>	<b>(2,006)</b>	<b>939</b>
 <b>RECONCILIATION OF FUNDS</b>			
<b>Total funds brought forward</b>	<b>55,132</b>	<b>24,604</b>	<b>79,736</b>
 <b>TOTAL FUNDS CARRIED FORWARD</b>	<b>58,077</b>	<b>22,598</b>	<b>80,675</b>



# ATTITUDE IS EVERYTHING

## NOTES TO THE FINANCIAL STATEMENTS - CONTINUED FOR THE YEAR ENDED 31 MARCH 2016

### 7. TANGIBLE FIXED ASSETS

	Computer equipment £
<b>COST</b>	
At 1 April 2015 and 31 March 2016	<u>2,747</u>
<b>DEPRECIATION</b>	
At 1 April 2015 and 31 March 2016	<u>2,747</u>
<b>NET BOOK VALUE</b>	
At 31 March 2016	<u>-</u>
At 31 March 2015	<u>-</u>

### 8. DEBTORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

	2016 £	2015 £
Trade debtors	17,613	7,059
Other debtors	<u>10,428</u>	<u>13,241</u>
	<u>28,041</u>	<u>20,300</u>

### 9. CREDITORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

	2016 £	2015 £
Trade creditors	5,308	5,100
Other creditors	<u>12,227</u>	<u>16,035</u>
	<u>17,535</u>	<u>21,135</u>

### 10. MOVEMENT IN FUNDS

	At 1/4/15 £	Net movement in funds £	At 31/3/16 £
<b>Unrestricted funds</b>			
General fund	56,617	690	57,307
Designated fund	<u>1,460</u>	<u>-</u>	<u>1,460</u>
	58,077	690	58,767
<b>Restricted funds</b>			
Catalyst fund	22,548	(22,548)	-
PRSF fund	-	210	210
Prudential fund	<u>50</u>	<u>(50)</u>	<u>-</u>
	22,598	(22,388)	210
<b>TOTAL FUNDS</b>	<u>80,675</u>	<u>(21,698)</u>	<u>58,977</u>

# ATTITUDE IS EVERYTHING

## NOTES TO THE FINANCIAL STATEMENTS - CONTINUED FOR THE YEAR ENDED 31 MARCH 2016

### 10. MOVEMENT IN FUNDS - continued

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

	Incoming resources £	Resources expended £	Movement in funds £
<b>Unrestricted funds</b>			
General fund	318,271	(317,581)	690
<b>Restricted funds</b>			
Catalyst fund	7,846	(30,394)	(22,548)
PRSF fund	1,560	(1,350)	210
Prudential fund	-	(50)	(50)
BMP fund	1,665	(1,665)	-
Awards for all	9,995	(9,995)	-
	<u>21,066</u>	<u>(43,454)</u>	<u>(22,388)</u>
<b>TOTAL FUNDS</b>	<u><u>339,337</u></u>	<u><u>(361,035)</u></u>	<u><u>(21,698)</u></u>

#### Purposes of unrestricted funds

The rent deposit fund has been designated in respect of rent deposits held, on the basis that they will either be returned to tenants or spent on repairs and renewals if and when tenants' sub-letting arrangements are terminated. Such deposits were previously recognised within general funds.

#### Purposes of restricted funds

Attitude is Everything and Small Green Shoots formed a coalition and were awarded Catalyst funding by Arts Council England to develop our fundraising potential. Our aim is to improve our ability to elicit funds from individuals, organisation and Trusts and Foundations by enhancing our profile, reputation and image using a variety of fundraising and marketing consultants.

Prudential provided a grant for Attitude is Everything's CEO to complete a Fundraising Diploma, PRS for Music Foundation funded the 'Gloves Are On' tour of Independent Venue Week. Big Music Project funded a 6 month Communications Internship, and Awards For All funded a Toolkit for improving accessibility in the North East region.

### 11. RELATED PARTY DISCLOSURES

There were no related party transactions for the year ended 31 March 2016.

# ATTITUDE IS EVERYTHING

## DETAILED STATEMENT OF FINANCIAL ACTIVITIES FOR THE YEAR ENDED 31 MARCH 2016

	2016 £	2015 £
<b>INCOME AND ENDOWMENTS</b>		
<b>Donations and legacies</b>		
Donations	39,030	25,130
Grants	221,826	179,649
Catalyst	7,846	31,384
	<hr/>	<hr/>
	268,702	236,163
<b>Other trading activities</b>		
Rental income	33,512	29,348
Sales of merchandise	276	347
Club Attitude	-	3,205
	<hr/>	<hr/>
	33,788	32,900
<b>Investment income</b>		
Deposit account interest	85	190
<b>Charitable activities</b>		
Disability Equality Training	15,916	28,620
Consultancy	19,873	9,650
Other charitable activities	973	3,428
	<hr/>	<hr/>
	36,762	41,698
<b>Total incoming resources</b>	<hr/>	<hr/>
	339,337	310,951
<b>EXPENDITURE</b>		
<b>Raising donations and legacies</b>		
Cost of generating voluntary income	89,116	57,285
<b>Other trading activities</b>		
Cost of merchandise	150	101
Costs of rental income	32,524	29,810
	<hr/>	<hr/>
	32,674	29,911
<b>Charitable activities</b>		
AIE Charter	97,224	98,507
Mystery shopper reports	22,557	28,062
Disability Equality Training	10,650	27,656
Club Attitude	5,405	19,187
Festivals	23,114	22,627
Consultancy	14,745	10,830
Research	35,720	-
Other charitable activities	15,441	2,362
	<hr/>	<hr/>
	224,856	209,231
<b>Support costs</b>		

This page does not form part of the statutory financial statements

# ATTITUDE IS EVERYTHING

## DETAILED STATEMENT OF FINANCIAL ACTIVITIES FOR THE YEAR ENDED 31 MARCH 2016

	2016 £	2015 £
<b>Governance costs</b>		
Governance costs	14,389	13,585
<b>Total resources expended</b>	361,035	310,012
<b>Net (expenditure)/income</b>	(21,698)	939

This page does not form part of the statutory financial statements