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REGISTERED CHARITY NUMBER: 1121975

**REPORT OF THE TRUSTEES AND
FINANCIAL STATEMENTS FOR THE YEAR ENDED
31 MARCH 2017
FOR**

ATTITUDE IS EVERYTHING

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

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FOR THE YEAR ENDED 31 MARCH 2017**

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CHAIRMAN'S REPORT FOR THE YEAR ENDED 31 MARCH 2017

2016 - 2017 has been a year full of successes, hard work, challenges, new opportunities and seeing the organisation grow in its reach and its influence.

It has also been one of significant change for the organisation in terms of staff and Trustees. Graham Griffiths, our Head of Finance and Operations left the organisation in September 2016 after 10 years with the organisation. This was a huge change for us as Graham was very much one of the foundation stones of the organisation and was extremely good in his role. Alongside our CEO Suzanne, and the Board, he transitioned Attitude is Everything from a small project into a fully-fledged independent charity and organisation. However, through Suzanne's strong leadership and the team's competence and unity, the change was well-managed. Ailsa McWilliams joined the team as our new Business and Operations Manager in December 2016. She has proved to be very competent and skilled.

In addition, Cedrik Kavanagh joined us as our Communications Assistant and Martina Connors joined us as our Artist Engagement Coordinator, both working on our Community and Artist Engagement Programme. After providing Attitude is Everything's Board of Trustees with strong and clear leadership, and guiding it through a period of growth, our Chair of 6 years Stephen Reid resigned in December 2016. April Clark, our Vice Chair resigned in June 2016, Trustees Alistair McDonald and Russel Barton both resigned as Board members in December 2016. The staff and the Board wish to acknowledge all of the contributions, skills and time given by all of the resigning Board members and the significant benefits to the organisation from their time of service.

Five new Trustees joined the Board; Marnie Middlemiss in December 2016 and then Del Garland, Melissa Barber, Will Steadman and Adam Hawley in March 2017. Katie Ann Smith was appointed as Vice Chair in September 2016 and I was appointed as Chair in December 2016, which was a real honour.

Whereas this period of change could have been quite disruptive, in reality, it had a very limited impact on the strategy and operations, new Board members have very quickly got to grips with our organisation, a positive working relationship was quickly established between Suzanne and I, and all of this has led to both a smooth transition and a sense of excitement and opportunity going forward.

The newly formed Board of Trustees feels vibrant and energised, with a great mix of experience, skills and knowledge. We have also been able to increase the number of disabled board members which is great. After several successful years with our annual Club Attitude event, we decided to revitalise this event, focusing our strategy instead on hosting smaller, partnership events. This gave us the flexibility to partner with more venues and artists, therefore widening opportunities for audiences and artists to experience an inclusive event. The first of these events was the In-Sight Weekend at DIY Space, with our partners DIY Space and Constant Flux and funded by the PRS Foundation. It was a whole weekend exploring the idea of creating inclusive and accessible events on lost-cost budgets. The event was based around a series of talks, presentations, workshops and performances.

Another new activity for us is our Community and Artist Engagement Programme. This new two-year project funded by Esmee Fairbairn Foundation builds on the success of our #MusicWithoutBarriers campaign and our work to strengthen relationships with artists as advocates of our work, as well as giving a voice to disabled music fans, where they can highlight their experiences and encourage others to go to gigs, using our social media blogs.

During the year under report, we attracted new major funders, meaning we can add two new programmes to our portfolio - Esmee Fairbairn Foundation - funding our new Community and Artist Engagement programme which began in April 2016, and Paul Hamlyn Foundation funding our "Breaking the Sound Barriers" programme which begins from April 2017. As well as funding new activity, both programmes have added much-needed resources and capacity to the organisation, including new staff members.

In addition, we strengthened our relationship with funders The PRS Foundation, Unum Charitable Donations, and 29th May 1961 Charitable Trust. We also further strengthened our relationship with our corporate donors Ground Control, We Got Tickets, Kitacon, Glastonbury and Festival Republic.

We attracted new funders to our organisation - The Gerald Micklem Charitable Trust and The Manor 2056 Trust. In terms of our impact, we have signed up over 139 Charter venues/festivals that served more than 165,000 disabled music fans during 2016 - 2017. The total economic contribution in ticket sales from Deaf and disabled people attending Charter venues and festivals increased to £7.9m in 2016.

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CHAIRMAN'S REPORT FOR THE YEAR ENDED 31 MARCH 2017

We have increased our social media activity (e.g. 38% increase in visitors to our website) and greater engagement with 22 artists (all new to our work) thanks to our new Community and Artist Engagement programme.

Our CEO Suzanne Bull MBE was appointed as Disability Sector Champion to the government in February 2017.

The successes and impact detailed in my report are just a snap shot of what the staff team have achieved throughout the year. We are very fortunate to have such a talented, committed, hardworking and highly skilled staff team who continue to develop the organisation and champion equality and diversity. A big "thank you" to the staff from myself and the other Board members - keep up the excellent work!

I also want to extend my thanks to Arts Council England, our core funders and Milica Robson, our Relationship Manager for her support. Since April 2008, we have remained in the Arts Council England National Portfolio Organisations' programme. For every £1 that comes from Arts Council, £38 is spent by disabled people and their family and friends at Charter Venues and Festivals.

In addition, I am grateful to our new corporate donors DHP Family / Alt. Change; their staff nominated us as one of their charities of the year.

Many thanks also go all of our Individual donors. We have a small programme of regular Individual Giving as well as those who raise funds by completing Challenge Events. I am grateful to all those who regularly give as well as the individuals and teams who fundraised for us by taking part in the London to Cambridge Walk, "Kitacon DJ and Draw", Tough Mudder, London Marathon 2016, and Parallel London. We also thank Faye Thompson who organised a fundraising gig in her home town of Barnoldswick in Lancashire at the Rolls Royce Centre with local artists Erase and Rewind, 4 Letter Holiday and Record St. Thanks to all those who were involved and who purchased tickets.

Thank you to all of our volunteer Mystery Shoppers, stewards, and social media bloggers and those volunteers who carry out artist liaison work and staff the Information Tents at festivals for giving up their time. They play a key role in increasing awareness and expanding our reach and influence.

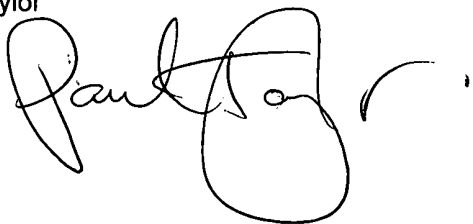
Thanks to our Patrons and their ongoing commitment and efforts in championing Attitude is Everything and its aims.

To conclude my report, it has been a busy year with some significant challenges and changes. However, we continue to achieve, grow and influence and we have exciting plans for the next five years. Whilst much has been achieved, we still have a lot to do in ensuring equality of access for deaf and disabled music lovers. Although we have increased the number of deaf and disabled audiences by 21%, which is 11% above the annual 10% target, there is still much more work to be done in terms of increasing the opportunities for disabled fans to attend gigs and disabled artists to perform. We still have not reached the stage where we can say music is without barriers.

As the new Chair, I look forward to working with Suzanne, the staff team and the Board of Trustees in taking the organisation forward and ensuring that we continue with our good work.

Paul Taylor

Chair



ATTITUDE IS EVERYTHING
REPORT OF THE TRUSTEES
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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 2017. 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 2015).

OBJECTIVES AND ACTIVITIES

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

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OBJECTIVES AND ACTIVITIES

Significant activities

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.

Artist Support

A review of Club Attitude events during the year under report enabled us to create a new, flexible strategy of increasing and supporting the number of performance opportunities for Deaf and disabled artists. Our new strategy has three key aims:

1. To expose audiences to Attitude is Everything's work
2. Talent development of Deaf and disabled artists
3. Giving the audience an accessible, inclusive experience

The focus of Club Attitude has now shifted to:

- o Artist development, audience development and access development
- o Exploring ideas of smaller event partnering in different regions, rather than one big annual event - we feel is a model which has served its purpose for a time-limited period
- o Enabling us to partner with other promoters, labels, tours, events and campaigns, which in turn leads us better to combine resources, PR and skills; reaching a greater number of people
- o Planning events that have a message around a certain campaign or issue
- o Combining Club Attitude with artist engagement opportunities

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OBJECTIVES AND ACTIVITIES

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 650 Mystery Shoppers completed a total of 99 venue reports and 48 festival reports (147 reports in total) and are estimated to have volunteered 684 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 936 hours. In total this equates to 1620 volunteer hours and over £10,530 of in-kind income not included in these accounts.

ACHIEVEMENT AND PERFORMANCE

Fundraising practices

Fundraising is led by the Chief Executive Officer and supported by the Fundraising Assistant and an external consultant who reviews our large applications for multi-year programmes. The Chief Executive Officer and Fundraising Assistant are responsible for fundraising from individuals, corporate donors and sponsors, and trusts and foundations, and works within the guidelines set out by the Fundraising Regulator and Code of Fundraising Practice. In 2017, our work will be strategically overseen, including monitoring fundraising practice, by the newly established Fundraising and Business Development Subcommittee, made up of senior staff and Board members.

Attitude is Everything does not engage any external partners or fundraising agencies to carry out fundraising on its behalf. Nor do we engage in fundraising activities that would place vulnerable people at risk. Our Chief Executive Officer is currently studying for the Diploma in Fundraising Practice with the FSI.

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ACHIEVEMENT AND PERFORMANCE

Key Achievements:

- We have signed up over 139 Charter venues/festivals that serve more than 165,000 disabled music fans
- We have increased the number of deaf and disabled audiences by 21% (11% above the annual 10% target)
- The total economic contribution in ticket sales from Deaf and disabled people attending Charter venues and festivals increased to £7.9m in 2016
- We have increased our social media activity (e.g. 38% increase in visitors to our website) and greater engagement with 22 artists (all new to our work) thanks to our new Community and Artist Engagement programme, funded by Esmée Fairbairn Foundation
- Our CEO Suzanne Bull MBE become Disability Sector Champion to the government

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 Constant Flux, DIY Space for London, Music Venues Trust, PRS For Music, Association of Independent Festivals, Independent Venue Week, Festival Republic, Ground Control, Glastonbury, Academy Music Group, AEG Live, KOKO, UK Music, ENTS 24, STAR (Society of Ticketing Agents and Retailers), Royal Philharmonic Orchestra, Norland Council of Disabled People in Norway and Gibraltar Music Festival.

From February 2017, our CEO Suzanne Bull MBE was appointed as one of the eleven new Sector Champions, helps to tackle the issues disabled people face as consumers, for the Minister for Disabled People, Work and Health.

Suzanne is a Champion for the music industry, and uses her influential status as a leader in the music and disability access industries to promote the benefits of being inclusive to disabled people.

Her role as a Sector Champion amplifies the voices of disabled customers and employees within the music industry, increasing accountability and challenging inequality. She also highlights specific changes and improvements that will make a difference to the millions of people who often miss out. She attends quarterly meetings with the Minister to drive this initiative forward; thereby giving Attitude is Everything the opportunity to have an even greater influence and to drive forward policy change.

Charter of Best Practice

The Charter of Best Practice Toolkit was published in hard copy for the first time in summer 2016, funded by Unum Charitable Donations.

We assisted 475 organisations (our annual goal was 356 new organisations per year and we are already close to advising 500 organisations by 2018) to make their events accessible and to increase performance opportunities for Deaf and disabled people. 15 Charter Venues are now at Gold and 39 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. We now have 139 Charter Venues and Festivals. All those who sign up to the Charter now have to sign up to Access Starts Online before they can sign up to the Charter.

The number of Deaf and disabled people increased from 144,000 to 165,000 at Charter Venues and Festivals in the UK. We have increased the number of deaf and disabled audiences by 21% (11% above the annual 10% target) in the last year. Our original target was to reach 140,000 by 2018, yet we have increased the audience beyond this to 165,000, even though Charter venues and festivals reported an 11% decrease overall in ticket sales. The reason for this could include the current economic climate, with wages not keeping up with inflation and some of our disabled audience members being socially economically being disadvantaged. Audiences are also less likely to attend larger arenas unless it is for an artist that they specifically want to see. 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.

Key outcomes in access improvement include: Pride in London have an accessible section in their annual parade, leading to more LGBTQ disabled people participating. GDIF - Greenwich and Docklands International Festival - have captioned BSL videos to promote events, increasing the number of Deaf people experiencing and participating. Green Man Festival have appointed an Access Manager with lived disability experience to manage the onsite access customer service - giving a disabled person paid employment. Just So Festival worked with local disability groups, such as Space Cheshire, to provide services onsite, enabling local disabled people to experience working at a festival and participating more than just being audience members.

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ACHIEVEMENT AND PERFORMANCE

Diversity is important to us; we worked with the Royal Philharmonic Orchestra on 6 relaxed performances around the UK and delivered Disability Equality Training to a cross section of staff from admin to conductors. 5% of our Charter Venues and Festivals have a diverse programming remit, which exceeded our target of 1%. Pride in London joined the Charter and we are working with 5 other Pride organisations around signing up. This will increase the number of audiences that are LGBTQ+ disabled. The National Eisteddfod of Wales has joined the Charter, thus ensuring that the most prominent Welsh language festival is getting access right and more disabled people from a region that isn't England can attend. Cambridge Folk Festival joined the Charter, increasing the range of genres we work with, increasing the number of disabled folk fans that can attend. The intersectionality between LGBTQ+ and disability can lead to people feeling marginalised and discriminated against. L Fest and Pride in London have joined Pride Cymru on the Charter.

We introduced our #AccessStartsOnline campaign to ensure that customers get the best possible information in advance of attending the event. There are over 40 venues and festivals have signed up to this campaign.

"Since working with Attitude is Everything, the provision of clearer information has significantly improved, both across the website, email communication and information packs that are distributed to customers, suppliers and artists," Access Manager, Parklife 2016.

We continue to ensure that that the workforce is appropriately skilled to create accessible and inclusive events that go beyond the Equality Act and achieve best practice. We contributed to the training of the workforce - 772 people across 35 sessions received our bespoke Disability Equality Training. Our target is 400 people per year.

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 worked with international organisations including Gibraltar Music Festival, Gibraltar Tourist Board, Dansk Live (Denmark), Roskilde (Denmark), Sen City, Association of Youth with Disabilities (Denmark), Department of Community Health (Germany), Festival D Ete De Quebec and Institut Service Civique (France).

We were able to pilot three new models of the Charter:

Local Authority Venue / Event Charter of Best Practice - a model specifically for Local Authority-run events and venues

Attitude Champions - a new framework for promoter / producers / multiple venue / festival agencies to sign up to, ensuring that venues which can't be physically accessible, are accessible and inclusive in other ways. This gives a greater diversity of disabled people access to a wider variety of venues. Edinburgh Fringe Festival Society were the first to embark upon this new programme with us.

Outstanding Attitude - this is to reward innovation, creativity and imagination in approaches to breaking down barriers for Deaf and disabled people at live music and outdoor arts events. All our Charter Venues and Festivals were invited to apply, and entries were judged by:

Mark Butler - former Head of Venue Operations, Roundhouse
Paul Reed - General Manager, Association of Independent Festivals
James Hanley - Senior Staff Writer, Music Week
Hannah McKearen - Blogger and AiE Volunteer

The winners were:

Nozstock Festival - online access information and social story
Reading Festival - user-led British Sign Language interpretation service
Just So Festival - inclusive programme
The Albany - video-based travel information
Colston Hall - Fast Forward Festival
Motorpoint Arena Nottingham - British Sign Language interpretation service for all new events

To further strengthen our expertise on the team, our Senior Projects Manager, Gideon Feldman, became NRAC-qualified (National Register of Access Auditors and Consultants).

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ACHIEVEMENT AND PERFORMANCE

Mystery Shopping

Funding from Arts Council England, 29th May 2061 Charitable Trust, Leathersellers' Company Charitable Fund and The Manor 2056 Trust enabled us to increase the number of opportunities for Deaf and disabled people to experience and participate in live music. Our Mystery Shoppers completed 147 feedback reports on Charter Venues / Festivals and we now have 650 Mystery Shoppers.

Our Mystery Shoppers continued to drive forward our strategy on making access improvements and key outcomes at Charter venues/festivals included; Greenbelt Festival providing a High Dependency Unit so that an increased number of disabled fans with a higher level of impairment can attend, and Just So Festival providing a 360 degree Virtual Reality tour so disabled people could find out what to expect and familiarise themselves with the site. This is useful for people with a learning disability. Reading Festival placing a television screen on their viewing platform which had a feed of on-site BSL (British Sign Language) interpretation thus improving the experience of Deaf customers when accessing performances. Proms in the Park and Radio 2 Live in Hyde Park providing hot drinks, as well as alcohol, to customers via a bar on the viewing platform. British Summer Time providing BSL services for the first time.

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

We worked to highlight a wide variety of issues via ongoing campaigns, involvement in music industry research projects, and regular features on our website centred on the lived experience of Deaf and disabled music fans.

We published a variety of blogs by individual Deaf and disabled music fans, many tied to national awareness days. All of these blogs served to support our overall campaigning aims, as well as individual campaigns such as #AccessStartsOnline. Other themes are precursors to future research and campaigns that we intend to carry out. Topics covered included experiences of accessing live music with chronic illness, going to gigs whilst being photosensitive, a Deaf music fan's perspective on changes in the industry, going to Glastonbury, Reading and Leeds festivals for the first time, becoming a Mystery Shopper, festival volunteering, the importance of access in small independent venues and accessible ticketing.

Two of our campaigns, #AccessStartsOnline and Outstanding Attitude are featured elsewhere in this report. In December 2016, we announced our first ever Outstanding Attitude Award winners.

Over the year, we also ran a series of short social-media campaigns centred on awareness-raising articles and interviews on our website. Topics covered included international access cards, mental health in the music industry, making venues and festivals deaf-friendly, access for festival performers, Changing Places and accessible toilets, the number of Deaf and disabled people attending live music, how improving access can assist with threats to nightlife venues and access as core component of customer service.

2016-17 also saw us join the industry consultation group for the first UK Live Music Census, born out of a partnership between academic researchers, Musician's Union, Music Venue Trust and UK Music. Our involvement led to the integration of access-related questions across the entire breadth of the census, covering surveys targeted at venues, artists, staff and audiences.

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ACHIEVEMENT AND PERFORMANCE

Artist Development

On 31st March 2017, with funding with the PRS Foundation, we completed the first night of our In-Sight Weekend at DIY Space in partnership with DIY Space and Constant Flux. This was the first pilot of our new style events. The whole weekend consisted of exploring the idea of creating an inclusive and accessible event for both disabled audiences and artists at grassroots venues when you have little funding as a promoter. We held a series of talks and presentations by disabled artists on the Friday night, including Blaine Harrison, Lizzie Emeh, 2 Decks, Daniel Wakeford, Luc from Zombie Crash, Sophie and Irene from Woolf, Jess Thom Tourettes Hero and Ben Connors (PigPen) and hosted by Tilly and Del. We also supported ATC Live and their artists Mbongwana Star to make their June UK tour 100% accessible and assisted US artist Gaelynn Lee with her UK tour.

Jess Thom said at our Insight Weekend: "All too often, diversity isn't reflected on our TVs, on our stages, or on our playlists...unchecked, this lack of diversity becomes a circle. If you don't see yourself represented on stage, you are much less likely to feel that a career in the arts of music sector is possible for you. Together we can create opportunities for talents to be shared, for difference to be visible, and for change to be made."

Community and Artist Engagement Programme

With support from the Esmée Fairbairn Foundation, in April 2016, we were able to create a new 2-year programme. This builds on the success of the #MusicWithoutBarriers pilot, expanding it into the Community and Artist Engagement Project, aimed at significantly reducing discrimination against Deaf and disabled people in the UK music industry and increasing their opportunities to access live music. To achieve this, we will strengthen our ability to engage with high-profile artists (as their support was essential to the pilot's accomplishments) and lead the way for change in uk-wide music industry policy. Two part time new members of staff have joined the current team - Artist and Community Coordinator and Communications Assistant. There were three key outcomes for this programme, and in Year 1 we achieved the following:

Outcome 1: Deaf and disabled people will become empowered to advocate for their needs

We have always been a strong advocate for deaf and disabled people and has an ethos of empowering people to advocate for their own needs. The Artist Liaison volunteers are one way in which were able to achieve this. 15 existing volunteers were identified for the role; providing a progression opportunity for our volunteers and a chance for them to gain new self-advocacy skills. Examples of their achievements include meeting with artists who are supporting the #MusicWithoutBarriers campaign (Last Shadow Puppets and Arni - bassist of Vaccines). We also published blogs by 16 individual deaf and disabled music fans on our website and promoted these via social media, on a range of topics, from first-time festival experiences to shining a light on specific barriers that people face and how event organisers can overcome them. This has given more people within the deaf and disabled community an opportunity to share their own experiences and advocate for their own needs.

The experiences that our Mystery Shoppers have of venues and festivals have also led to one participant becoming a panel member in our inaugural 'Outstanding Attitude' Awards (Hannah McKearen).

Outcome 2: Increased public awareness of and support for universally accessible music

This programme has helped us to develop a high profile media campaign; press stories that have been generated include Attitude is Everything Patron Blaine Harrison of Mystery Jets promoting our work on a podcast and BBC Breakfast TV. Following their engagement with the #MusicWithoutBarriers Campaign, we arranged for Casey from US band X Ambassadors to be interviewed on BBC Radio 4's In Touch, speaking about vision impairment and access to live music.

Through our #AccessStartsOnline campaign, 23 press stories have been generated including those via artists supporting the campaign such as Mbongwana Star when on tour. The campaign was also promoted to venues and festivals played. The highlights of the publicity this helped generate include articles in Music Week, M Magazine, Posability Magazine, and AAA (Access All Areas Magazine).

The Artist liaison focused on two campaigns, one of which, #MusicWithoutBarriers, had 22 new bands and artists supporting the campaign, which was then shared on social media. One highlight of this campaign is the Last Shadow Puppets sharing the image on their own Instagram, generating over 12500 likes and 200 comments.

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The impact of the Artist liaison work on public awareness and supporting universally accessible music has been highlighted when a fan of Sleaford Mods contacted us following their support of the #MusicWithoutBarriers Campaign. The individual is now promoting our Charter of Best Practice on their new gig listing website.

The increased public awareness of the rising support of universally accessible music can be shown through our improved communications. Since April 2016, our website has seen an increase of 38% in visitors. Our Twitter account has increased the number of followers to 4,229 with over 22,000 profile visits. Other examples of the improved communications include:

Interviewed emerging disabled artist Daniel Wakeford to promote his accessible grassroots UK tour.

Interviewed US disabled artist Jared Hara of the band Symmetry for World Sight Day to raise awareness about barriers to accessing live music for people with visual impairments

Interviewed emerging US disabled artist Gaelynn Lee for our website, to promote #MusicWithoutBarriers and her UK tour

In total, the 22 artist photos generated over 900 likes on our Instagram, and over 16,000 likes on Artist Instagram accounts. On Twitter the image received over 450 retweets and over 1150 likes

Outcome 3: Policy change within the music industry

After our partnering with promoters ATC Live for the Mbogwana Star tour, ATC Live then spoke about online accessibility to the Association of Independent Festivals Congress in November 2016. This was attended by hundreds of festival industry professionals. They are now one of the groups within the industry with which we are collaborating to promote #AccessStartsOnline across all of their bookings for 200+ artists.

Through partnering with ATC Live and their artists Mbongwana Star to make their June UK tour 100% accessible, we were able to promote this with a PR announcement to highlight how the industry can be more accessible. In turn, we were able to assist US artist Gaelynn Lee following her support of #MusicWithoutBarriers with a 2017 UK tour.

Attitude is Everything continued to be member of STAR (Society of Ticket Agents and Retailers) Accessible Ticketing Working Group, working on an accessible ticketing good practice guide.

As well as working with the Royal Philharmonic Orchestra to perform six relaxed performances over two years, as detailed earlier, there has also been raised industry awareness of the following topics:

Accessible toilets and Changing Places

Putting on an accessible gig

Online access information

Proof of disability for booking access

Mental health in the music industry

Making events deaf-friendly

Access and the late night economy

Grassroots music venue access

ATTITUDE IS EVERYTHING
REPORT OF THE TRUSTEES
FOR THE YEAR ENDED 31 MARCH 2017

FINANCIAL REVIEW

Principal funding sources

We have implemented a Fundraising Strategy which has enabled the organisation to exceed its corporate donors target and brought in new corporate donors - DHP Family / Alt. Change and we strengthened our relationship with Ground Control, We Got Tickets, Kitacorn, Glastonbury and Festival Republic. We continued to strengthen our relationship with funders PRSF Performing Rights Society for Music Foundation), 29th May 1961 Charitable Trust, Unum Charitable Donations and Esme Fairbairn Foundation. We also brought in new funders - The Gerald Micklem Charitable Trust and The Manor 2056 Trust. However our biggest success was bringing in £279,000 from Paul Hamlyn Foundation across 4 years, starting in April 2017, which funds our new 'Breaking the Sound Barriers' programme. We have also continued to invest in a Fundraising Assistant post, double their hours per week, a Fundraising Consultant and PR support - all to help us continue this sustainability.

The current funding mix is: 58% ACE, 17% from grants and donations, and 21% from generated income. We raised £50,860 from our commercial services, £17,210 amount from training and £33,650 from consultancy. Our Arts Council funding allows us to offer guidance and advice free of charge to over 475 of organisations each year but demand for our paid services increases, and these services go beyond the Charter offer. Without ACE 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 2016/17 are £45,080

We finished the 2016/17 financial year with a surplus compared to our budget, which has been allocated towards spending in 2017/18 to bring our general funds in line with our stated reserves policy.

ATTITUDE IS EVERYTHING
REPORT OF THE TRUSTEES
FOR THE YEAR ENDED 31 MARCH 2017

FUTURE PLANS

Goals 2015 - 2018: Arts Council England - core activity:

- o Increase the number of Charter members to over 150.
- o 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.
- o By doubling our Charter sign ups and with a conservative target of supporting them to increase their disabled audience 10% each year, we can:
- o Grow the collective disabled audience from 65,000 to 140,000 (note: already reached)
- o Increase the economic benefit from £3,400,000 to £8,000,000

Goals 2017 - 2018: Paul Hamlyn Foundation - 'Breaking the Sound Barriers' :

More deaf and disabled people, with a more diverse range of disabilities, can better engage with the music industry and self-advocate for change:

70% of 675 mystery shoppers report:

1. increased confidence;
2. new/improved skills (e.g. communication/interpersonal, reporting);
3. increased involvement in, and ability to influence, issues that affect them.*

*Mystery shoppers will set objectives for change within live music and play a part in achieving them.

More deaf and disabled people, with a more diverse range of disabilities, can better engage with the music industry and self-advocate for change:

- o 75 new mystery shoppers recruited of which 10% are learning disabled people and people with autism.

More deaf and disabled people participate in live music events across the UK, increasing their happiness and well-being:

- o An additional 14,000 Deaf/disabled music fans (127,000 in total a 13% annual increase) will receive a more accessible live music experience at Charter venues and festivals.
- o Deaf/disabled music fans will be able to attend accessible events at an additional 22 Charter certified venues and festivals (including one local authority and one Attitude Champion)
- o (152 Charter certified venues/festivals in total).

More deaf and disabled people participate in live music events across the UK, increasing their happiness and well-being:

- o Increase number of grass-roots/low cost venues reached.
- o At least 50% of new Charter sign ups are grass-roots/low cost venues.

We influence our partners so that they become more inclusive and accessible:

70% of 21 new venues, festivals, local authorities make positive improvements in access as per mystery shopper recommendations and new user-led guidance and resources.

- o 10 nominations for Outstanding Attitude awards and we form a partnership with at least one winner
- o We partner with an influential industry body and make the following changes:
- o 20% of venues that are members of the Music Venues Trust sign up to the Charter of Best Practice and improve access by successfully implementing the access changes and policy changes required to meet the Bronze Level of the Charter so that they can progress onto the Silver Level.

Goals 2017 - 2018: Esmée Fairbairn Foundation - Community and Artist Engagement Programme:

- o Deaf and disabled people will become empowered to advocate for their needs
- o Increased public awareness of and support for universally accessible music
- o Policy change within the music industry

Project objectives/outputs

- o 100,000 more Deaf and disabled people can access live music easily
- o 150 venues and festivals are signed up to the Charter and develop their inclusive practice
- o 90 artists work in support of a more accessible live music industry
- o The public (including fans) demand improved accessibility for all
- o Increase the amount of venues or festivals listed comprehensive access information online by 20%.

2017 - 2018 Activity under Attitude is Everything's 4 Core Aims:

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

ATTITUDE IS EVERYTHING
REPORT OF THE TRUSTEES
FOR THE YEAR ENDED 31 MARCH 2017

Objectives:

- I. Increase the number of venues and festivals signed to Charter of Best Practice, and support them to make sustainable changes
 1. With funding from Paul Hamlyn Foundation, expand the frameworks for Attitude Champion and the Local Authority Charter models, and the Outstanding Attitude Awards
 2. Continue to develop and promote our consultancy offer
 3. Create an accreditation system for accessible service providers - consider how accessibility can be measured, test demand and whether there is scope for charging
- II. Enhance the profile and develop the career of Deaf and disabled artists by promoting their talents
 1. Use our new smaller events model 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. Involve disabled people in our Community and Artist Engagement programme, in particular, encouraging them to blog about their experiences
 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
 2. Detail key messages for each project
 3. Seek funding for additional research projects into specific areas of accessibility and impairment
 4. Carry out 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. Create more bespoke guidance and toolkits on specific areas
- III. Provide Disability Equality Training that is bespoke to the music and events industries
 1. Continue to develop the training modules offered
 2. Develop the content and licencing system for 'Training the Trainer' courses

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
- II. Demonstrate best practice by implementing our new style of events that enable us to be more flexible and potentially offer more opportunities to Deaf and disabled artists and that focus on:
 - o Artist development, audience development and access development
 - o Creating smaller event partnering in different regions
 - o Partnering with other promoters, labels, tours, events and campaigns, which in turn leads us better to combine resources, PR and skills; reaching a greater number of people
 - o Planning events that have a message around a certain campaign or issue
 - o Combining Club Attitude with artist engagement opportunities
- 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

ATTITUDE IS EVERYTHING

**REPORT OF THE TRUSTEES
FOR THE YEAR ENDED 31 MARCH 2017**

Research and Campaigns projects

ATTITUDE IS EVERYTHING

REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2017

2. Guidance and resources - work with learning disabled mystery shoppers and mystery shoppers with autism to develop new guidance, resources and outreach models for a new module in the Charter supporting improved access to live music events

3. Training - add a module / and or case studies that feature improvements to the experience of live music for those who have learning disabilities or autism, and a module and / or case studies that feature the nuances of the North East live music scene at grassroots level

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 an expanded Mystery Shopping Programme, 'Breaking the Sound Barriers' Programme and Community and Artist Engagement Programme

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 - build evidence for demand 2017 - 2019

3. Programme disabled artists to perform at our own events and share requests with other promoters and events

4. Launch the DIY Access Toolkit so that performers and promoters can put on their own low-cost inclusive gigs

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

1. Redevelop the Mystery Shopping website "portal" which is more accessible and inclusive to a wider diverse community of Deaf and disabled people, within the 'Breaking the Sound Barriers' programme

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 - part of the "Breaking the Sound Barriers" programme

3. Create ways in which Deaf + disabled musicians can be supported / support each other (further build evidence of demand in 2018 - 2019: Arts Council England NPO uplift)

4. Uncover performance opportunities and promote - build evidence of demand for creative apprenticeships in the live music industry from Deaf and disabled people 2017 - 2019

5. Draw all elements of feasibility studies together to create funding bid for expanding the opportunities and reach of our current Festival Volunteering Programme (2017/18) and our Mystery Shopping programme (2018/19)

6. Develop a Promoters' Toolkit & associated training to build promoters' skills in making gigs inclusive and accessible (2017 - 2019)

New programmes:

We will be partnering with Constant Flux, GigBuddies and Carousel on a research project specifically for people with learning disabilities and produce a resource toolkit for live music venues and festivals to be more welcoming and inclusive to those with a learning disability. This project has been funded by the Gerald Micklem Trust.

The PRS Foundation will support the creation of a DIY Access Toolkit for promoters and promoters wishing to put on their own low-cost inclusive gigs.

Thanks to funding from the Paul Hamlyn Foundation's "Access and Participation, More and Better Fund", we are able to create our new 'Breaking the Sound Barriers' programme. This programme, lasting from 2017 - 2021, aims to support a greater diversity and number of users to inform our work through our Mystery Shopping programme. Activities include creating a mystery shopping portal on our website, which will enable users to access our feedback questionnaires and helping us target under-represented groups (e.g., posting easy read forms for people with learning disabilities). A dedicated Mystery Shopping Development Assistant will be employed part time to enhance the capacity of the Mystery Shopping Programme.

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REPORT OF THE TRUSTEES
FOR THE YEAR ENDED 31 MARCH 2017

We will also create new guidance and resources for the music industry to better reflect the barriers that a diverse disability and Deaf community face when trying to access live music; not all barriers are physical. We will widen our training for events staff to incorporate different aspects of access, and create core resources to overcome loss of institutional knowledge due to the industry's high employee turnover (something we lacked the capacity to do before).

We will also create support services and a Grassroots Venues Charter Toolkit; enabling more smaller, diverse and "DIY" venues and spaces to improve access to their venues. A dedicated Grassroots Project Manager will be employed fulltime to lead this work.

Funding also enables us to expand three other models of the Charter, piloted in 2016/17 - Attitude Champions, Outstanding Attitude and the Local Authority Event / Venue Charter of Best Practice.

We are also delighted to announce that we have been awarded £998,000 over 4 years from Arts Council England, including an uplift in funding of 20%. This means that Attitude is Everything remains in the National Portfolio of Organisations; stabilising our organisation for the next 4 years (from April 2018 to March 2022) and strengthening our position as the leading organisation for increasing access provision in live music.

With this application, we become one of the new "Sector Support Organisations". This is an appropriate status for us because we offer support services to the live music events industry; a specific remit and output which enables us to create the conditions for best practice access, rather than producing or delivering art and culture. Arts Council investment will enable us to further support the live music industry with guidance, resources, bespoke training and consultancy. As part of this, we will seek to strengthen the core of the organisation in preparation for us taking on the challenges of the next strategic period and further expanding our reach across the live music industry.

The uplift in funding is specific to creating an Artist Development programme for Deaf and disabled artists and promoters from April 2018 onwards. This is an entirely new area of work for us. We have demonstrated that there is a growing Deaf and disabled audience for live music - an audience that we support venues and festivals to welcome via our Charter of Best Practice. The uplift will enable us to act upon a long-held aspiration to help expand the involvement of Deaf and disabled people in the live music industry beyond the audience. We will be working to examine the barriers that exist and put in place initiatives to increase the number of grassroots Deaf and disabled artists and promoters performing, putting on events and developing their careers.

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.

Recruitment and appointment of new 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.

ATTITUDE IS EVERYTHING

REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2017

STRUCTURE, GOVERNANCE AND MANAGEMENT

Organisational structure

It is the Board's duty to:

- o Establish the guiding principles and policies for the organisation (through the decision-making process outlined below)
- o To delegate responsibility and authority to those who are responsible for enacting the principles and policies (e. g. the CEO and Staff)
- o To monitor compliance with those guiding principles and policies
- o 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.

Induction and training of new trustees

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:

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

Related parties

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.

REFERENCE AND ADMINISTRATIVE DETAILS

Registered Company number

06397532 (England and Wales)

Registered Charity number

1121975

ATTITUDE IS EVERYTHING

REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2017

REFERENCE AND ADMINISTRATIVE DETAILS

Registered office

54 Chalton Street
Kings Cross
London
NW1 1HS

Trustees

Stephen Reid Chair	(retired at the AGM 12th December 2016)
April Clark Vice Chair	(resigned as Officer 20th June 2016, resigned as trustee 12 th September 2016)
Nick Dugdale Treasurer	
Russell Barton	(retired at the AGM 12th December 2016)
Paul Cowell	
Alistair MacDonald	(retired at the AGM 12th December 2016)
Katie Ann Smith Vice Chair	(appointed as Vice Chair 12th September 2016)
Paul Taylor Chair	(appointed as Chair AGM 12th December 2016)
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)
Marnie Middlemiss	(appointed 12th December 2016)
Will Steadman	(appointed 13th March 2017)
Del Garland	(appointed 13th March 2017)
Mel Barber	(appointed 13th March 2017)
Adam Hawley	(appointed 13th March 2017)

Principle Staff

Suzanne Bull MBE	Chief Executive Officer
Graham Griffiths	Head of Finance and Operations (resigned September 2016)
Ailsa McWilliam	Business and Operations Manager (started December 2016)
Gideon Feldman	Senior Projects 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

Independent examiner

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

ATTITUDE IS EVERYTHING
REPORT OF THE TRUSTEES
FOR THE YEAR ENDED 31 MARCH 2017

REFERENCE AND ADMINISTRATIVE DETAILS

Bankers

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


Bankers

Unity Bank Trust
9 Brindley Place
Birmingham
B1 2HB

Solicitors

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

Approved by order of the board of trustees on 11th Dec 2017 and signed on its behalf by:


.....

N Dugdale - Trustee

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

I report on the accounts for the year ended 31 March 2017 set out on pages twenty to twenty eight.

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 applicable in the UK and Republic of Ireland (FRS 102) (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: 18th December 2018

ATTITUDE IS EVERYTHING

STATEMENT OF FINANCIAL ACTIVITIES FOR THE YEAR ENDED 31 MARCH 2017

	Notes	Unrestricted funds £	Restricted funds £	2017 Total funds £	2016 Total funds £
INCOME AND ENDOWMENTS FROM					
Donations and legacies		246,724	30,011	276,735	268,702
Charitable activities					
Disability Equality Training		14,665	-	14,665	15,916
Consultancy		32,300	-	32,300	19,873
Other charitable activities		4,553	-	4,553	973
Other trading activities	2	36,590	-	36,590	33,788
Investment income	3	36	-	36	85
Total		334,868	30,011	364,879	339,337
EXPENDITURE ON					
Raising funds	4	71,471	23,919	95,390	121,790
Charitable activities					
Disability Equality Training		11,030	-	11,030	10,650
AIE Charter		107,125	-	107,125	97,224
Mystery shopper reports		16,056	4,500	20,556	22,557
Club Attitude		9,007	1,426	10,433	5,405
Festivals		19,495	-	19,495	23,114
Consultancy		27,240	-	27,240	14,745
Research		29,704	-	29,704	35,720
Marketing costs		16,400	-	16,400	-
Governance costs		14,329	-	14,329	14,389
Other charitable activities		4,664	-	4,664	15,441
Total		326,521	29,845	356,366	361,035
NET INCOME/(EXPENDITURE)		8,347	166	8,513	(21,698)
RECONCILIATION OF FUNDS					
Total funds brought forward		58,767	210	58,977	80,675
TOTAL FUNDS CARRIED FORWARD		67,114	376	67,490	58,977

CONTINUING OPERATIONS

All income and expenditure has arisen from continuing activities.

The notes form part of these financial statements

ATTITUDE IS EVERYTHING

**BALANCE SHEET
AT 31 MARCH 2017**

	Notes	Unrestricted funds £	Restricted funds £	2017 Total funds £	2016 Total funds £
CURRENT ASSETS					
Stocks	8	-	-	-	101
Debtors	9	23,714	-	23,714	28,041
Cash at bank and in hand		135,486	376	135,862	48,370
		159,200	376	159,576	76,512
CREDITORS					
Amounts falling due within one year	10	(92,086)	-	(92,086)	(17,535)
NET CURRENT ASSETS		67,114	376	67,490	58,977
TOTAL ASSETS LESS CURRENT LIABILITIES		67,114	376	67,490	58,977
NET ASSETS		67,114	376	67,490	58,977
FUNDS	11				
Unrestricted funds				67,114	58,767
Restricted funds				376	210
TOTAL FUNDS				67,490	58,977

The notes form part of these financial statements

ATTITUDE IS EVERYTHING

**BALANCE SHEET - CONTINUED
AT 31 MARCH 2017**

The charitable company is entitled to exemption from audit under Section 477 of the Companies Act 2006 for the year ended 31 March 2017.

The members have not required the charitable company to obtain an audit of its financial statements for the year ended 31 March 2017 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.

The financial statements were approved by the Board of Trustees on 11th Dec 2017 and were signed on its behalf by:


.....
N Dugdale -Trustee

ATTITUDE IS EVERYTHING

NOTES TO THE FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 MARCH 2017

1. ACCOUNTING POLICIES

Basis of preparing the financial statements

The financial statements of the charitable company, which is a public benefit entity under FRS 102, have been prepared in accordance with the Charities SORP (FRS 102) 'Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2015)', Financial Reporting Standard 102 'The Financial Reporting Standard applicable in the UK and Republic of Ireland' 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 2017

2. OTHER TRADING ACTIVITIES

	2017	2016
	£	£
Rental income	36,354	33,512
Sales of merchandise	236	276
	<u>36,590</u>	<u>33,788</u>

3. INVESTMENT INCOME

	2017	2016
	£	£
Deposit account interest	<u>36</u>	<u>85</u>

4. RAISING FUNDS

Other trading activities

	2017	2016
	£	£
Cost of generating voluntary income	58,602	89,116
Cost of merchandise	251	150
Costs of rental income	36,537	32,524
	<u>95,390</u>	<u>121,790</u>

5. TRUSTEES' REMUNERATION AND BENEFITS

There were no trustees' remuneration or other benefits for the year ended 31 March 2017 nor for the year ended 31 March 2016.

Trustees' expenses

During the year expenses were paid to four Trustee's which totalled £3,430.

ATTITUDE IS EVERYTHING

NOTES TO THE FINANCIAL STATEMENTS - CONTINUED FOR THE YEAR ENDED 31 MARCH 2017

6. COMPARATIVES FOR THE STATEMENT OF FINANCIAL ACTIVITIES

	Unrestricted funds £	Restricted funds £	Total funds £
INCOME AND ENDOWMENTS FROM			
Donations and legacies	247,636	21,066	268,702
Charitable activities			
Disability Equality Training	15,916	-	15,916
Consultancy	19,873	-	19,873
Other charitable activities	973	-	973
Other trading activities	33,788	-	33,788
Investment income	85	-	85
Total	318,271	21,066	339,337
EXPENDITURE ON			
Raising funds	78,336	43,454	121,790
Charitable activities			
Disability Equality Training	10,650	-	10,650
AIE Charter	97,224	-	97,224
Mystery shopper reports	22,557	-	22,557
Club Attitude	5,405	-	5,405
Festivals	23,114	-	23,114
Consultancy	14,745	-	14,745
Research	35,720	-	35,720
Governance costs	14,389	-	14,389
Other charitable activities	15,441	-	15,441
Total	317,581	43,454	361,035
NET INCOME/(EXPENDITURE)	690	(22,388)	(21,698)
RECONCILIATION OF FUNDS			
Total funds brought forward	58,077	22,598	80,675
TOTAL FUNDS CARRIED FORWARD	58,767	210	58,977

ATTITUDE IS EVERYTHING

NOTES TO THE FINANCIAL STATEMENTS - CONTINUED FOR THE YEAR ENDED 31 MARCH 2017

7. TANGIBLE FIXED ASSETS

	Computer equipment £
COST	
At 1 April 2016 and 31 March 2017	<u>2,747</u>
DEPRECIATION	
At 1 April 2016 and 31 March 2017	<u>2,747</u>
NET BOOK VALUE	
At 31 March 2017	-
At 31 March 2016	<u>-</u>

8. STOCKS

	2017 £	2016 £
Stocks	<u>-</u>	<u>101</u>

9. DEBTORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

	2017 £	2016 £
Trade debtors	12,572	17,613
Prepayments and accrued income	<u>11,142</u>	<u>10,428</u>
	<u>23,714</u>	<u>28,041</u>

10. CREDITORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

	2017 £	2016 £
Trade creditors	13,382	5,308
Other creditors	2,073	1,460
Credit card	741	-
Accrued expenses	1,140	1,140
Deferred income	<u>74,750</u>	<u>9,627</u>
	<u>92,086</u>	<u>17,535</u>

Deferred income includes early payment of £69,750 for year 1 of the Breaking the Sound Barrier funding starting April 2017

ATTITUDE IS EVERYTHING

NOTES TO THE FINANCIAL STATEMENTS - CONTINUED FOR THE YEAR ENDED 31 MARCH 2017

11. MOVEMENT IN FUNDS

	At 1/4/16 £	Net movement in funds £	At 31/3/17 £
Unrestricted funds			
General fund	57,307	8,347	65,654
Designated fund	<u>1,460</u>	<u>-</u>	<u>1,460</u>
	58,767	8,347	67,114
Restricted funds			
PRSF fund	210	(210)	-
PRSF (Club attitude) Fund	<u>-</u>	<u>376</u>	<u>376</u>
	210	166	376
TOTAL FUNDS	<u>58,977</u>	<u>8,513</u>	<u>67,490</u>

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

	Incoming resources £	Resources expended £	Movement in funds £
Unrestricted funds			
General fund	334,868	(326,521)	8,347
Restricted funds			
PRSF fund	390	(600)	(210)
PRSF (Club attitude) Fund	2,000	(1,624)	376
Mystery Shopper	4,500	(4,500)	-
Unum Charter Fund	3,000	(3,000)	-
Esmee Fund	<u>20,121</u>	<u>(20,121)</u>	<u>-</u>
	30,011	(29,845)	166
TOTAL FUNDS	<u>364,879</u>	<u>(356,366)</u>	<u>8,513</u>

ATTITUDE IS EVERYTHING

NOTES TO THE FINANCIAL STATEMENTS - CONTINUED FOR THE YEAR ENDED 31 MARCH 2017

11. MOVEMENT IN FUNDS - continued

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

PRS for Music Foundation funded the 'Gloves Are On' tour of Independent Venue Week and film of the tour. PRS for Music Foundation also funded the new style 'Club Attitude' an event to showcase the talents of disabled and non-disabled musicians and DJ's, and to promote best practice by demonstrating how to put on a fully accessible event within a DIY music setting. The event was in partnership with DIY Space for London and Constant Flux.

The 29th May 1961 Charitable Trust, Manor 2056 Charitable Trust and the Leathersellers funded additional mystery shops for the Mystery Shopping project. The mystery shopping project allows the lived experience of Deaf and disabled fans to influence access within the music industry. The Unum Charter Fund funded the design and printing of the Charter Toolkit. The funding received from Esmée Fairbairn is for the Artist Development project. This funds the Artist Engagement Freelancer and Communications Assistant and raises awareness of the work of Attitude is Everything to artist in the music industry.

12. RELATED PARTY DISCLOSURES

There were no related party transactions for the year ended 31 March 2017.

ATTITUDE IS EVERYTHING

DETAILED STATEMENT OF FINANCIAL ACTIVITIES FOR THE YEAR ENDED 31 MARCH 2017

	2017 £	2016 £
INCOME AND ENDOWMENTS		
Donations and legacies		
Donations	41,118	39,030
Grants	235,617	221,826
Catalyst	-	7,846
	<hr/> 276,735	<hr/> 268,702
Other trading activities		
Rental income	36,354	33,512
Sales of merchandise	236	276
	<hr/> 36,590	<hr/> 33,788
Investment income		
Deposit account interest	36	85
Charitable activities		
Disability Equality Training	14,665	15,916
Consultancy	32,300	19,873
Other charitable activities	4,553	973
	<hr/> 51,518	<hr/> 36,762
Total incoming resources	<hr/> 364,879	<hr/> 339,337
EXPENDITURE		
Other trading activities		
Cost of generating voluntary income	58,602	89,116
Cost of merchandise	251	150
Costs of rental income	36,537	32,524
	<hr/> 95,390	<hr/> 121,790
Charitable activities		
AIE Charter	107,125	97,224
Mystery shopper reports	20,556	22,557
Disability Equality Training	11,030	10,650
Club Attitude	10,433	5,405
Festivals	19,495	23,114
Consultancy	27,240	14,745
Research	29,704	35,720
Marketing costs	16,400	-
Other charitable activities	4,664	15,441
	<hr/> 246,647	<hr/> 224,856
Support costs		

ATTITUDE IS EVERYTHING

**DETAILED STATEMENT OF FINANCIAL ACTIVITIES
FOR THE YEAR ENDED 31 MARCH 2017**

	2017 £	2016 £
Governance costs		
Governance costs	14,329	14,389
Total resources expended	356,366	361,035
Net income/(expenditure)	8,513	(21,698)