



Accessible Arts & Media

(A company limited by guarantee with charitable status)

Impact Report and Report of the Trustees and Unaudited Financial Statements

31 March 2019

Registered number: 03500128 (England & Wales)

Registered Charity Number: 1072902



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Accessible Arts & Media

Impact Report for the year ended 31 March 2019

1 Introduction

Accessible Arts & Media (AAM) has been running arts and creative media learning projects in and around York since 1982. We believe that everyone can learn, everyone can be creative, and everyone can play a part in their local community, they just need the right support. We help people to develop the skills and confidence to connect with their local community and have more of a say in the things that matter to them.

VISION



Our vision is for an inclusive society. We level the playing field so that everyone's given the best chance to shine.

MISSION



We run a vibrant range of accessible, inclusive, high-quality and affordable projects, from singing and signing choirs and sensory movement sessions to creative media programmes and one-to-one creative sensory sessions. Our user-led projects help people to find their voice and develop the confidence to use it.



Camaraderie, collaboration and community spirit are at the heart of everything we do. We bring our own brand of humour and a lively sense of fun to the serious business of supporting our participants to achieve their aspirations.



We work with disabled adults and young people, older people living with dementia and memory loss, people with mental ill health and community groups in York and North Yorkshire. You'll find us delivering workshops in schools, businesses and community centres and putting smiles on faces by performing in venues from concert halls to our local supermarket. We make sure our work, knowledge and expertise have a wider impact through strong local, regional, and national networks and partnerships and the creation of learning resources.



We're experts in creating a caring environment where everyone's supported to take part in the way that suits them best. It's a space where you can be yourself. By providing tailored opportunities for personal development and learning, our projects push boundaries and challenge stereotypes around what people can achieve.

We're registered with the Information Commissioners Office and the Fundraising Regulator, reinforcing our commitment to best practice in data management and ethical fundraising. And we're accredited as a Living Wage Employer, because we believe in paying a true living wage.

2. Achievements & Performance

2.1 Headline Figures for 2018-19

Regular Project Activities



We engaged **379** people in regular creative learning activities.



We delivered **823** regular activity sessions.



We worked with **274** support workers, helping them develop their relationship with the person they support.

Volunteers



41 fabulous people volunteered with us.



They collectively gave **832** hours of their time.



Volunteers' contribution was worth **£7,488***.

* calculated using the real living wage of £9 per hour

Community Outreach



We engaged a further **321** people in outreach workshops in our local community.



We delivered **20** outreach sessions.

Performances



We gave **5** public performances, where learning disabled adults and young people took centre stage.



We reached **1,751** people as audience members.

Digital Engagement



Our website was visited **5,101** times and **138** of our learning resources were downloaded.



Our videos were viewed **15,384** times (a 43% increase from 2017-18).



On average, our social media posts were seen by **29,846** people and received **1,916** engagements every month.

Partnerships



We worked with **50** partners across the education, voluntary, health and social care, and business sectors.



We received corporate volunteering support worth **£1,860** from local and national businesses.

2.2 Participant Feedback

Each year, we ask project participants, their supporters and other key stakeholders to let us know about the difference that AAM has made to them over the past year.

100%

said that taking part in our activities had **made them more happy**

90%

said that taking part had **made them feel more confident**

97%

said that our activities **make them smile more**

86%

said that taking part had **helped them to express their opinions more**

93%

said that taking part had **helped them to communicate more**

83%

said that taking part had **made them more active**

89%

said that taking part had **helped them be more creative**

91%

said that they had **made friends** at our activities

97%

said that taking part had **helped them to make their own choices**

83%

said that taking part had **helped them get better at concentrating**

2.3 Strategic Development

2018-19 was a year of significant change for Accessible Arts & Media. In June 2018, following the decision by City of York Council to close our previous base, Burton Stone Community Centre, we relocated to Sanderson House, a community centre in Chapelfields, York.

The closure of Burton Stone Community Centre coincided with changes to City of York Council's commissioning model for Adult Social Care. This saw the provision of sensory activities for adults with complex needs outsourced to the care provider sector, and the Sensory Programme that we'd delivered for City of York Council since 2009 came to an end in June 2018.

Our AbleWeb programme also came to an end in June 2018, following the launch of the new Live Well York website by City of York Council. This new information site carries out many of the same functions as the AbleWeb website, providing accessible information on activities, events and services across the city. The AbleWeb programme was built around the training we provided to learning-disabled adults, enabling them to run the AbleWeb website. With the launch of Live Well York, the AbleWeb site and accompanying training became redundant. As a result, we reluctantly decided to close the programme when its most recent funding came to an end last summer.

Initially viewed as challenges, both the move to new premises and the end of the two programmes have created new opportunities over the past year. We've engaged new stakeholders, developed new partnerships and launched new activities and programmes.

In 2018-19, we've developed the following areas:

- **Governance** – we recruited one new Trustee, Lucy Galliard, who brings a wealth of experience in inclusive participatory arts programmes, fundraising and impact measurement. We were delighted when Elizabeth Jones, Trustee since 2016, stepped up to the role of Chair.
- **Operational systems** – we've secured pro bono support for the development of two new databases, a CRM system to support fundraising and marketing and a participant and volunteer database to support impact measurement.
- **Data Management** – we undertook a thorough review of our data management processes, ahead of GDPR coming into force in May 2018. We created a new data management policy, a data processing register, refined our data management processes and carried out staff training around data security.
- **Community Fundraising:** We continue to develop community fundraising, increasing income from this source by 54%. This included being one of the key beneficiaries of A Night to Remember, a large-scale annual fundraising concert in York. We also applied successfully to The Rank Foundation's Time to Shine programme, enabling us to recruit a Community Fundraising intern for 12 months from January 2019.
- **Corporate support:** we've secured support from several local businesses, in the form of charity partnerships, fundraising activities and a donation from a new corporate foundation.
- **Staff Development** – we supplemented our in-house training in safeguarding and accessible communication with external training in Mental Health First Aid, Sign Supported Communication, Sensory Integration, Intensive Interaction and fundraising.

We've also developed AAM's work in consultancy, drawing on our experience and expertise in person-centred delivery. Activities this year have included: advising York Music Hub on the design of inclusive music activities; an accessible communication workshop for players from City of Birmingham Symphony Orchestra, co-led by some of our learning-disabled trainees; and being commissioned to design and deliver a term's worth of inclusive music activities and associated staff training at Fullerton House School, a specialist residential school for young people with complex needs.

2.3.2 Partnerships and Networks

We worked with 50 partners across the voluntary, public, cultural, education and health and social care sectors.

Key new partnerships include links with City of York Council's new Local Area Coordinators and with Ways to Wellbeing, the city's social prescribing programme. These have supported the ongoing development of our wellbeing-focused work, including iMUSE and Life Stories, a new pilot project launched in 2018.

We also continued to contribute to:

- York's Learning Disability Partnership
- York Care Providers Forum
- the NYMAZ SEND Music Steering Group
- Culture & Wellbeing in York
- York Cultural Leaders Group
- York Cultural Education Partnership
- York Youth Sector Network
- and York Music Hub.



2.4 Programme Development

Across all our programmes, we continued our focus on further developing our co-production model this year, making sure that participants are genuinely involved in the development of activities. It's important to us that everyone gets to voice their opinions and express their choices.

The people who take part in our programmes often face difficulty with everyday activities and can end up feeling isolated and cut off. Our project developments this year have focused on helping them:



learn new skills that they can transfer to other parts of their lives, including education, training and employment;



explore and connect with the world around them, in a safe, supportive, fun environment;



learn to work and communicate with other people, making new friends along the way;



grow the confidence to have more of a say in the things that matter to them;



contribute to their local community through workshops, exhibitions, performances and film commissions;



feel happier and healthier – being creative, socialising and having fun can all make you feel better.

Through working in partnership on all our programmes, we ensure that we share our knowledge and expertise, learn from the expertise, skills and experience of others and reach the people who will most benefit from taking part in our activities.

2.4.1 Hands & Voices

A fully inclusive singing and signing community choir set up in 1997 to help adults with communication and learning difficulties take part in performances. The Hands & Voices programme includes weekly rehearsals during term-time and a training programme where choir members learn leadership and communication skills. We also put on regular performances across the city and deliver outreach workshops co-led by our Hands & Voices trainees.



Key Developments in 2018-19:

Key developments and achievements for Hands & Voices this year included:

- Building on the success of the model we developed for our Cabaret of Dreams production in 2017, we've introduced more creative sensory activities to sessions and performances. This has allowed participants with more complex needs to shine.
- To make sure that participants can express their opinions and make choices on how the project develops, we introduced a new weekly discussion to sessions. Each week the choir members discuss a different question and their responses feed into planning meetings. This weekly discussion has also encouraged more social interaction between members.
- Hands & Voices trainees worked alongside our music leaders to deliver singing and signing and communication workshops for organisations including Musical Connections (a local music and dementia charity) and City of Birmingham Symphony Orchestra.
- Following feedback from participants, we made changes to our leadership training programme to enable more choir members to take part. Under our previous Apprentice Training Programme, around 25% of participants took part in training sessions that were held separately to main choir rehearsals. We now want all participants to have the chance to learn leadership skills, appropriate to their abilities. We've started building training, learning and leadership activities into every session and creating additional leadership opportunities in outreach workshops, performances and other AAM projects. As a result, several participants have undertaken leadership roles for the first time in the past year.
- We've developed the way we work with participants' carers/supporters in weekly sessions, building in elements of Intensive Interaction and further developing our use of Total Communication to improve interaction, engagement and learning.
- We worked with a guest choir leader for a term. She challenged the choir creatively and introduced some new activities, supporting our team's development. We plan on working with a guest leader for at least one term each year from now on.

"It has helped me make more friends and be more confident"

C, Hands & Voices member

"Made me better at singing and signing because when I was at school we just did singing, it's made me learn how to do both together."

A, Hands & Voices member



The choir also took part in several performances:

Party Time – a collaboration with Copmanthorpe Community Choir, packed full of party pop classics



All That Jazz – a collaboration with York Jazz Initiative Jazz Choir and our IMPs group



A **busking** performance in York city centre



and **A Night to Remember** at York Barbican, performing to a 1300-strong crowd.



Outcomes for Participants

In a survey with participants at the end of the year:

100% said that being part of Hands & Voices **makes them feel happy**

94% said that taking part in Hands & Voices has **helped them to communicate more**

100% said they've **learned how to sign at Hands & Voices**

100% said that taking part has helped them to **make their own choices**

88% said that taking part has **helped them to get better at concentrating**

100% said that they feel **more confident** as a result of taking part

“We have such a great time and we put on such a loads of great gigs”
S, Hands & Voices member

2.4.2 IMPs (Inclusive Music Projects)

IMPs offers year-round fun, inclusive music activities for disabled and non-disabled children and young people aged 5 – 25. The IMPs programme includes weekly sessions during term time, holiday activities, and a training programme where participants learn leadership and communication skills. We also deliver outreach workshops in schools, youth groups and other community settings, co-led by our IMPs trainees.



Key Developments in 2018-19:

Key achievements for the IMPs programme this year included:

- The continuation of our Arts Award programme - 13 IMPs members achieved their Explore Arts Award.
- Establishing new partnerships with local primary schools (including Westfield Primary, where we've been running a Junior IMPs After School Club) and with The Department of Electronics at the University of York (IMPs participants have taken part in sessions supporting research into interactive technology for children and young people with Autism).
- As with Hands & Voices, we made changes to the IMPs training programme, incorporating leadership and learning activities into every session so that all participants have the chance to develop leadership skills and confidence.



- Further developing our IMPs holiday clubs programme, working with partners including York Mediale to create a broad range of exciting creative activities. Holiday club sessions this year included a series of six interactive technology workshops in partnership with York Mediale, Creative Humans, York Explore and the University of York, a gamelan and shadow puppetry workshop and musical theatre sessions.
- As with Hands & Voices, we've introduced more creative sensory activities to sessions, and we've changed the session structure to enable more group music-making - the IMPs band made their debut performance in October and they were fantastic!

“It gives him the chance to develop his communication skills and speech within a supportive group. He has already started to incorporate more Makaton in his everyday life.”

F, sister of an IMPs member

“Feel good playing in a band. We were good!”

J, IMPs member aged 15

IMPs members also took part in several performances:

ADAM Festival



All That Jazz, our show with Hands & Voices and York Jazz Initiative Jazz Choir



and **busking** in the city centre in the run up to Christmas.



Outcomes for Participants

In a survey with participants at the end of the year:

100% of IMPs members said they'd **learned to play a new instrument**

86% said they'd **led a song or warm-up** during the year

100% said that IMPs has helped them **communicate more**

100% said that IMPs has helped them **smile more**

100% of parents gave a score of 4 or 5 out of 5 when asked how big an impact IMPs has had on their child's **musical skills and understanding** (where 1 is none and 5 is a significant impact)

100% of parents gave a rating of 4 or 5 when asked how much of an impact IMPs has had on their child's **confidence**

86% of IMPs members said they'd **made new friends this year**

"When I am at school in my form I am not confident to work with people but when I come to IMPs I feel really confident. I don't get stressed or embarrassed to working with different people."

M, IMPs member aged 14

2.4.3 iMUSE (Interactive Multi-Sensory Environment)

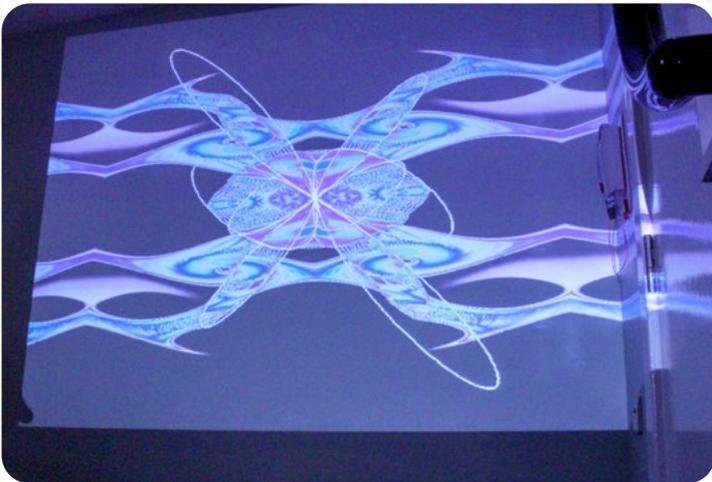
iMUSE provides a relaxing and creative learning space where participants can connect with the world around them, make their own choices, feel a reduction in anxiety and stress and develop non-verbal ways of communicating. It combines relaxation (using vibro-acoustic technology), music and visuals in one-to-one sessions tailored to each individual's needs and preferences.

The logo for iMUSE, featuring the text 'iMUSE' in a bold, green, sans-serif font. The 'i' is lowercase and the 'MUSE' is uppercase. The logo is set against a white background that is part of a green, angular graphic element.

Key Developments in 2018-19:

Complex needs:

We've been delivering iMUSE sessions for young people and adults with complex needs for seven years. iMUSE has a powerful impact, supporting participants to express choice, to learn about cause and effect, to communicate without words and to explore their creativity.



“This is a fantastic, creative way for A to express herself. It was great to see her interact with Hannah [iMUSE facilitator] and have the opportunity to work with someone who is experienced and takes time to listen and communicate effectively with her, which makes the session fun, comfortable and makes A aware that she is achieving. This is a no-pressure environment, free of a lot of the restrictions she often faces.”

Feedback from the parent of a participant with complex needs.

“Regular iMUSE sessions help to bring J’s focus of attention out of his imagination and engage more with people around him.”

Feedback from a support worker who supports a participant with complex needs.

Key developments this year included:

- Following our move to Sanderson House, we started delivering weekly iMUSE sessions for adults with complex needs in August 2018;
- We started delivering wraparound creative sensory group activities that people can take part in before and after their iMUSE session, providing participants with the chance to socialise and develop new creative skills.

Outcomes for Participants

In a survey with participants at the end of the year:

100%

said that iMUSE makes them feel **happy**

100%

said iMUSE makes them feel **more confident**

83%

said iMUSE helps them **express their opinions more**

86%

said that iMUSE helps them **make their own choices**

86%

said that iMUSE helps them **get better at concentrating**

Older people and dementia:

We started delivering iMUSE for older people and those living with dementia in 2017, offering 12-week blocks of sessions to residential homes and sheltered housing schemes.



Key developments this year included:

- A further 12-week residency at Glen Lodge, a sheltered housing with extra care scheme that we first visited in Spring 2018;
- The further development of the social café that accompanies iMUSE sessions for older people, incorporating group music-making and singing sessions alongside reminiscence activities;
- Working with an adaptive technology specialist to update and develop the equipment used in iMUSE sessions, including the incorporation of a vibro-acoustic backpack as an alternative to the vibro-acoustic mattress that we've traditionally used. This enables the team to deliver a scaled down version of iMUSE to participants in their rooms.

“I can't believe my hand movements are transformed into music - it gives you such a delightful end result. I love the feeling of wondering what's going to happen next. Music has never played an important role in my life but it's changed now.”

A, iMUSE participant.

Outcomes for Participants

Outcomes for participants include:

- A reduction in stress and anxiety (participants living with dementia are often anxious, other participants have caring responsibilities and appreciated having time to themselves to relax);
- Pain relief (the vibrating mattress and backpack can greatly ease muscle tension and ease pain);
- The opportunity to socialise and connect with other residents, forming relationships and spending time outside of their rooms;
- For participants living with dementia, iMUSE enables them to connect/reconnect with the world around them, through familiar music and images that spark reminiscence.

“That one day a week for mum and the residents is probably the best they will have in terms of stimulation, relaxation and bringing back some special memories! Mum can no longer speak or walk and Julie has been telling me how she has been mouthing words to songs and smiling! This makes me cry with joy as I have not seen her do this in so long!”

C, daughter of an iMUSE participant who lives with dementia

“The cushion really helped my lower back pain. It was as if the spasms stopped and it left me pain free. It was like having a TENS machine but much better.”

L, iMUSE participant

“A is transformed by the experience. It releases her from whatever mood she was in. She's very receptive to what is going on - she likes the ability to choose her own music. She's in a better mood for the rest of the afternoon.”

D, carer for an iMUSE participant who lives with dementia

Mental wellbeing:

We started delivering iMUSE for people with mental ill health early in 2018. iMUSE has proven to be beneficial in relieving stress and anxiety and in helping participants to feel grounded and more able to focus and take part in conversations.

Key developments this year included:

- A further 12-week residency at The Hut, a local charity that provides activities and support to people with enduring mental ill health and/or learning disabilities;
- A taster session at Kyra, a local charity that supports women to overcome challenges and make changes in their lives. This taster session led to the development of a 12-month iMUSE outreach programme, to be delivered at Kyra in 2019-20.
- A taster session at The Retreat, a specialist mental healthcare provider in York. This was attended by Occupational Therapists, Physiotherapists and Clinical Psychologists who support patients at The Retreat.



Outcomes for Participants

In a survey with participants at the end of the year:

100% reported a **reduction in anxiety** following every iMUSE session.

“I feel more relaxed and calm. I also feel happy and full of energy.”
S, iMUSE participant

“Fantastic way to help people soothe and regulate.”
Clinical Psychologist at The Tuke Centre.

Young people:

2018-19 saw the launch of a new three-year programme in partnership with NYMAZ, working with young people with complex needs in settings across North Yorkshire. We'll work in a different setting each year, delivering iMUSE sessions for young participants, alongside training for settings staff and support in using the iMUSE equipment. We started delivering sessions at Henshaws College in Knaresborough in September 2018.

“Students have seemed to take control over the environment. Every session is completely different - student centred - it's really good. They're all benefitting from 1-1 time - it gives them time to focus on making their own choices.”

Feedback from a Teaching Assistant who supports several participants

Key achievements included:

- 15 weeks of iMUSE sessions for Henshaws students, young people with complex needs aged 16 - 25.
- 26 students took part, with 23 of them taking part in three or more iMUSE sessions.
- Our team worked with students and their teachers and support staff, using their iMUSE sessions to support the students in achieving targets in their EHCP (Education, Health & Care Plan).
- The iMUSE team developed a new training package, to train settings staff in how to use the iMUSE technology and deliver iMUSE sessions.
- Henshaws have purchased an iMUSE kit, with the support of AAM, enabling them to continue delivering iMUSE for their students following the initial 15-week programme.

2.4.4 Life Stories

Life Stories, a new pilot project that launched in 2018-19, developed from earlier work with older people in residential care and older people visiting a social café at a local church. Life Stories sees a creative facilitator work on a one-to-one basis with participants, helping them tell their story and communicate what they're going through. Participants are referred to the project via social prescribers and Local Area Coordinators and throughout their time on the project they're supported by the Project Coordinator.



Participants include individuals experiencing bereavement or mental ill-health, as well as people coming to terms with a recent diagnosis such as dementia or autism. Through sharing their stories, people become more able to make sense of the things that are happening to them and, as a result, become stronger and more resilient. They're also able to share their stories with friends and family and across wider social networks, promoting understanding and empathy and reducing feelings of isolation.

"I'm so much better in myself doing this project with you all. So, so much better, so much happier, so much more giggly."

L, Life Stories participant

"I don't know what I would have done without you all."

S, Life Stories participant

"I feel I have a purpose now."

PB, Life Stories participant

"There must be thousands of people like me on their own in their homes, thousands."

PC, Life Stories participant

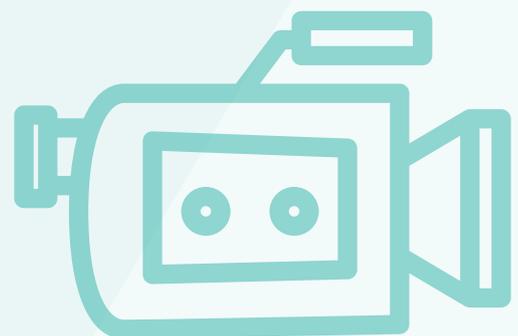


Key developments this year included:

- Securing funding for a 6-month Life Stories pilot from Ways To Wellbeing, York's social prescribing programme.
- Engaging eight participants, five of whom went on to take part in several sessions. Of the others, one was supported through Life Stories to find a volunteering opportunity with another organisation and two were unable to continue due to personal or health reasons.
- Supporting participants to take part in iMUSE before and after their Life Stories sessions, to help them relax, start to explore their creativity and be better able to focus and take part in conversations.
- Supporting participants in the creation of five pieces of work, including: a short film and a longer audio story to capture the life story of two participants following the loss of their partners; a book and accompanying audio piece following a late diagnosis of autism; and a family-history style book detailing the life story of a participant and her late husband for their family. Another participant was supported in their own ongoing creative work, producing a graphic novel-style murder-mystery book.
- Developing new and existing partnerships and referral routes in health and social care and community support networks.

Outcomes for Life Stories Participants include:

- **Feeling proud of their work:** When people saw their stories come to life, they couldn't believe that their conversations and ideas had resulted in such expressive pieces. They were proud of what they'd produced and wanted to share it.
- **Being better able to communicate what they're experiencing:** Having someone to talk to and build their story with meant participants had a focus to articulate what was happening in their lives. The drafting of their stories helped people find the words to talk about what was going on with them.
- **Feeling more resilient:** Life Stories helped people begin to rationalise and understand their experiences and feelings. For several participants, having a safe place to explore what was going on helped them to cope better day-to-day.
- **Growing in confidence and engaging with new activities and people:** Through taking part in Life Stories, participants have started to find their footing again socially and feel more able to go out, travel, socialise, volunteer and join in group activities.
- **Developing new or existing creative skills:** People taking part in the project have been surprised by their own creativity, whether that be their storytelling or their visual ideas. It's also sparked interest for some people in new technology and rekindled old hobbies and pastimes.
- **Feeling less isolated and alone:** Having a regular place to go to, and someone to meet with on a regular basis helped reduce feelings of isolation and loneliness for participants. Especially for older people isolated at home.



3 Future Plans

Development priorities for AAM for 2019-20 include:

- Continuing the integration of more sensory activities into sessions, enabling participants with complex needs to participate fully in all our programmes;
- Developing our trainee programme, supporting learning-disabled young people and adults to develop leadership skills and plan and deliver outreach workshops;
- Further developing user voice, supporting participants to feed into project development and to talk about issues that affect them in a safe, supportive environment;
- Expanding our outreach programme to more settings;
- Further developing our cloud-based IT systems, including the launch of a new database to record participant and volunteer data, supporting data legislation compliance and our impact measurement;
- Continuing the review of our financial monitoring and reporting systems, to ensure that they're fit for purpose, efficient and enable us to manage our income pipeline effectively;
- Further development of our Board, carrying out our biennial skills audit and continuing to keep abreast of best practice in charity governance;
- The roll-out of a new fundraising CRM system;
- Developing an approach to trusts and foundations for unrestricted core funding;
- Further development of our community fundraising and individual giving programmes, encouraging and supporting more local individuals and businesses to fundraise on behalf of AAM.



Accessible Arts & Media

Report of the Trustees for the year ended 31 March 2019

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 2019. 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).

1. Structure & Management

a) Governing document

Accessible Arts & Media (AAM) is a company limited by guarantee with charitable status, governed by its Memorandum and Articles of Association dated 27th January 1998. In the event of the charity being wound up, members are required to contribute an amount not exceeding £10 and any assets left over must be given to another similar group.

b) Appointment of trustees

The directors of the company are also trustees of the charity. Under the requirement of the Memorandum and Articles of Association, trustees can be voted onto the board at trustee meetings and members of the organisation can be elected as trustees.

c) Trustee induction and training

New trustees are inducted into the charity, including: their legal obligations under charity and company law, the content of the Memorandum and Articles of Association, the committee and decision-making processes, the business plan and recent financial performance of the charity. During the induction they will have an opportunity to meet the key employees and other trustees and to visit project sessions. They are also encouraged to attend appropriate external training events in order to develop their role.

d) Organisation

Trustees meet a minimum of four times a year, with sub-groups for HR & Governance and Finance meeting between full Board meetings. AAM is not a 'membership' charity in the legal sense of the word.

A Creative Director is appointed by the trustees to manage the day-to-day operations of the charity. To ensure the effective running of AAM, the Creative Director has delegated authority, within the terms of delegation approved by the trustees, for operational matters including finance, employment and artistic programming.



2. Trustees' Financial Review for the Year Ended 31 March 2019

a) Financial Summary

2018/19 was a year of significant change and disruption for AAM. Local Authority-led changes meant the removal of a Sensory Programme previously commissioned by Adult Social Care and the closure of our former office and project base. The removal of the Sensory Programme resulted in the loss of 24% of our annual income as well as restructuring of key staff roles and we had to secure new premises for both our office base and all of our core programmes. In addition, our AbleWeb programme came to an end in July 2018, following the launch of the new Live Well York website by City of York Council. This new information site carries out many of the same functions as the AbleWeb website, providing accessible information on activities, events and services across the city. As a result, we reluctantly decided to close the programme when its most recent funding came to an end last summer.

Despite the loss of significant income (from the Sensory Programme), AAM has balanced its books, by continued and rigorous control of operating costs and by seeking new sources of income. We've been successful in securing additional funding to expand our iMUSE project, we've started a new pilot project, Life Stories, and we've exceeded our target in community fundraising by 54%. Furthermore, a key growth area in our fundraising strategy has been to increase income from private sources. During 2018/19 we have increased the proportion of our income that comes from private sources from 58.9% to 75.6%.

In line with previous years, monies received in a year that relate to the delivery of programmes in the next and subsequent years are removed from that year's income and charged into the year in which they will be spent. Almost £85,000 of such income has been removed from 2018/19 and will be charged back in 2019/20.



b) Raising Funds

This has been another active year for AAM in terms of raising funds. We're particularly indebted to the following organisations and programmes for supporting our work with grants to the sum of £160,221:

Arts Council England – Catalyst Small Grants Fund

Children in Need

City of York Council

Deanne Gee Memorial Fund

Ed De Nunzio Charitable Trust

National Foundation for Youth Music

Norman Collinson Charitable Trust

NYMAZ

Two Ridings Foundation Small Dementia Grants

The Boshier-Hinton Foundation

The Calmcott Trust

The Charles Ruddock Trust

The Henry Smith Charity

The Igen Trust

The Purey Cust Trust CIO

The Rank Foundation

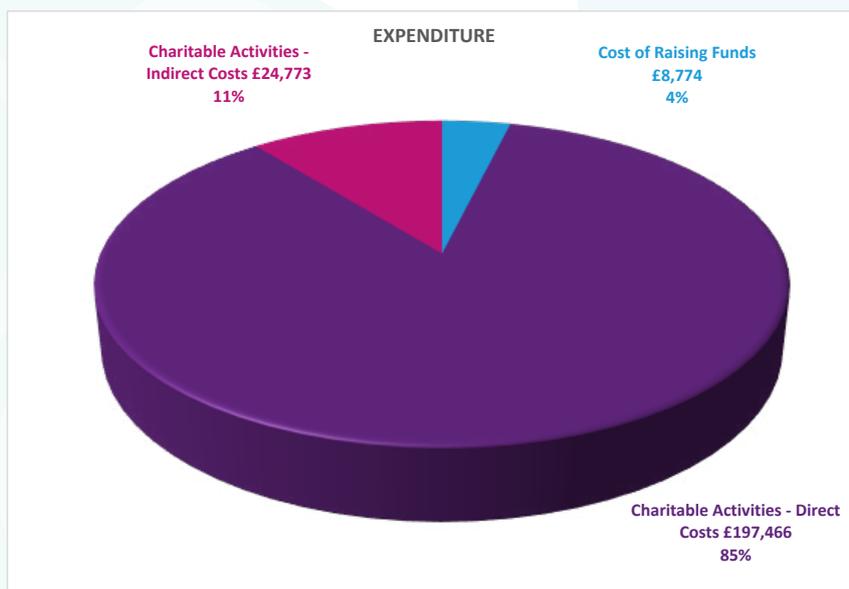
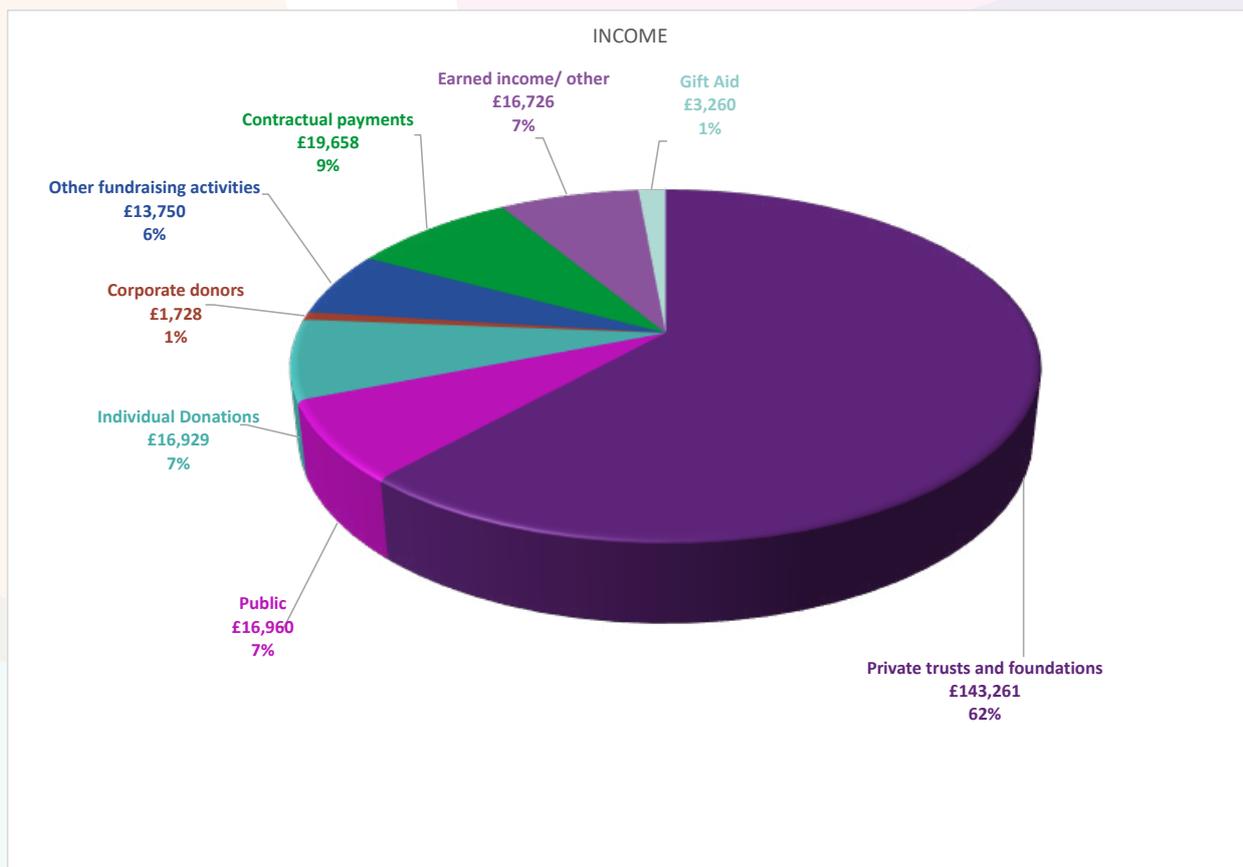
The Sylvia & Colin Shepherd Charitable Trust

Ways to Wellbeing

York Common Good Trust

York Vikings Rotary Club

c) Income and Expenditure Breakdown



Direct costs:

Salaries and fees	£169,249
Direct project costs (venue hire, travel expenses, volunteer expenses, training)	£16,131
Premises costs	£2,594
Marketing	£4,177
Project equipment	£3,693
Depreciation (project equipment)	£1,622

Indirect costs:

Premises costs	£10,246
Office and admin costs	£9,504
Equipment & IT	£1,298
Depreciation (office equipment)	£1,486
Pension	£1,609
Governance (trustee expenses, accountancy and legal)	£630

Support costs for our charitable activities equate to 10.72% of total expenditure. Support costs are allocated proportionately to individual programme budgets, according to the amount of central/core resources drawn upon by each programme.

3. Policies and Risk Management

a) Pay Policy

The pay of staff is reviewed annually and normally increased in line with average earnings and benchmarked against comparable pay levels in other similar organisations. As an organisation, we are committed to the Real Living Wage and registered as a Living Wage Employer in 2017.

We rolled out Workplace Pensions for all staff in January 2017. Trustees sought external advice before approving employee and employer contributions as follows:

- 1st January 2017: employee 0% - all of the required 2% will be paid by AAM
- 1st January 2018: employee 2% - to which AAM added a further 3%
- 1st January 2019: employee 3% - to which AAM added a further 5%.

b) Investment Powers and Policy

Under the Memorandum and Articles of Association, the Charitable Company has the power to make any investments that the Trustees see fit. However, the Charitable Company did not hold any investments during the year ended 31 March 2019, nor does it have any investment plans for the immediate future.

c) Reserve Policy

It is the Trustees' policy to designate funds to cover planned commitments for future charitable activities. The charity is dependent upon grants, donations, fundraising and earned income to meet expenditure which, as detailed above, is subject to fluctuating economic circumstances. Trustees have therefore noted the importance to AAM of building reserve from unrestricted sources of income. Trustees also recognise that many supporters only wish to make a direct contribution to project activity costs, as opposed to core running costs and the cost of growing our reserve. A core strategic aim is therefore to continue to make fundraising appeals and applications to support core operating costs, as well as a contribution to reserves and the future long-term sustainability of the charity.

Our Reserve Policy is reviewed annually, including an assessment of the amount of unrestricted reserve available, making recommendations for addressing any potential shortfall and specific fundraising to build an emergency operating reserve in adverse financial conditions.

With regard to their legal duties of prudence and care Trustees believe it is prudent, where trading circumstances allow, to hold a minimum level of unrestricted reserve that would allow the charity to be wound up should the need arise. A key strategic aim is to build a level of unrestricted reserve to cover such costs. Trustees are, however, equally clear that given the current operating environment, it will take time to build this minimum level of unrestricted reserve.

Our aim is to generate a minimum of £5,000 per year over the period 2017 - 2020 to build reserves, to support sustainability going forward. We exceeded this target in 2017-18, setting aside £15,000. With the challenges and significant changes faced this year, we did not achieve the £5,000 target. However, this remains our target for 2019-20.

d) Risk Management

The Trustees have considered the risks affecting the organisation, particularly those concerning the flow of funds to meet the programmes, the importance of key personnel, the extent to which the annual business and strategic development plans change and the management of new risks as they arise. The Trustees have a risk management strategy that comprises of:

- An annual review of the risks affecting the organisation;
- The establishment of policies, systems and procedures to mitigate against those risks identified in the annual review;
- The implementation of procedures designed to minimize or manage any potential risks' impact on the charity should those risks materialize;
- Reserve Policy.

4. Statement of Trustees' Responsibilities

The charitable company is entitled to exemption from audit under Section 477 of the Companies Act 2006 for the year ended 31 March 2019.

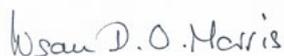
The members have not required the company to obtain an audit of its financial statements for the year ended 31 March 2019 in accordance with Section 476 of the Companies Act 2006.

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 provisions applicable to charitable companies subject to the small companies regime.

The financial statements were approved by the Board of Trustees on 22nd November 2019 and were signed on its behalf by:



SDO Morris - Trustee

5. Independent examiner's report to the trustees of Accessible Arts & Media ('the Company')

I report to the charity trustees on my examination of the accounts of the Company for the year ended 31 March 2019.

Responsibilities and basis of report

As the charity's trustees of the Company (and also its directors for the purposes of company law) you are responsible for the preparation of the accounts in accordance with the requirements of the Companies Act 2006 ('the 2006 Act').

Having satisfied myself that the accounts of the Company are not required to be audited under Part 16 of the 2006 Act and are eligible for independent examination, I report in respect of my examination of your charity's accounts as carried out under section 145 of the Charities Act 2011 ('the 2011 Act'). In carrying out my examination I have followed the Directions given by the Charity Commission under section 145(5) (b) of the 2011 Act.

Independent examiner's statement

I have completed my examination. I confirm that no matters have come to my attention in connection with the examination giving me cause to believe:

- accounting records were not kept in respect of the Company as required by section 386 of the 2006 Act; or
- the accounts do not accord with those records; or
- the accounts do not comply with the accounting requirements of section 396 of the 2006 Act other than any requirement that the accounts give a true and fair view which is not a matter considered as part of an independent examination; or
- the accounts have not been prepared in accordance with the methods and principles of the Statement of Recommended Practice for accounting and reporting by charities [applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102)].

I have no concerns and have come across no other matters in connection with the examination to which attention should be drawn in this report in order to enable a proper understanding of the accounts to be reached.



S J Morrell
FCCA
Morrell Middleton
3 Cayley Court
Clifton Moor
York
North Yorkshire
YO30 4WH

Date: 22nd November 2018

6. Statement of Financial Activities for the year ended 31 March 2019

	Notes	£	£	2019 £	2018 £
		Unrestricted Funds	Restricted Funds	Total Funds	Total Funds
Income and Endowments From					
Donations and Legacies		21,486	173,276	194,762	213,097
Charitable Activities					
Charitable Work	8.4	1,173	19,658	20,831	78,619
Other Trading Activities	8.2	11,905	4,225	16,130	10,673
Investment Income	8.3	550	-	550	109
Total		34,114	197,159	232,273	302,498
Expenditure On					
Raising Funds		2,094	163	2,257	1,572
Charitable Activities					
Charitable Work		37,677	191,079	228,756	296,384
Total		39,771	191,242	231,013	297,956
Net gains/(losses) on investments		(2)	-	(2)	-
Net Income/(Expenditure)		(4,659)	5,917	1,258	4,542
Reconciliation of Funds					
Total funds brought forward		45,199	1,626	46,825	42,283
Total Funds Carried Forward		40,540	7,543	48,083	46,825

7. Balance Sheet at 31 March 2019

	Notes	Unrestricted Funds £	Restricted Funds £	2019 Total Funds £	2018 Total Funds £
Fixed Assets					
Tangible Assets	8.9	10,988	10,196	21,184	22,550
Investments	8.10	-	-	-	2
		10,988	10,196	21,184	22,552
Current Assets					
Debtors	8.11	408	(2)	406	425
Cash at bank and in hand		49,473	81,910	131,383	121,397
		49,881	81,908	131,789	121,822
Creditors					
Amounts falling due within one year	8.12	(20,329)	(84,561)	(104,890)	(97,549)
Net Current Assets/(Liabilities)		29,552	(2,653)	26,899	24,273
Total Assets Less Current Liabilities		40,540	7,543	48,083	46,825
Net Assets		40,540	7,543	48,083	46,825
Funds					
Unrestricted Funds	8.13			40,540	45,199
Restricted Funds				7,543	1,626
Total Funds				46,083	46,825

8. Notes to the Financial Statements for the year ended 31 March 2018

8.1 Accounting Policies

a) 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 S&ORP (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 with the exception of investments which are included at market value.

b) 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.

c) 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.

d) Tangible fixed assets

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

Plant and machinery - 15% on reducing balance

Fixtures and fittings - 15% on reducing balance

Computer equipment - 33% on cost

e) Taxation

The charity is exempt from corporation tax on its charitable activities.

f) 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.

8.2 Other Trading Activities

	2019	2018
	£	£
Fundraising events	16,130	10,673

8.3 Investment Income

	2019	2018
	£	£
Deposit Account Interest	550	109

8.4 Income from Charitable Activities

Net income/(expenditure) is stated after charging/(crediting):

	2019	2018
	£	£
Earned Income	20,831	78,619
Activity		
Charitable Work		

8.5 Net Income/(Expenditure)

	2019	2018
	£	£
Depreciation - owned assets	3,135	3,498

8.6 Trustees' Remuneration and Benefits

There were no trustees' remuneration or other benefits for the year ended 31 March 2019 nor for the year ended 31 March 2018.

Trustees' expenses

There were no trustees' expenses paid for the year ended 31 March 2019 nor for the year ended 31 March 2018.

8.7 Staff Costs

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

2019	2018
8	7

8.8 Comparatives for the Statement of Financial Activities

	Unrestricted Funds £	Restricted Funds £	Total Funds £
Income and Endowments From			
Donations and Legacies	33,559	179,538	213,097
Charitable Activities			
Charitable work	210	78,409	78,619
Other trading activities	9,652	1,021	10,673
Investment Income	109	-	109
Total	43,530	258,968	302,498
Expenditure On			
Raising Funds	706	866	1,572
Charitable Activities			
Charitable work	13,106	283,278	296,384
Total	13,812	284,144	297,956
Net Income/(Expenditure)	29,718	(25,176)	4,542
Reconciliation of Funds			
Total funds brought forward	15,481	26,802	42,283
Total Funds Carried Forward	45,199	1,626	46,825

8.9 Tangible Fixed Assets

	Plant and machinery £	Fixtures and fittings £	Computer Equipment £	Totals £
Cost				
At 1 April 2018	14,936	66,683	2,038	83,657
Additions	1,769	-	-	1,769
At 31 March 2019	16,705	66,683	2,038	85,426
Depreciation				
At 1 April 2018	7,305	51,881	1,921	61,107
Charge for Year	1,226	1,871	38	3,135
At 31 March 2018	8,531	53,752	1,959	64,242
Net Book Value				
At 31 March 2019	8,174	12,931	79	21,184
At 31 March 2018	7,631	14,802	117	22,550

8.10 Fixed Asset Investments

	Shares in group undertakings
	£
Market Value	
At 1 April 2018 and 31 March 2019	2
Impairments	(2)
At 31 March 2018	<u>-</u>
Net Book Value	
At 31 March 2019	<u>-</u>
At 31 March 2018	<u>2</u>

There were no investment assets outside the UK.

8.11 Debtors: Amounts Falling Due Within One Year

	2019	2018
	£	£
Trade debtors	<u>406</u>	<u>425</u>

8.12 Creditors: Amounts Falling Due Within One Year

	2019	2018
	£	£
Trade Creditors	6,201	10,827
Accrued Expenses	98,689	86,722
	<u>104,890</u>	<u>97,549</u>

Of the £98,689 (2018 - £86,722) in other creditors, £78,989 (2018 - £71,721) relates to income received in this period, which has been deferred for recognition in the SOFA of future periods when the activities are completed which give entitlement to these funds.

8.13 Movement in Funds

		At 1/4/18	Net movement in funds	At 31/3/19
		£	£	£
Unrestricted Funds				
General Funds		45,199	(4,659)	40,540
Restricted Funds				
Restricted funds		1,626	5,917	7,543
Total Funds		46,825	1,258	48,083
Net movement in funds, included in the above as follows:				
	Incoming resources	Resources Expended	Gains and Losses	Movement in funds
	£	£	£	£
Unrestricted Funds				
General Funds	35,114	(39,771)	(2)	(4,659)
Restricted Funds				
Restricted funds	197,159	(191,242)	-	5,917
Total Funds	232,273	(231,013)	(2)	1,258
Comparatives for movement in funds:				
		At 1/4/17	Net movement in funds	At 31/3/18
		£	£	£
Unrestricted Funds				
General Funds		15,481	29,718	45,199
Restricted Funds				
Restricted funds		26,802	(25,176)	1,626
Total Funds		42,283	4,542	46,825

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

	Incoming resources	Resources expended	Movement in funds
	£	£	£
Unrestricted Funds			
General Funds	45,530	(13,812)	29,718
Restricted Funds			
Restricted funds	258,968	(284,144)	(25,176)
Total Funds	302,498	(297,956)	4,542

8.14 Related Party Disclosures

There were no related party transactions for the year ended 31 March 2019.

9 Legal and Administrative Information

Incorporated:
Registered in England:
Registered Charity Number:

England 27th January 1998
03500128
1072902

Principal and Registered Office:

Sanderson House
Bramham Road
York
YO26 5AR

Trustees:

L Corker
L Galliard (appointed September 2018)
DA Hare
Ms E M Jones
S Middleton
SDO Morris
CEM Wright

Company Secretary:

Ms R Kent

Independent examiner:

Morrell Middleton
Chartered Certified Accountants
3 Cayley Court
Clifton Moor
York,
YO30 4WH

Bankers:

Yorkshire Bank
Queen Victoria Square
Hull
HU1 3EB

Background:

D is 13. She has cerebral palsy, has sensory processing difficulties and is non-verbal. She communicates using Makaton, a communications aid and a symbols book. She requires one-to-one support and attends IMPs with her support worker.

D started coming to IMPs in October 2018. When she first joined the group, she wasn't particularly confident at joining in with activities and would take herself out of the room if she didn't want to take part. She didn't interact much with her peers or the music leaders, choosing instead to communicate with/via her support worker.

Confidence and Contribution:

Within a couple of months, there was a noticeable change in D's engagement, as noted in this extract from the team's reflective diary from January this year:

"D is growing in confidence and feeling more comfortable within the group, and as such her eye contact is more direct and her body language is more open...It was also the first time D remained in the room and took part without leaving the group in her wheelchair. This showed immense progress and improved self-confidence."

Developing Communication:

After her confidence started to grow, D started to communicate more with the other IMPs members and the music leaders, joining in with group song writing and music-making activities and, in one session, taking the lead:

"D was very expressive and used her whole body to express herself and to ensure the team understood and acknowledged her idea for the song lyrics which D signed, and the group instinctively copied."

"D confidently presenting back to the group, maintaining good eye contact and physically working hard to refine her signs was commendable and a real magical moment tonight."

"D decided that she was going to take the session tonight, so she put herself in front of the group and started by saying hello! For her to get up the front and start the session is massive and shows that she's getting so much more confident and outgoing."



One of the IMPs music leaders noted:

"I'd asked for some suggestions on what we could do for a bit of the song and he put his hand up, so I asked him what he thought. He immediately came to the front and shooed me to the seat that he was sat in and then used the folder and the music stand and performed us all a song! Brilliant!"

Developing Creative Skills:

D's musical skills and interests have developed over the last few months. She's now confidently using an iPad to contribute solos to group sessions and performances, and she's shown real interest in the guitar, playing it with the support of one of the music leaders. She recently performed in public for the first time with other IMPs members, in an inclusive music showcase at a local theatre.

In a recent evaluation session, D told us that IMPs has made her feel more confident and happier. She feels like she has a say in what happens and IMPs has helped her express her opinions more. She's learned new songs and played new instruments and she says she's got better at concentrating. When we asked her what her favourite thing about IMPs this year was, she told us: "Singing George Ezra on the stage!"

Project Background

Life Stories was a pilot project that saw us working creatively with people going through a period of crisis. The pilot saw us work 1-to-1 with people across York, helping them to tell their story and communicate what was happening to them at that time.

Finding creative ways to express what's happening in your life and sharing it with others can be hugely therapeutic. For some people, this involved putting together aural or written memories with photographs and archive footage, documenting their life or that of a loved one. For others, visuals or music helped them express their feelings and emotions.

Participant background:

J was referred to Life Stories as part of York's social prescribing service, run by the Ways2Wellbeing team at York CVS. S had recently and suddenly lost his wife and partner of 60 years.

When J first met with our Life Stories Coordinator, he was understandably in a very dark place and was finding it difficult to cope with the loss of his wife and the lack of social contact and routine that created.

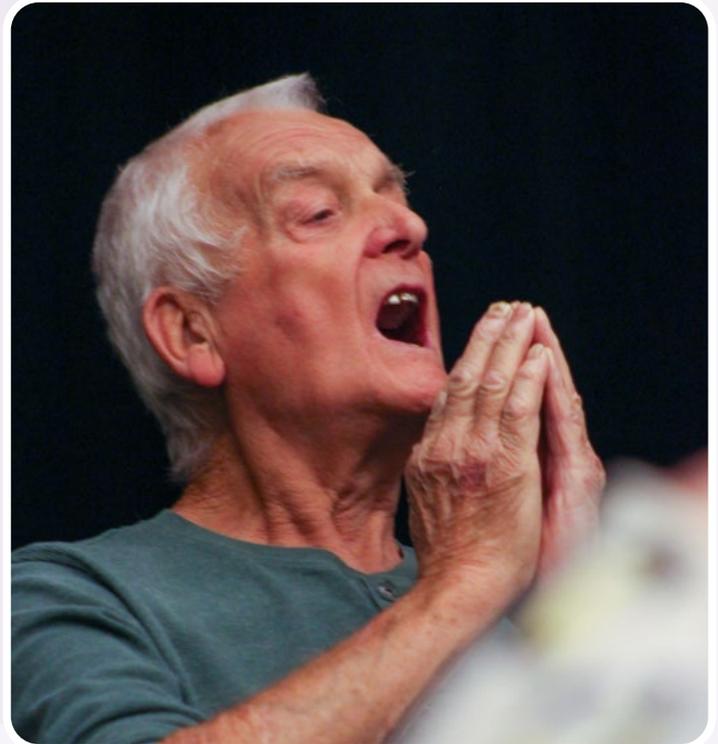
Developing Communication:

J very much wanted to talk about his wife, how they'd met and what their life together was like. We decided that we would tell her story through the narrative of J's memories and the photographs he had from their life together.

Over the course of the time J spent working on his story he was also able to communicate and explore issues that surfaced as a result of his loss. Not just the good times he and his wife had, but also the things he felt he should have said or done, as well as things he regretted having said or done.

J's ability to communicate his grief whilst also celebrating their life together was extremely moving. This work resulted in the production of a 45-minute film that used his narrative, along with he and his wife's photographs.

He was able to share the film and his story with his family and friends, both in the UK and Australia.



Confidence and contribution:

Formerly a hugely outgoing man, J had lost a lot of his confidence and, whilst having great support from family and friends, was struggling to find the structure and rhythm of his life again. By providing J with regular sessions outside the home, somewhere he could come, have a cuppa, talk and find the encouragement that he was doing OK, he started to regain some of his former confidence. After one session, J remembered that a mutual friend of he and his wife lived around the corner from our office and he took the step of calling in to see her.

After working with J for around 3 months, he decided to organise a 6-week trip to Australia to see his family. He was very nervous about the trip, but we were able to provide a safe place for him to come and talk through his fears alongside finishing off his film. Needless to say, he had a great time away. On returning J was encouraged to come along to Hands & Voices as he'd talked about his sadness at the loss of music from his life. Our Life Stories Coordinator went along with him to the first session to support him and he hasn't looked back since. He's now one of our core Hands & Voices volunteers, supporting learning disabled adults in their music-making and communication skills. It's been a real honour to be a part of helping J share his story and to see him regain his confidence and sense of place.