



**Arts 4 Dementia**  
**Annual Report and**  
**Financial Statements**  
**for the year ended**  
**31 March 2021**

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Front cover:

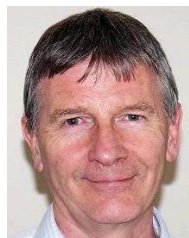
Top - From *A4D Art School with Central Saint Martins*

Bottom – A4D Manchester Social Prescribing for Dementia Roundtable with Mayor Andy Burnham



## Directors and Trustees

Unless otherwise stated, the directors listed served throughout the year covered by this report and the period up to and including the date of signature of the report.



Tim O'Brien  
(Chair)



Claire Dishington  
(Hon Treasurer)



Louisa Barnard  
*(resigned  
25 July 2021)*



Ronald Ferguson  
*(appointed 30  
November 2020)*



Marie Fortune



Alan Merkel



Peter Millett, CMG



Elizabeth  
Sawicka MA,  
MD, FRCP



Kate O'Neill  
*(appointed 24  
May 2021)*

### President

Veronica Franklin Gould

### Patrons

HSH Dr Donatus, Prince von Hohenzollern

Harry Cayton, CBE

Katie Derham

Sir Richard Eyre, CBE, FRSL

Colin Ford, CBE

Baroness Greengross, OBE, FRSA, FRSPH

Dame Emma Kirkby, DBE

Professor Sir Andrew Motion, FRSL, FRSA

Baroness Neuberger, DBE

Andrew Wilton, FSA, FRSA

Sir Charles Saumarez Smith, CBE

Gillian Wolfe, CBE

### Advisory Panel

Charlotte Cunningham – Director of Turtle Key Arts and Turtle Song

Fergus Early, OBE – Artistic Director Green Candle Dance

Bisakha Sarker – Artistic Director of Chaturangan

Dr Emer MacSweeney, CEO and Medical Director of Re:Cognition Health

Professor Paul Camic, FRSPH, FRSA – Honorary Professor of Health Psychology, University College London, Dementia Research Centre and Emeritus Professor of Psychology and Public Health at Canterbury Christ Church University

Dr Charles Alessi – Chief Clinical Officer (international) at HIMSS and Senior Adviser (Dementia Lead) to Public Health England

Professor Dawn Brooker – Director of the University of Worcester Association for Dementia Studies

Dr Nori Graham – Former Chair of Alzheimer's Disease International and of the Alzheimer's Society

## The Charity



In September 2009, our founder, Veronica Franklin Gould, was curating an exhibition on Alfred Lord Tennyson when a cello student came to play Bach to her mother, then largely non-verbal with Alzheimer's disease. Transported by his exquisite playing, she began to question the cellist about his music studies. This spontaneous return of her communication skills spurred Veronica to research the use of arts to override dementia and to establish a charity to develop programmes at arts venues to ease the strain of diagnosis, with a website to signpost arts events for dementia nationwide.

Arts 4 Dementia (A4D) was formally founded in 2011 when the trustees met at the Royal Academy of Art. Veronica was appointed CEO and A4D was registered as a company and charity, with a London-wide programme of weekly pilots at arts venues in the Mayor's Culture Diary, to coincide with the 2012 Olympics. Experts in each art form and in dementia agreed to be patrons and advisors and either spoke or made videos to launch A4D's Best Practice Conference 2011 at the Royal Albert Hall. To underpin the programme and help spread the practice, A4D worked with Dementia UK (now Dementia Pathfinders) to develop an early-stage focus to their dementia training appropriate for arts workshop leaders, students and volunteers.

Our *London Arts Challenge in 2012* programme for people with early-stage dementia and carers was awarded the London 2012 Inspire mark and the Breakthrough Positive Practice in Mental Health – Dementia Award. Evaluation in association with Canterbury Christ Church University, funded by the Baring and Rayne Foundations, established the efficacy of the weekly A4D model to preserve fulfilling active life for longer.

Education being key to A4D best practice, arts masters students and now medical students assist at workshops to benefit their careers and help spread the practice.

A4D partners with leading arts organisations to deliver trainings and workshops. Our conferences, addressed by leaders in culture, health and wellbeing, showcase not only our programmes, but UK arts practice for dementia, with reports as resources for best practice:

- *Reawakening the Mind*, (2013) published with case studies and tips for arts organisations and has since been used as a toolkit by many to guide their own dementia programmes.
- *Music Reawakening, Musicianship and Access for Early to Mid-Stage Dementia – The Way Forward* (2015), involved partnership with English Chamber Orchestra, London College of Music and Wigmore Hall, specialist training and a pilot for musicians with dementia.
- *Reawakening Integrated, Arts and Heritage* (2017) provides regional A4D models, with a framework to integrate the use of arts into NHS England's Well Pathway for dementia.
- A4D Best Practice Conference *Social Prescribing as Peri-Diagnostic Practice for Dementia* (May 2021) was well received and presaged our national campaign bringing together sector leaders to drive forward the practice to advance arts prescribing for brain health.

Nigel Franklin, previously a trustee, took over as CEO in 2015 and Veronica as President has been running A4D's Social Prescribing programme. During the pandemic, A4D, now a team of five, has been delivering and signposting services by Zoom. Over 900 arts facilitators from across the UK will use our training to help benefit over 17,000 people with dementia and carers in the next year.



## Our Vision, Mission and Aims

### Our Vision

All living with early-stage dementia in the community and their carers will have access to and be encouraged from or before diagnosis to engage with inspirational arts opportunities nearby, to foster their creativity, restore confidence, energy and sense of purpose in the community.

### Our Mission

We are a charity with a mission to transform possibilities for people living with dementia in the community and carers. To this end we:

- Train facilitators to deliver challenging, effective workshops for people with early-stage dementia.
- Engage and work with arts organisations to deliver challenging workshops in inspirational settings for people with dementia and their carers, ensuring that all programmes throughout the UK are effectively signposted for those with dementia, their carers and others who may advise them.
- Work to have clinicians, memory services and others encourage their clients to engage in arts activities as an effective intervention for dementia from or before diagnosis, including through social prescribing; and to influence public policy in recognising the value of arts and cultural activity as key to maintaining brain health as we age.

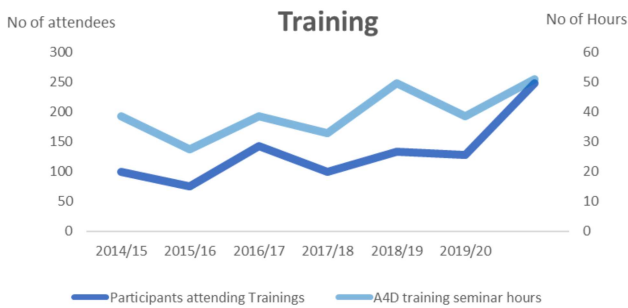
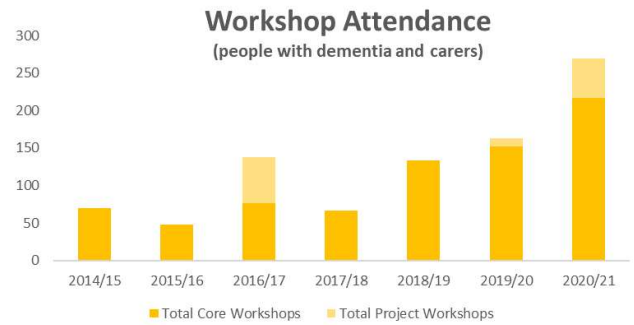
### Our Aims

We aim in all that we do to assure maximum impact from our work:

- **Seed programmes.** Our workshop programmes with arts organisations are “seed initiative programmes” of typically 8-10 weeks. Our partners use the skills and knowledge gained from these programmes and staff training to establish their own continuing workshops for dementia.
- **Training facilitators.** Our full-day trainings (currently by Zoom) engage arts facilitators, who benefit from networking and knowledge sharing, as well as the content. The 900-plus trained to date will reach over 17,000 people affected by dementia in the year after lockdown.
- **Signposting.** We research national arts workshops for dementia, which we map so that thousands of people affected by dementia can find opportunities nearby, including virtual events.
- **Social Prescribing.** While those attending arts workshops invariably love and derive great benefit from them, it has always been a challenge to encourage people facing the shock of a recent diagnosis to try them. Social Prescribing, whereby link workers supporting General Practitioners, guide patients to activities including the arts as a therapy, is an opportunity to do this at scale.
- **For thousands yet to be diagnosed.** In campaigning for Social Prescribing for Dementia, we aim to bring all involved together in a common cause. We are working with leaders from NHS, social services, academia and the arts so that people may be guided towards arts engagement on or before diagnosis as a means to enhance their wellbeing and prolong cognitive abilities.
- **Wellbeing through and beyond lockdown.** We aim to ensure that across our services, stimulating opportunities are accessible to our beneficiaries from home and in our training, now online, facilitators are taught to deliver their own virtual activities so as to engage and stimulate their participants. While resuming in-person workshops, we will retain some virtual services.
- **For all.** We are committed to ensure that people affected by early-stage dementia and carers can benefit from arts workshops irrespective of ethnicity or sexual orientation. We are rigorous in recruiting for workshops and have set up incentives to encourage arts facilitators from minority ethnic communities to take our training and lead community programmes.

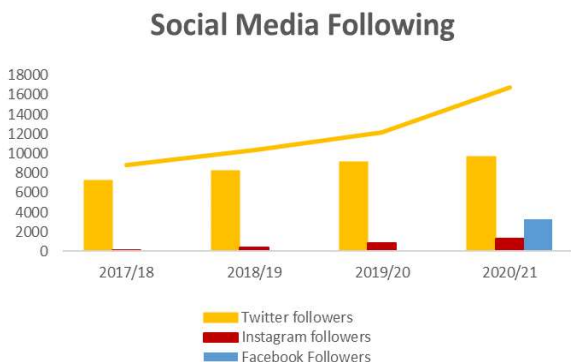
## Arts 4 Dementia at a Glance

We ran **four workshop series** in the year and **delivered 91 workshop sessions, an increase of 94%**. These included two three-term programmes as part of the Social Prescribing project and Chatty Wednesdays that ran for 52 weeks.



During the year **we trained 127 artists and facilitators** on how to run workshops for people with early stages dementia. **We have now trained over 900** since 2011. **We also ran workshops for 121 social prescribers.**

We were signposting **755 event listings at the year end**, an increase of 145%.



**Our social media presence continued to grow**, with Instagram followers up 55% and adding over 3,000 followers on Facebook.

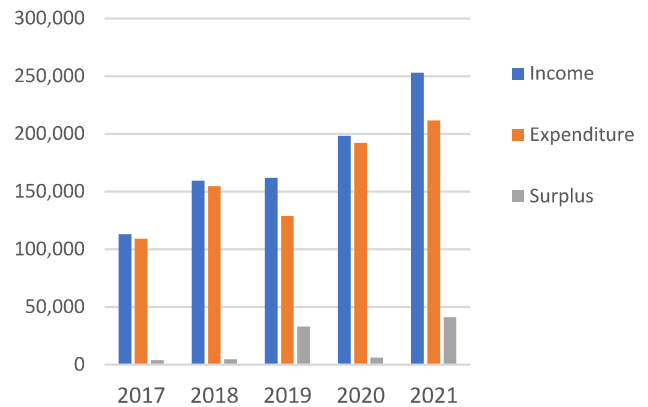


## Arts 4 Dementia at a Glance

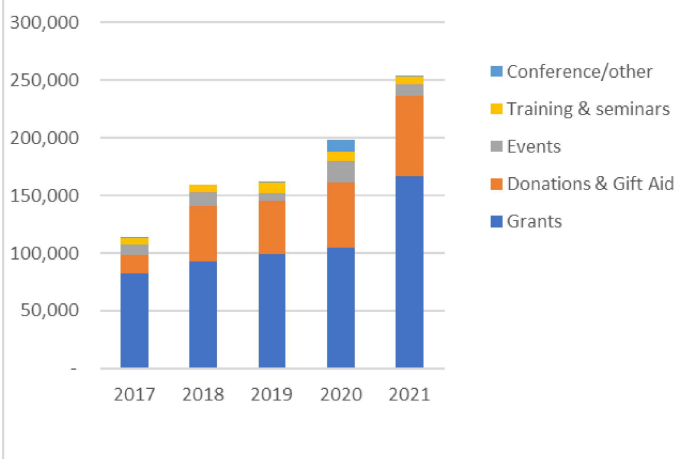
**Income and expenditure grew** following increased activity, including the Social Prescribing programme.

The surplus carried forward reflects funds designated for the Social Prescribing project in 2021/22.

**Income & Expenditure 2017-21**



**Income development 2017-21**



**Covid reduced fund-raising opportunities and we were more reliant on grants and donations.**

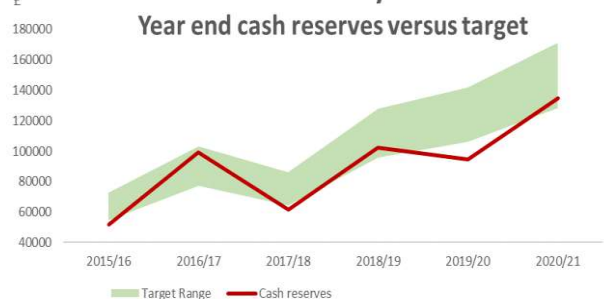
These include Covid emergency funds from the Big Lottery.

We continue to diversify sources and received support from 13 Grant giving bodies in 2020/21 (11 in 2019/20)

**Year-end cash balances at or exceed target at the year end.**

Target Range is 6-8 months targeted operating expenditure (for 2020/21 this was budget for 2021/22. For previous years it was actual for year +1.)

**Solvency**



**Impact:** Over 430 NHS CCG leads, dementia specialists, social prescribers and those working with the arts, heritage and wellbeing and social care services participated in our 15 regional cross-sector roundtables across the UK, to advance social prescribing to the arts and improve prospects for the 200,000 diagnosed each year.

The peri-diagnostic stage – between the initial visit to the GP and receiving a formal diagnosis from the memory service – was exacerbated by Covid-19, as waiting lists for memory assessments dramatically increased around the UK. Consequently, more people were potentially living with dementia without a diagnosis, and without the support that a diagnosis can bring. By creating a social prescribing referral route which did not require a diagnosis to qualify participation, individuals could access weekly creative engagement and form new social connections, empowering them to preserve their brain health from the very onset of symptoms.



A4D Manchester Social Prescribing for Dementia Roundtable with Mayor Andy Burnham

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*I found attending arts classes for dementia the most fulfilling and rewarding volunteering experience very impactful towards becoming a doctor. I have witnessed the power of artistic and creative activities, how participants became more confident in expressing their ideas, how, despite their condition, the positive, funny side of their personality remains intact. I believe it vital to any prospective doctor to see the effects of social prescribing of arts projects for dementia.*

Andreea Cuciuc, Medical Sciences Student at UCL, Volunteer, A4D Social Prescribing pilot

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## A4D 2020-21 Social Prescribing Programme



Veronica Franklin Gould  
President

*In a 21st century NHS, you have to move social prescribing to the heart of the system. Arts and creative have a massive role to play – they need to move beyond fringe considerations to being the first thing you think of providing to somebody if they need support.*

The Rt Hon Andy Burnham at A4D Social Prescribing Meeting for Greater Manchester,  
3 September 2020

"Everyone has the right freely to participate in the cultural life of the community" (Universal Declaration of Human Rights, Article 27). For referral to arts support for dementia you need a diagnosis. Yet, for people in the lonely, fear-filled months awaiting memory assessment, the right to arts participation has been hard to access. The introduction of social prescribing link workers available to every GP enables referral to arts at the onset of symptoms, which will relieve the strain on person and carer, and has been the aim of our Social Prescribing (SP) programme.

With the outbreak of the pandemic, our Southwark pilot dance and drama programmes transferred to Zoom. Our pioneering involvement of medical students at workshops has given a triple boost to the NHS England Social Prescribing Student Champion scheme through:

1. Weekly interaction with people with early-stage dementia, not covered in the medical curriculum;
2. Providing dissertation material;
3. Enabling them to work with art students.

Medical and arts students were surprised that individuals with cognitive challenges respond so imaginatively. The experience will help the arts students to spread the practice and the medical students to understand better how to communicate with patients experiencing early-stage dementia.

We also worked closely with newly engaged link workers who were encouraged by video testimonials.

### Roundtable SP meetings of sector leaders in all NHS Regions UK-wide

In January 2020, we began a national tour, bringing together sector leaders to drive forward social prescribing for brain health. During the year, we held twelve SP meetings by Zoom: in every NHS England region, in Scotland hosted by Scottish Opera, in Wales hosted by National Museums Wales, and in Northern Ireland, hosted by the Millennium Forum, on International Social Prescribing Day.

The meetings were chaired by professors of dementia and its prevention, creative and innovative ageing, with council cabinet members and regional leaders in SP, culture, health and wellbeing. An intriguing aspect of each meeting was the patient journey. GPs, describing the tests they offer patients from the first visit, became increasingly open to SP at the point where they refer patients for memory assessment.

Memory assessment services learned too that they can refer patients to SP pre-diagnosis. Our verbatim record of each meeting provided invaluable research material for our conference and our report to follow; and for universities to undertake longitudinal research to provide the evidence the NHS needs of the value of SP to arts to preserve brain health. This important programme was led by our founder, Veronica Franklin Gould. In March, Veronica was named finalist Social Prescribing Innovator of the Year 2021.

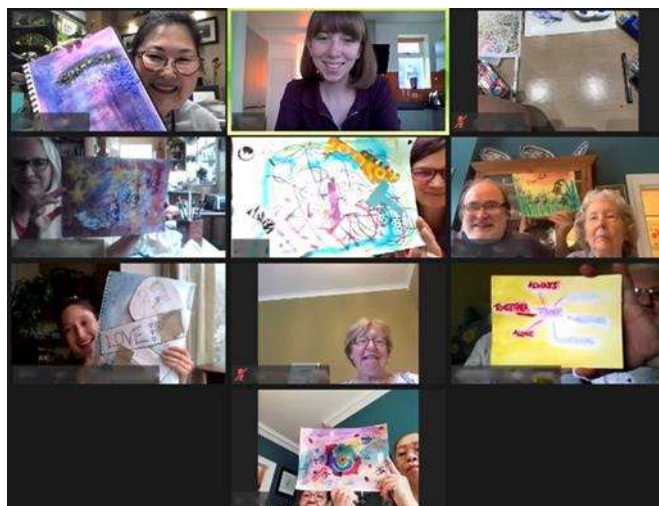
**Impact:** 91 A4D arts workshops and Chatty Wednesdays (47 in 2019/20) benefited 102 people living with dementia and carers, plus 40 volunteers (including twelve fine art students leading sessions, medical students and dance students). Many more benefitted from follow-on series hosted by partners in previous workshop programmes.



*Art School workshop programme assisted by fine art students from Central Saint Martins*



*Muse of Fire – Drama workshop at Southwark Playhouse*



*Art journaling at Chatty Wednesdays*



## Chief Executive's Report

### Our Achievements and Performance



Nigel Franklin  
Chief Executive

In this dreadful year of Covid-19, older people have been more isolated than ever. Never has there been a greater need for the services we offer, to bring the joy of artistic expression and social contact to people living with early-stage dementia in the community and their carers.

The Charity is pleased to have been able to maintain its services throughout, transferring existing services online and developing new ones, to have avoided furloughing staff and to have maintained its continuing run of growth.

Highlights include:

- Delivering cross-sector Social Prescribing for Dementia Roundtable meetings with eminent leaders in the field in every UK Region.
- Transferring Southwark Dance and Drama workshops started pre-Covid to Zoom, which continued throughout 2020.
- Starting even before lockdown a weekly arts-focused *Chatty Wednesdays* video group for early-stage dementia and carers, which continues to date.
- Delivering an exceptional intergenerational “Art School” programme with Central Saint Martins students and people with early-stage dementia.
- Training a record number of facilitators in early-stage dementia awareness.

### Workshops

A4D arts workshops, delivered at arts and heritage venues with whom we partner, aim to inspire, stimulate and stretch people living with early-stage dementia and their carers. The workshops are led by outstanding practitioners in their respective fields of art, who have taken our dementia training for arts organisations. During the year we delivered 91 workshops including 52 *Chatty Wednesdays* sessions, all remotely via Zoom:

- *Muse of Fire*, Drama with Southwark Playhouse
- *Dance for the Brain* with Siobhan Davies Dance
- *Art School* with Fine Art students from Central Saint Martins
- *Chatty Wednesdays* (including guest co-hosts Museum of London and Science Museum)

*Art School with Central Saint Martins*, the country's leading art and design school, used a range of multi-media techniques, and engaged 25 people with early-stage dementia and carers and 15 Fine Art students. The workshops were led by the students under the guidance of their Programme Director for Art with a ratio of close to one student for every two participants, in Zoom break-out rooms. The intergenerational aspect was appreciated by all; the students, all of whom took our training, discovering their innate talent for engaging and teaching older people.

*Art School* is an example of our “seed initiative” arts programmes. Typically 8-10 weekly sessions at arts venues, they are at least partly funded by our hosts who therefore have a stake in them. Our aim is that they will be continued after our direct involvement. We are delighted that the programme is now a part of the Central Saint Martins curriculum and will be repeated in 2022.

*Muse of Fire* and *Dance for the Brain* formed a part of our Social Prescribing Southwark pilot programme. Both are being continued in 2021, without the direct involvement of A4D.

**Impact:** The 127 arts facilitators and 121 social prescribers whom we trained during the year brought the total trained to date at 31 March to 1,048. We estimate the facilitators will benefit 18,000 people with dementia and carers in the 12 months after the end of lockdown.



Training in Early-Stage Dementia Awareness training with Central Saint Martins students



Newly developed half-day online Early-Stage Dementia Awareness training for Social Prescribers



**Chatty Wednesdays.** This one-hour weekly Zoom session was devised in March 2020 in response to the coming lockdown and has run every week since with only a one-week break at Christmas. With a different art-related topic each week, participants are invited to prepare for sessions perhaps by bringing an object or thinking about a topic. Some sessions have been guest hosted by arts venues including the Museum of London and the Science Museum, a valuable taster for the guest hosts as much as for the participants.

We never cease to be astounded by the creativity exhibited by the participants, including beautiful art works created by those attending Chatty Wednesdays.

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*For me, Chatty Wednesdays is not just for people living with dementia, but for people like me who are the carers. It's something to look forward to once a week and to actually now make friends. Initially in Chatty Wednesdays we were all a little bit reserved and holding back, and now we're chatting like we've been friends for ages, and that's brilliant. ...*

Carer

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## Training

Our popular full day *Early-stage Dementia Training for Arts Organisations*, in normal times delivered at cultural venues in partnership with training experts Dementia Pathfinders, teaches arts facilitators about the various forms of dementia and person-centred care. The training helps them to communicate effectively with participants and empowers them to give rewarding workshops for people with early-stage dementia and their carers. Trainees also value the networking and knowledge exchange from sharing best practice with professionals working across art forms.

Since lockdown, we have been delivering training sessions online, in which we have focused on guiding participants to deliver their own activities online to people with dementia participating in their own homes.

- During the year, we trained 127 arts facilitators and in separate shorter sessions, 121 link workers and other social prescribers.

## Signposting Arts Events for Dementia



On our website, A4D's interactive mapped listings enable families living with dementia to easily find local workshops, events and heritage sites to provide stimulation and support their wellbeing. Clinicians, memory services and other professionals can use the listings to provide patients and clients with customised print-outs of these activities and heritage sites.

On lockdown, we revised our listings to show interactive online arts events (in purple) and activities that could be pursued at home, including using mailed out arts packs. These are now complemented by verified in-person events (in green).

The listings are a key resource for NHS link workers searching for stimulating opportunities for their dementia patients through Social Prescribing and this year we applied added effort to this research.

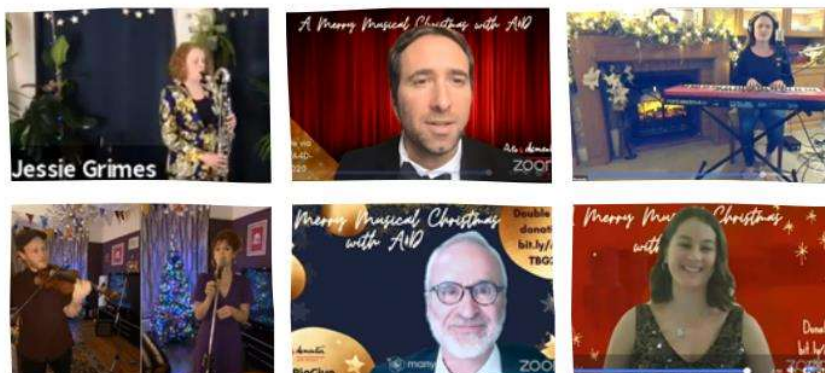
On 31 March 2021, there were 755 UK listings, up 145% on 31 March 2020 (307).

**Fundraising:** 2020 could have been an existential challenge to the charity. We are grateful to our supporters and funders who helped us through this difficult time. While many fundraising events had to be cancelled, we wish to thank our hosts and runners for the socially distanced Ridgeway 10k Run in October and the musicians and supporters in our “Merry Musical Christmas with A4D”



Ridgeway 10k Run in October sponsored by Ridgeway Investment Management

**CREATIVE INNOVATIONS FOR A NEW VIRTUAL WORLD:  
A Merry Musical Christmas with A4D**



2020 saw unprecedented challenges for artists. Hit hard by the closure of theatres and music venues, we were pleased to be able to engage members of our network of musicians in an exciting, new Big Give Christmas Challenge event, raising funds whilst highlighting the enormous benefits of arts engagement for those with dementia.

*A merry Musical Christmas with A4D fundraiser concert by Zoom*

## Fundraising

We would like to thank the following organisations for their support during the year:

- Arts Council England
- Arts Society Westminster
- Camden Giving
- Candis Club
- Cheruby Trust
- Charles Hayward Foundation
- Coral Samuel Charitable Trust
- Localgiving and Postcode Community Trust
- National Lottery Community Fund
- Rayne Foundation
- Schroder Charity Trust

and for their continuing support:

- City Bridge Trust (2-year Continuation Funding)
- Mulberry Trust (Year 2/2)
- Sobell Foundation (Year 3/3)

We would also like to thank our Trustees and many other generous individual donors, notably Celia Atkin, Sir Martin Franklin, Deborah Loeb Brice, James Maltin and the many that contributed to The Big Give Christmas Challenge matched funding campaign.

In a year in which many fundraising events had to be cancelled, I would mention two special ones:

**Ridgeway 10k Run.** With our major annual challenge event The Royal Parks Half Marathon postponed, we are grateful to James Maltin and Ridgeway Investment Management for hosting and sponsoring in October a socially distanced 10k run on the beautiful Ridgeway in Wiltshire, and to the ten runners who raised over £6,000 for A4D.

**Merry Musical Christmas with A4D.** With the lockdown in full force, four professional musicians Jessie Grimes, Justin and Lucy Wilman and Laura Reznik, MC Joe Bor and an A4D volunteer, talented amateur singer Isabella gave a virtual concert for A4D, much enjoyed by all. As part of The Big Give Christmas Challenge fund matching campaign the concert raised over £2,000. Many thanks to artists and donors.

## Volunteers

We have been fortunate through this last year to have had the support of 40 volunteers, including the 12 fine art students from Central Saint Martins who led “Art School”, five medical and four drama students who assisted in the Drama and Dance programmes, and others who assisted with Chatty Wednesdays and office support. We are grateful to them all.

## Looking Forward

As we look forward to being together again at real-world workshops, we recognise that some benefits of the virtual activities in which we have engaged since March 2020 will remain valuable. Simply getting to workshops has always been a challenge, especially but not only for those living alone. That also applies to our London based training where our virtual sessions have reached arts facilitators throughout the UK, but also Denmark, France, Ireland, the USA, Canada and Malaysia; and eminent speakers who might have had difficulty travelling to a meeting or conference have been happy to give half an hour from their office.

We plan to continue online trainings and some workshops alongside the in-person variety.

Our virtual Best Practice conference *Arts for Brain Health: Social Prescribing as Peri-Diagnostic Practice for Dementia* in May 2021 attracted 80 leading speakers and panel members creating a strong impetus to drive forward referrals. We are working to build on this, including with a report to be published in September.

As social prescribing link workers become more established across the UK, there is even more need for our work to assure inspirational referral opportunities for Brain Health, partnering with a range of organisations to deliver them, training facilitators and researching and signposting events nationwide as a vital resource for those directly affected and for social prescribers alike.

Nigel Franklin, Chief Executive



## Trustees Report

This Trustee Report includes the disclosures required under UK Companies law to be included in the Directors report under the smaller companies' regime.

### Objectives, Purpose and Main Activities

Arts 4 Dementia (A4D) was set up as a company limited by guarantee on 31 January 2011 and registered as a charity in March 2011. The trust provisions are contained in the Memorandum and Articles of Association. The main objectives of A4D are:

- To advance public understanding of dementia
- To relieve those living with dementia and those who support or care for them, in particular through access to the arts and the provision of therapeutic intervention related to the arts

The charity focuses on the benefit of arts activities for people living with dementia, and in the community in particular. Involvement in challenging arts-related activities has been shown to significantly alleviate symptoms, to re-energise and inspire people in the early-stages of dementia so that they can enjoy greater freedom and independence and remain in their home environment.

To further its objectives, the charity is active in the following areas:

1. *Providing training and resources to assist artists and facilitators respond to the unique challenges of working with people living with dementia.* A4D organises training for arts facilitators, venue staff, artists and other interested parties on how to work with people with dementia, in order to extend the impact of our work. We also organise networking and continuing development seminars for practitioners and our website is a rich source of reference material, including reports with research based around our own programmes.
2. *Provision of arts activities for people with dementia.* A4D organises challenging, high quality workshops for people with early-stage dementia, mainly in the London area where the charity's staff are located, across a variety of locations and activities to reach as diverse a community as possible. As well as providing a service to the local community, these workshops provide a platform for demonstrating, and further developing, best practice. By partnering with arts venues and organisations we aim for them to continue to provide programmes of their own independently of A4D. Outside London we engage with arts organisations to encourage provision of opportunities for people living with dementia and encourage them to post their activities on our unique directory of events and dementia-friendly arts and cultural.
3. *Advocacy and Best Practice* – A4D seeks to increase awareness of the benefits of challenging artistic activity for people with dementia through engagement with Government and the NHS, and through conferences and events bringing together experts and policy makers from across the UK. We promote social prescribing as a means to encourage people living with dementia to engage with stimulating artistic opportunities, and to support local providers.

Specific activities undertaken during the year in support of our objectives are summarised in the Chief Executive's operational review within the annual report.

## Structure and Governance

The charity is run on a day-to-day basis by a Chief Executive with advice and assistance from the trustees, who have been selected for their skills and experience. We are also fortunate to have among our trustees a number of individuals with direct experience of caring for people with dementia, which enable us to ensure that the voice and needs of people living with dementia is always at the heart of what we do.

The trustees normally meet 6 times a year as well as on an ad-hoc basis to discuss strategy and other matters. A finance sub-committee chaired by the honorary Treasurer has been established to support the main Board. Veronica Franklin Gould, founder and former Chief Executive of the charity, advises and supports in her capacity as President. She is also undertaking an extensive project to promote social prescribing for dementia and the ArtsPALs befriending scheme.

## Risk Management

The trustees review the major risks to the charity from time to time. The main risks currently identified are as follows:

*The need to generate increasing levels of funding to maintain and grow A4D's impact.* The charity has been successful in the past in raising sufficient funds to cover its activities. However, our plans to reach more people across the UK will require more resources and we need to increase funding from all sources. The charity has increased its staffing to allow for more focus on fundraising and the trustees are active in organising fund-raising events. A pipeline of applications to major trusts and foundations, which are key to the charity being able to achieve its objectives, is maintained and monitored by the Board.

*Website completeness and accuracy.* If the website, and the event-listing in particular, is out-of-date or incomplete, users will be unlikely to return and the value for providers of posting events will in turn be reduced. This may impact on our reputation as the web listing is a key offering of A4D. Additional resources have been focussed on liaising with arts venues and practitioners to ensure that the listing is comprehensive and current.

*Safeguarding of vulnerable adults.* People attending our workshops are often frail and at higher risk than the public at large and some venues may be difficult to navigate. Failure to apply good practice may result in accidents involving PWD or carers. Generally, our programmes are carried out at locations run by substantial organisations with professional expertise. However, A4D has also established policies on Health and Safety, safeguarding vulnerable individuals, complaints and whistleblowing, and we undertake risk assessments at all new venues. We ensure that all staff, facilitators and volunteers are appropriately briefed.

*Reliance on key individuals* The trustees continue to place considerable reliance on the person of the Chief Executive. Existing staff and trustees would provide cover in the short term until a replacement had been recruited. Even then, in view of the small size of the organisation, concentration risk will remain significant.

*Other reputational Risks.* As well as our responsibility to vulnerable adults, referred to specifically above, A4D recognises its responsibility to staff, supporters and other stakeholders and clients. As well as clear legal obligations in these areas, failure to act appropriately will have a major impact on the charity's reputation and thence its ability to raise funds and to continue to operate. We have policies and procedures to address risks in the areas of Health and Safety, Equality and Diversity, Access Control, Information Security, Data Privacy and Security, Conflicts of Interest. Trustees will monitor incidents that occur and keep these policies under annual review to ensure they remain current and appropriate.

*Financial Error or Fraud.* The principal asset of A4D is its bank balance. Loss of all or part of this through financial irregularity or fraud would threaten the ability of the charity to operate. We have developed

## ARTS 4 DEMENTIA

financial accounting procedures and an authorities' schedule to minimise the risk from serious errors or fraud.

*Covid 19 Response.* The pandemic has had a major impact on the charity's activities. While two programmes scheduled for 2021/21 were cancelled, we have been able to continue others, and create new ones to be delivered online by Zoom. At the time of writing we anticipate re-starting face-to-face programmes in September 2021, although we also recognise that many older people, including those living with dementia, will remain concerned about the risk of covid infection from public events and we therefore anticipate continuing with on-line activities as well for the foreseeable future.

### Financial Review

The financial statements in this report are for the year ended 31 March 2021. Total income in the year was £252,892 (2019/20 £198,303), of which £122,687 was in restricted funds (2019/20 £114,955).

Trusts and Foundation income of £166,283 exceeded the equivalent for last year (2019/20 £104,490). We are continuing to seek, and to receive, multi-year grants. However, the focus for 2020/21 was mainly single year funding, including COVID emergency grants which made up around 36% of grant income.

Total expenditure for the year was £212,920 (2019/20 £192,044). Salary costs increased due to employing a development manager and a Social Prescribing project co-ordinator. This was partly offset by reduced payments to third parties for core services.

The net position for the year is a surplus of incoming resources over expenditure of £39,972 (2020/21 £6,259). The cash balance on 31<sup>st</sup> March 2021 was £134,641 (31<sup>st</sup> March 2020 £94,727), representing slightly more than 6 months core expenditure, in line with our reserves policy.

More details are provided in the financial statements on the following pages and the notes that accompany them. Operational matters are covered in the Chief Executive's statement.

### Charity and Personal Performance

The Chief Executive, Chair and Treasurer discuss charity performance and monitor cash flow on a regular basis, undertaking to report to the trustees any significant change from plan, in cash flow in particular, as a result of the Covid crisis. Trustees also review performance formally every two months, receiving reports from the Chief Executive and Honorary Treasurer, financial accounts showing actual results compared with budgets and a number of key performance indicators that cover all main activities including charitable activities, fund-raising and social media performance. Some of these are referred to or illustrated on pages 6 and 7 of this annual report.

The trustees regularly review and update the charity's strategy and periodically consider how key performance indicators can be improved to enable them to better understand outcomes and impacts from the charity's activities.



## Statement of Trustees' Responsibilities

The trustees are responsible for preparing the Trustees' Annual Report and financial statements in accordance with applicable law and United Kingdom Accounting Standards (UK Generally Accepted Accounting Practice).

Law applicable to charities in England and Wales requires the trustees to prepare statements for each financial year that give a true and fair view of the charity's affairs and of the incoming resources and application of resources of the charity for that year. In preparing these financial statements, the trustees are required to:

- select suitable accounting policies and then apply them consistently;
- observe the methods and principles in published in the relevant Statement of Recommended Practice for charity accounting;
- make judgements and estimates that are reasonable and prudent;
- state whether applicable UK Accounting Standards have been followed, subject to any material departures disclosed and explained in the financial statements; and
- prepare the financial statement on a going concern basis unless it is inappropriate to presume that the charity will continue in operation.

The trustees have considered the impact of the Covid-19 pandemic on the charity including the effect on beneficiaries, the charity's own staff and our charitable activity. Specific impacts have been referred to elsewhere in this report. The trustees are of the opinion that while funding has been adversely affected, current indications show that the charity has adequate resources to continue to operate and therefore the accounts should be prepared on a going concern basis.

The trustees are responsible for keeping proper accounting records, which disclose with reasonable accuracy at any time the financial position of the charity and enable them to ensure that the financial statements comply with the Charities Act 1992 and the Charity (Accounts and Reports) Regulations 2008. They are also responsible for safeguarding the assets of the charity and hence taking reasonable steps for the prevention and detection of fraud and other irregularities.

Approved by the Board on <sup>29/11/2021</sup> ..... and signed on its behalf by:

*Tim O'Brien*

Tim O'Brien  
Director and Trustee

*Claire Dishington*

Claire Dishington  
Director and Trustee

**Arts 4 Dementia**  
**Statement of Financial Activities**  
**for the year ended 31 March 2021**

	Unrestricted funds	Restricted Funds	Total Funds 2021	Prior Year Funds
	£	£	£	£
<b>Income and Endowments</b>				
Trust and Foundation Grants	66,300	99,983	166,283	104,490
Other Donations	48,814	21,351	70,165	56,548
Training and Seminar Ticket Sales	4,778	1,353	6,131	8,339
Fundraising Events	10,089	-	10,089	18,276
Other Income	224	-	224	10,650
<b>Total Incoming Resources</b>	<b>130,205</b>	<b>122,687</b>	<b>252,892</b>	<b>198,303</b>
<b>Expenditure</b>				
A4D Friends Workshops	52	38,223	38,275	47,096
Training	2,750	40,060	42,810	38,760
Best Practice Development	6,402	83,162	89,564	84,481
Total Charitable Activity	9,204	161,446	170,649	170,337
Fundraising	38,941	-	38,941	19,286
Governance	2,908	422	3,330	2,421
<b>Total Resources Expended</b>	<b>51,053</b>	<b>161,867</b>	<b>212,920</b>	<b>192,044</b>
<b>Net Income/(Expenditure) for the Year</b>	<b>79,152</b>	<b>(39,180)</b>	<b>39,972</b>	<b>6,259</b>
Transfer between funds	(35,500)	35,500	-	-
Other Gains / (Losses)	-	-	-	-
Net Movement in Funds	43,652	(3,680)	39,972	6,259
Total Funds brought Forward	89,220	8,574	97,794	91,535
<b>Total Funds carried Forward</b>	<b>132,872</b>	<b>4,894</b>	<b>137,766</b>	<b>97,794</b>

## Arts 4 Dementia

### Balance Sheet as at 31 March 2021

	31 March 2021	31 March 2020
	£	£
Current Assets		
Prepayments	4,200	4,200
Other Debtors	-	82
Cash at Bank and in Hand	134,641	94,727
<u>Less:</u>		
Creditors - Amounts Falling due within One Year (note 8)	(1,075)	(1,215)
Total Assets Less Current Liabilities	137,766	97,794
Creditors – Amounts Falling Due in More than One Year	-	-
<b>Net Assets</b>	<b>137,766</b>	<b>97,794</b>
 Total Charity Funds (note 9)		
Unrestricted Funds		
General Funds	87,872	89,220
Designated Funds	45,000	-
Restricted Funds	4,894	8,574
	<b>137,766</b>	<b>97,794</b>

For the year ending 31 March 2021, the company was entitled to exemption from audit under section 477 of the Companies Act 2006 relating to small companies.

The members have not required the company to obtain an audit of its accounts for the year in question in accordance with section 476.

The directors acknowledge their responsibilities for complying with the requirements of the Companies Act 2006 with respect to accounting records and the preparation of the accounts that give a true and fair view of the state of the company's affairs.

These accounts have been prepared in accordance with Charities SORP (FRS102) and the provisions of the Companies Act 2006 applicable to smaller charities and the provisions applicable to companies subject to the small companies' regime.

Signed on behalf of the Board

*Tim O'Brien*

Tim O'Brien  
Director and Trustee

*Claire Dishington*

Claire Dishington  
Director and Trustee



## Arts 4 Dementia

### Notes to the Financial Statements for the year ended 31 March 2021

#### 1. Basis of Accounting

Arts 4 Dementia is a public benefit entity. The financial statements have been prepared in accordance with Accounting and Reporting by Charities: Statement of Recommended Practice (FRS 102) and the Companies Act 2006 as applicable to companies qualifying for the smaller companies regime.

Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy note.

#### 2. Accounting Policies

##### *Recognition of Income and Expenditure*

The accounts are prepared on an accruals basis. Income is recorded in the period it is received unless explicitly relates to an event that will take place in a future period, in which case it will be treated as deferred. Expenditure is recorded in the period to which it relates.

##### *Income and Expenditure headings*

The Statement of Financial Activities shows income split into main categories and expenditure by fully-costed activity. Support cost are allocated to activity categories using appropriate keys (for more detail refer to note 4 to these accounts). Residual indirect costs are together immaterial and in the previous year were included within support costs and allocated to activities but are shown separately as governance costs.

##### *Fixed Assets*

The charity does not have any fixed assets. Computers and printers are expensed in the period in which they are acquired.

##### *Fund accounting*

Reserves are split between restricted and unrestricted funds. Restricted funds are those that, because of the wishes of the donors, may only be used in accordance with the grant application and in furtherance of the particular projects specified.

##### *Reserves*

The trustees recognise the need to maintain reserves sufficient to enable A4D to meet its core commitments despite fluctuations in the level of income. Such reserves will be held in the readily realisable form of cash or near-cash equivalents. During the year, the trustees approved an increase in reserves to cover six months of normal operating costs plus committed and planned events during this time, together with any statutory liabilities.

##### *Contributions in kind*

From time to time organisations have provided accommodation free of charge to hold workshops or training sessions. In return they may have taken some training places for their own staff at no charge. The financial value these gestures is not material and they have not been monetised in these accounts. Nor has the time of volunteers who attend workshops and from time to time undertaken other support and charitable activity.

### 3. Trustee Expenses

None of the trustees received any remuneration from the charity during the year.

### 4. Support Costs

Support costs are defined as those that have not been incurred directly in relation to one specific activity but that support the undertaking of one or more of the charity's activities. Although staff spend much of their time planning, managing and attending workshops and training seminars and such time may be considered to be a direct cost, a time writing key is used to allocate both their time and other indirect costs to activities. The table below shows total salaries and other support costs and how they have been allocated between activities.

Support costs have been split into two groups based on different allocation methods:

*Staff effort:* An estimate is made, reviewed periodically, of how staff split their time between various activities. These costs include staff costs, office accommodation and sundry administrative costs incurred in the course of staff undertaking those activities.

*Impact:* Website costs and marketing expense are split based on an estimate of the usage of the website, which is used to support all charitable activities, and for fundraising.

	2021	2020
	£	£
<b>Costs allocated on staff effort</b>		
Gross salaries	99,011	84,866
Employer's National Insurance	8,484	5,764
Employers pension contributions	3,017	1,020
Staff training and membership	740	995
Staff travel, accommodation, sustenance	184	822
Total staff costs	<u>111,436</u>	<u>93,466</u>
Rented office space	2,211	13,237
Other support costs	5,799	7,423
Total support costs	<u><u>119,446</u></u>	<u><u>114,126</u></u>
<b>Allocated to activities as follows:</b>		
A4D Friends workshops	38,223	45,087
Training	38,223	33,480
Best practice	5,972	21,349
Sub-total charitable activity	<u>82,418</u>	<u>99,916</u>
Fundraising	36,606	14,210
Governance	422	-
	<u><u>119,446</u></u>	<u><u>114,126</u></u>

## ARTS 4 DEMENTIA

	2021	2020
	£	£
<b>Charitable activities direct costs</b>		
A4D Friends workshops	52	2,009
Training	4,587	5,280
Best practice	83,592	63,132
Fundraising	2,335	5,076
Total Direct Cost	<u>90,566</u>	<u>75,497</u>
<b>Governance Direct Costs</b>		
Accounts and accountancy	2,346	1,766
Insurance	562	558
Other governance costs	-	97
Total Governance Costs	<u>2,908</u>	<u>2,421</u>

### 5. Staff Costs

Staff costs are shown in note 4 above. At the beginning of the period the charity employed 5 staff, including three working part time. Two moved to full time during the year.

No employee was paid more than £60,000.

### 6. Related Party Transactions

Veronica Franklin Gould and the Chief Executive, Nigel Franklin are related parties. The trustees agreed that Veronica should be employed on a fixed-term contract of employment to organise and present a Social Prescribing Conference in May 2019 and undertake further work on Social Prescribing as agreed.

### 7. Fees for Examination of the Accounts

During the year, £1,350 (2020 £990) was paid for independent examination of the 2019/20 accounts and for payroll services. An accrual of £1,000 has been included in these accounts for the current year independent examination fee.



## 8. Current Liabilities

	31 March 2021 £	31 March 2020 £
Creditors	75	173
National Insurance and tax payable (b)	-	174
Pension contributions payable	-	(482)
Sundry accruals	1,000	1,350
	<hr/>	<hr/>
Total Creditors falling due within one year	1,075	1,215

## 9. Fund Movements

	1 April 2020 £	Incoming Resources £	Resources Expended £	Fund Transfers £	31 March 2021 £
Core costs	422	-	(422)	-	-
Arts and training	691	19,193	(19,884)	-	-
London Arts Programme	7,461	55,233	(57,800)	-	4,894
Social prescribing	-	48,261	(83,761)	35,500	-
Total Restricted Funds	<hr/> 8,574	<hr/> 122,687	<hr/> (161,867)	<hr/> 35,500	<hr/> 4,894
Unrestricted Funds					
General Funds	89,220	130,205	(51,053)	(80,500)	87,872
Designated Funds	-	-	-	45,000	45,000
	<hr/>	<hr/>	<hr/>	<hr/>	<hr/>
Total Reserves	97,794	252,892	(212,920)	-	137,766

The Arts and Training Fund covers all activities related to ongoing training, workshop programmes, web-site support and advocacy undertaken by the charity.

The scope of the London Arts Programme Fund is the same as the Arts and Training Fund but certain grants are given primarily for activity within London, notably the City Bridge Trust and some City Livery companies.

The Social Prescribing Fund relates to those grants and donations specifically in respect of the Social Prescribing project. These include The Big Lottery Fund allocated by the Arts Council and certain private donations. The balance of the Social Prescribing project was funded from unrestricted funds.

The board agreed to designate funds of £45,000 from general funds to cover the 2021/22 costs associated with the completion to the Social Prescribing project.

## Independent Examiner's Report to the Trustees of Arts 4 Dementia on the Accounts for the year ended 31 March 2021

### Respective Responsibilities of the Trustees and Examiner

The Charity's trustees 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 of the Charities Act 2011 (The Charities Act) and that an independent examination is needed.

It is my responsibility to:

- Examine the accounts under section 145 of the Charities Act,
- Follow the procedures laid down in the general directions given by the Charity Commission (under section 145(5)(b) of the Charities Act); and
- State whether particular matters have come to my attention.

### Basis of Independent Examiner's Statement

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

### Independent Examiner's Statement

In connection with my examination, no matter has come to my attention

1. which gives me reasonable cause to believe that, in any material respect, the requirements:
  - to keep accounting records in accordance with section 130 of the Charities Act; and
  - to prepare accounts which accord with the accounting records and comply with the accounting requirements of the Charities Act 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.

*Kirk Rice LLP*

Signed: Kirk Rice LLP

Date 02/12/2021

Kirk Rice LLP  
Zeeta House  
200 Upper Richmond Road  
London SW15 2SH



**Arts 4 Dementia**

Zeeta House  
200 Upper Richmond Road  
London  
SW15 2SH

**[arts4dementia.org.uk](http://arts4dementia.org.uk)**

**020 3633 9954**

[info@arts4dementia.org.uk](mailto:info@arts4dementia.org.uk)

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