

Jessie's  fund
MUSIC HELPING CHILDREN

Annual Reports and Accounts

Year ended
31 March 2011



Registered charity
no. 1045731

We're thrilled with Joe's music therapy because his concentration and anticipation during the sessions has improved, his vocalisation has improved and is more frequent, his eye contact is much better, he's more co-ordinated (he can on occasion use both drumsticks simultaneously) and, above all, he thoroughly enjoys each session. We are hugely grateful to Jessie's Fund, which has really made these music therapy sessions possible for Joe.

Catherine Funnell



Annual Reports and Accounts

Year ended 31 March 2011

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Introduction

The children who benefit from Jessie's Fund usually have great difficulty in communicating verbally - in fact, many cannot speak at all. They often suffer from profound and multiple learning difficulties, have emotional and behavioural disorders, and are on the autistic spectrum. None of these problems are diminished in times of economic constraints, and cut-backs in government-financed programmes can mean their needs are often more acute. This is the environment in which Jessie's Fund has operated in the past year and expects to do so for some time to come.

It is in that context that I am pleased to reveal that Jessie's Fund has continued to expand its activities. Our aim is to promote the use of music as a therapeutic tool and an alternative medium of communication for those with acute problems. More than 90% of our expenditure goes on charitable activities and, led by a 40% increase in the Soundtracks programme for special schools, our overall charitable expenditure has increased by 16% on the previous year and 33% over two years.

Jessie's Fund does not receive government funding and is dependent on the generosity of donors, large and small, for the funding of its programme, for which we are ever grateful. We were fortunate to receive two substantial legacies early in 2010 which provided the base for our continued expansion in hard times. There's still a long way to go: so far Soundtracks has worked with 50 special schools but there are a thousand of them out there. We are going to need continuing generosity from our supporters to be able to enhance the lives of disadvantaged children in all of them!

Jessie's Fund runs on a shoestring: Lesley Schatzberger provides inspired and dedicated leadership, ably assisted by Karen Kadow in the office. Tom Northey leads Soundtracks, this year with the assistance for the first time of Lisa Williams, and Honorary Treasurer, Lindsey Woods, manages the finances. On behalf of the trustees, I would like to thank all of them and our growing team of musician/animators for their dedicated efforts, which make Jessie's Fund the undoubted success that it is.

Michael Stott
Chair

5th October 2011



What we do

Jessica George, a lively and musical little girl who died at the age of nine, was the inspiration for this small and unique charity which helps children with complex needs to communicate through music. Established in 1995, Jessie's Fund now spends more than quarter of a million pounds annually, helping children all over the UK in children's hospices, special schools, early years settings, and in their own homes.

Objectives

- To help all children with complex needs to lead active musical lives within their schools and to help staff use music as a means of communication and learning.
- To equip every children's hospice in the UK with the appropriate instruments for creative and therapeutic music and to establish, by a pattern of three-year funding programmes, music therapy posts at each children's hospice in the UK.
- To help children in hospitals, children's centres and in their own homes to benefit from music used therapeutically as a form of communication and expression.

Our work fulfils the key principles of public benefit highlighted by the Charity Commission, as can be seen on reading this report.



Achievements

- Jessie's Fund's Soundtracks programme has delivered creative music projects in 50 schools for children with special needs, given staff training sessions in all these schools, and organised a national conference for teachers in special schools.
- Jessie's Fund has equipped all of the 43 children's hospices in the UK with musical instruments.
- 31 children's hospices now have a post for a music therapist, all initiated by and funded by Jessie's Fund in their first three years.
- In the wider community about 4,190 music therapy sessions have taken place, funded or part-funded by Jessie's Fund.
- Jessie's Fund has trained hundreds of staff from children's hospices and special schools across the UK in creative music-making techniques, through in-house workshops and residential training courses.
- Our web-based information resource provides a wide range of musical activities for people working with children who have special needs and has a growing membership of over 400.
- Jessie's Fund's success has been recognised by The Guardian/Jerwood Award for Community Achievement, The DSC Social Change Award 2010 and by the support of BBC Children in Need, Arts Council England, Youth Music and many other national organisations.

Our challenge

Though we are proud of our achievements to date, we see a long road ahead of us. For example, there are more than 1,000 schools for children with special needs in the UK, so our Soundtracks programme has really just made a start. The present climate of austerity threatens artistic projects more than most, so not only is there a greater need for us to help organisations and individuals, but it is more difficult to raise the funding which makes it possible for us to do so. Thousands of children have benefited from the work of Jessie's Fund so far, and hopefully with continued support many thousands more will do so.



The children and the music

Soundtracks

As part of our Soundtracks Programme Jessie's Fund musicians worked with children and staff in special schools across the UK. Our creative projects provided unique musical and social experiences, enriching the lives of children with complex needs. Through our training sessions teachers also gained new ideas and the confidence to use music in the classroom, to promote learning, communication skills and enjoyment.

In the past year we have:

- worked with 14 NEW SCHOOLS (and worked developmentally in a further 10 schools with whom we had existing links)
- delivered 74 days of CREATIVE WORKSHOPS
- delivered 29 TRAINING SESSIONS for teachers/music educators
- worked intensively with 184 YOUNG PEOPLE
- involved a further 180 YOUNG PEOPLE as audiences for performances
- provided 133 DAYS OF EMPLOYMENT for musicians

Working across the UK

As a relatively small charity Jessie's Fund has to be selective in where to focus resources. During the year we worked hard to identify geographical areas with both a strong need and a committed local partner to make the most of our input. We enjoyed very positive working relationships with schools, music services and arts organisations, delivering workshops which responded to local priorities and creative ideas. On the next pages you can read more about our focus areas for the year.



Liverpool

We worked closely with Liverpool Music Service to identify how we might complement their activities in special schools. During the year we ran projects with three schools across the city, composing new work with the children and supporting staff to use music for 1-to-1 sessions and whole class activities. One project included children from a nearby mainstream school, while another built on excellent work by the music service to create a 'rock band' of school pupils. The five young men involved in the band made an excellent contribution to the final Jessie's Fund performance: it was wonderful to see such anxious, withdrawn young people grow in confidence and feel proud of their achievements in music.



North Wales

In partnership with chamber orchestra 'Ensemble Cymru', we were active in two schools in North Wales. Jessie's Fund musicians worked alongside early-career local musicians from the orchestra to create music drawing on local myth. This was a dual language project which enabled all the children to be fully involved. The performances were very powerful, with music and images which felt rooted in the local landscape, language and culture.

Staffordshire

We ran projects in three special schools on a short, intensive project to compose the soundtrack for a silent film. We were very grateful to the BBC outreach department for the use of an animated film they had produced with a group of children, showing a fantastical journey. The three special schools worked with a composer and cellist to create their own musical soundtrack, learning new ways to make music and building their skills in cooperating together in a group. All the participants came together in March 2011 to watch the final film and were delighted with what they had produced.



Somerset

Summer 2010 culminated in a day-long 'Festival' of music involving six special schools from across the county. Jessie's Fund musicians had worked individually with schools throughout the academic year before all the groups came together in a professional arts venue to share their music.

The festival was a huge success with over 100 children and 40 staff listening to each other's music, making new music together and celebrating the talent and individuality of all the children involved. The day began with music from a string quartet from the Orchestra of the Age of Enlightenment; these excellent musicians then rolled up their sleeves and supported the children with their music making for the rest of the day. A packed lunch in the gardens in the Somerset sunshine made this an event to remember for everyone involved.

Fab day at the celebration event for Jessie's Fund Soundtracks in Aberdeenshire and Aberdeen... Just to say how much we treasure this creative and productive partnership with Jessie's Fund here in the North East of Scotland!

*Lorna McLaren
Youth Music Initiative Coordinator
Aberdeenshire*

Aberdeen / Aberdeenshire

One of our strongest partnerships during the year was with Aberdeenshire Council and their Youth Music Initiative leader. With their support we ran projects with two Aberdeenshire schools and two schools from the city. A local filmmaker kindly allowed us to use her work as the creative impetus for the project. The groups then worked with a Jessie's Fund animator, as well as local musicians, to compose a musical score for a 20 minute film - a beautiful, abstract piece which showed a wintry landscape and a tractor ploughing a field.

When the groups came together for the final screening they watched with total concentration as their music, along with the carefully composed images, emerged as a quite mesmerizing film. The screening was held at a rural arts centre, giving the children a great day out and the opportunity to take part in more music-making with peers from across the county.

Running alongside the creative project, we delivered a series of training events for local music educators. These sessions allowed people of all levels of musical experience and confidence to learn new skills at an appropriate pace. The sessions were well attended and extremely useful in highlighting the key local practitioners and contacts for future links.



Workforce development

Jessie's Fund is committed to expanding the bank of music educators with the skills and confidence to work in special schools. During the year we delivered Soundtracks training sessions for music service staff in Somerset, Staffordshire, Aberdeenshire and Liverpool.

In North Yorkshire, we built on previous development work and delivered projects in two schools, co-led by Jessie's Fund musicians and staff from the music service. The projects were well received and the two local practitioners both gained increased skills and confidence to continue this creative music-making in the future.

Working with early-career musicians is an important element of our training sessions, both for the skills they bring to Jessie's Fund and for the learning opportunity we offer to them: we continued to support recent graduates through our 'Associate Musicians' programme. These individuals were paired up with highly experienced practitioners, taking on more responsibility through each project and over the year. By the end of the year we were pleased to recognize that at least five of the Associate Musicians now had the capacity to lead their own projects for Jessie's Fund, and for other music organisations.



Our relationship with your wonderful charity has been so positive. The quality of Pete and Lucy's work with our pupils was sensational. If there is ever anything that you feel our school could do to help Jessie's Fund we would be very pleased to be asked.

*Michael Thompson, Head Teacher
Hexham Priory School*

Future plans

Jessie's Fund evaluates all projects and the programme overall. We continually review how best to achieve long-term and sustainable change in special schools, which continues after our own musical input.

After detailed discussions, we plan to explore a two-year 'residency' model in two special schools, developing musical capacity within the school over this period. We will work within the schools where there is considerable support from senior leadership and staff, and will appoint an external evaluator to track the progress. We plan for this model to run alongside our shorter Soundtracks projects, as a next stage opportunity for those schools with a real commitment to music.

Children with limited lives

Our first ever expenditure was a set of musical instruments carefully chosen to be appropriate for the children at Martin House, the children's hospice in Yorkshire where Jessie had spent her last days. Since then we have equipped all 43 children's hospices with musical instruments and initiated the appointment of music therapists in 31, two of these in the past year.

Although our financial support for each music therapy post usually has a three year limit, we continue to be a resource for the hospices, for example by arranging bi-annual continuing professional development meetings for the music therapists.

We plan to initiate the appointment of music therapists to hospices in Huddersfield and Chelmsford in the coming 12 months.

Thank you so much for arranging the last Jessie's Fund meeting. They are really helpful to attend and very informative.

*Clare Greaves, music therapist
Demelza South East*

In the five years since we welcomed our first families, no one has had such a positive impact across the care and fundraising teams as Sarah. She has used both her considerable musical talent and her exceptional interpersonal skills to support, develop and inspire. Being a competent and professional music therapist is fine, however Sarah transcends this benchmark. She is a beacon and her enthusiasm permeates throughout the whole organisation.

Brian Gallagher, Shooting Star



Sharing skills

We run both in-house and external training courses for care staff in children's hospices: the principle is that everyone can use music as a tool for communication if they have been taught some simple techniques for doing so. There is no need to have formal musical training in order to be able to express oneself in the language of music – so vital when the majority of the children we work with have no verbal language.

In the autumn of 2011 we will be running courses in London and in York: participants will be exploring instruments, working with pulse and rhythm, learning how to have conversations in music, and gaining skills in helping even the most disabled children to take an active part in making music.



Thank you for a very successful music workshop day with Cathy [music therapist, Martin House children's hospice], here at Acorns. Having a range of people from our hospice – physiotherapist, staff nurses, carers, a masseuse, volunteers, befrienders – was very good, and they gained so much from Cathy; her enthusiasm was infectious!

*Jayne Dusting
Acorns Children's Hospice*

At times when I am at a loss in my work I often draw upon the musical tools we have been given by Jessie's Fund. It has been lovely recently to see a struggling parent offer to tune the zither and gain a sense of 'putting something to rights' in the world. I often think of the great beauty that comes through music. I want to convey the sense of love and hope you give others in your ongoing work through Jessie's Fund.

*Glenda Furniss
Eden Valley Children's Hospice*



Responding and communicating - parents' observations

Robin is unable to communicate using speech. However, he can express himself using vocal sounds. During his sessions Robin and his music therapist, Sally, often have long periods of interaction where she vocalises with him, picking up on the pitches, rhythms, phrase lengths and intensity of his vocalisations. At times they are able to take turns, alternately singing a short phrase.

Robin can vocalise using a wide range of pitches, and sometimes uses especially high notes when excited. From time to time, if he is tired, his sounds take on a plaintive quality which Sally has come to recognise as a sign of stress. Robin is then usually able to be calmed down by music on the Tibetan bowls or keyboard. When Sally first began working with Robin he found it difficult to focus his eyes, so eye contact was very rare. Now, however, he manages to maintain eye contact for fairly sustained periods.

Gail generally shows very little response physically, vocally or emotionally. However, she most definitely responded to the music therapy. Her physical responses were demonstrated in her head movements: while the musical instruments were being played she was animated and then, when the music stopped, she was still. Her reactions were also evident in the way she moved her fingers to activate the MidiCreator - generally her hands are clenched in a tight fist.

Gail responded vocally throughout the sessions, both to the voice of the music therapist and to her own voice, projected through the microphone. On an emotional level it was apparent that she enjoyed her music therapy sessions. She concentrated and listened, clearly stimulated, alert and responsive throughout. It was obvious that she got a great deal out of the sessions, as I did watching the video and seeing her responses.



I've been forever touched by you and Jessie and all that you do to bring music to so many children. I had an opportunity to meet many of the music therapists in children's hospices and see all that you have shared around the country.

*Katie Lindenfelser
Children's Lighthouse, Minnesota*

Helping others

Jessie's Fund has, since its early days, felt that we should be prepared to use a limited proportion of our resources to help other organisations and individuals in need, where their aims and objectives were closely aligned with our own. For instance, we have helped selected schools to introduce or maintain music therapy programmes which, without our support, might not have been possible. In addition, in special cases, we have funded music therapy sessions for individual needy children whose parents are unable to afford this intervention.

The on-going impact of the financial crisis of 2008 has threatened some activities of many non-profit organisations, including schools and hospices. We have received a significant number of applications from organisations who have had their budgets cut and can no longer afford to fund fully their music therapists. We have been following the sad state of local education authority music services, some of which are ceasing to exist altogether, and, through our Soundtracks programme, we have been offering as much practical support here as possible.

After Oliver had had his session we were all guaranteed a good night's sleep..... you feel as though you can cope with anything if you have had a good sleep! So I just wanted to say thank you for all the light you give at the end of the tunnel for all the families you help.

Sarah Rosser

I just wanted to let you know that Georgina called on Friday to say that she had a fantastic experience with Jess at Springhead! As you know she was very apprehensive in the run up to the first session so thank you for stepping in and reassuring her. She felt that she and Jess worked very well together and is really looking forward to next Friday.

*Emma Calvert, Head Of Instrumental Music
North Yorkshire Music Service*



We receive many more applications than we can satisfy and we give careful consideration to each one that meets our criteria. In addition to ensuring that the application is closely aligned with our aims, we consider how vital our contribution would be and how likely the applicant is to be able to raise funds elsewhere. Applications from organisations with greater resources than ourselves are unlikely to be chosen!

In the past year we have given grants to 31 schools and other children's organisations, and funded or part-funded 694 music therapy sessions for individual children in need. We believe that the demands in the current troubled economic environment are likely to increase and we are committed to maintaining this programme in 2011-12, where the case is clearly made and our budget permits.

I cannot reiterate enough how grateful I am to Jessie's Fund for all your support. We really could not have got to this place without it and I am now very anxious to ensure that the music therapy service continues with reasonable security into the future.

Liz Butt, The Music Well

In the past year we have given grants to **31 schools** and other children's organisations, and funded or part-funded **694 music therapy sessions** for individual children in need.



Jessie's Fund and friends

Jessie's Fund enjoys loyal support from hundreds of people who subscribe to our Friends' group. We carefully foster the relationships we have built with those who make our work possible, many of whom have journeyed with us from the beginning. At the same time it's important to build new relationships, and one of the ways in which we are doing this is by embracing social networking, so please 'like' us on Facebook and 'follow' us on Twitter! We keep our supporters in touch with our activities via our bi-annual newsletters, distributed both by post and email.

A significant contribution to our income comes from fundraising events (predominantly concerts) organised by supporters; though they are too numerous to record here, we place enormous value on their efforts, not only as a source of vital funds, but also as a means of publicising Jessie's Fund.

Sponsored challenges play an important part in our overall funding picture: amongst other things we enjoy our annual 'Amsterslam' - a cycle ride from York to Amsterdam and back for some 30 cyclists, all raising money for Jessie's Fund.



Doing things for Jessie's Fund was a great help to me after being widowed. A good purpose. It helps to think of other people...it makes negative happenings turn into positive progress.

Doreen Wakeling

Just wanted to say how excellent your newsletter is. It is not too daunting in length and always interesting.

Sue Sheppard

Your summer newsletter did the usual trick of making me smile and wonder at how much you personally put into Jessie's Fund. One other thing I've been meaning to tell you is that we recently amended our wills and I've left a sizeable proportion of the residue to Jessie's Fund - really a 'no-brainer' for me and confirmed by the great work you continue to do.

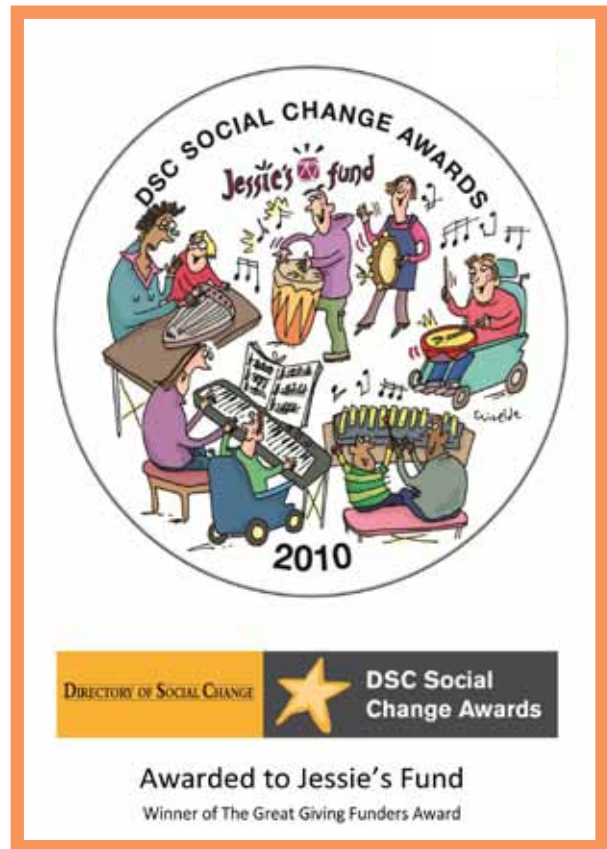
PG

The core of our funding comes through grants from trusts and foundations, to whom we are very grateful for continuing support. In the coming year we will again need such support in order to implement our ever-growing Soundtracks programme, bringing the benefits of music to more and more needy children.

Jessie's Fund is indebted to the following organisations for their support during the past year:

A & S Lass Charities Ltd
Abbey House Settlement
Arimathea Charitable Trust
Arlish and Chambers Charity
Derwent Lions Club
Holbeck Charitable Trust
Roedean Mission
Rotary Club of York Ainsty
Stephen Clark 1957 Trust
The Funding Network
The Joyce Fletcher Charitable Trust
The Odin Charitable Trust
The R H Scholes Charitable Trust
The Radcliffe Trust
The Sir James Reckitt Charity
The Sylvia and Colin Shepherd Charitable Trust
William Brake Charitable Trust
Woodroffe Benton Foundation

2010 ended on a positive note for Jessie's Fund when we were awarded the DSC Social Change Great Giving Funders Award, which 'celebrates the passionate individuals and effective organisations committed to making a positive impact on society'.



The engine room

Until 2006 Jessie's Fund was run from the York home in which Jessie had always lived, after which we moved to our present office at the Priory Street Centre – the home of York's Council for Voluntary Service. Though we have grown from a tiny charity with an expenditure of £14,000 in our first year to an organisation spending over a quarter of a million, we remain a lean operation; until two years ago there were just two people working in the office part-time.

In 2009 director Lesley Schatzberger and administrator Karen Kadow were joined for two days a week by Tom Northey as Soundtracks Project Manager. A year later our Soundtracks programme had grown to the point of being held back by the limited amount of time we could devote to it, so in September 2010 we appointed Lisa Williams as Projects Assistant, also working two days a week for us. The Soundtracks programme is implemented by a similarly expanding team of freelance animators, and our network of music therapists in children's hospices is also growing.

A board of nine trustees takes overall responsibility for Jessie's Fund, with the help of Honorary Treasurer, Lindsey Woods. We are delighted to have Victoria Wood as our Patron; she is actively engaged in supporting our work.

What I love about music is we don't know what it is, how it works, and it doesn't matter. It's all about totally personal response, it helps us find out who we are, and we all deserve that, however many days we're given.

Victoria Wood



1. Victoria Wood - Patron
2. Michael Stott - Chair of Trustees
3. Jan Berger - Trustee
4. Steven Burkeman - Trustee
5. Joe Chamberlain - Trustee
6. Marion Friend - Trustee
7. Mary Hodgson - Trustee
8. Rebecca Howard - Trustee
9. Alan George - Trustee
10. Hannah George - Trustee
11. Lindsey Woods - Honorary Treasurer
12. Lesley Schatzberger - Director
13. Karen Kadow - Administrator
14. Tom Northey - Soundtracks Project Manager
15. Lisa Williams - Projects Assistant

Policies

Governing document

Jessie's Fund's governing document is a Deed of Trust authorised by the Charity Commission on 25 March 1995.

Organisational structure

The Board of Trustees has overall responsibility for the charity. The minimum number of trustees as set out in our governing document is four, each engaged for a two year term of office. On 31 March 2011 there were nine trustees. Trustees may offer themselves for re-election on completion of their term of office. There is an additional Advisory Board of four people, and the daily running of the charity is contracted out to the Director and the Administrator. The charity contracts the services of a manager for the Soundtracks Project to organise the work in special schools.

Appointment and induction of trustees

Appointment of trustees is by invitation: emphasis is placed on relevant expertise. Our trustees' areas of expertise include:

- medicine
- psychology and psychotherapy
- music
- arts management
- business
- voluntary sector

Newly appointed trustees are given induction packs, including a copy of our governing document and a guide to the responsibilities of trustees. They also spend time being thoroughly briefed by the Director. They are shown videos of our work with children and invited to observe, and even to take part in, our music-making training courses.

Risk management

The trustees have considered the risks affecting the organisation, particularly those concerning the flow of funds to meet the programme and the importance of key persons. Continuous efforts to raise funds have been successfully maintained, and responsibilities within the organisation have been distributed and shared as widely as possible to meet these particular risks. To safeguard further against risk the charity will undertake an annual review, with particular reference to:

- the type of risk the charity faces
- internal financial controls
- responsible stewarding of the charity's assets
- secure and confidential record keeping
- reserves policy

Reserves policy

It is the trustees' policy to designate funds to cover planned commitments for future charitable activities. To ensure that Jessie's Fund will be able to implement these projects we maintain an Emergency Operating Reserve to meet core operating expenses in adverse financial conditions. The charity has no endowment funding and is dependent on grants, donations and fundraising events for its income, which is subject to fluctuating economic circumstances.

The Emergency Operating Reserve also provides cover for unforeseen operational emergencies such as additional staff in the event of long-term sickness absence of a member of the charity's small administrative team. In addition to the Emergency Operating Reserve, the charity needs to fund working capital and to have enough funds available to expand its overall programme of work.

The trustees have reviewed this policy and the required commitments in the light of the charity's current and forecast programme and have decided that the appropriate range for the Emergency Operating Reserve is £40,000 to £60,000. The lower figure would be sufficient to enable the implementation of charitable projects as designated for one year in the event of a 50% drop in forecast income. This would allow time for reorganisation and re-establishment of income streams without impact on the planned programme. The higher figure would provide insurance against a sharper drop in income or a longer recovery period.

At 31 March 2011, the Unrestricted, Undesignated Reserves amounted to £98,819. After allowing £60,000 for our Emergency Operating Reserve, £38,819 remains as free reserves, providing working capital and the means with which to explore any new opportunities.

Grant-making policy

Jessie's Fund has an on-going commitment to award grants to projects which meet our criteria as set out in our statement of objectives. We have adopted the following process for awarding grants:

- An annual budget is allocated for grants.
- All requests for grants of over £1,000 are considered by trustees at three meetings per year.
- Trustees have delegated responsibility for approval of grants below £1,000 to the administrative team (Director and Administrator) where appropriate.
- Where a grant applicant is unsuccessful we endeavour to provide constructive and helpful feedback.

Financial and Legal Reports

Year ended 31 March 2011



Treasurer's report

As the 2009-10 financial year drew to a close, Jessie's Fund became the recipient of two large and unexpected legacies. Whilst we have been careful not to expand the charity's activities beyond what we consider to be sustainable for a small charity such as ours, the legacies have enabled us to continue the planned expansion of our projects, particularly Soundtracks.

We anticipated that 2010-11 would be a difficult environment for fundraising and so it has proved. Our income from grants was down by 60% and donations and subscriptions by 20% on the previous year. With expenditure on our core activities - Soundtracks and children's hospices - up by 44%, we incurred a deficit for the year of £51,485, close to our initial forecast.

Carrying funds forward from last year (2009-10), overall funds as at 31 March 2011 stand at just over £443,000 of which £89,241 are Restricted Funds, £255,831 are designated for projects and £60,000 has been set aside for the Emergency Operating Reserve (see our Reserves Policy on page 18).

Over half of the funds designated are for the Soundtracks project, both to sustain its current levels of activity and its planned expansion. Just under a quarter of designated funds are for the continued support of music therapy in children's hospices.

The charity has a firm base from which to continue to expand its key programmes. In particular we aim to reach more of the 1000 special schools across the country and, by forging strong on-going relationships, to leave a lasting legacy in them. These relationships take a great deal of time and care to build and face us with an on-going funding challenge.

The charity's key financial aim in the coming year is to find the additional funds needed to ensure the sustainability of our charitable activities in the medium to long term.

Lindsey Woods
Treasurer

5th October 2011

Statement of trustees' responsibilities

Charity law requires trustees to prepare accounts that give a true and fair view of the state of affairs of the charity and of its receipts and payments for the financial year. In doing so, the trustees are required to:

- Select suitable accounting policies and apply them consistently
- Make judgements and estimates that are reasonable and prudent
- Prepare accounts on a going concern basis unless it is inappropriate to presume that the charity will continue in operation

The trustees are responsible for maintaining proper accounting records that disclose with reasonable accuracy at any time the financial position of the charity and enable them to ensure that the accounts comply with the Charities Act 1993. They are responsible for safeguarding the assets of the charity and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

Independent examiner's report

I report on the accounts of the Charity for the year ended 31 March 2011 set out on pages 22 to 31, which comprise the Statement of Financial Activities, the Balance Sheet and the related notes.

Respective responsibilities of 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 43(2) of the Charities Act 1993 (the 1993 Act) and that an independent examination is needed.

It is my responsibility to:

- examine the accounts under Section 43(3)(a) of the 1993 Act;
- follow the procedures laid down in the General Directions given by the Charity Commissioner under section 43(7)(b) of the 1993 Act; and
- state whether particular matters have come to my attention.

Basis of independent examiner's report

My examination was carried out in accordance with the General Directions given by the Charity Commissioner. An examination includes a review of the accounting records kept by the Charity and a comparison of the accounts presented with those records. It also includes consideration of any unusual items or disclosures in the accounts, and seeking explanations from you as trustees concerning any such matters. The procedures undertaken do not provide all the evidence that would be required in an audit, 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:
 - (a) to keep accounting records in accordance with section 41 of the 1993 Act; and
 - (b) to prepare accounts which accord with the accounting records and comply with the accounting requirements of the 1993 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.

A. C. Rodaway, FCA, DChA
HPH, Chartered Accountants
21 Victoria Avenue
Harrogate
North Yorkshire
HG1 5RD

5th October 2011

Statement of Financial Activities

for the year ended 31 March 2011

	Note	2011		2010	
		£	£	£	£
Incoming resources		Unrestricted	Restricted	Total	Total
Incoming resources from generated funds					
- Voluntary income - grants and donations	2a)	77,273	94,792	172,065	491,628
- Activities for generating funds	2b)	41,844	-	41,844	50,322
- Investment income	2c)	15,112	-	15,112	6,580
Incoming resources from charitable activities	2d)	7,102	-	7,102	7,605
Total incoming resources		141,331	94,792	236,123	556,134
Resources expended					
Cost of generating funds					
- Cost of generating voluntary income	3a)	9,830	1,400	11,230	16,904
- Fundraising trading	3a)	3,813	-	3,813	3,705
Charitable activities	3a), 4	163,641	98,634	262,275	225,649
Governance costs	3a), 3c)	8,745	1,545	10,290	7,503
Total resources expended		186,029	101,579	287,608	253,761
Net (outgoing)/incoming resources for the year		(44,698)	(6,787)	(51,485)	302,373
Funds brought forward at 1 April 2010		399,347	96,028	495,376	193,002
Funds carried forward at 31 March 2011		354,650	89,241	443,891	495,376

Balance Sheet

as at 31 March 2011

	Note	£ 31.3.2011	£ 31.3.2010
Fixed Assets	8	2,697	3,066
Current Assets			
Stock	10	1,388	1,278
Prepayments and accrued income	11	10,828	36,616
Cash at bank and in hand		<u>448,459</u>	<u>466,307</u>
		<u>460,675</u>	<u>504,201</u>
Creditors: amounts falling due within one year			
Accruals and deferred income	12	<u>19,481</u>	<u>11,891</u>
Net Current Assets		441,194	492,310
Total assets less current liabilities		443,891	495,376
Net Assets		<u>443,891</u>	<u>495,376</u>
Reserves			
Unrestricted - designated	15	255,831	112,894
Unrestricted - undesignated		<u>98,819</u>	<u>286,454</u>
		354,650	399,348
Restricted	14	<u>89,241</u>	<u>96,028</u>
	13	<u>443,891</u>	<u>495,376</u>

Approved by the trustees and signed on their behalf by:

Michael Stott
Chair
5th October 2011

Lindsey Woods
Honorary Treasurer
5th October 2011

Notes to the financial statements

for the year ended 31 March 2011

1 Accounting policies

a) **Basis of Accounting**

The accounts are prepared in accordance with The Charities (Accounts and Reports) Regulations 1995, and in accordance with the Statement of Recommended Practice: 'Accounting by Charities' (SORP) published in March 2005 and applicable accounting standards. They are drawn up on the historical cost accounting basis.

b) **Depreciation policy**

Depreciation is provided on all tangible fixed assets in use at rates calculated to write off the cost or valuation, less estimated residual value, of each asset over its expected useful life, as follows:

Office equipment – at 25% reducing balance

Computers – at 25% reducing balance

Music equipment – at 25% reducing balance

We do not capitalise any item under £150 value on purchase.

c) **Stocks and work in progress**

Stocks are valued at the lower of cost or net realisable value.

d) **Incoming resources**

Interest receivable is recorded in the financial year in which it is earned. Interest is received on the bank deposits.

Tax refunds are recorded in the financial year in which the related income was given.

Donated services are only included in incoming resources where another party is bearing the financial cost of the resources supplied and the benefit is quantifiable, receivable and material. Donated services are valued at the lower of the cost borne by the party bearing the cost and a reasonable estimate of the value of the donation to the Charity. Donated services are analysed in note 9.

A legacy is regarded as received when it has become reasonably certain that the legacy will be received and the value of the incoming resource can be measured with sufficient reliability.

Other income is accounted for in the year in which it was received.

e) **Funds**

The Charity's funds consist of restricted and unrestricted amounts as shown in the Statements of Financial Activities. Unrestricted funds may be used at the Trustees' discretion in furtherance of the Charity's objects. Restricted funds may only be used in accordance with the donors' wishes as shown in note 14.

f) **Resources expended**

Grants payable are accounted for in the year in which the grant was paid. All expenses are accounted for on an accruals basis. Direct costs are allocated to the key strategic areas of activity.

- Costs of generating funds are those costs incurred in attracting voluntary income, and those incurred in trading activities which raise funds. See note 3a).
- Charitable activities are those activities which are undertaken to meet our charitable objectives. See note 3a).
- Support costs include management functions and have been allocated to key strategic areas of activity on a basis consistent with the use of resources. See note 3b).
- Governance costs include those incurred in the governance of the charity which relate to the strategic running of the charity and its assets, and are primarily concerned with constitutional and statutory requirements. These are distinct from costs associated with fundraising or charitable activity. See note 3c).

g) **Taxation**

Jessie's Fund is a registered charity and is generally exempt from tax on income and gains. The charity is not registered for Value Added Tax.

2 Incoming resources

a) Voluntary income

	2011			2010
	Unrestricted	Restricted	Total	Total
	£	£	£	£
Friends' subscriptions	15,887	-	15,887	16,886
Miscellaneous donations	37,738	3,781	41,519	51,256
In Celebration & In Memoriam donations	2,189	-	2,189	6,887
Legacies	121	55,263	55,384	288,771
Grants from Trusts and Statutory Grants	12,300	34,203	46,503	115,380
Gift Aid tax refunds	9,038	-	9,038	12,000
Donated services	-	1,545	1,545	446
Total voluntary income	77,273	94,792	172,065	491,628

b) Activities for generating funds

Fundraising events	37,212	-	37,212	44,429
Merchandise income	4,632	-	4,632	5,893
	41,844	-	41,844	50,322

c) Investment income

Interest received on deposit bearing accounts	15,112	-	15,112	6,580
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d) Incoming resources from charitable activities

Soundtracks residencies	6,602	-	6,602	4,500
Training courses	500	-	500	3,105
	7,102	-	7,102	7,605
Total incoming resources	141,331	94,792	236,123	556,134

3 Resources expended

a) Analysis of total resources expended

	Direct activity	Grant funding	Support	Total	Total
Charitable Activities	undertaken	of activities	costs	2011	2010
	£	£	£	£	£
Music therapy / creative music projects	-	97,914	4,257	102,171	109,004
Music therapists in children's hospices	38,554	-	4,257	42,811	28,238
Music therapy - individuals	-	13,708	2,838	16,546	13,054
Soundtracks (including training)	80,512	-	8,986	89,498	63,924
Instruments	3,159	-	946	4,105	2,720
Training courses and workshops	4,779	-	2,365	7,144	8,708
	<u>127,004</u>	<u>111,623</u>	<u>23,649</u>	<u>262,275</u>	<u>225,649</u>
Cost of generating funds					
Cost of generating voluntary income	3,430	-	7,800	11,230	16,904
Fundraising trading	2,947	-	866	3,813	3,705
	<u>6,377</u>	<u>-</u>	<u>8,666</u>	<u>15,043</u>	<u>20,609</u>
Governance	<u>-</u>	<u>-</u>	<u>10,290</u>	<u>10,290</u>	<u>7,503</u>
Total resources expended	<u>133,381</u>	<u>111,622</u>	<u>42,605</u>	<u>287,608</u>	<u>253,761</u>

b) Analysis of support costs

	Charitable	Costs of		Total	Total
	activities	generating funds	Governance	2011	2010
	£	£	£	£	£
Staffing	18,698	5,666	3,966	28,330	30,309
Information resources and staff training	-	140	-	140	583
Trustees' expenses	-	-	1,371	1,371	444
Audit and accountancy fees	-	-	3,225	3,225	4,025
Other support costs	4,320	2,592	1,728	8,640	8,412
Depreciation and loss on disposal	631	268	-	899	1,117
	<u>23,649</u>	<u>8,666</u>	<u>10,290</u>	<u>42,605</u>	<u>44,890</u>

c) Analysis of governance costs

	2011	2010
	£	£
Trustees' meeting expenses		
- Catering/venue expenses	327	328
- Travel expenses	1,044	116
Office expenses	1,728	884
Staff costs	3,966	4,243
Audit and accountancy fees	3,225	1,932
	<u>10,290</u>	<u>7,503</u>

4 Direct charitable grants

Grants made for music therapy (1), and for creative music projects (2).

Direct grants were made from unrestricted funds as follows

	£
North Yorkshire Music Therapy Centre (for Lime Trees) (1)	7,700
North Yorkshire Music Therapy Centre (for Applefields School) (1)	4,500
Quarriers (1)	3,185
C-J Morison (for Children's Services, Darlington) (1)	360
Hadrian School (1)	2,000
Claremont School (1)	1,597
West Huntspill Autism Resource Base (1)	3,300
Hérons Dale Primary School (1)	2,574
Cumbrian Schools Project (1)	270
The Music Well (1)	4,000
Downs View School (1)	2,280
Millstead Primary School (1)	3,420
Richmond Music Trust (1)	3,276
Baytree School (1)	3,600
Oaklands Park School (1)	1,700
Lambeth Academy (1)	1,000
St John's School, Bedford (1)	5,000
Cirencester Opportunity Group (1)	3,600
Key Changes (1)	2,690
Shepherd Down School (1)	3,500
Newham Music Trust (1)	3,000
Devon Portage North (1)	3,500
Sound Waves South West (1)	5,000
Bents Green School (1)	4,500
Music Therapy Lambeth (1)	3,700
Wiltshire Music Centre (2)	2,500
Speech, Sign and Song Club (2)	2,325
Accessible Arts and Media (2)	4,000
Briarwood School (2)	725
Everyone Matters (Margaret Archibald) (2)	4,450
New Harmonie (2)	4,662
Grants for individual children's therapy (1)	11,627
	109,541
Direct grants were made from restricted funds as follows	
Grants for individual children's therapy (1)	2,081
Total direct grants	111,622

5 Staff

Administration is contracted out to L. Schatzberger (Director) and to K. Kadow (Administrator). L. Schatzberger is related to two of the Trustees and is paid for her services as Director to the Charity. During the year L. Schatzberger received £15,178 (2010 £18,252) from the Charity.

	2011	2010
	£	£
Staff costs	<u>28,330</u>	<u>30,309</u>

6 Trustees

No Trustee has received remuneration during the year. Trustees' travel and other expenses were paid either directly by the Charity or reimbursed to the trustees and amounted to £1,371 during the year (2010: £444).

7 Audit and accountancy fees

	2011	2010
	£	£
Audit fees - 2010	1,545	1,763
Independent examination - 2011	1,680	-
Other costs	-	2,263
	<u>3,225</u>	<u>4,025</u>

8 Tangible fixed assets

	Office equipment	Computers	Music equipment	Total
	£	£	£	£
Cost				
To 1 April 2010	2,403	7,678	1,264	11,345
Additions	130	400	-	530
At 31 March 2011	<u>2,532</u>	<u>8,078</u>	<u>1,264</u>	<u>11,875</u>
Depreciation				
To 1 April 2010	1,838	5,556	885	8,279
Charge for the year	174	630	95	899
At 31 March 2011	<u>2,012</u>	<u>6,186</u>	<u>980</u>	<u>9,178</u>
Net Book Value				
At 31 March 2011	<u>521</u>	<u>1,892</u>	<u>284</u>	<u>2,697</u>
At 31 March 2010	<u>565</u>	<u>2,122</u>	<u>379</u>	<u>3,066</u>

9 Donated services

Donated services received were as follows:

	2011	2010
	£	£
Accountancy services	<u>1,545</u>	<u>446</u>

10 Stock

	2011	2010
	£	£
Goods for resale	<u>1,388</u>	<u>1,278</u>

11 Debtors

	2011	2010
	£	£
Prepayments and accrued income	<u>10,828</u>	<u>36,616</u>

12 Creditors

Amounts falling due within one year

	2011	2010
	£	£
Accrued charges	<u>19,481</u>	<u>11,891</u>

13 Analysis of the charity's assets by fund

	Restricted	Unrestricted		Total
		Designated	Undesignated	
	£	£	£	£
Fixed Assets	796	-	1,901	2,697
Current Assets	<u>97,868</u>	<u>255,831</u>	<u>106,976</u>	<u>460,675</u>
	98,664	255,831	108,877	463,372
Creditors: amounts falling due within one year	<u>(9,423)</u>	<u>-</u>	<u>(10,058)</u>	<u>(19,481)</u>
Net assets	<u>89,241</u>	<u>255,831</u>	<u>98,819</u>	<u>443,891</u>

14 Restricted funds

Source of funds	Purpose	01.04.10	2010-2011	2010-2011	31.03.11
		Balance b/f	Income	Expenditure	Balance c/f
		£	£	£	£
Yorkshire Forward	Computer	277	-	70	207
Yorkshire Forward	Computer software	665	-	166	499
Norman Collinson	Technology for special schools project	71	-	71	-
Promenaders' Musical Charities	Music therapy at Shooting Star	627	-	627	-
Anonymous donation	Music Therapy at Chestnut Tree House	7,215	-	7,215	-
Anonymous donation	Music Therapy at Julia's House	7,384	-	3,002	4,382
Legacy (via Chosen Inheritance)	Soundtracks projects	59,233	-	46,784	12,449
Goldsmiths' Company	Soundtracks projects	2,178	-	2,178	-
Skipton Building Soc. Char. Foundation	Instruments for North Yorks schools	3,840	-	971	2,869
Tesco Charity Trust	Soundtracks, Hob Moor Oaks School	650	-	375	275
Holbeck Charitable Trust	Soundtracks projects	763	10,000	10,763	0
The Funding Network	Soundtracks projects	-	11,003	-	11,003
Youth Music	Soundtracks, Lincs and Northumberland	9,624	-	9,256	368
Anonymous grant	Music-making training course	3,500	2,500	3,500	2,500
Good Gifts Catalogue	Individual music therapy sessions	-	1,976	1,976	-
Jan Berger	Newsletter mailing costs	-	1,400	1,400	-
Ian Lush	Individual music therapy sessions	-	105	105	-
K Ryz	St Oswald's Children's Service music therapy	-	300	300	-
Elizabeth Jones legacy	Soundtracks in Liverpool	-	5,263	5,263	-
Radcliffe Charitable Trust	Soundtracks projects	-	5,000	5,000	-
Sir James Reckitt Charitable Trust	Soundtracks (Hull and East Riding)	-	5,700	1,012	4,688
Legacy (Yazmadjian)	Soundtracks	-	50,000	-	50,000
Intangible income and donations	Accountancy	-	1,545	1,545	-
		96,028	94,792	101,579	89,241

15 Designated funds

	01.04.10	2010-2011	2010-2011	31.03.11
	Balance	Expenditure	Transfers	Balance
	b/f			c/f
	£	£	£	£
Soundtracks Special Schools programme	29,101	-	106,116	135,217
Shooting Star Children's Hospice	132	132	-	-
St Oswald's Children's Hospice	4,936	4,735	-	201
Claire House Children's Hospice	-	-	11,700	11,700
Helen House Children's Hospice	-	-	10,875	10,875
The J's Hospice	-	-	21,975	21,975
Music-Making in Children's Hospices training	181	181	14,634	14,634
Lime Trees	15,400	7,700	-	7,700
Applefields School	4,500	4,500	-	-
The Music Well (formerly Rye Primary School)	6,000	4,000	-	2,000
Downs View School	2,280	2,280	-	-
Hérons Dale Primary School	2,574	2,574	-	-
Hadrian School	3,000	2,000	-	1,000
Churchill Park Complex Needs School	2,160	-	-	2,160
Court Meadow School	4,650	-	-	4,650
Millstead Primary School	3,420	3,420	-	-
West Huntspill Autism Resource Base	-	-	2,970	2,970
Darlington service for hearing impaired children (C. Morison)	360	360	-	-
Quarriers	3,185	3,185	-	-
Forget Me Not Trust	7,665	687	11,001	17,979
Bluebell Wood Children's Hospice	8,199	5,408	-	2,791
Demelza South East Children's Hospice	4,400	-	(4,400)	-
Apollo Creative (music technology)	990	990	-	-
North Devon Portage	5,500	3,500	-	2,000
Music therapy with individuals	3,503	5,830	9,306	6,979
Cumbrian Special Schools project	758	270	(488)	-
Cirencester Opportunity Group	-	-	1,800	1,800
St John's School, Bedford	-	-	5,000	5,000
NYMTC, York Portage Service	-	-	4,200	4,200
TOTAL DESIGNATED FUNDS	112,894	51,752	194,689	255,831

All the transfers are to/from unrestricted undesignated funds.

Legal and administrative information

Constitution	Rules adopted 25 March 1995
Charity Number	Registered Charity No. 1045731
Patron	Victoria Wood CBE
Trustees	Michael Stott (Chair) Jan Berger Steven Burkeman Joe Chamberlain Marion Friend Alan George Hannah George Mary Hodgson Rebecca Howard
Advisers	Peter Annear Annette Isserlis Alastair Mitchell Mark Withers
Honorary Treasurer	Lindsey Woods
Director	Lesley Schatzberger
Administrator	Karen Kadow
Soundtracks Project Manager	Tom Northey
Projects Assistant	Lisa Williams
Address	15 Priory Street York YO1 6ET
Telephone	01904 658189
Email	info@jessiesfund.org.uk
Website	www.jessiesfund.org.uk
Bankers	CAF Bank Ltd Kings Hill, West Malling Kent, ME19 4TA HSBC Bank plc 13 Parliament Street York, YO1 8XS Scottish Widows 15 Dalkeith Road Edinburgh, EH16 5BU
Independent Examiner	Adrian Rodaway, FCA, DChA HPH, Chartered Accountants 21 Victoria Avenue Harrogate, HG1 5RD

Summary of Financial Activities for the year ended 31 March 2011

Raising funds

		£
Voluntary income (grants and donations)*	73%	172,065
Activities for generating funds	18%	41,844
Investment income	6%	15,112
Income from charitable activities	3%	7,102
Total		236,123

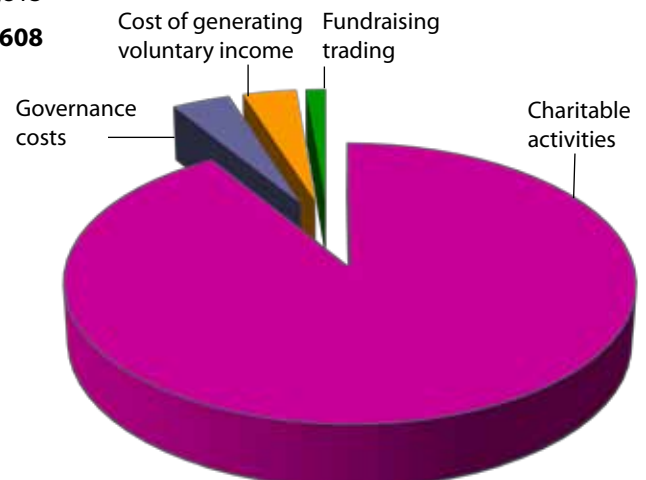
*Analysis of voluntary income

Grants	27%
Miscellaneous donations	34%
Legacies	32%
In memoriam/In celebration	2%
Gift Aid tax refunds	5%



Spending wisely

		£
Charitable activities	91%	262,275
Cost of generating voluntary income	4%	11,230
Governance costs	4%	10,290
Fundraising trading	1%	3,813
Total		287,608





What I love about music is we don't know what it is, how it works, and it doesn't matter. It's all about totally personal response, it helps us find out who we are, and we all deserve that, however many days we're given.

*Victoria Wood
Patron, Jessie's Fund*



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Registered charity no. 1045731

