

Uncurbed Collective

England & Wales · Charity number 1143958

Details

Other names	PROUD & LOUD ARTS
Status	Registered
Legal form	Charitable company
Company number	07627420
Registered	2011-09-23
Register	View on the Charity Commission register

Contact

Address	24 Edge Fold Crescent Worsley Salford M28 7EX
Phone	07876798319
Email	proudandloudarts@ukart.com
Website	www.proudandloudarts.com

Activities

Objects: TO ADVANCE THE EDUCATION OF PEOPLE WITH DISABILITIES AND IN PARTICULAR IN THE FIELD OF ART AND TO DEVELOP THEIR KNOWLEDGE AND APPRECIATION OF THE ART OF DRAMA. TO HELP MEET THE NEEDS OF DISABLED PEOPLE BY PROVIDING THEM WITH THE ABILITY TO EXPRESS THEMSELVES IN A CREATIVE CONTEXT. TO HELP DISABLED PEOPLE, ESPECIALLY BUT NOT EXCLUSIVELY THROUGH LEISURE TIME ACTIVITIES, SO AS TO DEVELOP THEIR CAPABILITIES THAT THEY MAY GROW TO FULL MATURITY AS INDIVIDUALS AND MEMBERS OF SOCIETY.?

Activities: A member-led organisation creating innovative, thought-provoking performance primarily to raise greater awareness and understanding of a variety of social and cultural issues from a disability perspective. Providing opportunities for training, confidence building & meaningful social interaction to reduce social isolation and signposting to other in/formal learning and employment opportunities.

Classification

- **How:** Provides Services
- **What:** Education/training, Disability, Arts/culture/heritage/science
- **Who:** Children/young People, People With Disabilities, Other Charities Or Voluntary Bodies, The General Public/mankind

Geography

- Bolton
- Bury
- Manchester City
- Oldham
- Rochdale
- Salford City
- Stockport
- Tameside
- Trafford
- Wigan

Finances

Period end	Income	Expenditure	Assets	Employees
2025-03-31	£270,431	£266,132	-	-
2024-03-31	£272,218	£254,048	-	-
2023-03-31	£91,811	£132,685	-	-
2022-03-31	£143,493	£153,964	-	-
2021-03-31	£219,655	£116,360	-	-

Trustees

Name	Role	Appointed
Aaron Sean Conneran		2025-04-28
Alice Christina Corrigan		2025-07-21
Dr Simon Philip Ruding		2024-05-23
JANET CHARLESWORTH		2011-07-20
KELLY HOYE		2011-07-20
Sarah Ruocco		2025-09-09
Tamsin Drury		2024-01-16

Uncurbed Collective

England & Wales - Charity number 1143958

Accounts

Company registration number: 07627420

Charity registration number: 1143958

Uncurbed Collective Ltd (formerly Proud & Loud Arts)

(A company limited by guarantee)

Annual Report and Financial Statements

for the Year Ended 31 March 2025

Uncurbed Collective Ltd (formerly Proud & Loud Arts)

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Uncurbed Collective Ltd (formerly Proud & Loud Arts)

Reference and Administrative Details

Trustees	Ms J Butler Ms J Charlesworth Ms K Hoye Mr D Smalley (appointed 1 January 2024) Ms T Drury (appointed 16 January 2024) Ms H Skalli (appointed 6 February 2024) Dr S P Ruding (appointed 23 May 2024) Ms J Baidoo (appointed 28 October 2024)
CEO & Artistic Director	Mr T Hogan
Charity Registration Number	1143958
Company Registration Number	07627420
Registered Office	The Charity is incorporated in England and Wales. 24 Edge Fold Crescent Worsley Manchester M28 7EX
Principal Office	24 Edge Fold Crescent Worsley Manchester M28 7EX
Independent Examiner	Menzies LLP One Express 1 George Leigh St Manchester M4 5DL
Bankers	CAF Bank 25 Kings Hill Avenue Kings Hill West Malling Kent ME19 4TA

Uncurbed Collective Ltd (formerly Proud & Loud Arts)

Trustees' Report

The Trustees, who are directors for the purposes of company law, present the annual report together with the financial statements of the charitable company for the year ended 31 March 2025.

Foreword

On behalf of the Board of Trustees, I am pleased to present our Annual Report for the 2024/25 financial year. This past year was marked by focused planning and strategic preparation as we position the organisation for a period of ambitious growth and transformation through rebranding, driven by our shared commitment to making an impact on our members and key stakeholders underpinned by our values, namely: Leadership by Disabled Artists, Bold, High-Quality Artistic Practice, Sustainability & Accountability, Collaboration & Innovation and Systemic Change in the Arts.

This annual report provides a high-level reflection on Uncurbed Collective's organisational performance, values, and ambitions. It is a bridge between the board's governance role and the day-to-day management of the organisation. It comprises key highlights and challenges from the past year, strategic milestones, transitions, and decisions made by the board.

Included in this annual report is a Trustees' Report which provides an overview of the board's role and how it supports the organisation. The board's capacity and capability have matured significantly and continue to mature incrementally with a board development day planned for Jan 2026.

Profound gratitude goes to the CEO/executive team, operational staff, volunteers, and other internal stakeholders for their contributions.

We are extremely grateful to our members, their families, audiences, investors, donors, ambassadors, strategic partners, and other external stakeholders, for their collaboration, cooperation, and continued trust during this period of strategic reset.

I would like to personally thank all trustees and the board secretary for their continued contribution to the provision of strategic oversight and governance to Uncurbed. The organisation's performance is reflective of the board's commitment and effectiveness.

As a National Portfolio Organisation, the impact of Uncurbed's alignment with Arts Council England's Let's Create strategy, investment principles and fiscal funding on our performance is significant. Our engagement with our relationship Manager Karen Cody is value-adding and continues to be strengthened based on mutual respect and trust.

We are optimistic about the future as we go on this transformative journey of delivering planned systematic changes that will enable us to sustainably provide high quality performances through innovation, collaboration and inclusive leadership.

Objectives and activities

This report is a formal account of how the trustees have governed Uncurbed Collective during 2024/25. Our role is to provide strategic oversight, ensure transparency, and remain accountable to our stakeholders.

The report sets out the work of the trustees for the financial year ending 31 March 2025. It highlights our progress, despite challenges, and reaffirms our commitment to our purpose: to empower disabled artists, promote inclusive performance, and redefine culture. These actions move us closer to our vision of being recognised nationally and internationally as a leader in inclusive arts-producing bold performances that amplify disabled voices, foster creativity, and drive social change, while staying rooted in our communities.

Our Mission

Our mission is to create and deliver high-quality, accessible performances that engage audiences and empower disabled artists. We do this through strong community connections and by building a sustainable organisational structure.

Uncurbed Collective Ltd (formerly Proud & Loud Arts)

Trustees' Report

Our long-term impact drives three core objectives:

1. Empowering disabled artists - through opportunities to lead, create, and perform.
2. Building strong partnerships - to increase influence and share resources.
3. Ensuring financial sustainability - so our work can continue and grow.

In 2024/25, we focused on four areas of activity aligned to these objectives:

- Programme and creative development
- Developing leadership and inclusion
- Partnerships and sector positioning
- Organisational learning and governance

Our Values

Our values underpin everything we do. They guide our performances, governance, partnerships, and advocacy, ensuring long-term impact.

- Leadership by disabled artists: disabled people drive decision-making, artistic direction, and governance.
- Bold, inclusive creativity: our work amplifies disabled voices through ambitious performances that challenge perceptions.
- Transparency and accountability: we build long-term change through responsible financial models and open governance.
- Accessibility and co-creation: we embed access from the start by embracing new approaches and involving communities directly.
- Sector influence: we challenge cultural policy and promote systemic change, so accessibility goes beyond performance.

Our values are not just words; they are embedded in how we operate. We provide clear pathways for disabled leadership at all levels, and we centre lived experience in every stage of artistic development. Our community and advocacy work is action-led, holding ourselves and the wider sector accountable. Looking ahead through our 2025-2035 roadmap, we will embed these values into leadership pipelines, the Performance Hub, and wider advocacy initiatives. We will measure our progress through transparent benchmarks, including leadership representation targets and regular accessibility audits.

Our strategic performance in accordance with our priorities

Uncurbed Collective has built on past performance, performing remarkably well this year in alignment with our strategic objectives and priorities.

To empower disabled people through accessible creativity, the priority has been to develop and resource accessible live and digital performances, ensuring disabled artists lead in storytelling and creative production. While the number of performances rose by 50% (from 4 to 6) and the total live audience grew by 13% (from 107 to 121) in 2024/25, digital engagement through social media saw the most significant increase, rising by 62% from 8,801 in 2023/24 to 14,234 in 2024/25.

Uncurbed Collective Ltd (formerly Proud & Loud Arts)

Trustees' Report

To build stronger partnerships to amplify impact, our priority is to establish joint funding and shared initiatives to create sustainable cross-sector partnerships that enhance impact. The number of people achieving accreditation increased from 17 in 23/24 to 22 in 24/25 and the number of cross-sector funding partnerships increased from 1 in 23/24 to 4 in 24/25

To ensure financial sustainability, we have made significant improvements in three priority areas.

- We continue to diversify our income streams, expanding beyond traditional grant funding by developing partnerships, earned income, and individual giving, ensuring long-term sustainability and resilience for our work.
- The percentage of revenue from diversified sources increased from 22.08% in 23/24 to 25.50% in 24/25.
- The percentage of revenue from income generation increased from 11.23% in 23/24 to 16.99% in 24/25.

We have strengthened relationships with values-aligned funders and partners, ensuring long-term investment in disability-led creativity. Our performance in securing cash and in-kind value of partnership agreements improved from 3.11% in 23/24 to 16.99% in 24/25.

To increase engagement from funders, sponsors, and policy influencers we leveraged impact-driven storytelling and advocacy to communicate Uncurbed's value. We further increased funder engagement through advocacy efforts from 1.80% in 23/24 to 18.00% in 24/25

In this reporting period, we began a strategic shift from 25 years of accessible creative learning and development into sector influence, partnership growth, and leadership by disabled people.

Financial review

In 2024/25 we spent to full capacity (102.24% of revenue), reflecting both effective delivery and the pressure on our resources. This underlines the need for additional staff roles to sustain future growth. While our current resources ensure stability, meeting this need will depend on securing further funding.

Trustees regularly reviewed management accounts, monitored cash flow, and oversaw the reserves policy. This work was supported by our professional bookkeepers and accountants, ensuring both accuracy and regulatory compliance.

To strengthen our financial resilience, we also began exploring new banking options to diversify our holdings across multiple accounts. This will reduce risk by ensuring that funds remain protected beyond the FSCS limit (the UK's deposit protection scheme).

Public benefit

The Trustees confirm that they have complied with the requirements of section 17 of the Charities Act 2011 to have due regard to the public benefit guidance published by the Charity Commission for England and Wales.

Uncurbed Collective Ltd (formerly Proud & Loud Arts)

Trustees' Report

Structure, governance and management

Nature of governing document

Uncurbed is governed by a Board of seven trustees. Half of our trustees (including the CEO) identify as D/deaf and/or disabled, giving us strong lived-experience representation at board level.

In 2024/25 we strengthened leadership by:

- Appointing a new Chair, Jennifer Baidoo, to ensure continuity.
- Allocating clear trustee roles in areas such as Safeguarding, Digital & IT, Funding, and Environmental Sustainability.
- Reviewing or updating more than 30 governance policies, with a new rolling review schedule launched in January 2025.
- Ensuring all trustees now have access to our core governance tools: the Governance Hub, Breathe HR, and the Charity Excellence Framework.

A Trustee Away Day helped align our strategic goals with delivery plans, streamlining governance processes and deepening our connection to Arts Council England's Investment Principles.

Staffing and operations

For the transition from Proud and Loud Arts, Uncurbed has kept the small and agile structure that has delivered high-impact disability-led projects. The core team is three full-time staff:

- CEO/Artistic Director - leads vision and strategy
- Engagement Officer - manages outreach and training
- Access Coordinator - oversees access needs

Other roles, such as artistic and technical specialists, are engaged on a freelance basis. Financial operations are supported by a freelance bookkeeper and grant writer, with oversight from the CEO and Treasurer, while HR compliance is managed by an external consultant.

Strengths and challenges

This model gives us flexibility and cost-efficiency, but limits collaboration and career progression, as there is no dedicated production or touring team. To mitigate this, we have:

- Introduced a robust Lone Working Policy for freelancers, with plans to expand it to cover wider wellbeing and planning needs.
- Begun exploring the creation of a shared physical base with Salford City Council to strengthen team identity and sustainability.

Governance culture

In 2024/25 the board made real progress towards inclusive and transparent governance. Accessibility is being embedded in both the trustee and staff lifecycles. Trustees have focused on balancing programme delivery with organisational development. Given our small capacity, resources have been prioritised for the most important activities while we continue to build towards long-term growth.

Programme insights from artists and ensemble members with lived experience are regularly fed into the board, ensuring that decision-making remains grounded in our values and community voice.

Uncurbed Collective Ltd (formerly Proud & Loud Arts)

Trustees' Report

Risk Management

During 2024/25 the trustees strengthened how we manage risk. We introduced an updated Risk Register format in July 2024. This tool uses clear colour coding so trustees and staff can quickly see where risks are high, medium, or low.

The register covers the main areas of risk for Uncurbed, including:

1. Funding - our heavy reliance on Arts Council England's NPO grant.
2. Board capacity - ensuring we have enough skills and time available at trustee level.
3. Operational capacity - the small size of our staff team.
4. Cyber security - keeping data safe and systems secure.

We review these risks every quarter and agree actions to reduce them. For example, we are diversifying our funding base to reduce reliance on one funder, and we are strengthening our IT systems.

To support this, we are also developing new tools such as a Balanced Scorecard and Strategic Objectives Tracker. These will help trustees monitor progress against our key priorities more clearly and ensure that risks are managed alongside delivery.

Transitioning from current state to future state to meet our growth ambition

Uncurbed's structure is evolving so we can grow our artistic, operational, and advocacy work in a planned way.

Our priorities include:

- New leadership roles: appointing permanent artistic and technical leads to strengthen programme delivery.
- Balanced governance: making sure artistic vision and operational expertise work side by side at board and executive levels.
- Stronger fundraising capacity: creating an in-house team for fundraising and financial strategy.
- Advancing disabled leadership: reaching our target of at least 51% of leadership roles being held by disabled people.
- Future venue management: preparing the ground for an accessible performance hub in Greater Manchester.

Looking further ahead, our staffing model will continue to reflect the diversity of our community. At least half of leadership and venue roles will be held by disabled people, with clear pathways to support artists and professionals into senior positions.

We are embedding accessibility at every level of our operations and programming - from governance to performance. This phased approach will help us grow sustainably, develop new leaders, and position Uncurbed as a national hub for accessible and ambitious creativity.

Uncurbed Collective's 25th anniversary

2025 is a milestone year - Uncurbed Collective's 25th anniversary. It gives us the chance to celebrate our history, strengthen our identity, and show leadership in disability-led creativity.

Anniversary programme and campaigns

- A new brand and communications campaign will challenge public narratives about disability through artistic leadership.
- Major growth plans include a GMCA funding bid and wider use of We Claim the Hall and Christmas with the Cratchits as tools for narrative-led influence.
- The artistic programme will feature:
 - o Christmas with the Cratchits - 10 performances and workshops, with more than half the creative team disabled.
 - o Shared Spaces - a co-created summer project celebrating 25 years of innovation.
 - o A relaunch of Lookout - developed as a co-produced framework for creative venue access, with support from GMCA and partner venues.

Uncurbed Collective Ltd (formerly Proud & Loud Arts)

Trustees' Report

Engagement and learning

- Over 180 sessions will run across the Manchester and Trafford Ensemble Programme, now linked to PEARL accreditation and leadership pathways.
- A new Salford Project will pilot to amplify the voices of Salford's Disabled people with civic and emotional literacy, co-designed with local services.

Measuring success

We will know we are successful when:

- **Artistic impact** - audience satisfaction is above 80%, our creative teams are diverse, and our work receives strong sector responses.
- **Community impact** - participants progress into leadership and storytelling roles.
- **Strategic growth** - we secure new co-commissioning partnerships, develop long-term venue collaborations, and influence policy through advocacy grounded in lived experience.

Our principles

Everything we do is guided by principles that ensure our work is inclusive, innovative, and accountable:

- Disabled voices are at the heart of every decision, guaranteeing authentic representation.
- Communication is clear and accessible, with openness as a priority.
- We embrace co-creation, actively involving disabled artists and communities in shaping projects and policies.
- We hold ourselves and the sector accountable, challenging exclusionary practices and working with funders and policymakers for equity.
- We stay committed to long-term change, learning from our community and adapting strategies for lasting impact.

Acknowledgments

We extend our heartfelt thanks to our CEO, executive team, and operational staff for their vision, leadership, and dedication throughout this period of ambitious change. We also recognise the vital contributions of our volunteers, whose time and commitment continue to strengthen our work. To our members, their families, and our audiences - your creativity, resilience, and trust inspire everything we do. We are deeply grateful to our investors, ambassadors, donors, strategic partners, and all external stakeholders for their continued collaboration, support, and belief in our mission. Your partnership has been instrumental in shaping a more inclusive, innovative, and impactful future for Uncurbed Collective.

Small companies provision statement

This report has been prepared in accordance with the small companies regime under the Companies Act 2006.

The annual report was approved by the Trustees of the Charity on 2 December 2025 and signed on its behalf

by:



Ms J Charlesworth
Trustee

Uncurbed Collective Ltd (formerly Proud & Loud Arts)

Statement of Trustees' Responsibilities

The Trustees (who are also the directors of Uncurbed Collective Ltd (formerly Proud & Loud Arts) for the purposes of company law) are responsible for preparing the Trustees' report and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice), including FRS 102 "The Financial Reporting Standard applicable in the UK and Republic of Ireland". The report and accounts have been prepared in accordance with the provisions in the Companies Act 2006 relating to small companies.

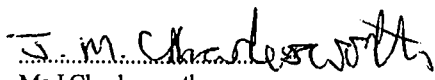
Company law requires the Trustees to prepare financial statements for each financial year. Under company law the Trustees must not approve the financial statements unless they are satisfied that they give a true and fair view of the state of affairs of the charitable company and of the incoming resources and application of resources, including its income and expenditure, of the charitable company for that period. In preparing these financial statements, the Trustees are required to:

- select suitable accounting policies and apply them consistently;
- observe the methods and principles in the Charities SORP;
- make judgements and estimates that are reasonable and prudent;
- state whether applicable accounting standards, comprising FRS 102 have been followed, subject to any material departures disclosed and explained in the financial statements; and
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charitable company will continue in business.

The Trustees are responsible for keeping proper accounting records that can disclose with reasonable accuracy at any time the financial position of the charitable company and enable them to ensure that the financial statements comply with the Companies Act 2006. They are also responsible for safeguarding the assets of the charitable company and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

The Trustees are responsible for the maintenance and integrity of the corporate and financial information included on the charitable company's website. Legislation governing the preparation and dissemination of financial statements may differ from legislation in other jurisdictions.

Approved by the Trustees of the Charity on 2 December 2025 and signed on its behalf by:


Ms J Charlesworth
Trustee

Uncurbed Collective Ltd (formerly Proud & Loud Arts)

Independent Examiner's Report to the trustees of Uncurbed Collective Ltd (formerly Proud & Loud Arts) ('the Company')

I report to the Charity Trustees on my examination of the accounts of the Company for the year ended 31 March 2025.

Responsibilities and basis of report

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

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

Independent examiner's statement

Since the Company's gross income exceeded £250,000 your examiner must be a member of a body listed in section 145 of the 2011 Act. I confirm that I am qualified to undertake the examination because I am a member of ICAEW, which is one of the listed bodies.

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

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

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



Helen Binns FCA
Menzies LLP
Chartered Accountants
One Express
1 George Leigh St
Manchester
M4 5DL

Date: 2/12/25

Uncurbed Collective Ltd (formerly Proud & Loud Arts)

**Statement of Financial Activities for the Year Ended 31 March 2025
(Including Income and Expenditure Account and Statement of Total Recognised Gains and Losses)**

	Note	Unrestricted funds £	Restricted funds £	Total 2025 £	Total 2024 £
Income and Endowments from:					
Donations and legacies	3	200,090	-	200,090	234,508
Charitable activities	4	38,141	31,677	69,818	37,429
Investment income	5	523	-	523	281
Total income		<u>238,754</u>	<u>31,677</u>	<u>270,431</u>	<u>272,218</u>
Expenditure on:					
Charitable activities	6	<u>(211,926)</u>	<u>(54,206)</u>	<u>(266,132)</u>	<u>(254,048)</u>
Total expenditure		<u>(211,926)</u>	<u>(54,206)</u>	<u>(266,132)</u>	<u>(254,048)</u>
Net income/(expenditure)		<u>26,828</u>	<u>(22,529)</u>	<u>4,299</u>	<u>18,170</u>
Net movement in funds		26,828	(22,529)	4,299	18,170
Reconciliation of funds					
Total funds brought forward		<u>71,423</u>	<u>24,818</u>	<u>96,241</u>	<u>78,071</u>
Total funds carried forward	16	<u>98,251</u>	<u>2,289</u>	<u>100,540</u>	<u>96,241</u>

All of the Charity's activities derive from continuing operations during the above two periods.

The notes on pages 12 to 21 form an integral part of these financial statements.

Uncurbed Collective Ltd (formerly Proud & Loud Arts)

(Registration number: 07627420)
Balance Sheet as at 31 March 2025

	Note	2025 £	2024 £
Fixed assets			
Tangible assets	13	3,181	4,804
Current assets			
Debtors	14	1,260	1,260
Cash at bank and in hand		<u>104,571</u>	<u>97,810</u>
		105,831	99,070
Creditors: Amounts falling due within one year	15	<u>(8,472)</u>	<u>(7,633)</u>
Net current assets		<u>97,359</u>	<u>91,437</u>
Net assets		<u>100,540</u>	<u>96,241</u>
Funds of the Charity:			
Restricted income funds			
Restricted funds	16	2,289	24,818
Unrestricted income funds			
Unrestricted funds		<u>98,251</u>	<u>71,423</u>
Total funds	16	<u>100,540</u>	<u>96,241</u>

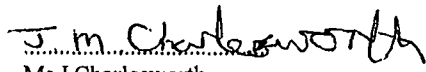
For the financial year ending 31 March 2025 the Charity was entitled to exemption from audit under section 477 of the Companies Act 2006 relating to small companies.

Directors' responsibilities:

- The members have not required the Charity to obtain an audit of its accounts for the year in question in accordance with section 476; and
- The directors acknowledge their responsibilities for complying with the requirements of the Act with respect to accounting records and the preparation of accounts.

These financial statements have been prepared in accordance with the special provisions relating to companies subject to the small companies regime within Part 15 of the Companies Act 2006.

The financial statements on pages 10 to 21 were approved by the Trustees, and authorised for issue on 2 December 2025 and signed on their behalf by:


Ms J Charlesworth
Trustee

The notes on pages 12 to 21 form an integral part of these financial statements.

Uncurbed Collective Ltd (formerly Proud & Loud Arts)

Notes to the Financial Statements for the Year Ended 31 March 2025

1 Charity status

The Charity is limited by guarantee, incorporated in England and Wales, and consequently does not have share capital. Each of the Trustees is liable to contribute an amount not exceeding £1 towards the assets of the Charity in the event of liquidation.

The address of its registered office is:

24 Edge Fold Crescent

Worsley

Manchester

M28 7EX

2 Accounting policies

Summary of significant accounting policies and key accounting estimates

The principal accounting policies applied in the preparation of these financial statements are set out below. These policies have been consistently applied to all the years presented, unless otherwise stated.

Statement of compliance

The financial statements have been prepared in accordance with Accounting and Reporting by Charities: Statement of Recommended Practice (applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102)) (issued in October 2019) - (Charities SORP (FRS 102)), the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and the Companies Act 2006.

Basis of preparation

Uncurbed Collective Ltd (formerly Proud & Loud Arts) meets the definition of a public benefit entity under FRS 102. Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy notes.

Going concern

The Trustees consider that there are no material uncertainties about the Charity's ability to continue as a going concern nor any significant areas of uncertainty that affect the carrying value of assets held by the Charity.

Exemption from preparing a cash flow statement

The Charity opted to early adopt Bulletin 1 published on 2 February 2016 and have therefore not included a cash flow statement in these financial statements.

Judgements and key sources of estimation uncertainty

The preparation of the financial statements requires management to make judgements, estimates and assumptions that affect the amounts reported. These estimates and judgements are continually reviewed and are based on experience and other factors, including expectations of future events that are believed to be reasonable under the circumstances.

Income and endowments

All income is recognised once the charity has entitlement to the income, it is probable that the income will be received and the amount of income receivable can be measured reliably.

Uncurbed Collective Ltd (formerly Proud & Loud Arts)

Notes to the Financial Statements for the Year Ended 31 March 2025

Donations and legacies

Donations from individuals and other bodies (not being of the nature of a grant) are recognised when receivable.

Grants receivable

Grants, whether of a capital or revenue nature, are recognised when the charity has entitlement to the funds performance conditions have been met and it is probable that the income will be received.

Deferred income

Income is only deferred and included in creditors when:

- The income relates to a future accounting period
- A sales invoice has been raised ahead of the work being carried out and there is no contractual entitlement to the income until the work has been done
- Not all the terms and conditions of the grant have been met, including the incurring of expenditure and the grant conditions are such that unspent grant must be refunded

Earned Income

Earned income is measured at the fair value of the consideration received or receivable for services and goods supplied, net of discounts.

Expenditure and irrecoverable VAT

Expenditure is recognised once there is a legal or constructive obligation to make a payment to a third party, it is probable that the settlement will be required and the amount of the obligation can be measured reliably.

Raising funds

Cost of raising funds includes those associated with fundraising activities, managing investments and commercial trading by the subsidiary company.

Charitable activities

Charitable activities includes costs of undertaking the work of the charity.

The charity is not registered for VAT and is unable to recover input tax. Costs are stated inclusive of VAT where charged.

Support costs

Support costs are those functions which assist the work of the charity either by supporting the delivery of charitable activities or by supporting the generation of funds.

Taxation

The charity is considered to pass the tests set out in Paragraph 1 Schedule 6 of the Finance Act 2010 and therefore it meets the definition of a charitable company for UK corporation tax purposes. Accordingly, the charity is potentially exempt from taxation in respect of income or capital gains received within categories covered by Chapter 3 Part 11 of the Corporation Tax Act 2010 or Section 256 of the Taxation of Chargeable Gains Act 1992, to the extent that such income or gains are applied exclusively to charitable purposes.

Uncurbed Collective Ltd (formerly Proud & Loud Arts)

Notes to the Financial Statements for the Year Ended 31 March 2025

Tangible fixed assets

Individual fixed assets costing less than £500 and not forming part of a series of related purchases are not capitalised, but are written off as revenue expenditure in the year of acquisition.

Depreciation and amortisation

Depreciation is provided on tangible fixed assets so as to write off the cost or valuation, less any estimated residual value, over their expected useful economic life as follows:

Asset class	Depreciation method and rate
Office Equipment	20% pa straightline

Trade debtors

Trade and other debtors are recognised at the settlement amount due and prepayments are valued at the amount prepaid.

Cash and cash equivalents

Cash and cash equivalents comprise cash on hand and call deposits, and other short-term highly liquid investments that are readily convertible to a known amount of cash and are subject to an insignificant risk of change in value.

Trade creditors and provisions

Creditors and provisions are recognised where the charity has a present obligation resulting from a past event that will probably result in the transfer of funds to a third party and the amount due to settle the obligation can be measured or estimated reliably. Creditors and provisions are normally recognised at their settlement amount.

Fund structure

Unrestricted income funds are general funds that are available for use at the Trustees discretion in furtherance of the objectives of the Charity.

Restricted income funds are those donated for use in a particular area or for specific purposes, the use of which is restricted to that area or purpose.

Financial instruments

Classification

The charity has only basic financial instruments which are initially recorded at cost, subsequently measured at their settlement value

Uncurbed Collective Ltd (formerly Proud & Loud Arts)

Notes to the Financial Statements for the Year Ended 31 March 2025

3 Income from donations and legacies

	Unrestricted funds General £	Total 2025 £	Total 2024 £
Donations and legacies;			
Membership fees	-	-	14,092
General donations	90	90	20,416
Grants;			
Grants received	200,000	200,000	200,000
	<u>200,090</u>	<u>200,090</u>	<u>234,508</u>

4 Income from charitable activities

	Unrestricted funds General £	Restricted funds £	Total 2025 £
Project grants	-	31,677	31,677
Earned income	38,141	-	38,141
	<u>38,141</u>	<u>31,677</u>	<u>69,818</u>

	Unrestricted funds General £	Restricted funds £	Total 2024 £
Project grants	13,469	23,960	37,429

5 Investment income

	Unrestricted funds General £	Total 2025 £	Total 2024 £
Other investment income	523	523	281

Uncurbed Collective Ltd (formerly Proud & Loud Arts)

Notes to the Financial Statements for the Year Ended 31 March 2025

6 Expenditure on charitable activities

	Unrestricted funds General £	Restricted funds £	Total 2025 £
Charitable activities	49,839	54,206	104,045
Staff costs	112,309	-	112,309
Support costs	47,678	-	47,678
Governance costs	2,100	-	2,100
	<u>211,926</u>	<u>54,206</u>	<u>266,132</u>
	Unrestricted funds General £	Restricted funds £	Total 2024 £
Charitable activities	27,108	54,445	81,553
Staff costs	135,590	-	135,590
Support costs	30,796	-	30,796
Governance costs	6,109	-	6,109
	<u>199,603</u>	<u>54,445</u>	<u>254,048</u>

7 Analysis of support costs

Support costs allocated to charitable activities

	Total 2025 £	Total 2024 £
Travel and subsistence	3,528	10,919
Administration fees	22,699	2,649
Office costs	6,583	15,046
Depreciation	2,323	2,182
Advertising	12,545	-
	<u>47,678</u>	<u>30,796</u>

Uncurbed Collective Ltd (formerly Proud & Loud Arts)

Notes to the Financial Statements for the Year Ended 31 March 2025

8 Net incoming/outgoing resources

Net incoming resources for the year include:

	2025 £	2024 £
Other non-audit services	-	6,109
Depreciation of fixed assets	-	2,183
	<u>-</u>	<u>2,183</u>

9 Trustees remuneration and expenses

No Trustees, nor any persons connected with them, have received any remuneration from the Charity during the year.

No trustees have received any reimbursed expenses or any other benefits from the charity during the year.

10 Staff costs

The aggregate payroll costs were as follows:

	2025 £	2024 £
Staff costs during the year were:		
Wages and salaries	102,000	117,415
Social security costs	5,310	6,915
Pension costs	4,999	5,768
	<u>112,309</u>	<u>130,098</u>

The monthly average number of persons (including senior management / leadership team) employed by the Charity during the year expressed as full time equivalents was as follows:

	2025 No	2024 No
Administration	<u>-</u>	<u>3</u>

No employee received emoluments of more than £60,000 during the year.

The total employee benefits of the key management personnel of the Charity were £Nil (2024 - £48,000).

11 Independent examiner's remuneration

	2025 £	2024 £
Examination of the Financial Statements	-	1,750
Other fees paid to examiners	-	2,125
	<u>-</u>	<u>3,875</u>

Uncurbed Collective Ltd (formerly Proud & Loud Arts)

Notes to the Financial Statements for the Year Ended 31 March 2025

12 Taxation

The Charity is exempt from tax on income and gains falling within Section 505 of the Taxes Act 1988 or section 252 of the Taxation of Chargeable gains Act 1992 to the extent that these are applied to its charitable objects.

13 Tangible fixed assets

	Computer equipment £	Total £
Cost		
At 1 April 2024	10,915	10,915
Additions	700	700
At 31 March 2025	<u>11,615</u>	<u>11,615</u>
Depreciation		
At 1 April 2024	6,111	6,111
Charge for the year	2,323	2,323
At 31 March 2025	<u>8,434</u>	<u>8,434</u>
Net book value		
At 31 March 2025	<u>3,181</u>	<u>3,181</u>
At 31 March 2024	<u>4,804</u>	<u>4,804</u>

14 Debtors

	2025 £	2024 £
Trade debtors	<u>1,260</u>	<u>1,260</u>

15 Creditors: amounts falling due within one year

	2025 £	2024 £
Trade creditors	366	450
Other taxation and social security	2,707	2,533
Accruals	<u>5,399</u>	<u>4,650</u>
	<u>8,472</u>	<u>7,633</u>

Uncurbed Collective Ltd (formerly Proud & Loud Arts)

Notes to the Financial Statements for the Year Ended 31 March 2025

16 Funds

	Balance at 1 April 2024 £	Incoming resources £	Resources expended £	Balance at 31 March 2025 £
Unrestricted funds				
<i>General</i>				
General funds	71,423	238,754	(211,926)	98,251
Restricted funds				
Accessible Pathways	7,072	-	(7,072)	-
Spaced	4,126	-	(4,126)	-
ACE – NLPG	8,620	-	(8,620)	-
Salford City	-	26,952	(26,952)	-
Makaton	5,000	-	(2,711)	2,289
National Lottery	-	4,725	(4,725)	-
Total restricted funds	<u>24,818</u>	<u>31,677</u>	<u>(54,206)</u>	<u>2,289</u>
Total funds	<u><u>96,241</u></u>	<u><u>270,431</u></u>	<u><u>(266,132)</u></u>	<u><u>100,540</u></u>

The specific purpose for which the funds are to be applied are as follows:

Accessible Pathways: Remainder of an NLPG grant from Arts council England to increase opportunities for new, emerging & skilled disabled artists.

Spaced: Funds held in trust for Artist Michael Gleave

ACE NLPG: The code for this should be “Just Revolt”? Remainder of an NLPG grant from Arts council England to Support the creative development of our theatre ensemble.

Makaton: Grant awarded from The Thomas Wall Trust for the development of Makaton across the organisation 2024/2025.

Uncurbed Collective

England & Wales - Charity number 1143958

Accounts

Company registration number: 07627420

Charity registration number: 1143958

Proud & Loud Arts

(A company limited by guarantee)

Annual Report and Financial Statements

for the Year Ended 31 March 2024

Proud & Loud Arts

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Proud & Loud Arts

Reference and Administrative Details

Trustees	Ms J Butler
	Ms J Charlesworth
	Ms K Hoyer
	Mr D Smalley (appointed 1 January 2024)
	Ms T Drury (appointed 16 January 2024)
	Ms H Skalli (appointed 6 February 2024)
	Dr S P Ruding (appointed 23 May 2024)
	Ms J Baidoo (appointed 28 October 2024)
CEO & Artistic Director	Mr T Hogan
Charity Registration Number	1143958
Company Registration Number	07627420
Registered Office	The Charity is incorporated in England and Wales.
	24 Edge Fold Crescent Worsley Manchester M28 7EX
Principal Office	24 Edge Fold Crescent Worsley Manchester M28 7EX
Independent Examiner	Beever and Struthers One Express 1 George Leigh St Manchester M4 5DL
Bankers	CAF Bank 25 Kings Hill Avenue Kings Hill West Malling Kent ME19 4TA

Proud & Loud Arts

Trustees' Report

The Trustees, who are directors for the purposes of company law, present the annual report together with the financial statements of the charitable company for the year ended 31 March 2024.

Objectives and activities

Aims of the Charity

Proud and Loud Arts exists to ensure disabled people are respected as human beings. Through training, performance, and advocacy, we provide pathways for disabled artists to thrive, ensuring lived experience voices are heard, their contributions are recognised, and the creative industries are more inclusive and equitable.

The year 2023/24 has been a pivotal year for Proud and Loud Arts. As a National Portfolio Organisation with Arts Council England (2023-2026), our new status has supported significant organisational and creative growth, advancing our mission to empower disabled artists.

Our Vision and Mission

To create a world where disabled artists are valued, trained, and given opportunities to excel creatively in an inclusive and accessible performing arts community.

We aim to lead sector-wide change by removing barriers to access, fostering collaboration, and creating spaces for disabled artists to contribute to the arts on local, national and international stages.

Our Core Values

Speak Up for Everyone

Ensuring equal opportunities for all voices to be heard.

Everyone Counts

Celebrating diversity and fostering inclusivity.

Always Honest

Emphasising openness and transparency in all our work.

Highlights

Programmes & Events	No. of events	Attendance
Performance(s)	4	107
Ensemble	152	782
1-2-1	16	16
Engagement Programme	159	1337
Summer Outreach Programme	8	121
Bendrigg Residential	1	15
Lookout	7	78
Individual projects	31	47

Proud & Loud Arts

Trustees' Report

Achievements and Performance

Salford Museum & Arts '23 Gallery Event: "Affirmations and Other Works"

This event in October '24 aimed to raise awareness of Proud and Loud Arts in the City of Salford and start a conversation about our developing access training package with a view to further development and testing. The event was well attended and attracted interest from cultural venues across Salford and Manchester. This event initiated important strategic conversations, generated paid university bookings and a significant partnership project for 2024/25.

MMU Brooks Building - Performance

This was a paid booking March '24 for 'HELP' by Janet Charlesworth & Danielle Maycox. This work was secured from the event at Salford Museum Art Gallery. The audience for this show were social work students who found the show moving, informative and thought provoking for professional development. A further booking for the show has been secured in 2025.

Ensemble

In April 2023, we invited all our affiliated artists to The Whitworth Art Gallery to explore a new and exciting future for the company. We spent time together considering our performance style and discussing our approach to performance in the coming years.

We decided:

1. To complete one show for the theatre. 'The Cratchits' or 'Pyramus and Thisbe'.
2. Continue to perform "Cells - A body of work" & generate interest in Access Training.

Terms	Activity	Learning	Outputs
April - June	Skills Development	Characters & Film	Short YouTube film
June - Aug	Access Training Review	Revisit Existing Work	A Plan (performance)
Sept - Dec	Rehearsal	Performance Skills	Performance
Jan - Mar	Meet new Artists	New Skills	Personal Reflections

We also encouraged artists to reflect on their work to date and consider new personal ambitions as part of the Ensemble group and as an individual artist. This work took place as part of a series of 1-2-1 meetings.

Proud & Loud Arts

Trustees' Report

Engagement Programme

This year we set out to develop our engagement programmes and consider how we might reach and engage new people, particularly in Trafford.

The Manchester group in March 2024 is thriving with our partner at Contact MCR with a cohort of 14 participants attending regularly. This commitment enabled us to offer a full-day format where all but 2 group members accepted the offer.

Manchester	Activity	Learning	Outputs
Term 1	Considering the audience	Collective Storytelling	Personal reflections
Term 2	Voice & Characters	Physicality & Voice	Sharing (family & friends)
Term 3	Movement	Laban	Personal Reflections

The Trafford Group is a new group started this year based at Gorse Hill Studios. We delivered to 11 people this year through in the Trafford Group, with 7 moving onto professional programmes, and 3 new members scheduled to join in April 2024.

Trafford	Activity	Learning	Outputs
Term 1	Devising	Story (Romeo & Juliet)	Sharing (family & friends)
Term 2	Characters	Character development	A Plan (performance)
Term 3	Rehearsal	Performance Skills	Performance

Summer Outreach

This year's summer activity sought to engage communities in Trafford and Manchester by offering disability groups a free creative taster workshop held in their home venue. The project aimed to broaden our profile and to recruit new people to our regular weekly programme. By Collaborating with local Community Capacity Builders at L&Q Housing we reached out to 16 organisations new to us. We delivered taster to 3 organisations in Trafford, engaging 49 disabled people.

Organisations	People	Places Filled	Sessions
3	49	121	9

Lookout

Our Lookout series featured a diverse array of cultural experiences. In May, we attended "The Human Hour" at The Lowry, and in June, we explored the powerful exhibit "Nothing about us without us" at Peoples History Museum. The summer months saw us recording at MMU and enjoying "Cinderella" at Contact in December. The new year began with visits to the Whitworth Art Gallery and Citizens Assembly at The Lowry. February and March were filled with performances of "Bluebeard" at Home, "Jungle Book" at The Factory, and "Self and Other" by Cryptic Arts at Home.

Events	Venues	Places Filled	Places available
8	6	78	80

Proud & Loud Arts

Trustees' Report

Bendrigg Residential

In September 2023, we embarked on a significant residential project to the Bendrigg Trust in Kendal. This trip was designed to combine creative and adventure activities with respite for our members and their caregivers. The accessible accommodation and outdoor activities, such as abseiling, caving, and canoeing, provided a perfect backdrop for creative exploration.

Our key objectives were to review previous work, consider new creative approaches, and create time for creative play. We also aimed to build relationships with potential new artists. The activities included movement exercises inspired by the landscape, writing sessions that wove words about nature, and voice workshops that created nature-inspired soundscapes.

The impact of the trip was profound and personal to each individual and marked a true end to the experience of lockdown and a new sense of freedom. The themes of autonomy, peer support, resilience, and routine emerged strongly, highlighting the transformative power of the experience. Looking ahead, we plan to continue building our team of artists and develop proposals based on the findings from the Bendrigg project.

Awards

Our members received significant recognition for inclusion this year.

- Daryll Duncan was honoured as a Community Champion at the Greater Manchester Health and Care Champion Awards.
- Chrissy Jones won the Creative Community Spirit Award at The Spirit Awards in October
- Janet Charlesworth was celebrated as Volunteer of the Year at the Heart of Salford Awards in November and featured in the CVS Salford's International Women's Day campaign.

Profile and Fundraising Activity

Charity Ambassador Simon Gregson made a celebrity appearance on "Deal or No Deal" creating significant interest in the charity and a spike of enquiries from disabled people requesting more information. A huge thank you to Simon for his efforts in raising over £15,000 to support our activities.

Conclusion

The year 2023/24 has been a period of significant growth and development for Proud and Loud Arts. We have successfully engaged with the community, developed creative projects, and promoted professional development for disabled artists. Our work aligns with the Arts Council England's "Let's Create" strategy, contributing to a more creative and culturally rich society. We look forward to building on these achievements in the coming year.

Plans for Future Periods

(2024-2025)

- Expand engagement programmes to reach more participants across Greater Manchester.
- Implement professional development initiatives to prepare disabled artists for leadership roles.

(2025-2026)

- Strengthen collaborations with national organisations to influence policy and practice.
- Develop new creative works to further challenge perceptions and inspire audiences.

(2026-2027)

- Increase investment to sustain and grow programs.
- Solidify Proud and Loud Arts as a leader in inclusive creative practices.

Proud & Loud Arts

Trustees' Report

Financial review

Policy on reserves

Proud and Loud Arts maintains a reserves policy to ensure financial stability and sustainability. Reserves are held to cover 3-6 months of core operating costs, providing a contingency for unforeseen circumstances, and supporting the long-term delivery of our mission. The reserves policy is reviewed annually to ensure it remains appropriate for the organisation's needs and goals.

At the balance sheet date the total funds was £96,241 (2023: £78,071) of which £24,818 (2023: £53,569) is held in restricted funds and £4,804 (2023: £6,986) is held in fixed assets leaving £66,619 (2023: £17,516) in free reserves.

Public benefit

The Trustees confirm that they have complied with the requirements of section 17 of the Charities Act 2011 to have due regard to the public benefit guidance published by the Charity Commission for England and Wales.

Structure, governance and management

Nature of governing document

The Fund was established under a Trust Deed executed on 9 May 2011 as amended by special resolution dated 13 August 2018.

The Trust Deed sets out the provisions of the Charity for appointing and removing Trustees from office.

The Charity is controlled by its governing document, a Deed of Trust, and constitutes an incorporated Charity.

The Trustees who have served during the year are set out on page 1. They meet regularly to discuss matters of the Charity and its financial performance.

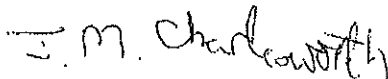
Major risks and management of those risks

The trustees have reviewed the risks facing the charity. This involved identifying the types of risks the Charity faces and identifying any means of mitigating those risks. As part of this process the trustees have reviewed the internal controls and systems have been identified to mitigate those risks.

Small companies provision statement

This report has been prepared in accordance with the small companies regime under the Companies Act 2006.

The annual report was approved by the Trustees of the Charity on 20/12/24 and signed on its behalf by:



.....
Ms J Charlesworth
Trustee

Proud & Loud Arts

Statement of Trustees' Responsibilities

The Trustees (who are also the directors of Proud & Loud Arts for the purposes of company law) are responsible for preparing the 'Trustees' report and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice), including FRS 102 "The Financial Reporting Standard applicable in the UK and Republic of Ireland". The report and accounts have been prepared in accordance with the provisions in the Companies Act 2006 relating to small companies.

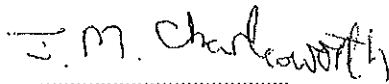
Company law requires the Trustees to prepare financial statements for each financial year. Under company law the Trustees must not approve the financial statements unless they are satisfied that they give a true and fair view of the state of affairs of the charitable company and of the incoming resources and application of resources, including its income and expenditure, of the charitable company for that period. In preparing these financial statements, the Trustees are required to:

- select suitable accounting policies and apply them consistently;
- observe the methods and principles in the Charities SORP;
- make judgements and estimates that are reasonable and prudent;
- state whether applicable accounting standards, comprising FRS 102 have been followed, subject to any material departures disclosed and explained in the financial statements; and
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charitable company will continue in business.

The Trustees are responsible for keeping proper accounting records that can disclose with reasonable accuracy at any time the financial position of the charitable company and enable them to ensure that the financial statements comply with the Companies Act 2006. They are also responsible for safeguarding the assets of the charitable company and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

The Trustees are responsible for the maintenance and integrity of the corporate and financial information included on the charitable company's website. Legislation governing the preparation and dissemination of financial statements may differ from legislation in other jurisdictions.

Approved by the Trustees of the Charity on 20/12/24 and signed on its behalf by:



.....
Ms J Charlesworth
Trustee

Proud & Loud Arts

Independent Examiner's Report to the trustees of Proud & Loud Arts ('the Company')

I report to the Charity Trustees on my examination of the accounts of the Company for the year ended 31 March 2024.

Responsibilities and basis of report

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

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

Independent examiner's statement

Since the Company's gross income exceeded £250,000 your examiner must be a member of a body listed in section 145 of the 2011 Act. I confirm that I am qualified to undertake the examination because I am a member of , which is one of the listed bodies.

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

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

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

H E. Binns

H.E. BINNS FCA

Beever and Struthers

One Express
1 George Leigh St
Manchester
M4 5DL

Date: 20/12/24

Proud & Loud Arts

Statement of Financial Activities for the Year Ended 31 March 2024 (Including Income and Expenditure Account and Statement of Total Recognised Gains and Losses)

	Note	Unrestricted funds £	Restricted funds £	Total 2024 £	Total 2023 £
Income and Endowments from:					
Donations and legacies	3	232,775	1,733	234,508	16,572
Charitable activities	4	13,469	23,960	37,429	75,241
Investment income	5	281	-	281	-
Total income		<u>246,525</u>	<u>25,693</u>	<u>272,218</u>	<u>91,813</u>
Expenditure on:					
Charitable activities	6	<u>(199,603)</u>	<u>(54,445)</u>	<u>(254,048)</u>	<u>(132,687)</u>
Total expenditure		<u>(199,603)</u>	<u>(54,445)</u>	<u>(254,048)</u>	<u>(132,687)</u>
Net income/(expenditure)		<u>46,922</u>	<u>(28,752)</u>	<u>18,170</u>	<u>(40,874)</u>
Net movement in funds		46,922	(28,752)	18,170	(40,874)
Reconciliation of funds					
Total funds brought forward		<u>24,502</u>	<u>53,569</u>	<u>78,071</u>	<u>118,945</u>
Total funds carried forward	15	<u><u>71,424</u></u>	<u><u>24,817</u></u>	<u><u>96,241</u></u>	<u><u>78,071</u></u>
	Note	Unrestricted funds £	Restricted funds £	Total 2023 £	
Income and Endowments from:					
Donations and legacies	3	16,572	-	16,572	
Charitable activities	4	<u>8,903</u>	<u>66,338</u>	<u>75,241</u>	
Total income		<u>25,475</u>	<u>66,338</u>	<u>91,813</u>	
Expenditure on:					
Charitable activities	6	<u>(40,412)</u>	<u>(92,275)</u>	<u>(132,687)</u>	
Total expenditure		<u>(40,412)</u>	<u>(92,275)</u>	<u>(132,687)</u>	
Net expenditure		<u>(14,937)</u>	<u>(25,937)</u>	<u>(40,874)</u>	
Net movement in funds		(14,937)	(25,937)	(40,874)	
Reconciliation of funds					
Total funds brought forward		<u>39,439</u>	<u>79,506</u>	<u>118,945</u>	
Total funds carried forward	15	<u><u>24,502</u></u>	<u><u>53,569</u></u>	<u><u>78,071</u></u>	

All of the Charity's activities derive from continuing operations during the above two periods.

The notes on pages 11 to 20 form an integral part of these financial statements.

Proud & Loud Arts

(Registration number: 07627420)
Balance Sheet as at 31 March 2024

	Note	2024 £	2023 £
Fixed assets			
Tangible assets	12	4,804	6,986
Current assets			
Debtors	13	1,260	2,336
Cash at bank and in hand		97,810	71,139
		99,070	73,475
Creditors: Amounts falling due within one year	14	(7,633)	(2,390)
Net current assets		91,437	71,085
Net assets		96,241	78,071
Funds of the Charity:			
Restricted income funds			
Restricted funds	15	24,818	53,569
Unrestricted income funds			
Unrestricted funds		71,423	24,502
Total funds	15	96,241	78,071

For the financial year ending 31 March 2024 the Charity was entitled to exemption from audit under section 477 of the Companies Act 2006 relating to small companies.

Directors' responsibilities:

- The members have not required the Charity to obtain an audit of its accounts for the year in question in accordance with section 476; and
- The directors acknowledge their responsibilities for complying with the requirements of the Act with respect to accounting records and the preparation of accounts.

These financial statements have been prepared in accordance with the special provisions relating to companies subject to the small companies regime within Part 15 of the Companies Act 2006.

The financial statements on pages 9 to 20 were approved by the Trustees, and authorised for issue on ~~2012.1.24~~ and signed on their behalf by:



.....
Ms J Charlesworth
Trustee

The notes on pages 11 to 20 form an integral part of these financial statements.

Proud & Loud Arts

Notes to the Financial Statements for the Year Ended 31 March 2024

1 Charity status

The Charity is limited by guarantee, incorporated in England and Wales, and consequently does not have share capital. Each of the Trustees is liable to contribute an amount not exceeding £1 towards the assets of the Charity in the event of liquidation.

The address of its registered office is:

24 Edge Fold Crescent

Worsley

Manchester

M28 7EX

2 Accounting policies

Summary of significant accounting policies and key accounting estimates

The principal accounting policies applied in the preparation of these financial statements are set out below. These policies have been consistently applied to all the years presented, unless otherwise stated.

Statement of compliance

The financial statements have been prepared in accordance with Accounting and Reporting by Charities: Statement of Recommended Practice (applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102)) (issued in October 2019) - (Charities SORP (FRS 102)), the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and the Companies Act 2006.

Basis of preparation

Proud & Loud Arts meets the definition of a public benefit entity under FRS 102. Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy notes.

Going concern

The Trustees consider that there are no material uncertainties about the Charity's ability to continue as a going concern nor any significant areas of uncertainty that affect the carrying value of assets held by the Charity.

Exemption from preparing a cash flow statement

The Charity opted to early adopt Bulletin 1 published on 2 February 2016 and have therefore not included a cash flow statement in these financial statements.

Judgements and key sources of estimation uncertainty

The preparation of the financial statements requires management to make judgements, estimates and assumptions that affect the amounts reported. These estimates and judgements are continually reviewed and are based on experience and other factors, including expectations of future events that are believed to be reasonable under the circumstances.

Income and endowments

All income is recognised once the charity has entitlement to the income, it is probable that the income will be received and the amount of income receivable can be measured reliably.

Proud & Loud Arts

Notes to the Financial Statements for the Year Ended 31 March 2024

Donations and legacies

Donations from individuals and other bodies (not being of the nature of a grant) are recognised when receivable.

Grants receivable

Grants, whether of a capital or revenue nature, are recognised when the charity has entitlement to the funds performance conditions have been met and it is probable that the income will be received.

Deferred income

Income is only deferred and included in creditors when:

- The income relates to a future accounting period
- A sales invoice has been raised ahead of the work being carried out and there is no contractual entitlement to the income until the work has been done
- Not all the terms and conditions of the grant have been met, including the incurring of expenditure and the grant conditions are such that unspent grant must be refunded

Earned Income

Earned income is measured at the fair value of the consideration received or receivable for services and goods supplied, net of discounts.

Expenditure and irrecoverable VAT

Expenditure is recognised once there is a legal or constructive obligation to make a payment to a third party, it is probable that the settlement will be required and the amount of the obligation can be measured reliably.

Raising funds

Cost of raising funds includes those associated with fundraising activities, managing investments and commercial trading by the subsidiary company.

Charitable activities

Charitable activities includes costs of undertaking the work of the charity.

The charity is not registered for VAT and is unable to recover input tax. Costs are stated inclusive of VAT where charged.

Support costs

Support costs are those functions which assist the work of the charity either by supporting the delivery of charitable activities or by supporting the generation of funds.

Taxation

The charity is considered to pass the tests set out in Paragraph 1 Schedule 6 of the Finance Act 2010 and therefore it meets the definition of a charitable company for UK corporation tax purposes. Accordingly, the charity is potentially exempt from taxation in respect of income or capital gains received within categories covered by Chapter 3 Part 11 of the Corporation Tax Act 2010 or Section 256 of the Taxation of Chargeable Gains Act 1992, to the extent that such income or gains are applied exclusively to charitable purposes.

Proud & Loud Arts

Notes to the Financial Statements for the Year Ended 31 March 2024

Tangible fixed assets

Individual fixed assets costing less than £500 and not forming part of a series of related purchases are not capitalised, but are written off as revenue expenditure in the year of acquisition.

Depreciation and amortisation

Depreciation is provided on tangible fixed assets so as to write off the cost or valuation, less any estimated residual value, over their expected useful economic life as follows:

Asset class	Depreciation method and rate
Office Equipment	20% pa straightline

Trade debtors

Trade and other debtors are recognised at the settlement amount due and prepayments are valued at the amount prepaid.

Cash and cash equivalents

Cash and cash equivalents comprise cash on hand and call deposits, and other short-term highly liquid investments that are readily convertible to a known amount of cash and are subject to an insignificant risk of change in value.

Trade creditors and provisions

Creditors and provisions are recognised where the charity has a present obligation resulting from a past event that will probably result in the transfer of funds to a third party and the amount due to settle the obligation can be measured or estimated reliably. Creditors and provisions are normally recognised at their settlement amount.

Fund structure

Unrestricted income funds are general funds that are available for use at the Trustees discretion in furtherance of the objectives of the Charity.

Restricted income funds are those donated for use in a particular area or for specific purposes, the use of which is restricted to that area or purpose.

Financial instruments

Classification

The charity has only basic financial instruments which are initially recorded at cost, subsequently measured at their settlement value

Proud & Loud Arts

Notes to the Financial Statements for the Year Ended 31 March 2024

3 Income from donations and legacies

	Unrestricted funds General £	Restricted funds £	Total 2024 £	Total 2023 £
Donations and legacies;				
Membership fees	13,339	753	14,092	15,989
General donations	19,436	980	20,416	583
Grants;				
Grants received	200,000	-	200,000	-
	<u>232,775</u>	<u>1,733</u>	<u>234,508</u>	<u>16,572</u>

4 Income from charitable activities

	Unrestricted funds General £	Restricted funds £	Total 2024 £
Accessible pathways ACE	-	12,447	12,447
ACE - NLPG	-	4,416	4,416
Makaton	-	5,000	5,000
NPO Yr 1 23/24	13,469	-	13,469
Staring ATW	-	2,097	2,097
	<u>13,469</u>	<u>23,960</u>	<u>37,429</u>

	Unrestricted funds General £	Restricted funds £	Total 2023 £
Accessible pathways ACE	5,716	2,205	7,921
National Lottery A4A	-	9,920	9,920
Charitable Trust	-	2,197	2,197
ACE - NLPG	-	42,525	42,525
Staring ATW ACE	-	5,945	5,945
WEA - ESF 2	-	3,546	3,546
Earned Income	3,187	-	3,187
	<u>8,903</u>	<u>66,338</u>	<u>75,241</u>

Proud & Loud Arts

Notes to the Financial Statements for the Year Ended 31 March 2024

5 Investment income

	Unrestricted funds General £	Total 2024 £	Total 2023 £
Other investment income	281	281	-

6 Expenditure on charitable activities

	Unrestricted funds General £	Restricted funds £	Total 2024 £
Creative freelance fees	13,163	-	13,163
Access freelance fees	28,215	-	28,215
Other fees	32,960	-	32,960
Other project costs	7,215	-	7,215
Travel and subsistence	10,919	-	10,919
Marketing and promotion	240	-	240
Administration fees	2,409	-	2,409
Office costs	15,046	-	15,046
Accountancy and legal fees	6,109	-	6,109
Depreciation	2,182	-	2,182
Charged to restricted funds	(54,445)	54,445	-
Staff costs	135,590	-	135,590
	<u>199,603</u>	<u>54,445</u>	<u>254,048</u>

Proud & Loud Arts

Notes to the Financial Statements for the Year Ended 31 March 2024

	Unrestricted funds General £	Restricted funds £	Total 2023 £
Creative freelance fees	43,904	-	43,904
Access freelance fees	15,349	-	15,349
Other fees	17,600	-	17,600
Other project costs	15,225	-	15,225
Travel and subsistence	1,168	-	1,168
Marketing and promotion	1,690	-	1,690
Administration fees	1,685	-	1,685
Office costs	32,834	-	32,834
Accountancy and legal fees	1,265	-	1,265
Depreciation	1,967	-	1,967
Charged to restricted funds	(94,204)	94,204	-
	<u>38,483</u>	<u>94,204</u>	<u>132,687</u>

7 Net incoming/outgoing resources

Net incoming/(outgoing) resources for the year include:

	2024 £	2023 £
Other non-audit services	6,109	1,265
Depreciation of fixed assets	<u>2,183</u>	<u>-</u>

8 Trustees remuneration and expenses

No Trustees, nor any persons connected with them, have received any remuneration from the Charity during the year.

No trustees have received any reimbursed expenses or any other benefits from the charity during the year.

9 Staff costs

The aggregate payroll costs were as follows:

	2024 £
Staff costs during the year were:	
Wages and salaries	117,415
Social security costs	6,915
Pension costs	<u>5,768</u>
	<u>130,098</u>

Proud & Loud Arts

Notes to the Financial Statements for the Year Ended 31 March 2024

The monthly average number of persons (including senior management / leadership team) employed by the Charity during the year expressed as full time equivalents was as follows:

	2024	2023
	No	No
Adminstration	<u>3</u>	<u>3</u>

No employee received emoluments of more than £60,000 during the year.

The total employee benefits of the key management personnel of the Charity were £48,000 (2023 - £Nil).

10 Independent examiner's remuneration

	2024	2023
	£	£
Examination of the Financial Statements	1,750	600
Other fees paid to examiners	<u>2,125</u>	<u>665</u>
	<u>3,875</u>	<u>1,265</u>

Proud & Loud Arts

Notes to the Financial Statements for the Year Ended 31 March 2024

11 Taxation

The Charity is exempt from tax on income and gains falling within Section 505 of the Taxes Act 1988 or section 252 of the Taxation of Chargeable gains Act 1992 to the extent that these are applied to its charitable objects.

12 Tangible fixed assets

	Computer equipment £	Total £
Cost		
At 1 April 2023	10,915	10,915
At 31 March 2024	10,915	10,915
Depreciation		
At 1 April 2023	3,929	3,929
Charge for the year	2,182	2,182
At 31 March 2024	6,111	6,111
Net book value		
At 31 March 2024	4,804	4,804
At 31 March 2023	6,986	6,986

13 Debtors

	2024 £	2023 £
Trade debtors	1,260	2,336

14 Creditors: amounts falling due within one year

	2024 £	2023 £
Trade creditors	450	-
Other taxation and social security	2,533	-
Other creditors	-	450
Accruals	4,650	1,940
	7,633	2,390

Proud & Loud Arts

Notes to the Financial Statements for the Year Ended 31 March 2024

15 Funds

	Balance at 1 April 2023 £	Incoming resources £	Resources expended £	Balance at 31 March 2024 £
Unrestricted funds				
<i>General</i>				
General funds	24,502	246,524	(199,603)	71,423
Restricted funds				
Accessible Pathways	-	14,180	(7,108)	7,072
A4A 21	3,442	-	(3,442)	-
Spaced	4,126	-	-	4,126
Staring ATW	1,800	2,097	(3,897)	-
ACE - Tate	1,676	-	(1,676)	-
ACE - NLPG	42,525	4,417	(38,322)	8,620
Makaton	-	5,000	-	5,000
Total restricted funds	<u>53,569</u>	<u>25,694</u>	<u>(54,445)</u>	<u>24,818</u>
Total funds	<u><u>78,071</u></u>	<u><u>272,218</u></u>	<u><u>(254,048)</u></u>	<u><u>96,241</u></u>

The specific purpose for which the funds are to be applied are as follows:

Accessible Pathways: Remainder of an NLPG grant from Arts council England to increase opportunities for new, emerging & skilled disabled artists.

Spaced: Funds held in trust for Artist Michael Gleave

ACE NLPG: The code for this should be "Just Revolt"? Remainder of an NLPG grant from Arts council England to Support the creative development of our theatre ensemble.

Makaton: Grant awarded from The Thomas Wall Trust for the development of Makaton across the organisation 2024/2025.

Proud & Loud Arts

Notes to the Financial Statements for the Year Ended 31 March 2024

	Balance at 1 April 2022 £	Incoming resources £	Resources expended £	Transfers £	Balance at 31 March 2023 £
Unrestricted funds					
<i>General</i>					
General funds	39,439	25,473	(38,481)	(1,929)	24,502
Restricted					
Accessible Pathways	63,815	2,205	(66,020)	-	-
A4A 21	3,608	9,920	(10,086)	-	3,442
Spaced	-	2,197	-	1,929	4,126
Staring ATW	11,049	-	(9,249)	-	1,800
ACE - Tate	-	5,945	(4,269)	-	1,676
ACE - NLPG	-	42,525	-	-	42,525
Forever Manchester - training	1,034	-	(1,034)	-	-
WEA - ESF 2	-	3,546	(3,546)	-	-
Total restricted funds	<u>79,506</u>	<u>66,338</u>	<u>(94,204)</u>	<u>1,929</u>	<u>53,569</u>
Total funds	<u>118,945</u>	<u>91,811</u>	<u>(132,685)</u>	<u>-</u>	<u>78,071</u>

16 Analysis of net assets between funds

	Unrestricted funds General £	Restricted funds £	Total funds at 31 March 2024 £
Tangible fixed assets	4,804	-	4,804
Current assets	74,252	24,818	99,070
Current liabilities	(7,633)	-	(7,633)
Total net assets	<u>71,423</u>	<u>24,818</u>	<u>96,241</u>
	Unrestricted funds General £	Restricted funds £	Total funds at 31 March 2023 £
Tangible fixed assets	6,986	-	6,986
Current assets	19,906	53,569	73,475
Current liabilities	(2,390)	-	(2,390)
Total net assets	<u>24,502</u>	<u>53,569</u>	<u>78,071</u>

17 Related party transactions

There were no related party transactions in the year.

Uncurbed Collective

England & Wales - Charity number 1143958

Accounts



'Liberating the voices of people living
with disability through **performance**'

PROUD & LOUD ARTS
(A company limited by guarantee)
ANNUAL REPORT
AND
UNAUDITED FINANCIAL STATEMENTS
FOR THE YEAR ENDED MARCH 31 2023

COMPANY NUMBER 07627420

CHARITY NUMBER 1143958

**PROUD & LOUD ARTS
ANNUAL REPORT AND FINANCIAL STATEMENTS
FOR THE YEAR ENDED MARCH 31 2023**

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**PROUD & LOUD ARTS
FOREWORD
FOR THE YEAR ENDED MARCH 31 2023**

“Creativity is Intelligence having fun” - Albert Einstein certainly got that one right about us here at Proud and Loud Arts in this past year.

As newly appointed Chair of the board in 2022, I am pleased to report on yet another successful year for Proud and Loud Arts, full of creativity and fun for our members, staff, volunteers and trustees. I am also pleased to say this year has been an especially exciting, busy and fruitful one for Proud and Loud Arts as an organisation seeking longer-term financial security. This could not have been achieved without the full commitment of everyone with an involvement in the organisation; staff, freelancers, members, trustees, consultants, and other volunteers have worked tirelessly towards ensuring Proud and Loud Arts continues to grow exponentially through a series of outstanding art projects delivered to audiences by our members.

Indeed, on 4th November 2022, Proud and Loud Arts was confirmed as one of the 945 arts organisations, museums and libraries being awarded National Portfolio Organisation status through Arts Council England beginning delivery in April 2023. This means we will receive Arts Council England investment over the next three years, contributing to delivering a portion of Arts Council England’s *Let’s Create* programme. This welcome funding after more than 20 years of short-term funding from a range of smaller funding pots will provide us with longer-term security as a charity.

Our planning began way back in May 2022 enabling us to understand the considerable commitment that we would be expected to undertake; governance, access, quality, compliance and risk all continue to be measurable aspects of any funding and we have worked hard as an organisation this financial year to satisfactorily support Artistic Director Tom Hogan and the staff team in preparation for the fascinating artistic journey they will undertake starting April 2023.

Despite having a transitory board in this last year, we have overcome obstacles through rigorous planning and examining the potential business capabilities of Proud and Loud Arts trustees through continued training and development creating a robust strategy focusing on financial security for the next three years.

I give you the Trustees’ and Directors’ report for the year ending 31st March 2023.

Janet Butler - Chair

**PROUD & LOUD ARTS
COMPANY INFORMATION
FOR THE YEAR ENDED MARCH 31 2023**

DIRECTORS

J Butler	Chair from 18/10/22	
R Jones	Chair from 1/03/22 to 6/10/22	(appointed 28/06/21, resigned 6/10/22)
M Rollinson	Chair until 1/03/22	(resigned 9/05/22)
C A Deane	Treasurer from 9/06/22	(appointed 9/06/22)
J M Charlesworth	Treasurer from 7/03/22 to 9/06/22	
K A Hoye		
C McIntyre		(appointed 9/05/22)
Y L Pottinger		(appointed 28/06/21 - resigned 23/09/22)
J Willows		

SECRETARY

K A Hoye

ARTISTIC DIRECTOR

T Hogan

REGISTERED OFFICE & PRINCIPAL PLACE OF BUSINESS

Department 4
C/O Salford CVS
The Old Town Hall
5 Irwell Place
Eccles M30 0FN

INDEPENDENT EXAMINER & ACCOUNTANTS

Stacy Mason FCCA MAAT
HGA Accountants & Financial Consultants Ltd
t/a Chittenden Horley - Chartered Accountants : Charity specialists
Hyde Park House
Cartwright Street
Hyde
Sk14 4EH

BANKERS

CAF Bank

**PROUD & LOUD ARTS
TRUSTEES AND DIRECTORS REPORT
FOR THE YEAR ENDED MARCH 31 2023**

The Directors, who are the Trustees of the charity, present their annual report and the audited financial statements for the year ended March 31 2023.

REPORTING FRAMEWORK

The financial statements comply with the Charities Act 2011, the Companies Act 2006, the Memorandum and Articles of Association, and Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS102) (effective 1 January 2015), referred to as the Charities SORP (FRS 102).

OBJECTIVES AND ACTIVITIES

Objectives

The objectives of the Charity are:

“To advance the education of people with disabilities and in particular in the field of art and to develop their knowledge and appreciation of the art of drama.

To help meet the needs of disabled people by providing them with the ability to express themselves in a creative context.

To help disabled people, especially but not exclusively through leisure time activities, so as to develop their capabilities that they may grow to full maturity as individuals and members of society.”

The charity achieves its objectives through holding weekly drama workshops in a community centre in Salford. This gives members a voice through performance making.

REVIEW OF ACTIVITIES

This year centered around our Accessible Pathways project. We brought together disabled artists from Bolton, Tameside, Manchester Trafford, and Salford, providing them with a platform to express themselves creatively and become an integral part of the local arts community.

We organised regular sessions where artists collaborated, shared ideas, and actively shaped the development of our program. These sessions took place at Contact Manchester and Gorse Hill studios in Trafford, focusing on acting, voice, and movement.

Driven by our belief in the power of the arts to unite people and amplify diverse voices, we partnered with Håb Manchester to deliver a summer performance project, reaching an audience of over 7,000 individuals. We also collaborated with esteemed institutions like The Royal Exchange, HOME, MMU, University of Salford, Media City, Salford and Manchester City Councils, creating a network of support and engagement.

In addition to the regular sessions, we organised trips to cultural events in Manchester, Trafford, Salford, and Stockport, offering participants the opportunity to build relationships, experience exciting cultural activities, and explore different venues. The Look Out program, which brought together individuals from various groups, was particularly valuable in fostering social connections.

To ensure that everyone had the necessary support, our Engagement Officer actively recruited new participants, while our Access Coordinator worked closely with artists to tailor support packages according to their needs. We also sought creative support from Manchester University and Arden College, prioritising individuals with performance experience over professional support workers. This approach allowed us to strike a balance between creativity and support and create an inclusive and accessible environment.

Achievements and Outcomes:

Successful Engagement: We delivered 352 hours of creative engagement, with 84% of all spaces filled. This demonstrates the interest in our project among disabled artists in Bolton, Tameside, Manchester Trafford, and Salford.

Creative Collaboration:

The regular sessions provided a platform for disabled artists to come together, collaborate, and share ideas. Participants had the opportunity to explore acting, voice, and movement, fostering their creative expression. Our Partnership with Håb Manchester expanded our reach and promoted the talents of disabled artists to a wider community. Participants have expressed increased confidence, improved social connections, and a sense of belonging to the local arts community.

Recognition of Daryll Duncan's Contribution:

We are proud that Daryll, our Peer Support Worker, has been shortlisted for the Community Champion Award in the Greater Manchester Health and Care Champion Awards 2023. This recognition reflects Daryll's outstanding work in supporting and encouraging new individuals as they join Proud and Loud Arts. Daryll's presence has had a positive impact on welcoming new members and creating a supportive environment within our organisation.

The recognition of Daryll's contribution highlights the positive and lasting impact of our project on individuals' lives. We are also in the process of turning the voluntary role of the Peer Support Worker into a paid opportunity, ensuring sustainable support and further development of our organisation.

A Bright Future:

We are delighted and proud to have been awarded National Portfolio Organisation Status by Arts Council England securing our future for the next three years.

FINANCIAL REVIEW

Overview

Our income more than doubled this year as we were successful in securing additional funding to meet the challenges of the pandemic. We had a deficit on unrestricted funds of c£7k, and restricted fund balances carried forward fell by c£2K.

Reserves Policy

The Trustees reserves policy for the charity for free reserves (unrestricted funds not invested in fixed assets or otherwise designated) is to try to build free reserves to between three and six months operating costs, which would equate to between £27k and £56k.

At the year end the charity had free reserves of £ (2022 - £30,489) a decrease of £7,768.

REVIEW OF RISKS

The Trustees have considered the major risks facing the charity and have put in place appropriate policies and procedures to mitigate them.

COVID 19 and going concern

We have considered whether in the light of the ongoing pandemic caused by COVID 19 we are entitled to prepare the accounts on the going concern basis. We have concluded that we are because:

- we have been able to adapt to new ways of working;
- membership has increased; and
- our fixed costs are very low.

THE FUTURE

1) Strategy moving forward

By developing our understanding of digital engagement, we have sustained our membership this year. This indicates that we are continuing to successfully enact our plan for growth and continue to focus our efforts on:

- a) Developing our existing our work force and secure key posts within the organisation.
- b) Diversify and increase our revenue streams with a focus on income generation.
- c) Increase the capacity of the organisation to deliver for more people while maintaining the quality of the work we deliver.
- d) Consider the role of digital connectivity in our creative practice, artist engagement and audience development.
- e) Embed the promotion of The United Nations Convention on the Rights of Persons with Disabilities in our performance work

2) Future plans

In the next twelve months we will endeavour to:

- a) Continue to develop several individual projects with disabled artists in leadership role.
- b) Implement our strategy to develop new sources of income to reach our goals.
- c) Increase the profile of our organisation and the Artists we support.
- d) Continue to explore accessible creative practices to drive creative innovation and representation.

STRUCTURE GOVERNANCE AND MANAGEMENT

Governing Document

The Charity is a company limited by guarantee and is governed by its Memorandum and Articles of Association dated May 9 2011. It is registered as a charity with the Charity Commission.

Members and the appointment of Directors and Trustees

The directors have the power to admit a person as a member and on admittance they become a director of the company. The minimum number of members and directors is three and the maximum twelve.

Trustee recruitment, induction and training

The Directors, who are the Trustees, are collectively known as the Board. Potential trustees are requested to provide a CV and a covering letter, for consideration by the Board. Candidates are invited to a Thursday evening workshop to determine how they interact with members and then interviewed by a panel of three Trustees, one of whom is a Trustee member of the subscribing performance group. The panel makes a recommendation to the Board which determines whether they are suitable to be invited onto the Board.

New Trustees are provided with a copy of the Charity Commissions leaflet for new Trustees, ' the essential trustee: what you need to know, what you need to do' (CC3), copy of Articles and recent Annual Report and Accounts. They also receive a briefing by the current Chair. New Trustees serve a probationary period of six months before their appointment to the board is confirmed. This provides both new Trustees and Proud & Loud Arts with the opportunity to review the relationship and to terminate the appointment without notice and without prejudice, if it is not working for whatever reason for either party.

Organisation

The Board administers the Charity and meets as necessary, usually 6-8 times per annum with further meetings taking place on an ad hoc basis to discuss and address specific issues that arise. These additional meetings do not normally require attendance by the full board, but instead will call upon the expertise of individual board members, e.g. finance, strategic business planning, fundraising etc.. The day to day operations of the Charity are the responsibility of the Artistic Director, Tom Hogan, to whom the Trustees have delegated authority for operational matters including finance, employment and

**PROUD & LOUD ARTS
TRUSTEES AND DIRECTORS REPORT
FOR THE YEAR ENDED MARCH 31 2023**

artistic development, within the overall strategy agreed by the Board.

**PROUD & LOUD ARTS
TRUSTEES AND DIRECTORS REPORT
FOR THE YEAR ENDED MARCH 31 2023**

DIRECTORS RESPONSIBILITIES

Company law requires the Directors to prepare financial statements for each financial year which give a true and fair view of the state of the Company and of the surplus or deficit of the Company for that period. In preparing those financial statements the Directors have:-

- selected suitable accounting policies and applied them consistently.
- made judgements and estimates that are reasonable and prudent.
- stated whether applicable accounting standards have been followed, subject to any material departures disclosed and explained in the financial statements.
- prepared the financial statements on the going concern basis.

The Directors are responsible for keeping records which disclose with reasonable accuracy at any time the financial position of the Company and to enable them to ensure that the financial statements comply with the Companies Act 2006. They are also responsible for safeguarding the assets of the Company and hence for taking steps for the prevention and detection of fraud and other irregularities.

SMALL COMPANY PROVISIONS

In preparing this report advantage has been taken of the small companies' exemption.

Approved by the Board and signed on their behalf by:

Janet Butler - Director



Date: 13 / 11/ 2023

**INDEPENDENT EXAMINER'S REPORT
TO THE MEMBERS OF PROUD & LOUD ARTS
ON THE UNAUDITED ACCOUNTS FOR THE YEAR ENDED MARCH 31 2023**

I report to the charity trustees on my examination of the accounts of the company for the year ended March 31 2023 which are set out on pages 13 to 21.

Responsibilities and basis of report

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

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

Independent examiner's statement

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

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

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

Stacy Mason
HGA Accountants & Financial Consultants Ltd
t/a Chittenden Horley
Chartered Accountants : Charity Specialists

Hyde Park House
Cartwright Street, Newton
Manchester
SK14 4EH
Date:

PROUD & LOUD ARTS
STATEMENT OF FINANCIAL ACTIVITIES (including the income & expenditure account)
FOR THE YEAR ENDED MARCH 31 2023

PROUD & LOUD ARTS
STATEMENT OF FINANCIAL ACTIVITY (Including Income and Expenditure Account)
FOR THE YEAR ENDED MARCH 31 2023

	Notes	Unrestricted Funds £	Restricted Funds £	Total 2023 £	Total 2022 £
Incoming resources from generated funds:					
Donations	2	16,571	-	16,571	25,985
Charitable activities	3	8,902	66,338	75,240	117,506
Investment income - bank interest		-	-	-	2
TOTAL INCOME		<u>25,473</u>	<u>66,338</u>	<u>91,811</u>	<u>143,493</u>
EXPENDITURE					
Cost of generating funds			-	-	-
Expenditure on charitable activities	4	38,481	94,204	132,685	153,963
TOTAL EXPENDITURE		<u>38,481</u>	<u>94,204</u>	<u>132,685</u>	<u>153,963</u>
NET INCOME/(EXPENDITURE)					

The notes on pages 15 to 21 form part of these financial statements.

PROUD & LOUD ARTS
BALANCE SHEET AS AT MARCH 31 2023

The notes on pages 11 to 16 form part of these accounts.

PROUD & LOUD ARTS
BALANCE SHEET AS AT MARCH 31 2023

	Notes	2023 £	2023 £	2022 £	2022 £
FIXED ASSETS					
Tangible fixed assets	7		6,986		8,950
CURRENT ASSETS					
Debtors	7	2,336		10,046	
Cash at Bank and in Hand		<u>71,139</u>		<u>166,190</u>	
		73,475		176,236	
CREDITORS					
Amounts falling due in one year	8	<u>2,390</u>		<u>66,241</u>	

These financial statements have been prepared in accordance with the provisions applicable to companies subject to the small companies regime.

For the year ending March 31 2023, the company was entitled to exemption from audit under section 477 of the Companies Act 2006 relating to small companies and no notice has been deposited under section 476 requiring the company to obtain an audit of its accounts for the year in question.

Directors' responsibilities

The directors acknowledge their responsibilities for complying with the requirements of the Act with respect to accounting records and the preparation of accounts.

The notes on pages 15 to 21 form part of these financial statements.

Approved by the Board and authorised for issue on: 13/11/ 2023

And signed on their behalf by:



Janet Butler – Director

Company registration number 07627420

PROUD & LOUD ARTS
NOTES TO THE ACCOUNTS FOR YEAR ENDED MARCH 31 2023

1 ACCOUNTING POLICIES

Basis of preparation

The financial statements have been prepared: under the historic cost convention; in accordance with the Statement of Recommended Practice – Accounting and Reporting by Charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS102) effective January 1 2015; FRS102; and the Companies Act 2006. The charity constitutes a public benefit entity as defined by FRS102.

The accounts are prepared in £ sterling, the functional currency of the charity.

Statement of Cash Flows

Advantage is taken of the exemptions from preparing a Statement of Cash Flows as set out in update bulletin 1 to the SoRP.

Income recognition

All income is recognised once the charity has entitlement to the income, it is probable that the income will be received and the amount of income receivable can be measured reliably. The following applies to particular types of income:

Grants, whether of a capital or revenue nature, are recognised when the charity has entitlement to the funds, any performance conditions have been met and it is probable that the income will be received.

Donations from individuals and other bodies (not being of the nature of a grant) are recognised when receivable.

Earned income is measured at the fair value of the consideration received or receivable for services and goods supplied, net of discounts.

Deferred income

Income is only deferred and included in creditors when:

- The income relates to a future accounting period
- A sales invoice has been raised ahead of the work being carried out and there is no contractual entitlement to the income until the work has been done
- Not all the terms and conditions of the grant have been met, including the incurring of expenditure and the grant conditions are such that unspent grant must be refunded

Expenditure and irrecoverable VAT

Expenditure is recognised once there is a legal or constructive obligation to make a payment to a third party, it is probable that the settlement will be required and the amount of the obligation can be measured reliably. Expenditure is classified under the following activity headings:

Costs of raising funds including those associated with fundraising activities, managing investments and commercial trading by the subsidiary company.

Charitable activities costs of undertaking the work of the charity.

The charity is not registered for VAT and is unable to recover input tax. Costs are stated inclusive of VAT were charged.

Allocation of support costs

Support costs are those functions which assist the work of the charity either by supporting the delivery of charitable activities or by supporting the generation of funds.

PROUD & LOUD ARTS
NOTES TO THE ACCOUNTS FOR YEAR ENDED MARCH 31 2023

1 ACCOUNTING POLICIES (continued)

Tangible fixed assets and depreciation

Individual fixed assets costing less than £500 and not forming part of a series of related purchases are not capitalised, but are written off as revenue expenditure in the year of acquisition. Allowings for residual values, depreciation is charged at:

Equipment 20% pa straightline

Debtors

Trade and other debtors are recognised at the settlement amount due and prepayments are valued at the amount prepaid.

Cash at bank and in hand

Cash at bank and in hand includes cash and short term highly liquid investments with a short maturity of three months or less from the date of acquisition or opening of the deposit or similar account.

Creditors and provisions

Creditors and provisions are recognised where the charity has a present obligation resulting from a past event that will probably result in the transfer of funds to a third party and the amount due to settle the obligation can be measured or estimated reliably. Creditors and provisions are normally recognised at their settlement amount.

Financial instruments

The charity has only basic financial instruments which are initially recorded at cost, subsequently measured at their settlement value.

Judgements and key sources of estimation uncertainty

The preparation of the financial statements requires management to make judgements, estimates and assumptions that affect the amounts reported. These estimates and judgements are continually reviewed and are based on experience and other factors, including expectations of future events that are believed to be reasonable under the circumstances.

PROUD & LOUD ARTS
NOTES TO THE ACCOUNTS FOR YEAR ENDED MARCH 31 2023

	2023			2022		
	Unrestricted	Restricted	Total	Unrestricted	Restricted	Total
	£	£	£	£	£	£
2 DONATIONS						
ACE Emergency Funding	-	-	-	-	-	-
ACE - Cultural Recovery Fund 1	-	-	-	-	12,671	12,671
Awards For All	-	-	-	-	-	-
Arnold Clark Community Fund - COVI	-	-	-	-	1,000	1,000
Donations						
General	583	-	583	2,526	-	2,526
Spaced	-	-	-	-	-	-
Membership fees	15,989	-	15,989	9,788	-	9,788
	<u>16,571</u>	<u>-</u>	<u>16,572</u>	<u>12,314</u>	<u>13,671</u>	<u>25,985</u>
3 INCOME FROM CHARITABLE ACTIVITIES						
<i>Project grants</i>						
<i>Accessible Pathways</i>						
ACE	5,716	2,205	7,921	-	63,815	63,815
<i>AFA 21</i>						
National Lottery A4A		9,920	9,920	-	9,943	9,943
<i>Spaced</i>						
Manchester Guardian Society						
Charitable Trust	-	2,197	2,197	-	-	-
<i>21+ Project</i>						
ACE - NLPG	-	42,525	42,525	-	-	-
The Leri Charitable Trust	-	-	-	-	-	-
<i>Staring ATW</i>						
ACE	-	5,945	5,945	-	18,871	18,871
WEA - ESF 2		3,546	3,546	-	16,414	16,414
WEA - Trafford Group	-	-	-	-	(98)	(98)
	<u>5,716</u>	<u>66,338</u>	<u>72,054</u>	<u>-</u>	<u>108,945</u>	<u>108,945</u>
<i>Earned income</i>						
Fees and ticket sales	2,858	-	2,858	8,561	-	8,561
Transport contribution	329	-	329	-	-	-
	<u>3,186</u>	<u>-</u>	<u>3,187</u>	<u>8,561</u>	<u>-</u>	<u>8,561</u>
Total	<u>8,902</u>	<u>66,338</u>	<u>75,241</u>	<u>8,561</u>	<u>108,945</u>	<u>117,506</u>

PROUD & LOUD ARTS
NOTES TO THE ACCOUNTS FOR YEAR ENDED MARCH 31 2023

<i>Earned income</i>						
Fees and ticket sales	2,858	-	2,858	8,561	-	8,561
Transport contribution	329	-	329	-	-	-
	<u>3,186</u>	<u>-</u>	<u>3,187</u>	<u>8,561</u>	<u>-</u>	<u>8,561</u>
Total	<u>8,902</u>	<u>66,338</u>	<u>75,241</u>	<u>8,561</u>	<u>108,945</u>	<u>117,506</u>

PROUD & LOUD ARTS
NOTES TO THE ACCOUNTS FOR THE YEAR ENDED DECEMBER 31 2023

4 CHARITABLE EXPENDITURE

	2023			2022		
	Unrestricted	Restricted	Total	Unrestricted	Restricted	Total
	£	£	£	£	£	£
Direct costs						
Creative freelance fees	43,904	-	43,904	50,348	-	50,348
Access freelance fees	15,349	-	15,349	30,456	-	30,456
Equipment purchases	-	-	-	9,253	-	9,253
Other fees	17,600	-	17,600	21,330	-	21,330
Other project costs	15,225	-	15,225	7,249	-	7,249
Travel & subsistence	1,168	-	1,168	3,395	-	3,395
Marketing & promotion	1,690	-	1,690	8,377	-	8,377
Insurance	-	-	-	802	-	802
Support costs & governance			-			
Administration fees	1,685	-	1,685	4,153	-	4,153
Office costs	32,834	-	32,834	13,027	-	13,027
Accountancy & legal fees	1,265	-	1,265	3,608	-	3,608
Depreciation	1,965	-	1,965	1,965	-	1,965
Charged to restricted funds	(94,204)	94,204	-	(90,095)	90,095	-
	<u>38,481</u>	<u>94,204</u>	<u>132,685</u>	<u>63,868</u>	<u>90,095</u>	<u>153,963</u>

5 NET INCOMING RESOURCES AFTER TRANSFERS

	2023	2022
	£	£
This is stated after charging/(crediting):		
Accountant/Independent examiner's fees		
Report	600	550
Accountancy	665	1,178
Under/(over) accrual prior year	-	-
Directors' remuneration	-	-
Trustees' expenses	-	-
	<u>Number</u>	<u>Number</u>
number of trustees claiming expenses		0

PROUD & LOUD ARTS
NOTES TO THE ACCOUNTS FOR YEAR ENDED MARCH 31 2023

PROUD & LOUD ARTS
NOTES TO THE ACCOUNTS FOR THE YEAR ENDED MARCH 31 2022

7 TANGIBLE FIXED ASSETS

	Equipment	Total
	£	£
Cost or valuation		
As at April 1 2022	10,915	10,915
Additions	-	-
As at March 31 2023	<u>10,915</u>	<u>10,915</u>
Depreciation		
As at April 1 2022	1,965	1,965
Charge for the year	<u>1,964</u>	<u>1,964</u>
As at March 31 2023	<u>3,929</u>	<u>3,929</u>
Net Book Value		
As at March 31 2023	<u>6,986</u>	<u>6,986</u>
As at April 1 2022	<u>8,950</u>	<u>8,950</u>

	2023	2022
	£	£
8 DEBTORS		
Income receivable	2,336	10,046
Prepayments & other debtors	-	-
	<u>2,336</u>	<u>10,046</u>

9 CREDITORS falling due within one year

Deferred income	-	7,500
Funds in trust	450	58,001
Accruals	<u>1,940</u>	<u>740</u>

PROUD & LOUD ARTS
NOTES TO THE ACCOUNTS FOR YEAR ENDED MARCH 31 2023

10 STATEMENT OF FUNDS

	2021/22				b/f and c/f 31/03/2022	2022/23			
	01/04/2021	Income	Expenditure	transfers	01/04/2022	Income	Expenditure	transfers	31/03/2023
	£	£	£	£	£	£	£	£	£
Unrestricted funds:									
General fund	46,073	20,877	(46,930)	19,419	39,439	25,473	(38,481)	(1,929)	24,502
Total unrestricted funds	46,073	20,877	(46,930)	19,419	39,439	25,473	(38,481)	(1,929)	24,502
Restricted Funds:									
Revenue Funding									
ACE - CRF 1	52,442	12,671	(45,694)	(19,419)	-	-	-	-	-
Other Covid funding	-	1,000	(1,000)	-	-	-	-	-	-
Duchy Of Lancaster (equipment)	1,860	-	(1,860)	-	-	-	-	-	-
Forever Manchester - training	2,169	-	(1,135)	-	1,034	-	(1,034)	-	-
Manchester Guardian Society	-	-	-	-	-	-	-	-	-
Charitable Trust - computers	-	-	-	-	-	-	-	-	-
Project funding									
Accessable Pathways	-	63,815	-	-	63,815	2,205	(66,020)	-	-
A4A 21	-	9,943	(6,335)	-	3,608	9,920	(10,086)	-	3,442
Spaced	1,092	-	(1,092)	-	-	2,197	-	1,929	4,126
21+ Project	12,908	-	(12,908)	-	-	-	-	-	-
Staring ATW	-	18,871	(7,822)	-	11,049	-	(9,249)	-	1,800
WEA - ESF 2	-	16,414	(16,414)	-	-	3,546	(3,546)	-	-
WEA - Trafford Group	12,872	(98)	(12,774)	-	-	-	-	-	-
ACE - Tate	-	-	-	-	-	5,945	(4,269)	-	1,676
ACE - NLPG	-	-	-	-	-	42,525	-	-	42,525
Salford CVS	-	-	-	-	-	-	-	-	-
Total restricted funds	83,343	122,616	(107,034)	(19,419)	79,506	66,338	(94,204)	1,929	53,569
	129,416	143,493	(153,964)	-	118,945	91,811	(132,685)	-	78,071

Transfers

Transfer from ACE CRF1 to unrestricted funds has been made in respect of equipment purchased and capitalised (£7,816).

A transfer of £2,109 has been made from unrestricted funds to WEA -Trafford Group in respect of the overspend on the project.

PROUD & LOUD ARTS
NOTES TO THE ACCOUNTS FOR YEAR ENDED MARCH 31 2023

PROUD & LOUD ARTS
NOTES TO THE ACCOUNTS FOR THE YEAR ENDED MARCH 31 2023

10 STATEMENT OF FUNDS (continued)

Restricted fund balances:

All these funds are expected to be utilised in 2023/24.

11 ANALYSIS OF COMPANY NET ASSETS BETWEEN FUNDS

Fund balances at March 31 2023 are represented by:-

	Unrestricted	Restricted	
	Funds	Funds	Total
	£	£	£
Fixed assets	6,986	-	6,986
Net current assets	17,516	53,569	71,085
	<u>24,502</u>	<u>53,569</u>	<u>78,071</u>

Fund balances at March 31 2022 are represented by:-

	8,949	-	8,950
Net current assets	30,489	79,506	109,995
	<u>39,438</u>	<u>79,506</u>	<u>118,945</u>

12 CONSTITUTION

The Company is limited by guarantee and does not have a share capital. In the event of the Company being wound up the members are committed to contributing £1 each.

13 TAXATION

The Company is a registered charity and is entitled to claim annual exemption from UK corporation tax.

Uncurbed Collective

England & Wales - Charity number 1143958

Accounts



'Liberating the voices of people living with
disability through **performance**'

PROUD & LOUD ARTS
(A company limited by guarantee)
ANNUAL REPORT
AND
UNAUDITED FINANCIAL STATEMENTS
FOR THE YEAR ENDED MARCH 31 2022

COMPANY NUMBER 07627420

CHARITY NUMBER 1143958

**PROUD & LOUD ARTS
ANNUAL REPORT AND FINANCIAL STATEMENTS
FOR THE YEAR ENDED MARCH 31 2022**

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**PROUD & LOUD ARTS
FOREWORD
FOR THE YEAR ENDED MARCH 31 2022**

It feels strange writing this as the former Chair of Proud and Loud Arts, but as I write this I know that it is the correct time for fresh ideas and new beginnings and I have much faith in the newly appointed Chair.

It has been my pleasure to support Proud and Loud Arts over these years, a charity who continues to go from strength to strength, an organisation who has amazing members who gain and give so much and an Artistic Director and staff team that is dedicated to delivering for those living with disability.

This year has seen members come back to the room, at their own pace and our new group fully forming; growing both our existing and new membership. It has seen the development of our next organisational plan and more grant funders believing in and supporting the work and mission we have.

We have continued to not only offer drama sessions but focus on the development of our members with our creative 1-2-1 mentorship and gaining national recognition with the PEARL accreditation. We support and strengthen our members, their families and our team.

Baroness Stowell states, "Charity is there to, at heart, support other people, strengthen a community and promote good". I believe, this is exactly what Proud and Loud Arts does.

I hear of other charities losing income, membership, volunteers and momentum. We have been fortunate enough for another year to not experience any of this, in fact quite the opposite; an increase in all.

The board joins me in thanking our paid team at Proud and Loud Arts for the steadfast determination and support that it has given members and recognise the fantastic work that the team do. We thank them for the progress made in the past year.

On a personal note, I would like to thank the Board of Trustees, our supporters and most importantly our Artistic Director/CEO as without his tireless hard work and determination Proud and Loud Arts would not be in the position it is. It has been my pleasure to support him over the past 8 years.

I wish Proud and Loud Arts well on this next chapter, and hope that they can support more people living with disability to, use their voice through thought provoking drama and continue to challenge the norm.

With best wishes, I give you Proud and Loud Arts Trustees and Directors Report, for the year ending 31st March 2022

Michael Rollinson JP. DL. – former Chair

**PROUD & LOUD ARTS
COMPANY INFORMATION
FOR THE YEAR ENDED MARCH 31 2022**

DIRECTORS

J Butler	Chair from 18/10/22	
R Jones	Chair from 1/03/22 to 6/10/22	(appointed 28/06/21, resigned 6/10/22)
M Rollinson	Chair until 1/03/22	(resigned 9/05/22)
C A Deane	Treasurer from 9/06/22	(appointed 9/06/22)
J M Charlesworth	Treasurer from 7/03/22 to 9/06/22	
G R E Chanussot	Treasurer until 1/3/22	(resigned 1/03/22)
J Baidoo		(resigned 4/11/21)
K A Hoyer		
S Johnson		(resigned 6/09/21)
C McIntyre		(appointed 9/05/22)
Y L Pottinger		(appointed 28/06/21 – resigned 23/09/22)
J Willows		

SECRETARY

K A Hoyer

ARTISTIC DIRECTOR

T Hogan

REGISTERED OFFICE & PRINCIPAL PLACE OF BUSINESS

Department 4
C/O Salford CVS
The Old Town Hall
5 Irwell Place
Eccles M30 0FN

INDEPENDENT EXAMINER & ACCOUNTANTS

Peter Smith BA FCA DChA
HGA Accountants & Financial Consultants Ltd
t/a Chittenden Horley - Chartered Accountants : Charity specialists
The Wesley Centre
Royce Road, Hulme
Manchester
M15 5BP

BANKERS

Co-Op Bank

**PROUD & LOUD ARTS
TRUSTEES AND DIRECTORS REPORT
FOR THE YEAR ENDED MARCH 31 2022**

The Directors, who are the Trustees of the charity, present their annual report and the audited financial statements for the year ended March 31 2022.

REPORTING FRAMEWORK

The financial statements comply with the Charities Act 2011, the Companies Act 2006, the Memorandum and Articles of Association, and Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS102) (effective 1 January 2015), referred to as the Charities SORP (FRS 102).

OBJECTIVES AND ACTIVITIES

Objectives

The objectives of the Charity are:

“To advance the education of people with disabilities and in particular in the field of art and to develop their knowledge and appreciation of the art of drama.

To help meet the needs of disabled people by providing them with the ability to express themselves in a creative context.

To help disabled people, especially but not exclusively through leisure time activities, so as to develop their capabilities that they may grow to full maturity as individuals and members of society.”

The charity achieves its objectives through holding weekly drama workshops in a community centre in Salford. This gives members a voice through performance making.

REVIEW OF ACTIVITIES

Bring us back together.

At the start of this financial year, we are still mainly delivering an online programme. In this period and following government guidance, our freelance staff and members cautiously returned to face-to-face engagement. We encouraged everyone to reengage at their own pace and in a way that was comfortable for them. We continued our 1-2-1 creative mentoring well into 2022 to ensure that everyone had the support they needed to return to our programme safely at their own pace. Throughout this time and with funding from Forever Manchester, we engaged Beyond Psychology to support and advise staff and artists on maintaining good mental health. They ran a series of sessions to support staff in their understanding of good mental wellbeing. We explored how as an organisation we could ensure a safe environment for people returning to social interaction after a long period of isolation. This included a session for artists to promote awareness and maintenance of good mental health.

In early May we began our phased return to the rehearsal room delivering the same programme timetable as a digital/live blended, programme. We created 3 groups of artists, meeting face to face once a week with a designated creative and support team. Each session was available online for people at home to engage with. This approach facilitated contact with members of the group that were not in their bubble.

In September we returned to a full in person programme and removed the blended approach to encourage people to return to the room. We were delighted to have a full team back together with one to three sessions available to all members each week. This continued until the end of December 2021. Our Wednesday group remained uninterrupted in this period with all members receiving their very first PEARL award from GQAL.

In January 2022 our programme reverted to the pre-pandemic format of drama on Tuesday and Thursday. The Drama group was mainly focused on artists regaining their communication skills. While Thursday mornings offered the most experienced artists an opportunity to explore professional creative practice. This group designed an application for submission to Arts Council England aimed at creating a new ensemble performance group.

Case Study 1 - Danielle Maycox



Through Lockdown, working with Nerissa, Danielle discovered digital art. Danielle had always had a love of art but found it very tiring and difficult to achieve her creative vision. This new medium seemed an accessible way for her to create.

Once the art sessions began, with support from Nerissa and the exploration of assistive digital technology provided by Proud and Loud Arts during lockdown, Daniele began to hone her skills as a digital artist. Nerissa would set weekly tasks and offer advice and guidance, training Danielle in digital art techniques.

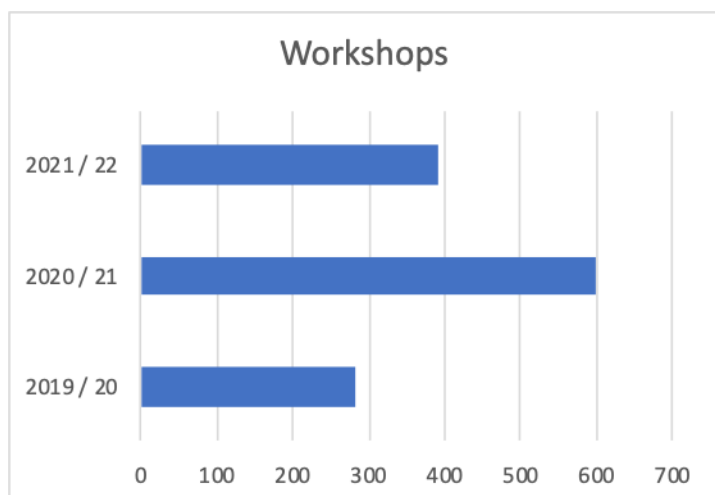
Throughout this year Danielle has worked with creative mentor Lizzy Findlay research ideas for an Illustrated children's book and by Christmas she was confident enough in her skill to produce a set of printed Christmas cards, raising £400 for Proud and Loud Arts.

"I really enjoyed working on digital art, I've always enjoyed drawing and painting but because of my muscle weakness I've always struggled with becoming tired and wasn't able to be independent with it as I needed someone to help me"

Danielle Maycox

The Sessions

This year we ran a total of 390 interactive creative sessions or 428.5 hours of activity. As we moved out of lockdown, we began the move back to face-to-face work. This allowed us to slowly reduce the required number of 1-2-1 sessions required to keep members safe.



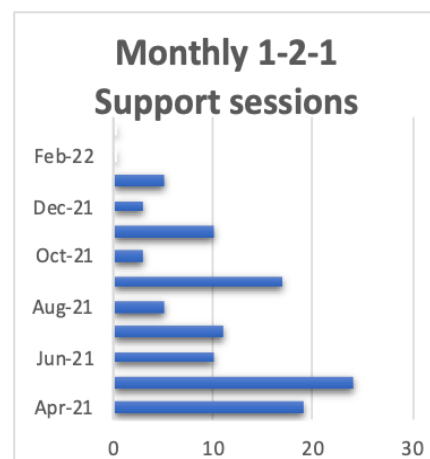
The number of sessions required in 2020/21 rose by 106% as most of our members required sustained 1-2-1 support throughout the year. This year we were still up by 39% on our 2019/20 figures. However, we have learned the group activity is not only more effective for the development of artists, but it is also more cost effective.

As our members increased social contact with their peers, we saw a dramatic reduction in the need for 1-2-1 mentorship and support. We saw spikes in the need for support as people reengaged with our face-to-face programme followed by a dramatic drop in support needs as we moved into the new year.

It should also be noted that in this phase of the return we had an offer that looked and felt more like our pre-lockdown offer of drama and physical creative expression.

It was at this time we removed cameras from the room. However, we were not yet ready to work for a full day on a Tuesday or Thursday. The addition of the Wednesday group based at Contact Manchester secured our increased membership with the support of the European Social Fund.

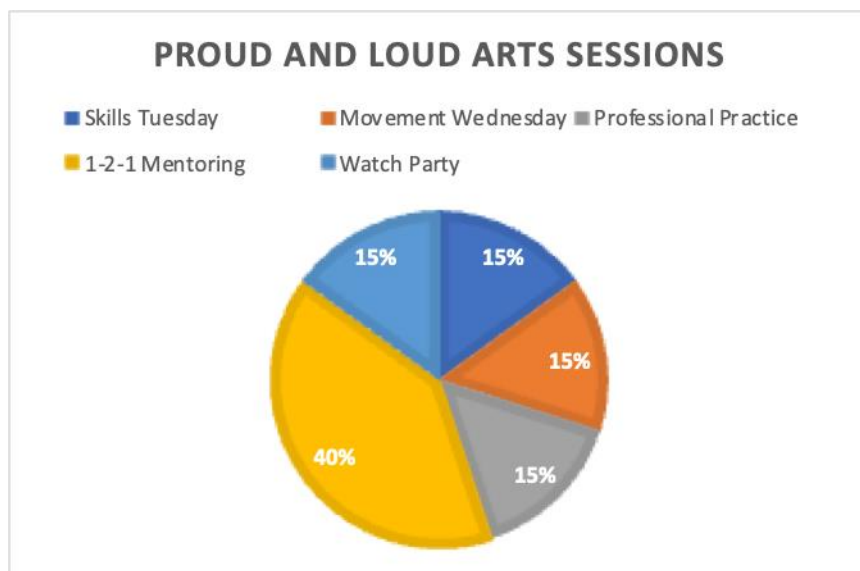
This year offered us period of significant organisational and creative growth and provided a deep learning experience for everyone in the company.



Regular Engagement Offer

Our engagement offer was unusual this year as we moved from working digitally from home back to our tried and tested approach to creative engagement. At the end of March 2022, we have significant work to rebuilding creative connections and retrieve unpractised skills. Our provision has only ever halted once for a 12-week period in 2010. We vowed at that time we would never stop for that length of time again because of the time it took to get our actors back to where they left off. We are only beginning to understand the scale of the challenge ahead.

We don't yet know how the pandemic has impacted on the mental health of our members and we are beginning to understand the loss of communication skills not only within the membership but across all the organisation's personnel.



Case Study 2 Phil Breadney

Throughout the art sessions Phil continued to work on his art, using art to explore his creative ideas and express how he was feeling post covid. His artwork had two different focuses. The first was his personal project, how the brain works.

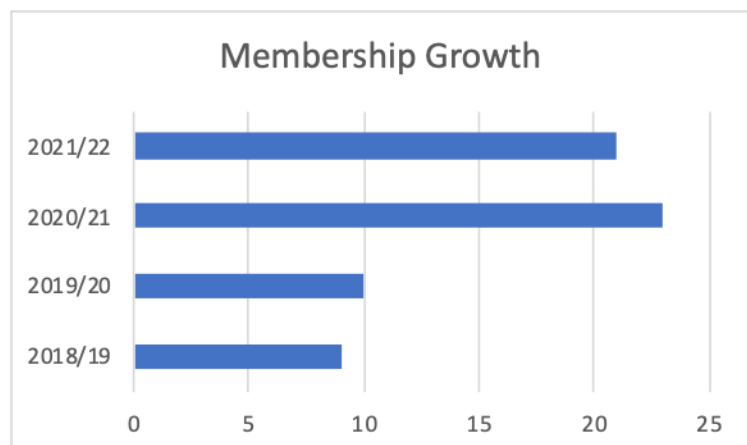


Phil created huge brain maps, articulating the basis of his plans for his project, using colour to convey both feelings and connections. These maps are the beginnings of script, which Phil will be able to use as prompts in the future when describing his project.

The second focus was using art as cathartic expression. During lockdown Phil lost his girlfriend, Phil would often dedicate his art to his girlfriend making memory boxes and memory trees. Opportunities were created for Phil to explore his difficult feelings in a positive creative way. To finish off our arts sessions, Phil's artwork, which he created during lockdown was entered in the Manchester Open exhibition at Home Manchester. Phil was successful in this and had his work displayed at HOME from January 22 – March22.

The Membership

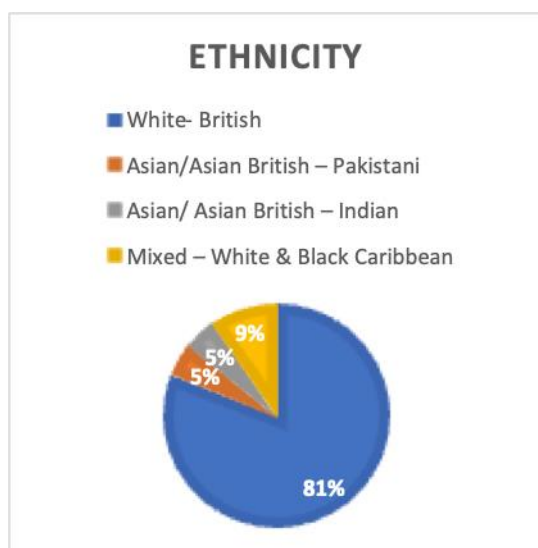
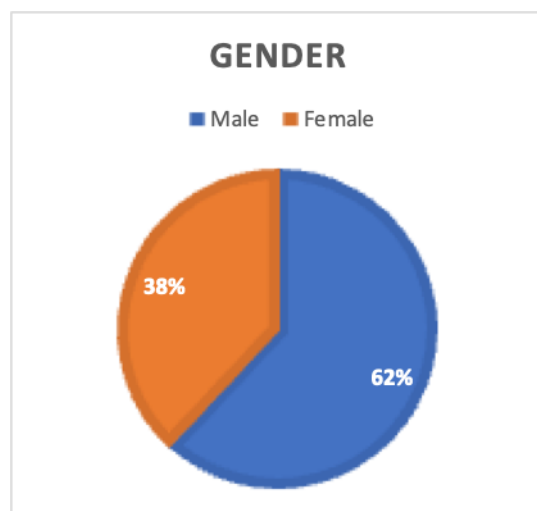
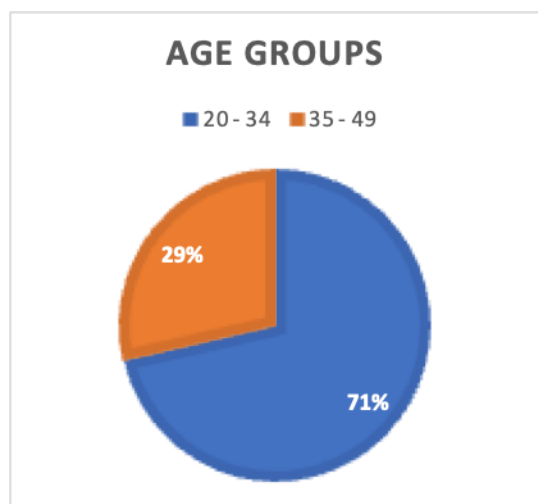
On March 31st 2022, we had a total of 21 artists regularly engaged with our programme. All our artists identify as disabled and have a passion for creating performance.



Last year our membership grew by 156% as we engaged new people from all over Greater Manchester online and in person. It would be unsustainable to continue growing at the pace of last year's figures especially as we started to return to our regular face-to-face programme.

We continue to reflect on and sustain the rapid growth experienced in 2019/20. We consider a small drop representing a 9% drop of our total membership a strong sign of sustainability. We have a plan for further growth, but this should continue at an annual rate no more than 15% - 20%.

Our current membership profile



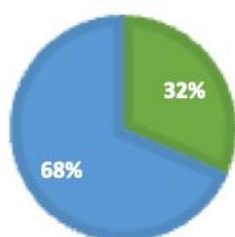


Individual Artists - Projects

Proud and Loud Arts offered 267 creative sessions over this financial year as part of our ongoing engagement programme. This was supplemented by our Producing Programme which offered an additional 123 sessions. Enabling us to test our capacity for a new creative offer to support artist development.

SESSION PROFILE

■ Independent Projects ■ P&LA Core Programme



Supporting independent artists to develop their dream projects is a new adventure for three of our artists this year. Chrissy Jones, Michael Gleave and Kelly Hoyer are embarking on this journey. And will be performing their work later in 2022.

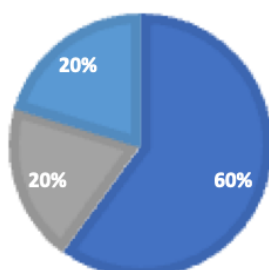
Following postponement due to the second lockdown all projects are delayed but are well under way with performances scheduled for April – August 2022.

Each project has contributed to the P&LA engagement programme either engaging volunteers from the wider cohort of members or offering employment to others. With the additional engagement offer from these projects we were

working at a level that exceeds our pre-pandemic levels.

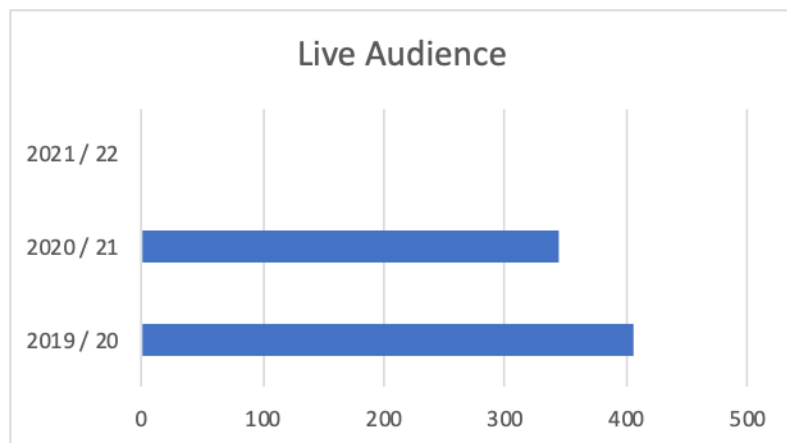
INDEPENDANT PROJECTS

■ Shadow Girl ■ Staring at the Walls ■ Spaced



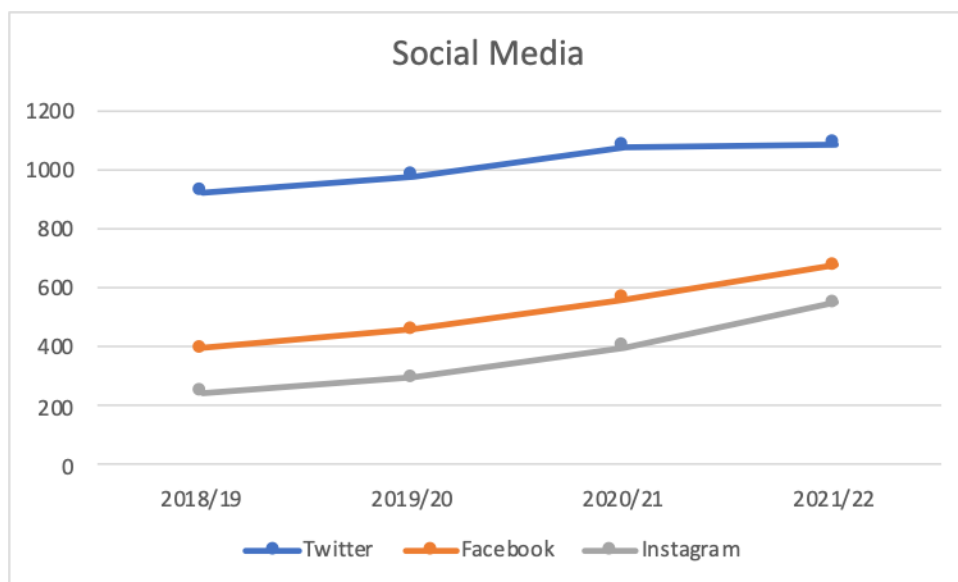
Audiences

Last year our live audience figures in 2020/21 seemed relative to the performance development year we had in 2019/20. This year 2021/22 we had no performance activity for audiences and were solely focused on the wellbeing of our artists and engaging disabled artists that needed support and help.



Social Media

We continued to develop our social media engagement this year sharing our engagement activities with our online audience which grew significantly on Facebook and Instagram.



Paid Content

During this period P&LA experimented with different types of paid content for the specific purpose of recruiting new members to the Wednesday group. We set a small budget of £150 to facilitate this work. During this period, we performed 5 different adverts across Facebook Instagram and Twitter.

We learned that paid content works well for targeted and specific needs such as recruitment or the promotion of profile/events. Through the testing of different types of adverts, we have discovered the more effective means to engage directly with audiences when it is necessary to create leads via social media.

Case Study - Daryll Duncan

During our lockdown sessions Daryll took an active interest in performance and the performance techniques we were learning, but when returning to face to face sessions, it was apparent that he had a real interest in the more technical aspects of the sessions, more specifically in assisting with camera/lighting and production duties and when the opportunity to explore the technical side of the sessions, as opposed to performing was put to him, he took that chance and excelled.



Each session, he would help the facilitator to load equipment into the session, assisted with setting up – lighting stands/tripods/ and the camera itself, at the end of each session he would assist in derigging and the get out, which was always a huge help. As sessions progressed, Daryl picked up new skills and language tied to the filming and production of each session. He began learning skills such as framing a subject, how to achieve focus and how to monitor audio using the digital display.

“Daryll would take camera duties, operating the equipment to keep me in frame and in focus, which allowed me more freedom to move around whilst delivering the class for the members who were joining via zoom/online…… (he)

would assist and give thoughts on the camera direction as well as the operation of the Multicamera switcher, taking direction from me as well as remembering queues and timings from the performances themselves. He is a joy to have worked with!”

Phil Smethurst (facilitator)



Daryll's newfound interest in filming is continuing and throughout sessions he continues to use his skills, most recently filming our group video advert for recruiting new artists.

“I liked learning about filming and want to do more of it, I would like to learn about technology, and I'd like to build on my learning”

Daryll Duncan

FINANCIAL REVIEW

Overview

Our income more than doubled this year as we were successful in securing additional funding to meet the challenges of the pandemic. We had a deficit on unrestricted funds of c£7k, and restricted fund balances carried forward fell by c£2K.

We were successful this year in securing ACE Cultural Recovery Fund monies which will make a major difference to the charity as they will allow us to build resilience and develop our artistic programme.

Reserves Policy

The Trustees reserves policy for the charity for free reserves (unrestricted funds not invested in fixed assets or otherwise designated) is to try to build free reserves to between three and six months operating costs, which would equate to between £27k and £56k.

At the year end the charity had free reserves of £30,489 (2021 - £38,257) a decrease of £7,768.

REVIEW OF RISKS

The Trustees have considered the major risks facing the charity and have put in place appropriate policies and procedures to mitigate them.

COVID 19 and going concern

We have considered whether in the light of the ongoing pandemic caused by COVID 19 we are entitled to prepare the accounts on the going concern basis. We have concluded that we are because:

- we have been able to adapt to new ways of working;
- membership has increased; and
- our fixed costs are very low.

THE FUTURE

1) Strategy moving forward

By developing our understanding of digital engagement, we have sustained our membership this year. This indicates that we are continuing to successfully enact our plan for growth and continue to focus our efforts on:

- a) Developing our existing work force and secure key posts within the organisation.
- b) Diversify and increase our revenue streams with a focus on income generation.
- c) Increase the capacity of the organisation to deliver for more people while maintaining the quality of the work we deliver.
- d) Consider the role of digital connectivity in our creative practice, artist engagement and audience development.
- e) Embed the promotion of The United Nations Convention on the Rights of Persons with Disabilities in our performance work

2) Future plans

In the next twelve months we will endeavour to:

- a) Continue to develop several individual projects with disabled artists in leadership role.
- b) Implement our strategy to develop new sources of income to reach our goals.
- c) Increase the profile of our organisation and the Artists we support.
- d) Continue to explore accessible creative practices to drive creative innovation and representation.

**PROUD & LOUD ARTS
TRUSTEES AND DIRECTORS REPORT
FOR THE YEAR ENDED MARCH 31 2022**

STRUCTURE GOVERNANCE AND MANAGEMENT

Governing Document

The Charity is a company limited by guarantee and is governed by its Memorandum and Articles of Association dated May 9 2011. It is registered as a charity with the Charity Commission.

Members and the appointment of Directors and Trustees

The directors have the power to admit a person as a member and on admittance they become a director of the company. The minimum number of members and directors is three and the maximum twelve.

Trustee recruitment, induction and training

The Directors, who are the Trustees, are collectively known as the Board. Potential trustees are requested to provide a CV and a covering letter, for consideration by the Board. Candidates are invited to a Thursday evening workshop to determine how they interact with members and then interviewed by a panel of three Trustees, one of whom is a Trustee member of the subscribing performance group. The panel makes a recommendation to the Board which determines whether they are suitable to be invited onto the Board.

New Trustees are provided with a copy of the Charity Commissions leaflet for new Trustees, 'the essential trustee: what you need to know, what you need to do' (CC3), copy of Articles and recent Annual Report and Accounts. They also receive a briefing by the current Chair. New Trustees serve a probationary period of six months before their appointment to the board is confirmed. This provides both new Trustees and Proud & Loud Arts with the opportunity to review the relationship and to terminate the appointment without notice and without prejudice, if it is not working for whatever reason for either party.

Organisation

The Board administers the Charity and meets as necessary, usually 6-8 times per annum with further meetings taking place on an ad hoc basis to discuss and address specific issues that arise. These additional meetings do not normally require attendance by the full board, but instead will call upon the expertise of individual board members, e.g. finance, strategic business planning, fundraising etc.. The day to day operations of the Charity are the responsibility of the Artistic Director, Tom Hogan, to whom the Trustees have delegated authority for operational matters including finance, employment and artistic development, within the overall strategy agreed by the Board.

DIRECTORS RESPONSIBILITIES

Company law requires the Directors to prepare financial statements for each financial year which give a true and fair view of the state of the Company and of the surplus or deficit of the Company for that period. In preparing those financial statements the Directors have:-

- selected suitable accounting policies and applied them consistently
- made judgements and estimates that are reasonable and prudent
- stated whether applicable accounting standards have been followed, subject to any material departures disclosed and explained in the financial statements.
- prepared the financial statements on the going concern basis.

The Directors are responsible for keeping records which disclose with reasonable accuracy at any time the financial position of the Company and to enable them to ensure that the financial statements comply with the Companies Act 2006. They are also responsible for safeguarding the assets of the Company and hence for taking steps for the prevention and detection of fraud and other irregularities.

SMALL COMPANY PROVISIONS

In preparing this report advantage has been taken of the small companies' exemption.

Approved by the Board and signed on their behalf by:

Janet Butler - Director

Date:

**INDEPENDENT EXAMINER'S REPORT
TO THE MEMBERS OF PROUD & LOUD ARTS
ON THE UNAUDITED ACCOUNTS FOR THE YEAR ENDED MARCH 31 2022**

I report to the charity trustees on my examination of the accounts of the company for the year ended March 31 2022 which are set out on pages 13 to 21.

Responsibilities and basis of report

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

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

Independent examiner's statement

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

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

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

Peter Smith

Peter Smith BA FCA DChA

HGA Accountants & Financial Consultants Ltd
t/a Chittenden Horley
Chartered Accountants : Charity Specialists

The Wesley Centre
Royce Road, Hulme
Manchester
M15 5BP

Date: 16/11/2022

PROUD & LOUD ARTS
STATEMENT OF FINANCIAL ACTIVITIES (including the income & expenditure account)
FOR THE YEAR ENDED MARCH 31 2022

	Notes	Unrestricted Funds £	Restricted Funds £	Total 2022 £	Total 2021 £
Incoming resources from generated funds:					
Donations	2	12,314	13,671	25,985	190,659
Charitable activities	3	8,561	108,945	117,506	28,981
Investment income - bank interest		<u>2</u>	<u>-</u>	<u>2</u>	<u>15</u>
TOTAL INCOME		<u>20,877</u>	<u>122,616</u>	<u>143,493</u>	<u>219,655</u>
EXPENDITURE					
Cost of generating funds		-	-	-	216
Expenditure on charitable activities	4	46,930	107,034	153,964	116,144
TOTAL EXPENDITURE		<u>46,930</u>	<u>107,034</u>	<u>153,964</u>	<u>116,360</u>
NET INCOME/(EXPENDITURE)					
BEFORE TRANSFERS	5	(26,053)	15,582	(10,471)	103,295
Transfers between funds		<u>19,419</u>	<u>(19,419)</u>	<u>-</u>	<u>-</u>
NET MOVEMENT IN FUNDS	10	(6,634)	(3,837)	(10,471)	103,295
TOTAL FUNDS BROUGHT FORWARD	10	<u>46,073</u>	<u>83,343</u>	<u>129,416</u>	<u>26,121</u>
TOTAL FUNDS CARRIED FORWARD	10	<u><u>39,439</u></u>	<u><u>79,506</u></u>	<u><u>118,945</u></u>	<u><u>129,416</u></u>

The notes on pages 15 to 21 form part of these financial statements.

PROUD & LOUD ARTS
BALANCE SHEET AS AT MARCH 31 2022

	Notes	2022 £	2022 £	2021 £	2021 £
FIXED ASSETS					
Tangible fixed assets	7		8,950		7,816
CURRENT ASSETS					
Debtors	8	10,046		16,704	
Cash at Bank and in Hand		<u>166,190</u>		<u>146,135</u>	
		176,236		162,839	
CREDITORS					
Amounts falling due in one year	9	<u>66,241</u>		<u>41,239</u>	
NET CURRENT ASSETS			<u>109,995</u>		<u>121,600</u>
TOTAL NET ASSETS			<u>118,945</u>		<u>129,416</u>
FUNDS					
Unrestricted	10		39,439		46,073
Restricted	10		<u>79,506</u>		<u>83,343</u>
TOTAL FUNDS			<u>118,945</u>		<u>129,416</u>

These financial statements have been prepared in accordance with the provisions applicable to companies subject to the small companies regime.

For the year ending March 31 2022, the company was entitled to exemption from audit under section 477 of the Companies Act 2006 relating to small companies and no notice has been deposited under section 476 requiring the company to obtain an audit of its accounts for the year in question.

Directors' responsibilities

The directors acknowledge their responsibilities for complying with the requirements of the Act with respect to accounting records and the preparation of accounts.

The notes on pages 15 to 21 form part of these financial statements.

Approved by the Board and authorised for issue on: 16/11/2022

And signed on their behalf by:



Janet Butler – Director

Company registration number 07627420

PROUD & LOUD ARTS
NOTES TO THE ACCOUNTS FOR YEAR ENDED MARCH 31 2022

1 ACCOUNTING POLICIES

Basis of preparation

The financial statements have been prepared: under the historic cost convention; in accordance with the Statement of Recommended Practice – Accounting and Reporting by Charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS102) effective January 1 2015; FRS102; and the Companies Act 2006. The charity constitutes a public benefit entity as defined by FRS102.

The accounts are prepared in £ sterling, the functional currency of the charity.

Statement of Cash Flows

Advantage is taken of the exemptions from preparing a Statement of Cash Flows as set out in update bulletin 1 to the SoRP.

Income recognition

All income is recognised once the charity has entitlement to the income, it is probable that the income will be received and the amount of income receivable can be measured reliably. The following applies to particular types of income:

Grants, whether of a capital or revenue nature, are recognised when the charity has entitlement to the funds, any performance conditions have been met and it is probable that the income will be received.

Donations from individuals and other bodies (not being of the nature of a grant) are recognised when receivable.

Earned income is measured at the fair value of the consideration received or receivable for services and goods supplied, net of discounts.

Deferred income

Income is only deferred and included in creditors when:

- The income relates to a future accounting period
- A sales invoice has been raised ahead of the work being carried out and there is no contractual entitlement to the income until the work has been done
- Not all the terms and conditions of the grant have been met, including the incurring of expenditure and the grant conditions are such that unspent grant must be refunded

Expenditure and irrecoverable VAT

Expenditure is recognised once there is a legal or constructive obligation to make a payment to a third party, it is probable that the settlement will be required and the amount of the obligation can be measured reliably. Expenditure is classified under the following activity headings:

Costs of raising funds including those associated with fundraising activities, managing investments and commercial trading by the subsidiary company.

Charitable activities costs of undertaking the work of the charity.

The charity is not registered for VAT and is unable to recover input tax. Costs are stated inclusive of VAT where charged.

Allocation of support costs

Support costs are those functions which assist the work of the charity either by supporting the delivery of charitable activities or by supporting the generation of funds.

1 ACCOUNTING POLICIES (continued)

Tangible fixed assets and depreciation

Individual fixed assets costing less than £500 and not forming part of a series of related purchases are not capitalised, but are written off as revenue expenditure in the year of acquisition. Allowings for residual values, depreciation is charged at:

Equipment 20% pa straightline

Debtors

Trade and other debtors are recognised at the settlement amount due and prepayments are valued at the amount prepaid.

Cash at bank and in hand

Cash at bank and in hand includes cash and short term highly liquid investments with a short maturity of three months or less from the date of acquisition or opening of the deposit or similar account.

Creditors and provisions

Creditors and provisions are recognised where the charity has a present obligation resulting from a past event that will probably result in the transfer of funds to a third party and the amount due to settle the obligation can be measured or estimated reliably. Creditors and provisions are normally recognised at their settlement amount.

Financial instruments

The charity has only basic financial instruments which are initially recorded at cost, subsequently measured at their settlement value.

Judgements and key sources of estimation uncertainty

The preparation of the financial statements requires management to make judgements, estimates and assumptions that affect the amounts reported. These estimates and judgements are continually reviewed and are based on experience and other factors, including expectations of future events that are believed to be reasonable under the circumstances.

PROUD & LOUD ARTS
NOTES TO THE ACCOUNTS FOR YEAR ENDED MARCH 31 2022

	2022			2021		
	Unrestricted	Restricted	Total	Unrestricted	Restricted	Total
2 DONATIONS	£	£	£	£	£	£
ACE Emergency Funding	-	-	-	39,935	-	39,935
ACE - Cultural Recovery Fund 1	-	12,671	12,671	-	114,035	114,035
Awards For All	-	-	-	-	9,945	9,945
Arnold Clark Community Fund - COVID	-	1,000	1,000	-	-	-
Duchy of Lancaster (equipment)	-	-	-	-	1,860	1,860
Forever Manchester - Staff Training	-	-	-	-	3,700	3,700
Forever Manchester - COVID	-	-	-	-	840	840
Manchester Guardian Society Charitable Trust	-	-	-	-	-	-
for computers	-	-	-	-	1,000	1,000
Salford CVS - Covid crises fund	-	-	-	-	960	960
Salford CVS Digital Response Fund	-	-	-	-	2,482	2,482
Donations						
General	2,526	-	2,526	11,897	-	11,897
Spaced	-	-	-	-	(3,080)	(3,080)
Membership fees	9,788	-	9,788	7,085	-	7,085
	<u>12,314</u>	<u>13,671</u>	<u>25,985</u>	<u>58,917</u>	<u>131,742</u>	<u>190,659</u>
3 INCOME FROM CHARITABLE ACTIVITIES						
<i>Project grants</i>						
<i>Accessible Pathways</i>						
ACE		63,815	63,815	-	-	-
<i>AFA 21</i>						
National Lottery A4A		9,943	9,943	-	-	-
<i>Spaced</i>						
Manchester Guardian Society						
Charitable Trust	-	-	-	-	1,092	1,092
<i>21+ Project</i>						
Manchester Guardian Society						
Charitable Trust	-	-	-	-	1,908	1,908
The Leri Charitable Trust	-	-	-	-	11,000	11,000
<i>Staring ATW</i>						
ACE	-	18,871	18,871	-	-	-
WEA - ESF 2		16,414	16,414	-	-	-
WEA - Trafford Group	-	(98)	(98)	-	14,981	14,981
	-	108,945	108,945	-	28,981	28,981
<i>Earned income</i>						
Fees and ticket sales	8,561	-	8,561	-	-	-
	<u>8,561</u>	<u>-</u>	<u>8,561</u>	<u>-</u>	<u>-</u>	<u>-</u>
Total	<u>8,561</u>	<u>108,945</u>	<u>117,506</u>	<u>-</u>	<u>28,981</u>	<u>28,981</u>

PROUD & LOUD ARTS
NOTES TO THE ACCOUNTS FOR YEAR ENDED MARCH 31 2022

4 CHARITABLE EXPENDITURE

	2022			2021		
	Unrestricted	Restricted	Total	Unrestricted	Restricted	Total
	£	£	£	£	£	£
Direct costs						
Creative freelance fees	13,406	-	13,406	36,540	-	36,540
Access freelance fees	36,622	-	36,622	44,125	-	44,125
Equipment purchases	1,328	-	1,328	16,174	-	16,174
Other fees	9,402	-	9,402	2,800	-	2,800
Other project costs	7,249	-	7,249	4,305	-	4,305
Travel & subsistence	3,395	-	3,395	1,379	-	1,379
Marketing & promotion	8,377	-	8,377	1,251	-	1,251
Insurance	235	-	235	221	-	221
Support costs & governance			-			
Administration fees	13,730	-	13,730	2,005	-	2,005
Office costs	54,647	-	54,647	6,546	-	6,546
Accountancy & legal fees	3,608	-	3,608	798	-	798
Depreciation	1,965	-	1,965	-	-	-
Charged to restricted funds	(107,034)	107,034	-	(77,638)	77,638	-
	<u>46,930</u>	<u>107,034</u>	<u>153,964</u>	<u>38,506</u>	<u>77,638</u>	<u>116,144</u>

5 NET INCOMING RESOURCES AFTER TRANSFERS

	2022	2021
	£	£
This is stated after charging/(crediting):		
Accountant/Independent examiner's fees		
Report	550	390
Accountancy	1,178	408
Directors' remuneration	-	-
Trustees' expenses	<u>-</u>	<u>260</u>
	Number	Number
number of trustees claiming expenses	<u>0</u>	<u>1</u>

6 STAFF INFORMATION

The charity had no employees in either year.

The key management personnel comprise the trustees and artistic director as set out on page 1. The trustees do not receive any remuneration for their services and the artistic director is a freelance worker who receives fees in respect of projects but works in a voluntary capacity to manage the charity.

PROUD & LOUD ARTS
NOTES TO THE ACCOUNTS FOR YEAR ENDED MARCH 31 2022

7 TANGIBLE FIXED ASSETS

	Equipment	Total
	£	£
Cost or valuation		
As at April 1 2021	7,816	7,816
Additions	<u>3,099</u>	<u>3,099</u>
As at March 31 2022	<u>10,915</u>	<u>10,915</u>
Depreciation		
As at April 1 2021	-	-
Charge for the year	<u>1,965</u>	<u>1,965</u>
As at March 31 2022	<u>1,965</u>	<u>1,965</u>
Net Book Value		
As at April 6 2022	<u>8,950</u>	<u>8,950</u>
As at April 1 2021	<u><u>7,816</u></u>	<u><u>7,816</u></u>

2022

£

2021

£

8 DEBTORS

Income receivable	<u>10,046</u>	<u>16,704</u>
	<u>10,046</u>	<u>16,704</u>

9 CREDITORS falling due within one year

Deferred income	7,500	6,572
Funds in trust	58,001	33,721
Accruals	<u>740</u>	<u>946</u>
	<u>66,241</u>	<u>41,239</u>

PROUD & LOUD ARTS
NOTES TO THE ACCOUNTS FOR YEAR ENDED MARCH 31 2022

10 STATEMENT OF FUNDS

	2020/21				b/f and c/f 31/03/2021 01/04/2021	2021/22			
	01/04/2020	Income	Expenditure	transfers	£	Income	Expenditure	transfers	31/03/2022
	£	£	£	£	£	£	£	£	£
Unrestricted funds:									
General fund	18,047	58,932	(38,722)	7,816	46,073	20,877	(46,930)	19,419	39,439
Total unrestricted funds	18,047	58,932	(38,722)	7,816	46,073	20,877	(46,930)	19,419	39,439
Restricted Funds:									
Revenue Funding									
ACE - CRF 1	-	114,035	(53,777)	(7,816)	52,442	12,671	(45,694)	(19,419)	-
Other Covid funding	-	14,227	(14,227)	-	-	1,000	(1,000)	-	-
Duchy Of Lancaster (equipment)	-	1,860	-	-	1,860	-	(1,860)	-	-
Forever Manchester - training	-	3,700	(1,531)	-	2,169	-	(1,135)	-	1,034
Manchester Guardian Society	-	1,000	(1,000)	-	-	-	-	-	-
Charitable Trust - computers	-	-	-	-	-	-	-	-	-
Project funding									
Accessible Pathways	-	-	-	-	-	63,815	-	-	63,815
A4A 21	-	-	-	-	-	9,943	(6,335)	-	3,608
Spaced	3,080	(1,988)	-	-	1,092	-	(1,092)	-	-
21+ Project	-	12,908	-	-	12,908	-	(12,908)	-	-
Staring ATW	-	-	-	-	-	18,871	(7,822)	-	11,049
WEA - ESF 2	-	-	-	-	-	16,414	(16,414)	-	-
WEA - Trafford Group	4,994	14,981	(7,103)	-	12,872	(98)	(12,774)	-	-
Total restricted funds	8,074	160,723	(77,638)	(7,816)	83,343	122,616	(107,034)	(19,419)	79,506
	26,121	219,655	(116,360)	-	129,416	143,493	(153,964)	-	118,945

Transfers

Transfer from ACE CRF1 to unrestricted funds has been made in respect of equipment purchased and capitalised of £3,099 and £16,320 in respect of the amount awarded to rebuild reserves.

PROUD & LOUD ARTS
NOTES TO THE ACCOUNTS FOR YEAR ENDED MARCH 31 2022

10 STATEMENT OF FUNDS (continued)

Restricted fund balances:

All these funds are expected to be utilised in 2022/23.

11 ANALYSIS OF COMPANY NET ASSETS BETWEEN FUNDS

Fund balances at March 31 2022 are represented by:-

	Unrestricted	Restricted	
	Funds	Funds	Total
	£	£	£
Fixed assets	8,950	-	8,950
Net current assets	30,489	79,506	109,995
	<u>39,439</u>	<u>79,506</u>	<u>118,945</u>

Fund balances at March 31 2021 are represented by:-

	7,816	-	7,816
Net current assets	38,257	83,343	121,600
	<u>46,073</u>	<u>83,343</u>	<u>129,416</u>

12 CONSTITUTION

The Company is limited by guarantee and does not have a share capital. In the event of the Company being wound up the members are committed to contributing £1 each.

13 TAXATION

The Company is a registered charity and is entitled to claim annual exemption from UK corporation tax.

14 CAPITAL COMMITMENTS

There were no capital commitments authorised and contracted for at the end of the year (2021 £Nil).

15 RELATED PARTY TRANSACTIONS

The trustees are unrelated to each other and the charity is not under the control of one individual or entity.

There were no related party transactions.

Uncurbed Collective

England & Wales - Charity number 1143958

Accounts



'Liberating the voices of people living with
disability through **performance**'

PROUD & LOUD ARTS
(A company limited by guarantee)
ANNUAL REPORT
AND
UNAUDITED FINANCIAL STATEMENTS
FOR THE YEAR ENDED MARCH 31 2021

COMPANY NUMBER 07627420

CHARITY NUMBER 1143958

PROUD & LOUD ARTS
ANNUAL REPORT AND FINANCIAL STATEMENTS
FOR THE YEAR ENDED MARCH 31 2021

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**PROUD & LOUD ARTS
FOREWORD
FOR THE YEAR ENDED MARCH 31 2021**

‘No man (or person), is an island’ as John Donne explains in his 1624 works Meditation XVII, and never more has there been an greater understanding of the social glue that binds us together than in the past 12 months. Social isolation, especially for those most vulnerable in our society has yet again come to the forefront and many have needed to act to support.

Covid-19 has continued to highlighted the worth of the third sector and charities in the UK and its social and economic importance to the country. Baroness Stowell sums this up perfectly “Charity is there to, at heart, support other people, strengthen a community and promote good”. I believe, this is what Proud and Loud Arts has continued to so throughout the Global pandemic. Support and strengthen our members, their families and our team.

May I take this opportunity to thank our team, volunteers, members and families for their incredible work during a very tough 12 months. Looking beyond Covid-19 this year we have made great strides in the development of our next business plan, which we hope to launch in autumn 2021. We have been fortunate enough to receive substantial grants and income, which have helped Proud and Loud Arts continue to support members as well as plan for our future. We note thanks to the Department of Media Culture and Sport as well as Arts Council England for the trust they have placed in us.

I hear of other charities loosing income, membership, volunteers and momentum. We have been fortunate enough to not experience any of this, in fact quite the opposite. An increase in all.

The board joins me in thanking our paid team at Proud and Loud Arts for the steadfast determination and support that it has given members and recognise the fantastic work that the team do. We thank them for the progress made in the past year.

Personally, I thank the board, our supporter and most importantly our Artistic Director/ CEO as without his vision, hard work and determination Proud and Loud Arts would not be in the position it is 20 years on from its founding days.

With best wishes,
Michael Rollinson - Chair

**PROUD & LOUD ARTS
COMPANY INFORMATION
FOR THE YEAR ENDED MARCH 31 2021**

DIRECTORS

M Rollinson	Chair	
A Pennington	Treasurer until 11/01/21	(resigned 11/01/21)
G R E Chanussot	Treasurer from 11/01/21	(appointed 2/11/20)
J Baidoo		(appointed 14/09/20)
J Butler		(appointed 14/09/20)
J M Charlesworth		
K A Hoyer		
S Johnson		(resigned 6/09/21)
R Jones		
Y L Pottinger		
P Sotiriou		(resigned 14/09/20)
J Willows		

SECRETARY

K A Hoyer

ARTISTIC DIRECTOR

T Hogan

REGISTERED OFFICE & PRINCIPAL PLACE OF BUSINESS

Department 4
C/O Salford CVS
The Old Town Hall
5 Irwell Place
Eccles M30 0FN

INDEPENDENT EXAMINER & ACCOUNTANTS

Peter Smith BA FCA DChA
HGA Accountants & Financial Consultants Ltd
t/a Chittenden Horley - Chartered Accountants : Charity specialists
456 Chester Road
Old Trafford
Manchester
M16 9HD

BANKERS

Co-Op Bank

PROUD & LOUD ARTS TRUSTEES AND DIRECTORS REPORT FOR THE YEAR ENDED MARCH 31 2021

The Directors, who are the Trustees of the charity, present their annual report and the audited financial statements for the year ended March 31 2021.

REPORTING FRAMEWORK

The financial statements comply with the Charities Act 2011, the Companies Act 2006, the Memorandum and Articles of Association, and Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS102) (effective 1 January 2015), referred to as the Charities SORP (FRS 102).

OBJECTIVES AND ACTIVITIES

Objectives

The objectives of the Charity are:

“To advance the education of people with disabilities and in particular in the field of art and to develop their knowledge and appreciation of the art of drama.

To help meet the needs of disabled people by providing them with the ability to express themselves in a creative context.

To help disabled people, especially but not exclusively through leisure time activities, so as to develop their capabilities that they may grow to full maturity as individuals and members of society.”

The charity achieves its objectives through holding weekly drama workshops in a community centre in Salford. This gives members a voice through performance making.

REVIEW OF ACTIVITIES

The Year of Covid-19

How can we sum up a financial year that unleashed a Global Pandemic on the world?

Firstly, we would like to send condolences to the families who lost loved ones to the virus and acknowledge that many of the people lost were people living with disabilities.

We know that the pandemic did not affect everyone equally; people with a learning disability were more likely to be at risk of contracting the virus and have a higher propensity for severe illness at a younger age.

“People with a learning disability in England are dying from COVID-19 at **six times** the rate of the general population” Mencap¹

The whole country has learned through experience, the impact of social isolation and the importance of social inclusion for personal wellbeing and good mental health. Proud and Loud Arts has been working through creative practice and social provision to get this message out for the last 20 years. It is our hope that society may now be in a better position to empathise with disabled people and make positive changes to improve the lives of disabled people.

Our Charity has and will continue to work with disabled people to create a professional platform for disabled artists, amplifying creative voices.



¹ <https://www.mencap.org.uk/press-release>

"The support I received from Proud & Loud Arts during lockdown was invaluable. When I lost everything else and felt alone Proud & Loud Arts were still there." Company member Danielle.

WRAP AROUND SUPPORT.

Delivering support online was a huge learning curve for the support team; we had to increase the amount of individual support, including technical support and offer smaller group sessions for shorter periods of time. Due to the additional demand on the support teams time, we increased our staff provision with 5 new members of staff, taking care to either choose people that our members had a prior relationship with or giving adequate time for new relationships to be forged.

With each artist, we co-produced individualised support plans, to support what each artist needed to access our online content. This included...

- Individual tech equipment audits
- Technical capability conversations
- Coproduced technical support plans

"As a vulnerable person, I found Covid thing very scary but the regular art sessions that I attended gave me a distraction and time to talk and focus on other things or just to talk about how I was feeling." Company member Danielle.

Our eagle-eyed support team were kept on their guard to spot updates in Zoom, Teams and other programmes. Often updates brought new instructions which would pop up in the programme creating anxiety for members who could not understand new written instructions to access the sessions. Online health and safety audits were performed for individuals and groups. New digital risk assessments were put in place to ensure our members safety in the virtual environment.

As always, and in line with our safeguarding protocols all staff are DBS checked and have regular training to ensure safeguarding skills are up to date across the organisation.

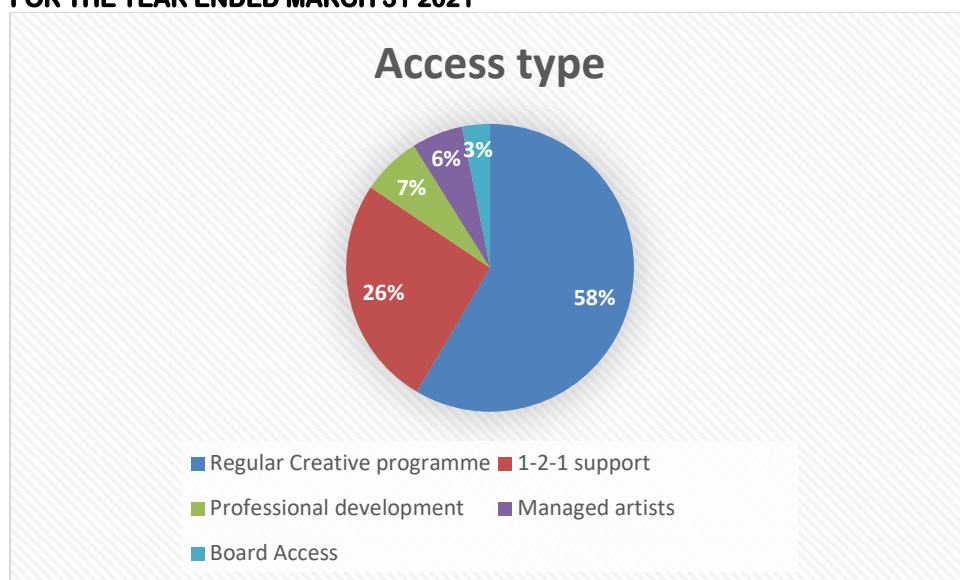
Case study

Phil initially had little experience with using technology and had no access to a computer.

We worked together and co-produced a plan. Initially working on Phil's phone, we worked together to find new ways for Phil to access the sessions independently.

We later supplied Phil with a laptop; this enabled him to see his friends together on the same page – removing the need to swipe.

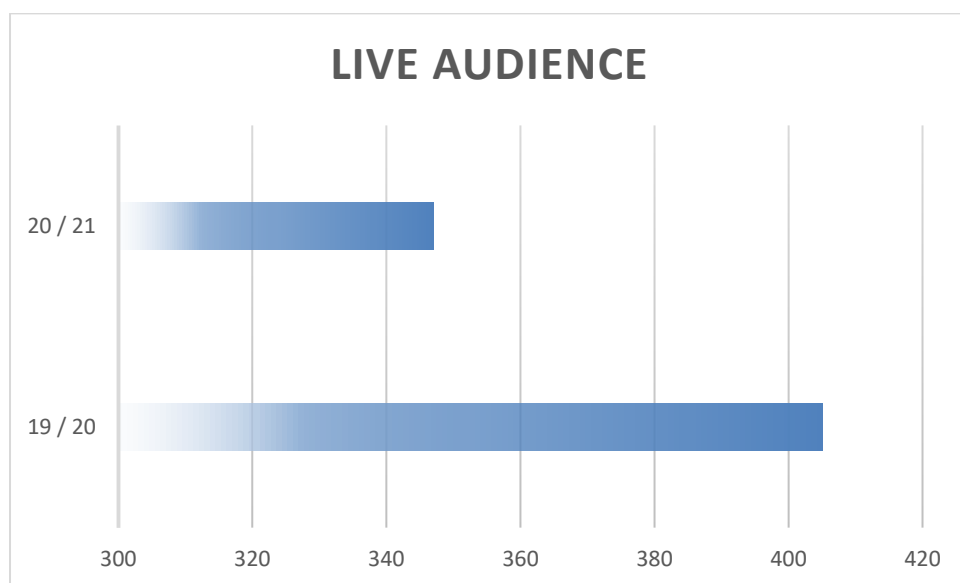
Phil is currently accessing his sessions independently and is actively pursuing his love of art which he is now sharing online through his Instagram account.
@phillipbreadney



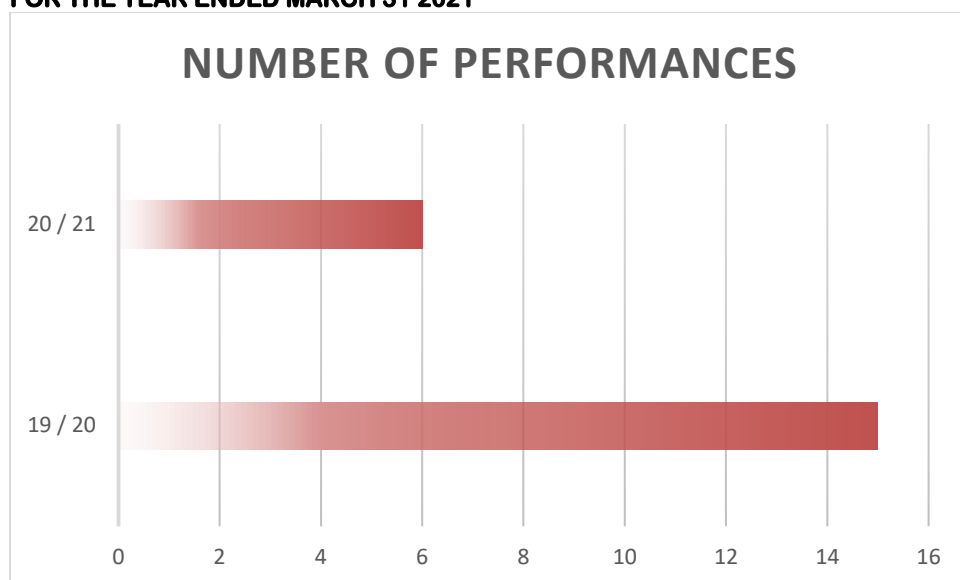
"I think the support during lockdown has been and is a vital benefit for me as it's kept me connected with others"
Company member Kelly

Despite the challenges of the last year our organisation has been strengthened with three new trustees & our membership has grown in number. Qualitatively, artists have grown creatively and in their independent practice through digital upskilling and increased bespoke 1-2-1 support.

Of course, we did not offer live performances this year and therefore our audience numbers are down by 14.3%.



In 20/21 our audience came from digitally ticketed events. The work presented was a recorded and the audience were asked to be log in at certain time to experience the work together with the aim of creating a collective interactive experience.



We boldly move online with Article 19

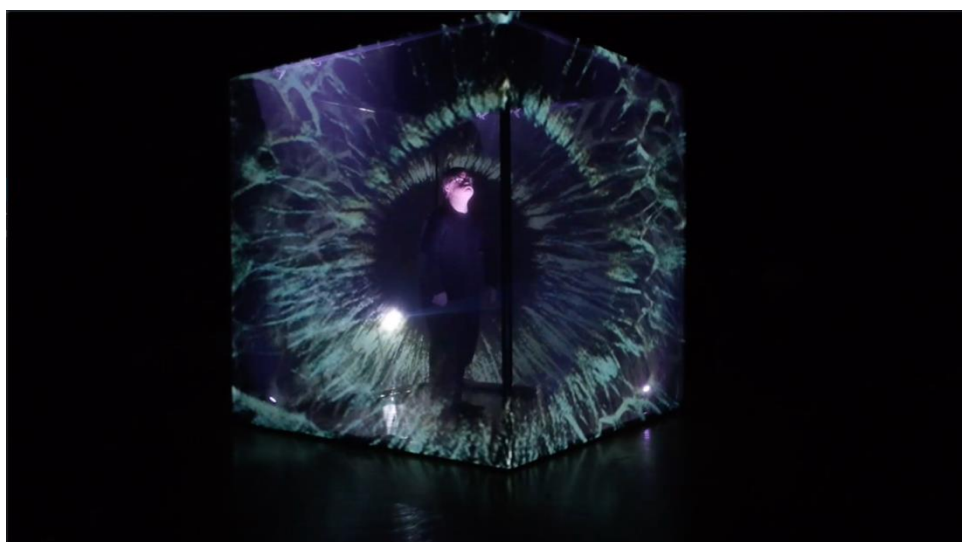


Having performed her work at Gorse Hill Studios on the 12th of March 2020, Janet Charlesworth was unable to share “Article 19” at Salford Museum and Art Gallery on the 17th of March 2020. Although the Gallery was open to the public, the government released guidance for the public not to attend cultural venues.

One week later, we presented an ‘as live’ digital event, broadcasting a recording of the Gorse Hill studios performance. This was for an invited digital audience mainly consisting of those who had booked to attend the live show. https://youtu.be/rdndD_aPJwg

Then from April 6th – 10th we presented a week of ‘as live’ public events to share Janet’s work reaching a new audience.

We were clearly stating that we could and would adapt to the circumstance Covid presented and signalled to our members we would be continuing our programme.





Despite our best efforts artists, many of whom were shielding, began to tell us they were struggling as lockdown dragged on into the late summer months. With this at the forefront of our minds, we listened carefully and realised that more flexibility in our offer was needed to inject a bit more focused frivolity to improve engagement and participation.

Using a Triathlon England training model for inspiration, we created the “On IT Challenge” which became the centrepiece of our artist creative engagement programme from July – September. This new approach created a sense of excitement, increased engagement & productivity while bringing people together in a fun and shared purpose.

The programme was made up of three types of activity:

Challenges: Required participants to focus on developing technical skills for online creativity and one creative skill within Art, Writing, Acting and Movement.

Timed tasks: The focus of the tasks was to provide fun and spontaneity unlike the main challenges; timed tasks were launched at random throughout the week.

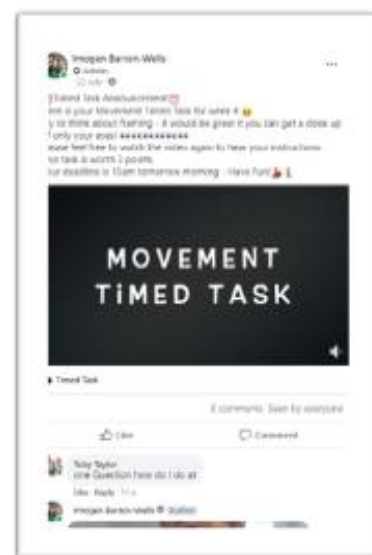
Emergency tasks: The emergency tasks were quick tasks that encouraged quick-thinking and positive reactions to new things.

Scoring: Each week participants could score a maximum of 20 points. We found that awarding points provided a fun incentive to engage with the challenge and allowed for those with a competitive nature to thrive.

At the end of the challenge: All points earned could be spent on Proud and Loud Arts branded merchandise: chocolate, sports bottle, mugs, tote bags, stationery and moleskin notepads.

Hidden prizes were also available throughout the challenge to encourage participation in tasks outside of their usual artistic medium. Imogen’s Live Prize Giving Event announced the prize winners at the end of each week.

Engagement: The Facebook page saw activity from artists daily Monday-Friday from posting videos, photos and written work to responding to fellow artists. In the next three years we will explore how our members online voice can speak to and encourage increased participation and engagement in the arts within and beyond the company.



Sept 2020 – April 2021

Acting For Camera – With Celebrity Input...



Following on from the “On IT Challenge”, we wanted to further improve the digital literacy and acting for camera skills of our actors. We invited Phil Smethurst of Manchester Lights Media to support us by running weekly sessions to improve our acting for camera skills.

In December special guest tutor Cheryl Ferguson, (AKA EastEnders very own Heather Trott) offered fantastic insight in to working in television. She shared some iconic EastEnders scripts, performed with our artists and directed some scenes.

“What a talented and motivated group here at Proud and Loud Arts! There is a very obvious sense of teamwork throughout all of the projects.

It is a pleasure and privilege to be able to work with this company and I am always inspired by the work and dedication shown. I am looking forward to getting involved in many more exciting projects and working with the team in the future.” Cheryl Ferguson

subjects covered: Character Development | Script development | Character Emotions. | Improvisation | Script and emotional subtext | Presenting on Camera | Exploring presenting styles/skills and techniques utilized by TV presenters | Planning/Scripting and Delivery of a 17 minute ‘Live’ Lifestyle Show | Recorded/Scripted Performance.

scriptwork

‘Less Soap More Blood’ – A comedy duologue | ‘Zero Visibility’ – Drama Duologue | ‘Basket Case’ – Comedy | ‘The OnIt Show’ A devised and scripted Lifestyle Show | ‘The Wrong Spell’ – Devised/Scripted | ‘The Wet Spoon’ - Devised/Scripted Impro

session format

Sessions were set out in 2–3-week blocks, in which we would cover a certain subject or script, before moving on to a new subject/area of learning. On occasion, we would return to a subject to see what the members could recall about the work. Setting work out in shorter blocks, seemed to keep the members engaged and allowed us to work on a broader range of subjects.

GETTING A BIT ARTY



Taking what we learned about engagement flexibility from the ‘OnIT Challenge’ we focused on personal art projects and creative goals. Each week, the group discussed the work of an established artist to inspire new ideas and creative approaches. They would review their own work and set new tasks for the week ahead.

This work is led by three-dimensional textile artist and theatre designer Nerissa Cargill Thompson who brings a wealth of knowledge of artistic form. Her approach is rooted through a deep understanding of contemporary design for performance in public spaces.

Artists are regularly sharing their work, have a look on Instagram;

@daniellemart

@phillipbreadney

Moving On Up

Susan Swanson has been experimenting with Laban's 'Efforts of action & drive' developing a language of movement that can inform our acting skills and build health and physical wellbeing.

This is a short sharp 1-hour energy fix to blow away the cobwebs and get the heart rate up and blood flowing as artists glide, slash or float around their living spaces.

We often saw artists come on to this Thursday session a bit down or fed up with another week in lockdown and then see their moods lift after the warmup or once they get involved in the class.



Dance Morning / Evening



Member Toby wanted to create a routine for himself and other members, to do this he offered a space for Proud and Loud Arts members to get moving in the morning with his "Dance Morning" Sessions. These sessions were regular (3 mornings a week 10 – 10.30 am Mon, Wed & Friday) and the content was significantly improved by the learning received from our Dance worker.

"It's good to join with Proud and Loud - we don't really join with them much - I think they enjoy it as much as we do." DIY Member

Toby also shared 6 of his "Dance Morning" sessions with the DIY theatre group in Salford enabling a spirit of sharing and collaboration between our members. This enabled both organisations an opportunity to make a healthy start to the day through fun and movement.

"It's something to do on a Monday Morning - otherwise I've got nothing to do on a Monday morning" DIY Member

Toby received a letter of thanks from the Lord Lieutenant of Greater Manchester for his work in supporting people with disabilities and offering improvements to wellbeing with his morning movement fun.

"Dance mornings has kept me busy; friends are helping me with pick out songs, meeting with Imogen is interesting. Movement sessions and dance mornings are keeping me fit – body magic." Company Member Toby

Shadow Girl

In November 2020, Christina Jones was awarded a grant from Arts Council to develop her Children's Show aimed at family audiences with children aged 8+.



Shadow Girl – Origins, is a creative response to the 2015 Greater Manchester Police report which highlighted a doubling of disability hate crimes. Sabrina has become afraid of people as result of the unpleasant things they say; *'hateful words that chip away a little bit of her light each time they are said.'* Gathering her strength and with the help of Shadow Girl, Sabrina takes on new adventures and challenges helping others along the way.

The project will focus on developing a new piece of original work collaborating with new partners and building the artists professional skills and networks. A key focus of the project is audience development, marketing and to fully engage with audiences of Greater Manchester

Organisational Development

This year has been a very different year and we have worked incredibly hard across the organisation to build the strength of the organisation so we can emerge into a post- pandemic landscape with confidence and resilience.

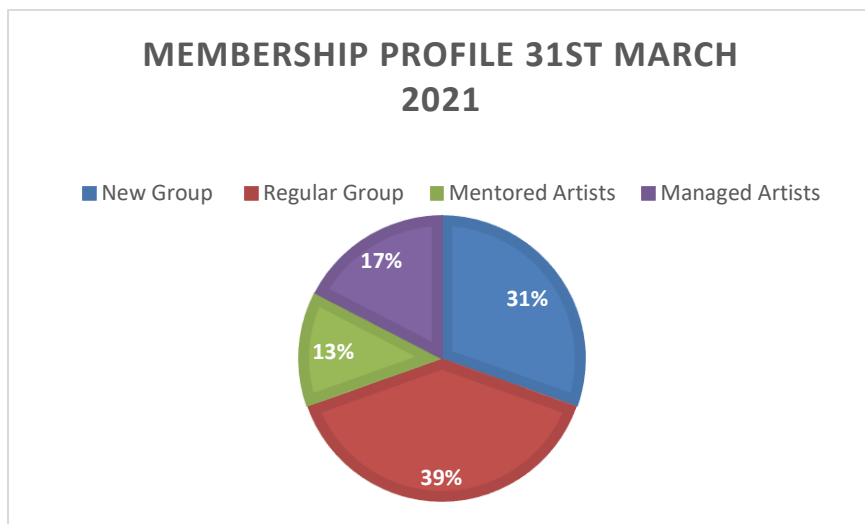
We were fortunate enough to be awarded the Emergency Response Fund and the Creative Recovery Fund from Arts Council. This funding was the foundation on which we were able to build our digital capabilities, reconsider our purpose and relevance and consolidate our position in the cultural ecology of Greater Manchester and beyond. Our business planning process as of March 31st is not yet complete but will be ready for our re-emergence with a new brand and plan for the coming 3 years.



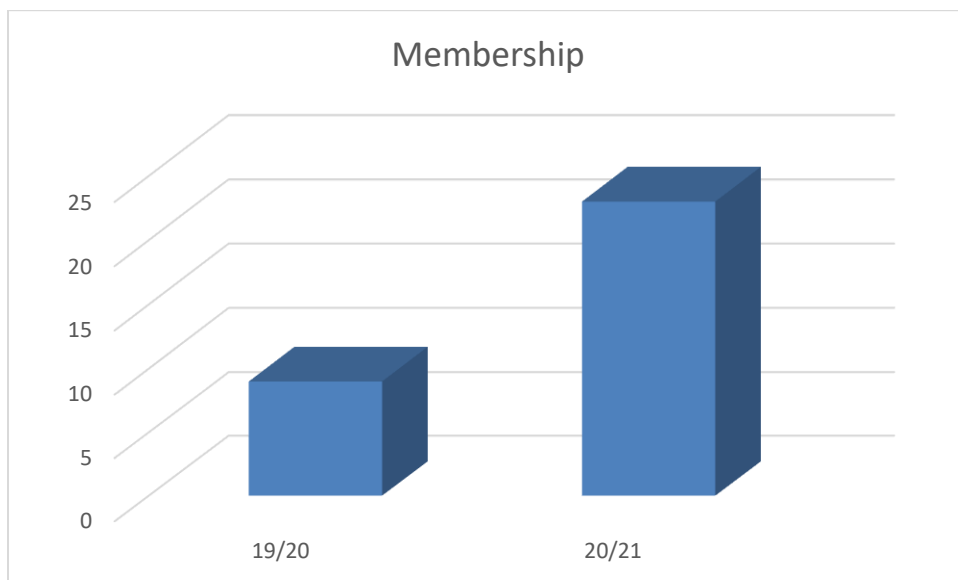
Further support from Salford CVS, Forever Manchester, The Duchy of Lancaster, The Levi Foundation, The Guardian Society Trust, The National Lottery, Neighbourly, and others, has enabled us to offer equipment and staff time to our members in a very uncertain and confusing time.

Membership Growth

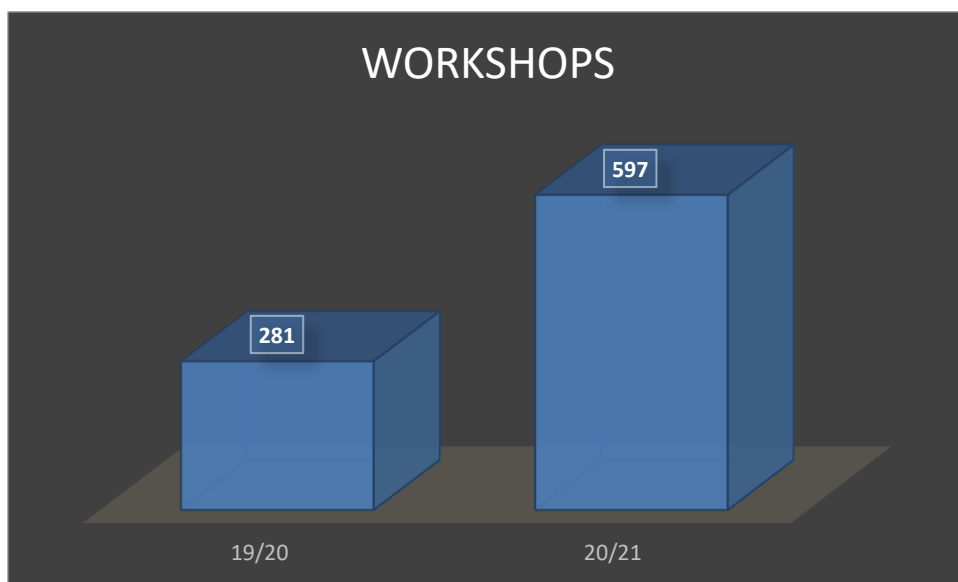
Even with a Global Pandemic, we have grown our membership in line with our company objectives set out in our business plan 2017-2022 . We have new models of engagement offering more choice and opportunities for people to engage. The addition of a beginners group with the support of the European Social Fund was a crucial development somewhat interrupted by global events. This group, to date, has only met online and are looking forward to meeting face to face for the first time May 2021.



This year our membership has grown by 156% this year. This was mainly through a recommendation from a family member or friend. Aspiring artists have approached us seeking professional experience or guidance on their next steps into professional practice. We were delighted to have the capacity and resource to build relationships with exciting new artists and support their creative development.



The online environment has enabled us to meet more people with greater frequency in the safety of their own homes. The technology removed some of the barriers that travel, and unfamiliar settings can present for neurodiverse creatives and those with learning disabilities. We have shown significant growth this year and aim to maintain and build this with our new programme offers and additional digital engagement.



PROUD & LOUD ARTS TRUSTEES AND DIRECTORS REPORT FOR THE YEAR ENDED MARCH 31 2021

Social Media

In the year April 2020-March 2021 Proud and Loud Arts has managed to increase its social media audiences across all platforms (Facebook, Twitter & Instagram).

Our biggest increase of 35% (104 new followers) was through Instagram which was of greater focus this year.

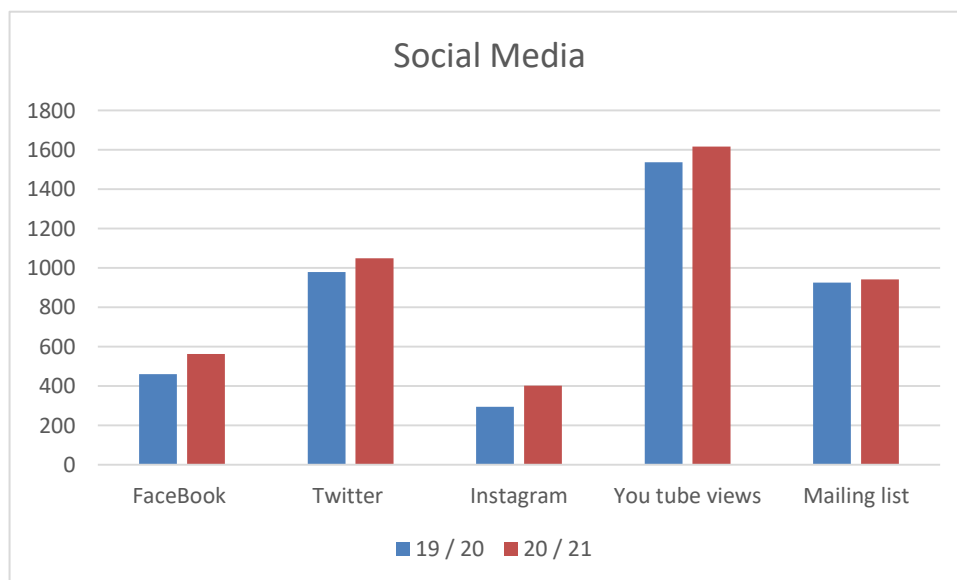


Across the three platforms, our largest natural increase period was between Nov-Dec 2020 when we launched our 'OnIT Challenge' Campaign; a showcase of the work our members undertook at the beginning of the first lockdown.



This campaign was characterised by highly designed, graphic imagery & colours with specific OnIT branding across social media, newsletters & blogs. The higher quality of content appears to have resulted in an above average reach and engagement with our audiences.

Additionally, in May 2020 we experimented with a £20 spend on Facebook advertising. This resulted in a significantly higher new follower rate and click through to our website.



As of the 31st of March, we seemed to be slowly emerging from that strictest manifestation of Lockdown 2 and we are very keen to get back into the rehearsal room and get creative again.

FINANCIAL REVIEW

Overview

Our income more than doubled this year as we were successful in securing additional funding to meet the challenges of the pandemic. We had a surplus on unrestricted funds of c£28k, and restricted fund balances carried forward rose by c£28k.

We were successful this year in securing ACE Cultural Recovery Fund monies which will make a major difference to the charity as they will allow us to build resilience and develop our artistic programme.

Reserves Policy

The Trustees reserves policy for the charity for free reserves (unrestricted funds not invested in fixed assets or otherwise designated) is to try to build free reserves to between three- and six-months operating costs, which would equate to between £27k and £56k.

At the year end the charity had free reserves of £38,257 (2020 - £18,047) an increase of c£20k.

REVIEW OF RISKS

The Trustees have considered the major risks facing the charity and have put in place appropriate policies and procedures to mitigate them.

COVID 19 and going concern

We have considered whether in the light of the ongoing pandemic caused by COVID 19 we are entitled to prepare the accounts on the going concern basis. We have concluded that we are because:

- we have been able to adapt to new ways of working;
- membership has increased; and
- our fixed costs are very low.

THE FUTURE

1) Strategy moving forward

Following some significant digital and membership development this year we are moving closer to a sustainable future. We are continuing to focus our efforts on:

- a) Developing our existing work force and secure key posts within the organisation.
- b) Diversify and increase our revenue streams with a focus on income generation.
- c) Increase the capacity of the organisation to deliver for more people while maintaining the quality of the work we deliver.
- d) Consider the role of digital connectivity in our creative practice, artist engagement and audience development.
- e) Embed the promotion of The United Nations Convention on the Rights of Persons with Disabilities in our performance work

2) Future plans

In the next twelve months we will endeavour to:

- a) Continue to develop several individual projects with artists in the lead
- b) Implement our strategy to develop new sources of income available to our organisation
- c) Increase the profile of our organisation and the Artist we support.
- d) Continue to explore the access opportunities now that we have a more digital able cohort of artists.

**PROUD & LOUD ARTS
TRUSTEES AND DIRECTORS REPORT
FOR THE YEAR ENDED MARCH 31 2021**

STRUCTURE GOVERNANCE AND MANAGEMENT

Governing Document

The Charity is a company limited by guarantee and is governed by its Memorandum and Articles of Association dated May 9 2011. It is registered as a charity with the Charity Commission.

Members and the appointment of Directors and Trustees

The directors have the power to admit a person as a member and on admittance they become a director of the company. The minimum number of members and directors is three and the maximum twelve.

Trustee recruitment, induction and training

The Directors, who are the Trustees, are collectively known as the Board.

Potential trustees are requested to provide a CV and a covering letter, for consideration by the Board. Candidates are invited to a Thursday evening workshop to determine how they interact with members and then interviewed by a panel of three Trustees, one of whom is a Trustee member of the subscribing performance group. The panel makes a recommendation to the Board which determines whether they are suitable to be invited onto the Board.

New Trustees are provided with a copy of the Charity Commissions leaflet for new Trustees, 'the essential trustee: what you need to know, what you need to do' (CC3), copy of Articles and recent Annual Report and Accounts. They also receive a briefing by the current Chair.

New Trustees serve a probationary period of six months before their appointment to the board is confirmed. This provides both new Trustees and Proud & Loud Arts with the opportunity to review the relationship and to terminate the appointment without notice and without prejudice, if it is not working for whatever reason for either party.

Organisation

The Board administers the Charity and meets as necessary, usually 6-8 times per annum with further meetings taking place on an ad hoc basis to discuss and address specific issues that arise. These additional meetings do not normally require attendance by the full board, but instead will call upon the expertise of individual board members, e.g. finance, strategic business planning, fundraising etc.. The day to day operations of the Charity are the responsibility of the Artistic Director, Tom Hogan, to whom the Trustees have delegated authority for operational matters including finance, employment and artistic development, within the overall strategy agreed by the Board.

DIRECTORS RESPONSIBILITIES

Company law requires the Directors to prepare financial statements for each financial year which give a true and fair view of the state of the Company and of the surplus or deficit of the Company for that period. In preparing those financial statements the Directors have:-

- selected suitable accounting policies and applied them consistently
- made judgements and estimates that are reasonable and prudent
- stated whether applicable accounting standards have been followed, subject to any material departures disclosed and explained in the financial statements.
- prepared the financial statements on the going concern basis.

The Directors are responsible for keeping records which disclose with reasonable accuracy at any time the financial position of the Company and to enable them to ensure that the financial statements comply with the Companies Act 2006. They are also responsible for safeguarding the assets of the Company and hence for taking steps for the prevention and detection of fraud and other irregularities.

**PROUD & LOUD ARTS
TRUSTEES AND DIRECTORS REPORT
FOR THE YEAR ENDED MARCH 31 2021**

SMALL COMPANY PROVISIONS

In preparing this report advantage has been taken of the small companies' exemption.

Approved by the Board and signed on their behalf by:

Michael Rollinson

Michael Rollinson - Director

Date: 1/11/21

**INDEPENDENT EXAMINER'S REPORT
TO THE MEMBERS OF PROUD & LOUD ARTS
ON THE UNAUDITED ACCOUNTS FOR THE YEAR ENDED MARCH 31 2021**

I report to the charity trustees on my examination of the accounts of the company for the year ended March 31 2021 which are set out on pages 17 to 25.

Responsibilities and basis of report

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

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

Independent examiner's statement

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

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

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

Peter Smith

Peter Smith BA FCA DChA

HGA Accountants & Financial Consultants Ltd
t/a Chittenden Horley
Chartered Accountants : Charity Specialists

456 Chester Road
Old Trafford
Manchester
M16 9HD

Date: 10/12/21

PROUD & LOUD ARTS
STATEMENT OF FINANCIAL ACTIVITIES (including the income & expenditure account)
FOR THE YEAR ENDED MARCH 31 2021

	Notes	Unrestricted Funds £	Restricted Funds £	Total 2021 £	Total 2020 £
Incoming resources from generated funds:					
Donations	2	58,917	131,742	190,659	16,691
Charitable activities	3	-	28,981	28,981	100,128
Investment income - bank interest		15	-	15	-
TOTAL INCOME		<u>58,932</u>	<u>160,723</u>	<u>219,655</u>	<u>116,819</u>
EXPENDITURE					
Cost of generating funds		216	-	216	216
Expenditure on charitable activities	4	38,506	77,638	116,144	112,726
TOTAL EXPENDITURE		<u>38,722</u>	<u>77,638</u>	<u>116,360</u>	<u>112,942</u>
NET INCOME/(EXPENDITURE) BEFORE TRANSFERS	5	20,210	83,085	103,295	3,877
Transfers between funds		7,816	(7,816)	-	-
NET MOVEMENT IN FUNDS	9	28,026	75,269	103,295	3,877
TOTAL FUNDS BROUGHT FORWARD	9	<u>18,047</u>	<u>8,074</u>	<u>26,121</u>	<u>22,244</u>
TOTAL FUNDS CARRIED FORWARD	9	<u><u>46,073</u></u>	<u><u>83,343</u></u>	<u><u>129,416</u></u>	<u><u>26,121</u></u>

The notes on pages 19 to 25 form part of these financial statements.

PROUD & LOUD ARTS
BALANCE SHEET AS AT MARCH 31 2021

	Notes	2021 £	2021 £	2020 £	2020 £
FIXED ASSETS					
Tangible fixed assets	7		7,816		-
CURRENT ASSETS					
Debtors	7	16,704		6,176	
Cash at Bank and in Hand		<u>146,135</u>		<u>21,584</u>	
		162,839		27,760	
CREDITORS					
Amounts falling due in one year	8	<u>41,239</u>		<u>1,639</u>	
NET CURRENT ASSETS			<u>121,600</u>		<u>26,121</u>
TOTAL NET ASSETS			<u>129,416</u>		<u>26,121</u>
FUNDS					
Unrestricted	9		46,073		18,047
Restricted	9		<u>83,343</u>		<u>8,074</u>
TOTAL FUNDS			<u>129,416</u>		<u>26,121</u>

These financial statements have been prepared in accordance with the provisions applicable to companies subject to the small companies regime.

For the year ending March 31 2021, the company was entitled to exemption from audit under section 477 of the Companies Act 2006 relating to small companies and no notice has been deposited under section 476 requiring the company to obtain an audit of its accounts for the year in question.

Directors' responsibilities

The directors acknowledge their responsibilities for complying with the requirements of the Act with respect to accounting records and the preparation of accounts.

The notes on pages 19 to 25 form part of these financial statements.

Approved by the Board and authorised for issue on: 1/11/21

And signed on their behalf by:

Michael Rollinson

Michael Rollinson – Director

Company registration number 07627420

PROUD & LOUD ARTS
NOTES TO THE ACCOUNTS FOR YEAR ENDED MARCH 31 2021

1 ACCOUNTING POLICIES

Basis of preparation

The financial statements have been prepared: under the historic cost convention; in accordance with the Statement of Recommended Practice – Accounting and Reporting by Charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS102) effective January 1 2015; FRS102; and the Companies Act 2006. The charity constitutes a public benefit entity as defined by FRS102.

The accounts are prepared in £ sterling, the functional currency of the charity.

Statement of Cash Flows

Advantage is taken of the exemptions from preparing a Statement of Cash Flows as set out in update bulletin 1 to the SoRP.

Income recognition

All income is recognised once the charity has entitlement to the income, it is probable that the income will be received and the amount of income receivable can be measured reliably. The following applies to particular types of income:

Grants, whether of a capital or revenue nature, are recognised when the charity has entitlement to the funds, any performance conditions have been met and it is probable that the income will be received.

Donations from individuals and other bodies (not being of the nature of a grant) are recognised when receivable.

Earned income is measured at the fair value of the consideration received or receivable for services and goods supplied, net of discounts.

Deferred income

Income is only deferred and included in creditors when:

- The income relates to a future accounting period
- A sales invoice has been raised ahead of the work being carried out and there is no contractual entitlement to the income until the work has been done
- Not all the terms and conditions of the grant have been met, including the incurring of expenditure and the grant conditions are such that unspent grant must be refunded

Expenditure and irrecoverable VAT

Expenditure is recognised once there is a legal or constructive obligation to make a payment to a third party, it is probable that the settlement will be required and the amount of the obligation can be measured reliably. Expenditure is classified under the following activity headings:

Costs of raising funds including those associated with fundraising activities, managing investments and commercial trading by the subsidiary company.

Charitable activities costs of undertaking the work of the charity.

The charity is not registered for VAT and is unable to recover input tax. Costs are stated inclusive of VAT where charged.

Allocation of support costs

Support costs are those functions which assist the work of the charity either by supporting the delivery of charitable activities or by supporting the generation of funds.

1 ACCOUNTING POLICIES (continued)

Tangible fixed assets and depreciation

Individual fixed assets costing less than £500 and not forming part of a series of related purchases are not capitalised, but are written off as revenue expenditure in the year of acquisition.

The company does not have any tangible fixed assets.

Debtors

Trade and other debtors are recognised at the settlement amount due and prepayments are valued at the amount prepaid.

Cash at bank and in hand

Cash at bank and in hand includes cash and short term highly liquid investments with a short maturity of three months or less from the date of acquisition or opening of the deposit or similar account.

Creditors and provisions

Creditors and provisions are recognised where the charity has a present obligation resulting from a past event that will probably result in the transfer of funds to a third party and the amount due to settle the obligation can be measured or estimated reliably. Creditors and provisions are normally recognised at their settlement amount.

Financial instruments

The charity has only basic financial instruments which are initially recorded at cost, subsequently measured at their settlement value.

Judgements and key sources of estimation uncertainty

The preparation of the financial statements requires management to make judgements, estimates and assumptions that affect the amounts reported. These estimates and judgements are continually reviewed and are based on experience and other factors, including expectations of future events that are believed to be reasonable under the circumstances.

PROUD & LOUD ARTS
NOTES TO THE ACCOUNTS FOR YEAR ENDED MARCH 31 2021

	2021			2020		
	Unrestricted	Restricted	Total	Unrestricted	Restricted	Total
2 DONATIONS	£	£	£	£	£	£
ACE Emergency Funding	39,935	-	39,935	-	-	-
ACE - Cultural Recovery Fund 1	-	114,035	114,035	-	-	-
Awards For All	-	9,945	9,945	-	-	-
Duchy of Lancaster (equipment)	-	1,860	1,860	-	-	-
Forever Manchester - Staff Training	-	3,700	3,700	-	-	-
Forever Manchester - COVID	-	840	840	-	-	-
Manchester Guardian Society Charitable Trust						
for computers	-	1,000	1,000	-	-	-
Salford CVS - Covid crises fund	-	960	960	-	-	-
Salford CVS Digital Response Fund	-	2,482	2,482	-	-	-
Donations						
General	11,897	-	11,897	5,428	-	5,428
Inter-able Relations	-	-	-	-	1,164	1,164
Spaced	-	(3,080)	(3,080)	-	3,080	3,080
Membership fees	7,085	-	7,085	7,019	-	7,019
	<u>58,917</u>	<u>131,742</u>	<u>190,659</u>	<u>12,447</u>	<u>4,244</u>	<u>16,691</u>
3 INCOME FROM CHARITABLE ACTIVITIES						
<i>Project grants</i>						
Awards For All	-	-	-	-	8,000	8,000
Community Foundation			-	-	5,000	5,000
<i>Article 19:</i>						
Awards For All	-	-	-	-	2,000	2,000
ACE	-	-	-	-	22,914	22,914
Community Foundation	-	-	-	-	3,000	3,000
<i>SG Origins:</i>						
ACE	-	-	-	-	22,200	22,200
Big Imaginations	-	-	-			
DADA Disability Arts	-	-	-	-	2,600	2,600
<i>Spaced</i>						
Manchester Guardian Society						
Charitable Trust	-	1,092	1,092	-	-	-
<i>21+ Project</i>						
Manchester Guardian Society						
Charitable Trust	-	1,908	1,908	-	-	-
The Leri Charitable Trust	-	11,000	11,000	-	-	-
<i>Inter-able Relations:</i>						
ACE	-	-	-	-	23,850	23,850
Community Foundation	-	-	-	-	2,000	2,000
DADA Disability Arts	-	-	-	-	1,350	1,350
WEA - Trafford Group	-	14,981	14,981	-	4,994	4,994
	<u>-</u>	<u>28,981</u>	<u>28,981</u>	<u>-</u>	<u>97,908</u>	<u>97,908</u>
<i>Earned income</i>						
Fees and ticket sales	-	-	-	2,132	-	2,132
Transport contribution	-	-	-	88	-	88
	<u>-</u>	<u>-</u>	<u>-</u>	<u>2,220</u>	<u>-</u>	<u>2,220</u>
Total	<u>-</u>	<u>28,981</u>	<u>28,981</u>	<u>2,220</u>	<u>97,908</u>	<u>100,128</u>

PROUD & LOUD ARTS
NOTES TO THE ACCOUNTS FOR YEAR ENDED MARCH 31 2021

4 CHARITABLE EXPENDITURE

	2021			2020		
	Unrestricted	Restricted	Total	Unrestricted	Restricted	Total
	£	£	£	£	£	£
Direct costs						
Creative freelance fees	36,540	-	36,540	44,685	-	44,685
Access freelance fees	44,125	-	44,125	22,787	-	22,787
Equipment purchases	16,174	-	16,174	-	-	-
Other fees	2,800	-	2,800	7,349	-	7,349
Other project costs	4,305	-	4,305	15,876	-	15,876
Travel & subsistence	1,379	-	1,379	11,929	-	11,929
Marketing & promotion	1,252	-	1,252	7,736	-	7,736
Insurance	221	-	221	221	-	221
Support costs & governance						
Administration fees	2,006	-	2,006	-	-	-
Office costs	6,546	-	6,546	1,404	-	1,404
Accountancy & legal fees	798	-	798	739	-	739
Charged to restricted funds	(77,638)	77,638	-	(109,277)	109,277	-
	<u>38,506</u>	<u>77,638</u>	<u>116,144</u>	<u>3,449</u>	<u>109,277</u>	<u>112,726</u>

5 NET INCOMING RESOURCES AFTER TRANSFERS

	2021	2020
	£	£
This is stated after charging/(crediting):		
Accountant/Independent examiner's fees		
Report	390	380
Accountancy	408	359
Under/(over) accrual prior year	-	-
Directors' remuneration	-	-
Trustees' expenses	<u>260</u>	<u>70</u>
	Number	Number
number of trustees claiming expenses	<u>1</u>	<u>1</u>

6 STAFF INFORMATION

The charity had no employees in either year.

The key management personnel comprise the trustees and artistic director as set out on page 1. The trustees do not receive any remuneration for their services and the artistic director is a freelance worker who receives fees in respect of projects but works in a voluntary capacity to manage the charity.

PROUD & LOUD ARTS
NOTES TO THE ACCOUNTS FOR YEAR ENDED MARCH 31 2021

7 TANGIBLE FIXED ASSETS

	Equipment	Total
	£	£
Cost or valuation		
As at April 1 2020	-	-
Additions	7,816	7,816
As at March 31 2021	7,816	7,816
Depreciation		
As at April 1 2020	-	-
Charge for the year	-	-
As at March 31 2021	-	-
Net Book Value		
As at April 6 2021	7,816	7,816
As at April 1 2020	-	-

	2021	2020
	£	£
8 DEBTORS		
Income receivable	16,704	6,176
Prepayments & other debtors	-	-
	16,704	6,176

9 CREDITORS falling due within one year

Deferred income	6,572	899
Funds in trust	33,721	-
Accruals	946	740
	41,239	1,639

PROUD & LOUD ARTS
NOTES TO THE ACCOUNTS FOR YEAR ENDED MARCH 31 2021

10 STATEMENT OF FUNDS

	2019/20				b/f and c/f 31/03/2020 01/04/2020	2020/21			
	01/04/2018	Income	Expenditure	transfers		Income	Expenditure	transfers	31/03/2021
	£	£	£	£	£	£	£	£	£
Unrestricted funds:									
General fund	7,045	14,667	(3,665)	-	18,047	58,932	(38,722)	7,816	46,073
Total unrestricted funds	7,045	14,667	(3,665)	-	18,047	58,932	(38,722)	7,816	46,073
Restricted Funds:									
ACE - CRF 1	-	-	-	-	-	114,035	(53,777)	(7,816)	52,442
Other Covid funding	-	-	-	-	-	14,227	(14,227)	-	-
Duchy Of Lancaster (equipment)	-	-	-	-	-	1,860	-	-	1,860
Forever Manchester - training	-	-	-	-	-	3,700	(1,531)	-	2,169
Manchester Guardian Society	-	-	-	-	-	-	-	-	-
Charitable Trust - computers	-	-	-	-	-	1,000	(1,000)	-	-
Article 19	-	27,914	(27,914)	-	-	-	-	-	-
SG Origins	-	24,800	(24,800)	-	-	-	-	-	-
Spaced	-	3,080	-	-	3,080	(1,988)	-	-	1,092
21+ Project	-	-	-	-	-	12,908	-	-	12,908
WEA - Trafford Group	-	4,994	-	-	4,994	14,981	(7,103)	-	12,872
ACE - Tate	9,319	-	(9,319)	-	-	-	-	-	-
Salford Community Fund	585	-	(585)	-	-	-	-	-	-
Awards for All	-	8,000	(8,000)	-	-	-	-	-	-
Inter-able Relations	-	28,364	(28,364)	-	-	-	-	-	-
Salford CVS	3,685	-	(3,685)	-	-	-	-	-	-
Community Foundation: Royal London	1,610	5,000	(6,610)	-	-	-	-	-	-
Total restricted funds	15,199	102,152	(109,277)	-	8,074	160,723	(77,638)	(7,816)	83,343
	22,244	116,819	(112,942)	-	26,121	219,655	(116,360)	-	129,416

Transfers

Transfer from ACE CRF1 to unrestricted funds has been made in respect of equipment purchased and capitalised (£7,816).

A transfer of £2,109 has been made from unrestricted funds to WEA -Trafford Group in respect of the overspend on the project.

PROUD & LOUD ARTS
NOTES TO THE ACCOUNTS FOR YEAR ENDED MARCH 31 2021

10 STATEMENT OF FUNDS (continued)

Restricted fund balances:

All these funds are expected to be utilised in 2021/22.

11 ANALYSIS OF COMPANY NET ASSETS BETWEEN FUNDS

Fund balances at March 31 2021 are represented by:-

	Unrestricted Funds £	Restricted Funds £	Total £
Fixed assets	7,816	-	7,816
Net current assets	38,257	83,343	121,600
	<u>46,073</u>	<u>83,343</u>	<u>129,416</u>

Fund balances at March 31 2020 are represented by:-

	-	-	-
Net current assets	18,047	8,074	26,121
	<u>18,047</u>	<u>8,074</u>	<u>26,121</u>

12 CONSTITUTION

The Company is limited by guarantee and does not have a share capital. In the event of the Company being wound up the members are committed to contributing £1 each.

13 TAXATION

The Company is a registered charity and is entitled to claim annual exemption from UK corporation tax.

14 CAPITAL COMMITMENTS

There were no capital commitments authorised and contracted for at the end of the year (2020 £Nil).

17 RECONCILIATION OF NET MOVEMENT IN FUNDS TO NET CASHFLOW FROM OPERATING ACTIVITIES

	2020 £	2015 £
Net income/(expenditure)	103,511	3,877
Deduct interest income shown in investing activities	-	-
Deduct profit/add back losses on disposals of FA	-	-
Decrease/(increase) in debtors	(10,528)	1,215
Increase/(decrease) in creditors	<u>39,600</u>	<u>(2,329)</u>
Net cash generated from/(used in) operating activities	<u>132,583</u>	<u>2,763</u>

15 RELATED PARTY TRANSACTIONS

The trustees are unrelated to each other and the charity is not under the control of one individual or entity.

In the previous year J Charlsworth was paid £950 for artistic services as a freelancer (2021 - none).

There were no other related party transactions.