



'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.

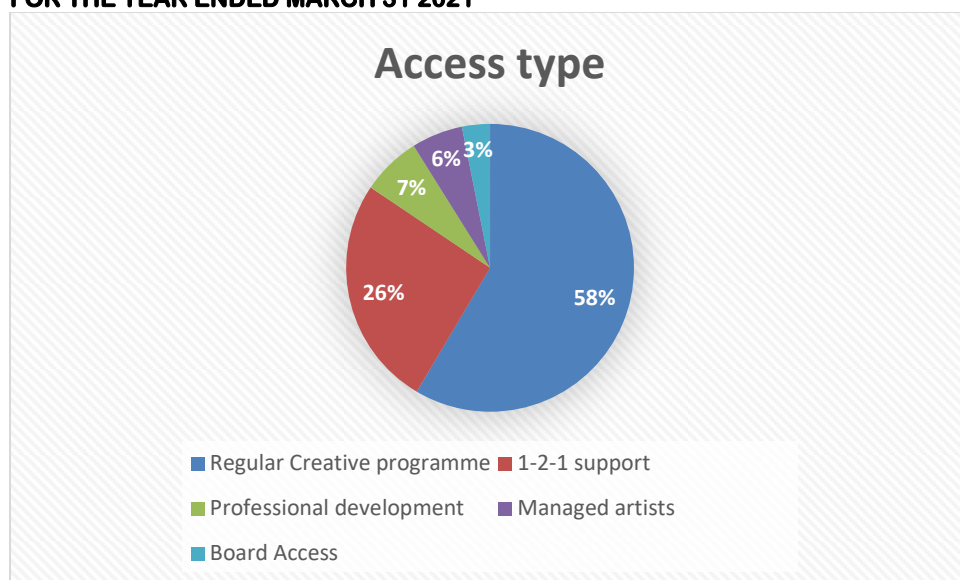
Case study

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.

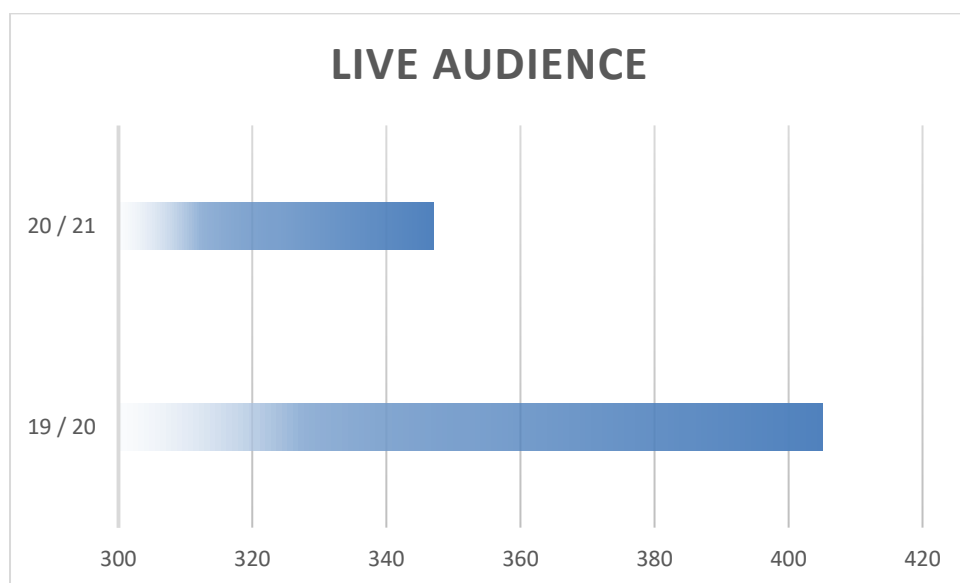
Phil is currently accessing his sessions independently and is actively pursuing his love of art which he is now sharing online through his Instagram account.
@phillipbreadney



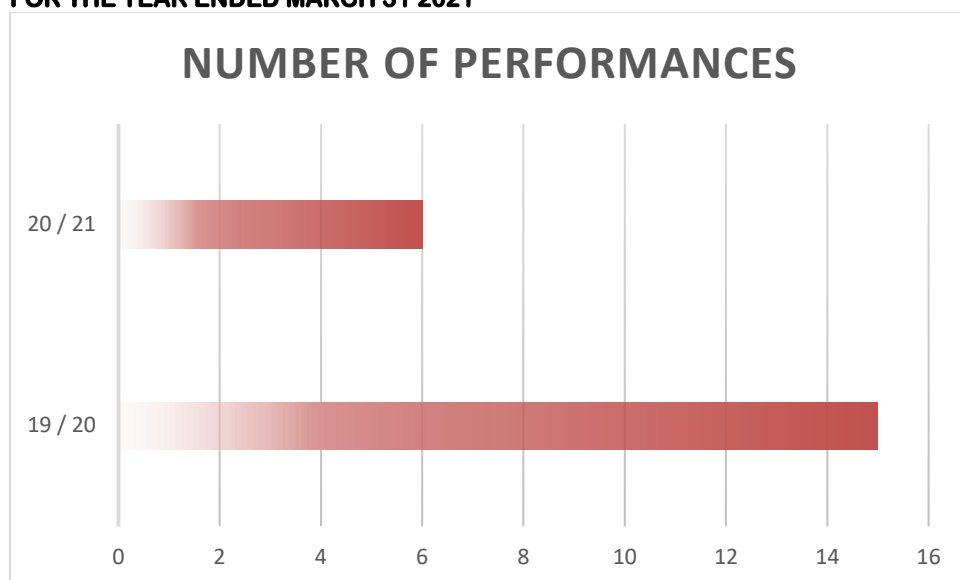
“I think the support during lockdown has been and is a vital benefit for me as it's kept me connected with others”
Company member Kelly

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

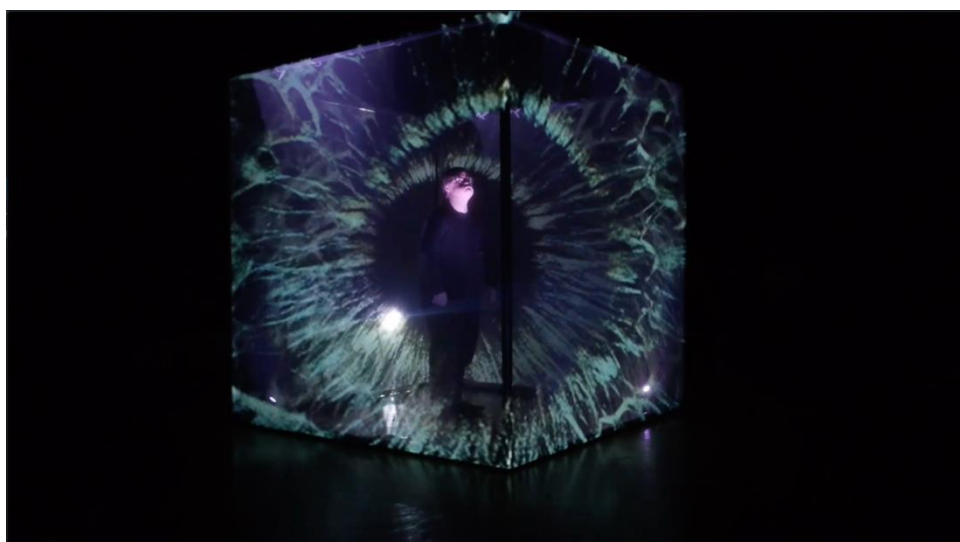


Having performed her work at Gorse Hill Studios on the 12th of March 2020, Janet Charlesworth was unable to share “Article 19” at Salford Museum and Art Gallery on the 17th of March 2020. Although the Gallery was open to the public, the government released guidance for the public not to attend cultural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

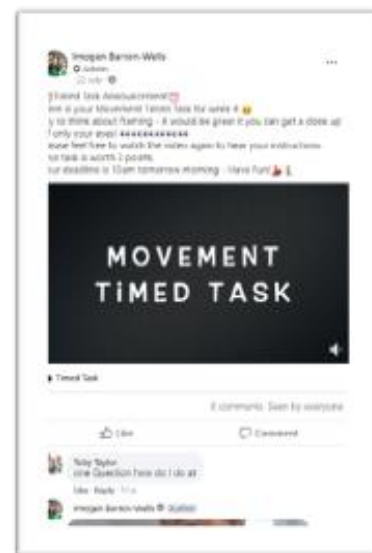
Emergency tasks: The emergency tasks were quick tasks that encouraged quick-thinking and positive reactions to new things.

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.

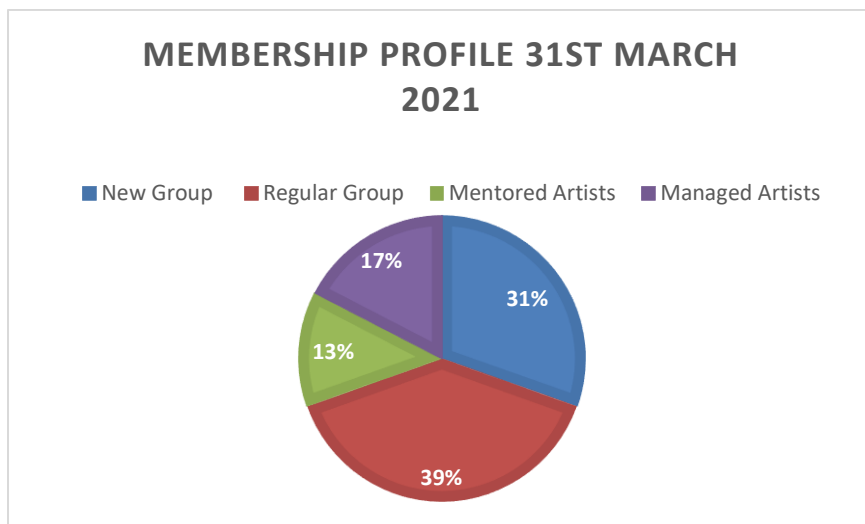
We were fortunate enough to be awarded the Emergency Response Fund and the Creative Recovery Fund from Arts Council. This funding was the foundation on which we were able to build our digital capabilities, reconsider our purpose and relevance and consolidate our position in the cultural ecology of Greater 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.



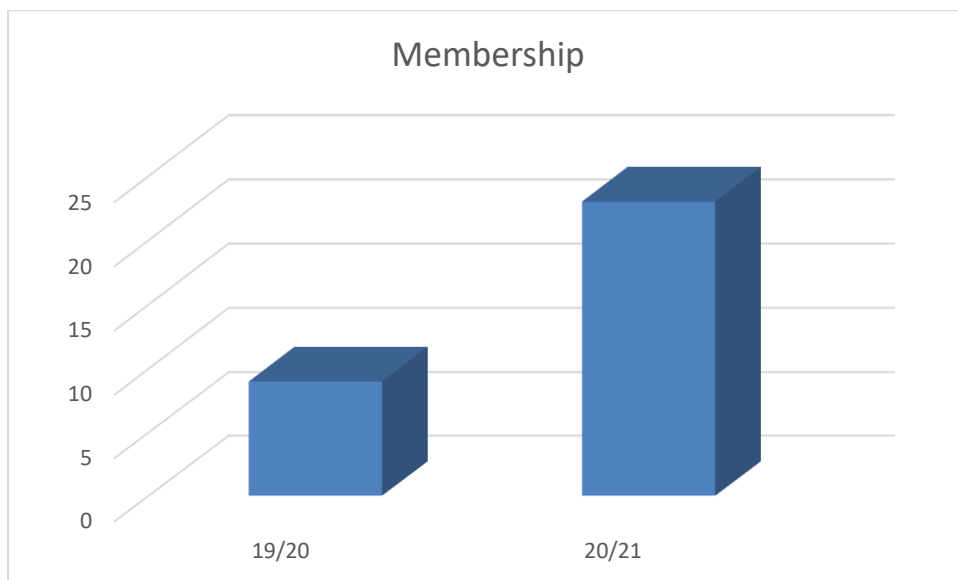
Further support from Salford CVS, Forever Manchester, The Duchy of Lancaster, The Levi Foundation, The Guardian Society Trust, The National Lottery, Neighbourly, and others, has enabled us to offer equipment and staff time to our members in a very uncertain and confusing time.

Membership Growth

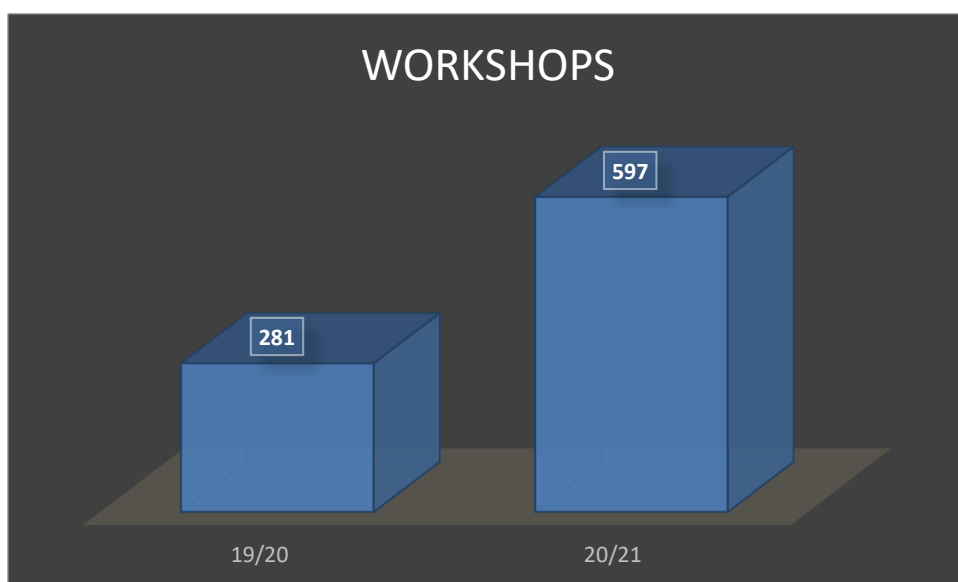
Even with a Global Pandemic, we have grown our membership in line with our company objectives set out in our business plan 2017-2022 . We have new models of engagement offering more choice and opportunities for people to engage. The addition of a beginners group with the support of the European Social 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

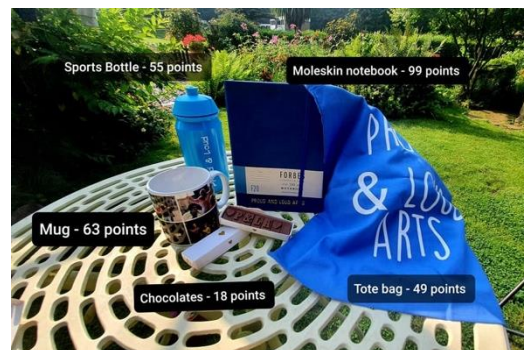
Social Media

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.

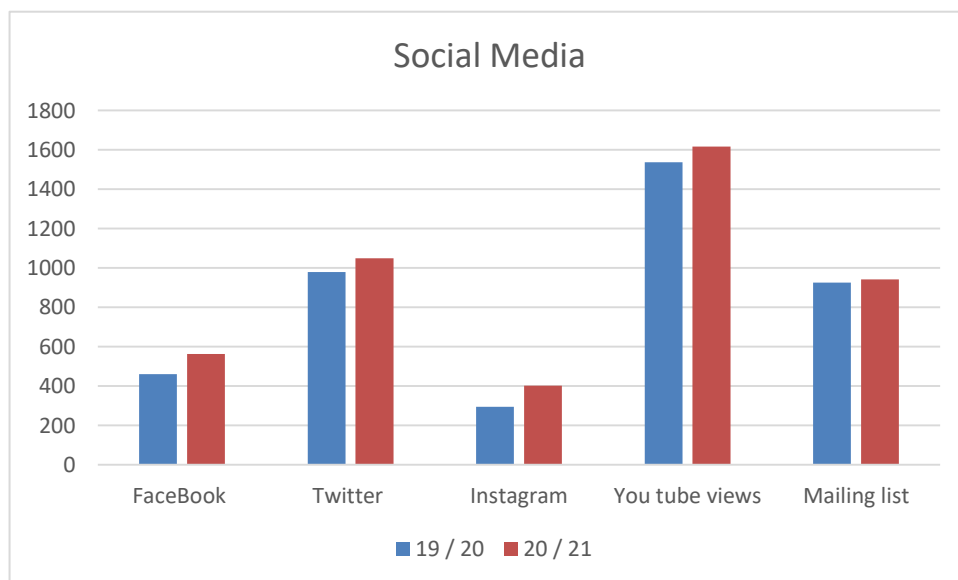


Across the three platforms, our largest natural increase period was between Nov-Dec 2020 when we launched our 'OnIT Challenge' Campaign; a showcase of the work our members undertook at the beginning of the first lockdown.



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		<u>7,816</u>	<u>(7,816)</u>	<u>-</u>	<u>-</u>
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

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		2020/21			
	01/04/2018	Income	Expenditure	transfers	31/03/2020	01/04/2020	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	-	-	-	-	-		1,000	(1,000)	-	-
Charitable Trust - computers	-	-	-	-	-		-	-	-	-
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.