



'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

INDEX

Foreword	1
Company information	2
Trustees and directors' report	3 – 11
Independent Examiners report	12
Statement of financial activities	13
Balance sheet	14
Notes to the financial statements	15 – 21

**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, Danielle 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.

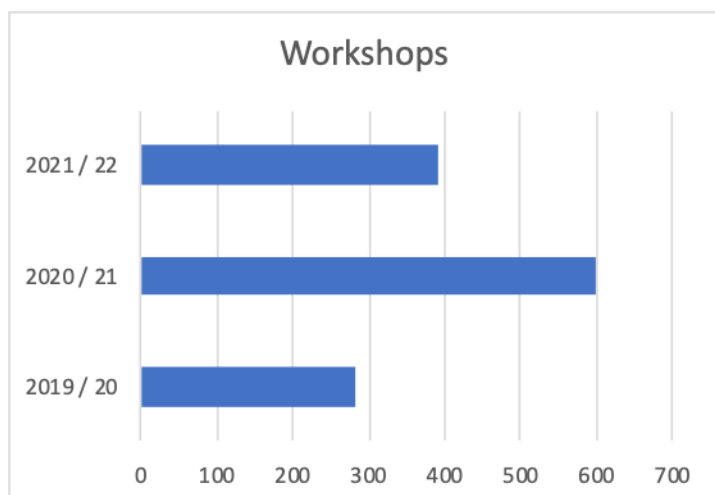
Throughout this year Danielle has worked with creative mentor Lizzy Findlay research ideas for an Illustrated children's book and by Christmas she was confident enough in her skill to produce a set of printed Christmas cards, raising £400 for Proud and Loud Arts.

"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.



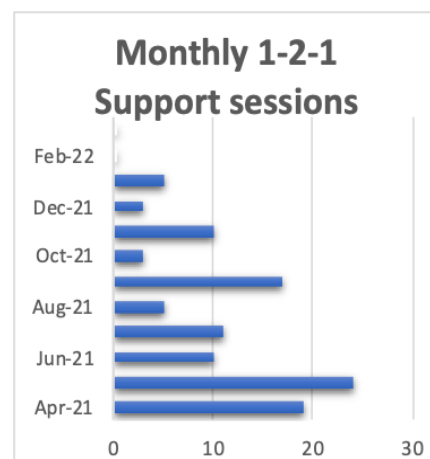
The number of sessions required in 2020/21 rose by 106% as most of our members required sustained 1-2-1 support throughout the year. This year we were still up by 39% on our 2019/20 figures. However, we have learned the group activity is not only more effective for the development of artists, but it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

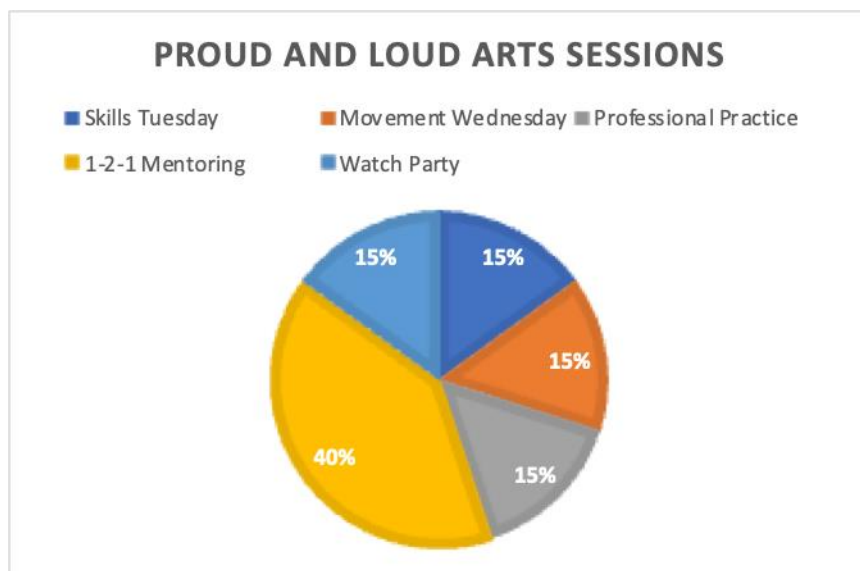
This year offered us period of significant organisational and creative growth and provided a deep learning experience for everyone in the company.



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.

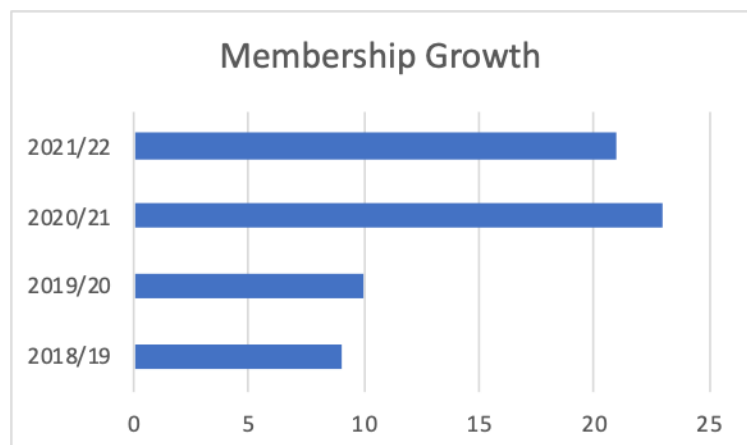


Phil created huge brain maps, articulating the basis of his plans for his project, using colour to convey both feelings and connections. These maps are the beginnings of script, which Phil will be able to use as prompts in the future when describing his project.

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

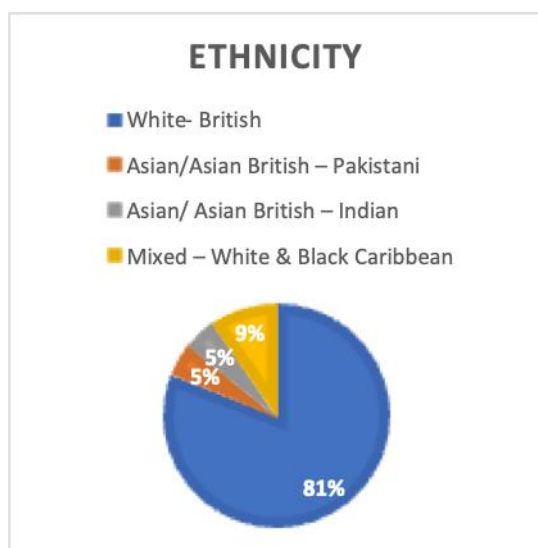
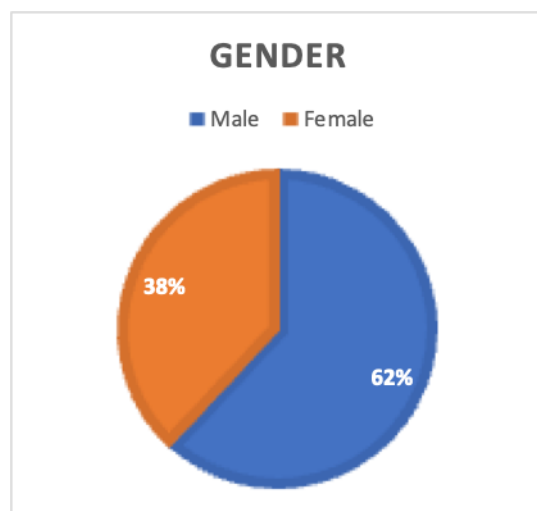
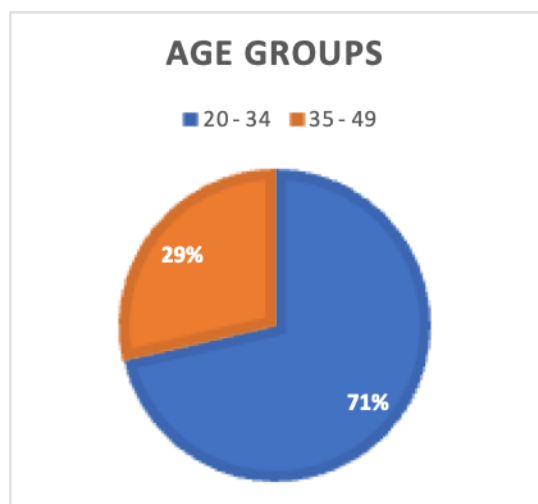
On March 31st 2022, we had a total of 21 artists regularly engaged with our programme. All our artists identify as disabled and have a passion for creating performance.



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



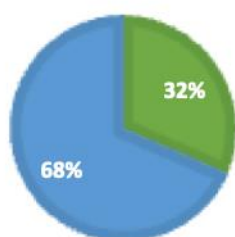


Individual Artists - Projects

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.

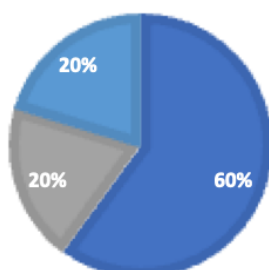
Following postponement due to the second lockdown all projects are delayed but are well under way with performances scheduled for April – August 2022.

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.

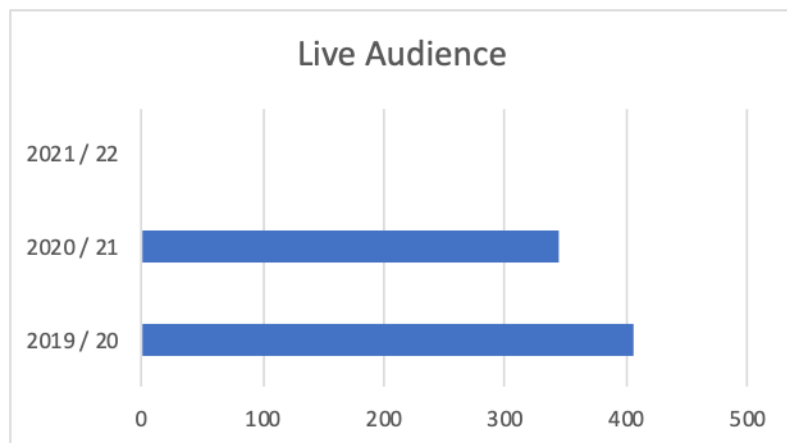
INDEPENDANT PROJECTS

■ Shadow Girl ■ Staring at the Walls ■ Spaced



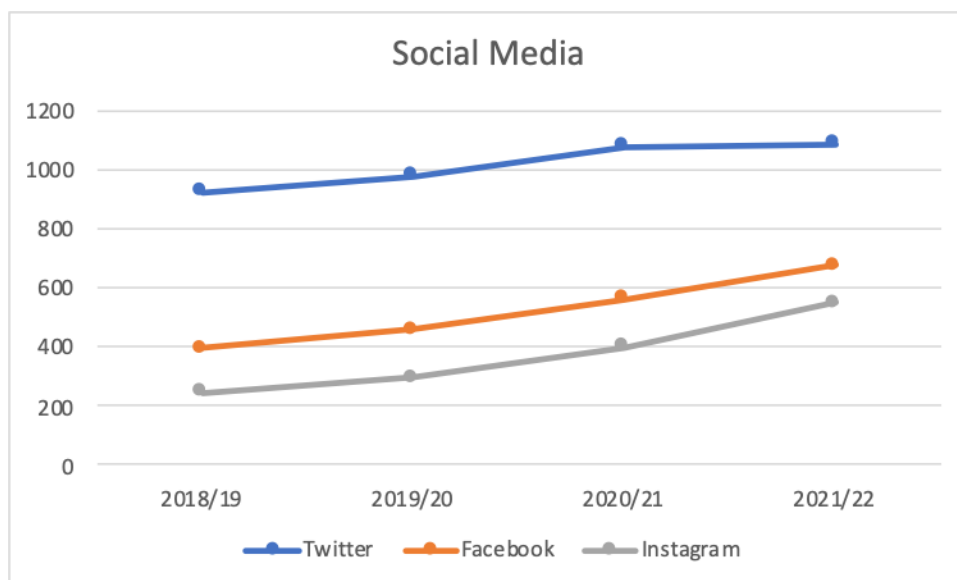
Audiences

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		2	-	2	15
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

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						
Project grants						
<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
	<u>-</u>	<u>108,945</u>	<u>108,945</u>	<u>-</u>	<u>28,981</u>	<u>28,981</u>
Earned income						
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	-	260
	<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	3,099	3,099
As at March 31 2022	10,915	10,915
Depreciation		
As at April 1 2021	-	-
Charge for the year	1,965	1,965
As at March 31 2022	1,965	1,965
Net Book Value		
As at April 6 2022	8,950	8,950
As at April 1 2021	7,816	7,816

	2022	2021
	£	£
8 DEBTORS		
Income receivable	10,046	16,704
	10,046	16,704

9 CREDITORS falling due within one year

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

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.