DRUNKEN CHORUS

England & Wales · Charity number 1161841

Details

Status	Registered
Legal form	CIO
Registered	2015-05-26
Register	View on the Charity Commission register

Contact

Address	Turf Projects 46-47 Whitgift Centre Croydon CR0 1UQ
Phone	02032869532
Email	info@drunkenchorus.co.uk
Website	http://www.drunkenchorus.co.uk

Activities

Objects: THE ADVANCEMENT OF EDUCATION FOR PUBLIC BENEFIT BY THE PROMOTION OF THE ARTS:- PRIMARILY IN (BUT NOT LIMITED TO) LONDON (INCLUDING THE OUTER BOROUGHS);- PARTICULARLY IN (BUT NOT LIMITED TO) THE FIELDS OF THEATRE, LIVE ART AND FILM;- INCLUDING SPECIFIC PROVISION FOR YOUNG PEOPLE, ADULTS WITH LEARNING DISABILITIES AND OTHER GROUPS (PARTICULARLY IN THE OUTER BOROUGHS) WHO MAY HAVE BARRIERS TO ACCESSING ARTS ACTIVITIES.

Activities: Drunken Chorus is a Charitable Incorporated Organisation, established to:Promote, for public benefit, the advancement in, creation of & engagement in the arts: -Primarily in (not limited to) London; -Particularly in (not limited to) the fields of theatre, dance & cabaret; -Including specific provision for young people, deaf and disabled artists / audiences

Classification

- **How:** Provides Services, Provides Advocacy/advice/information, Sponsors Or Undertakes Research, Other Charitable Activities
- **What:** Education/training, Arts/culture/heritage/science
- **Who:** Children/young People, People With Disabilities, The General Public/mankind

Geography

- Throughout England

Finances

Period end	Income	Expenditure	Assets	Employees
2025-03-31	£10,742	£17,161	-	-
2024-03-31	£216,490	£242,061	-	-
2023-03-31	£115,502	£93,412	-	-
2022-03-31	£58,147	£65,963	-	-
2021-04-05	£32,510	£18,166	-	-

Trustees

Name	Role	Appointed
CATHY NADEN	Chair	2015-02-01
STEPHEN JOHN COLTRANE		2015-04-01
Sheila Elliott		2022-02-08

Accounts

Charity registration number: 1161841

DRUNKEN CHORUS

Annual Report and Financial Statements

for the Year Ended 31 March 2025

Contents

Trustees' Report for the year ended 31st March 2025

The Board of Trustees are pleased to submit their report and financial statements for the year ended 31st March 2025.

Reference and Administrative Information

Drunken Chorus is a Charitable Incorporated Organisation, established to promote, for public benefit, the advancement in, creation of, and engagement in the arts:

- Primarily in (but not limited to) London (including the outer boroughs);
- Particularly in (but not limited to) the fields of theatre, live art and film;
- Including specific provision for: emerging artists; young people; Deaf, Disabled, and Neurodivergent artists, audiences and participants; intersectional and marginalised communities; and others who may face multiple barriers to accessing arts activities.

These financial statements comply with current Statement of Recommended Practice applicable to charities preparing their accounts in accordance with Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2015) – Charities SORP (FRS 102), and the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102).

Registered office	Turf Projects 46-47 Whitgift Centre CROYDON CR0 1UQ

Trustees

The Trustees who served during the year and up to the date of this report were as follows:
Cathy Naden (Chair)
Stephen Coltrane (Treasurer)
Nicky Selwyn
Sheila Elliott
Dan Farrell (resigned 21 November 2024)
Victoria Jane Brough Ream (resigned 10 July 2024)

Objects, Aims and Principal Activities

Drunken Chorus is committed to enabling as many people as possible to access high quality, engaging, challenging and boundary-pushing theatre and performance.

The charity aims to achieve this by:

- Presenting inclusive programmes of theatre, performance and live art in a range of settings, including festivals, venues and public spaces.
- Supporting emerging artists to create new work, through financial and in-kind support such as advice, mentoring and training opportunities, with an emphasis on Deaf, Disabled, Neurodivergent and other underrepresented artists.
- Creating original and accessible performance work for audiences throughout the UK and internationally.
- Supporting, promoting and encouraging access and inclusion across the arts sector.
- Programming the work of both emerging and established artists in informal and non-traditional spaces, such as public houses and outdoor locations.
- Designing and delivering creative programmes for marginalised and underrepresented communities, including Deaf, Disabled and Neurodivergent adults and young people, as well as other marginalised and/or intersectional communities. These may include workshops, performance projects, research and development activity, or other participatory formats.

Principal charitable activities

The principal charitable activity of Drunken Chorus is in seeking to meet the above aims.

Public Benefit

Drunken Chorus carries out activities in pursuance of its charitable aims. In setting its work programme, the Trustees have regard to the Charity Commission's guidance on public benefit and ensure that the activities undertaken are in line with the Charity's objectives and aims.

The Trustees are satisfied that the Charity's activities throughout the year provided public benefit because:

- activities were designed to be accessible to the public, either through open participation, public sharing, or engagement with audiences;
- activities enabled the public, both through participation and as audiences, to engage with high-quality artistic work; and
- feedback from participants and audiences has consistently reflected the positive impact and quality of the Charity's work.

Review of Achievements and Performance

Following a period of sustained growth in previous years, 2024/25 was a quieter year for the charity, during which the Trustees took a considered approach to activity and delivery.

During the year, Drunken Chorus focused on consolidation, reflection and planning, alongside a small amount of creative activity. This included the completion of a limited number of participatory DISCO DISCO sessions at the start of the year, providing continued creative opportunities for learning-disabled adults, as well as early-stage research and development work toward a new performance project, *GREATEST HITS*. In September 2024, a work-in-progress of the new piece was performed at Contact Theatre in Manchester, supporting development and future plans.

Alongside this activity, Drunken Chorus focused on strategic planning, drawing on learning from previous years of delivery to inform the charity's future direction. This approach was taken to ensure that future activity is appropriately resourced, manageable, and aligned with the charity's charitable objectives.

The Trustees are satisfied that, despite reduced levels of activity, the charity continued to operate in pursuit of its aims and to deliver public benefit during the year.

MANAGEMENT & STAFFING

The management team currently comprises two freelance Joint Artistic Directors, with additional executive and operational roles as follows:

- Chris Williams – Chief Executive Officer
- Sheena Holliday – Chief Operational Officer

Additional freelance staff are engaged on a project-by-project basis as required.

FUNDING

During the year ended 31 March 2025, the charity's income primarily consisted of final payments from previously secured grant funding, received on completion of funded activity or at the end of agreed funding periods.

Drunken Chorus and the Trustees and executive team are grateful for the continued support of the charity's funders and for their commitment to the charity's work.

Financial Review

The statement of financial activities shows a net deficit of £7,843.60 for the year ended 31 March 2025 (2024: deficit of £25,571).

Total funds held at the year end, taking into account funds brought forward at the beginning of the year, comprised unrestricted funds of £4,026.44 (2024: £10,445) and no restricted funds (2024: nil).

Structure, Governance and Management

Drunken Chorus is a registered charity.

Governance

Responsible governance of the charity is exercised through the Board of Trustees ('the Board'). The Board is made up of independent lay members who are responsible for the conduct of the charity and for ensuring that it satisfies all legal and contractual obligations. Trustees are volunteers and are not remunerated for their time.

The Board is responsible for setting the strategic direction of the charity and is ultimately accountable for how effectively the charity meets its defined aims through direct charitable activity. The Board contracts staff who support the Trustees with strategic planning and operational activities. The Board meets regularly throughout the year, and financial and management information is provided quarterly to support effective oversight.

Trustee Recruitment, Induction and Training

The Board of Trustees has the power to appoint additional Trustees as it considers appropriate to ensure that a suitable range of skills and experience is represented. Trustees fulfil their duties without any term limitations. Each new Trustee receives an induction into the work of the charity and its financial procedures.

A Trustee shall cease to hold office if he or she:

1. Is disqualified from acting as a Trustee by virtue of sections 178 and 179 of the Charities Act 2011 or any statutory re-enactment or modification of that provision;
2. Is no longer able to fulfil their duties due to medical reasons;
3. Is absent without the permission of the Trustees from all meetings held within a period of six months; or
4. Notifies the Trustees of their wish to resign.

Principal Risks and Uncertainties

The charity undertakes periodic reviews of key areas of risk, including insurance cover, health and safety policies, financial affairs, personnel practices and ICT systems. In relation to these matters, and apart from issues outside the charity's control, the Trustees consider that the risks to which the charity is subject have been mitigated to a satisfactory level.

The charity closely manages its finances. A budget is approved before the beginning of each financial year, and all expenditure is monitored against budget.

Reserves policy

The charity has established a reserves policy, which is intended to ensure financial stability and resilience in line with the charity's scale of activity and operating model. The policy aims to maintain reserves sufficient to cover approximately six months of core operational costs.

Reserves are held to provide stability in the event of unforeseen costs or emergencies, fluctuations in income or grant funding, the need to incur expenditure in advance of funding being received, or any decision to wind down the charity. Reserve levels are calculated based on core running costs, including (but not limited to) public and employers' liability insurance, website and email hosting, banking fees, legal costs, expenses for trustee meetings, staff training and DBS checks. As a small charity, there are no fixed premises and no salaried staff, and therefore such costs are not included when calculating reserve levels.

During the year, the Trustees reviewed the reserves policy to reflect the charity's reduced level of activity and operating costs. Following this review, the Trustees approved a revised minimum reserves level of £2,000, which they consider appropriate and proportionate to the charity's current cost base. The reserves policy is reviewed every six months by the Trustees.

Plan for future periods

As a number of multi-year funding programmes came to an end, the charity used 2024/25 as a period to reflect on its creative work and operating model. During this time, the Trustees and management considered learning from previous years of delivery in order to inform future planning.

Looking ahead, the charity intends to continue developing its programme of work in a way that is sustainable, appropriately resourced and aligned with its charitable objectives. Any future activity or strategic direction will remain within the scope of the charity's original aims and purposes.

Approved by the Board *10 January 2026* and signed on its behalf by:

....

Cathy Naden (Chair)

Statement of Trustees' responsibilities

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

The Trustees are required to prepare financial statements for each financial year which give a true and fair view of the state of affairs of the charity and of the incoming resources and application of resources, including the income and expenditure, of the charity for that period.

In preparing these accounts, the Trustees are required to:

- Select suitable accounting policies and apply them consistently;
- Observe the methods and principles in the Charities SORP (FRS 102);
- Make judgements and accounting estimates that are reasonable and prudent; and
- Prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charity will continue in operation.

The Trustees are responsible for keeping proper and adequate accounting records that disclose with reasonable accuracy at any time the financial position of the charity and enable them to ensure that the financial statements comply with the Charities Act 2011. They are also responsible for safeguarding the assets of the charity and for taking reasonable steps for the prevention and detection of fraud and other irregularities.

The accounts of the charity for the year ended 31 March 2025 are set out on pages 7 to 14.

Financial responsibilities of the trustees

The trustees are responsible for the preparation of the accounts. The trustees have determined that an audit is not required for the year under section 144 of the Charities Act 2011 ("the Charities Act") and that an independent examination is also not required, as the charity's gross income for the year was below £25,000.

Notes to the Financial Statements for the year ending 31st March 2025

				2025			**2024**
		Restricted	Unrestricted	**Total**	Restricted	Unrestricted	**Total**
Income from:	Note	£	£	**£**	£	£	**£**
Donations and legacies	3	9,992	-	**9,992**	209,408	5,250	**214,658**
Charitable activities	4	-	750	**750**	-	1,832	**1,832**
Total income		**9,992**	**750**	**10,742**	**209,408**	**7,082**	**216,490**
Expenditure on:	5						
Raising funds		-	-	**-**	2,569	-	**2,569**
Charitable activities		9,992	7,169	**17,161**	239,309	183	**239,492**
Total expenditure		**9,992**	**7,169**	**17,161**	**241,878**	**183**	**242,061**
Net income (expenditure)	6	**-**	**(6,419)**	**(6,419)**	**(32,470)**	**6,899**	**(25,571)**
Transfers between funds		-	-	**-**	-	-	**-**
Other recognised gains/(losses)		-	-	**-**	-	-	**-**
Net movement in funds		**-**	**(6,419)**	**(6,419)**	**(32,470)**	**6,899**	**(25,571)**
Reconciliation of funds:							
Total funds brought forward		**-**	**10,445**	**10,445**	**32,470**	**3,546**	**36,016**
Total funds carried forward		**-**	**4,026**	**4,026**	**-**	**10,445**	**10,445**

The notes on pages 9 to 11 form part of these financial statements.

Notes to the Financial Statements for the year ending 31st March 2025 (continued)

	Note	2025	2024
		£	£
Fixed Assets			
Tangible fixed assets		-	-
Current assets			
Debtors		-	-
Cash at bank		4,026	11,870
Total current assets		**4,026**	**11,870**
Current liabilities amounts falling due within one year	9	**-**	**1,425**
Net current assets		**4,026**	**10,445**
Non-current liabilities amounts falling due after more than one year		**-**	**-**
Net assets	10	**4,026**	**10,445**
Funds	11		
Restricted		-	-
Unrestricted: General		4,026	10,445
Total funds		**4,026**	**10,445**

1. Accounting policies

a. General information

Drunken Chorus is a charity, registered with the Charity Commission (charity registration number 1161841).

b. Going concern

The trustees confirm that at the time of approving the financial statements, there are no material uncertainties regarding the Charity's ability to continue in operational existence for the foreseeable future. In arriving at this conclusion, the Trustees have taken account of current and anticipated financial performance in the current economic conditions, its business plan and its reserves position. For this reason, the going concern basis continues to be adopted in the preparation of the Charity's financial statements.

c. Basis for preparation

The financial statements have been prepared under the historic cost convention unless otherwise stated in the relevant accounting policy notes and 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 (FRS102) (effective 1st January 2015) – (Charities SORP (FRS 102), and the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102).

The principal accounting policies that have been applied to all years presented in these financial statements are set out below. The preparation of financial statements requires the use of certain critical accounting estimates. It also requires Trustees to exercise their judgement in the process of applying the accounting policies. Use of available information and application of judgement are inherent in the formation of estimates. Actual outcomes in the future could differ from such estimates. The areas involving a higher degree of judgement or complexity, or areas where assumptions and estimates are significant to the financial statements are disclosed in Note 2.

d. Fixed assets

Individual fixed assets costing £2,000 or more are initially recorded at cost.

e. Financial instruments

The only financial instruments held by the charity are debtors and creditors. These are categorised as 'basic' in accordance with Section 11 of FRS 102 and are initially recognised at transaction price. These are subsequently measured at their transaction price less any impairment.

f. Income

Income is recognised when the charity has entitlement to the funds, it is probable that the income will be received and the amount can be measured reliably. The following specific policies are applied to particular categories of income: Donations and grants are split between restricted and unrestricted funds in accordance with the terms of the grant or donation; Donations and gifts are recognised in the statement of financial activities when receivable.

Income from government and other grants is recognised when the charity has entitlement to the funds, any performance conditions attached to the grants have been met, it is probable that the income will be received and the amount can be measured reliably and is not deferred.
Donated services and facilities are included at the value to the charity where this can be quantified.

g. Expenditure

Expenditure is included in the statement of financial activities on an accruals basis, inclusive of any VAT that cannot be recovered. It is recognised when there is a legal or constructive obligation to pay for it. Certain expenditure is directly attributable to specific activities and has been included in those cost categories. Certain other costs, which are attributable to more than one activity, are apportioned across cost categories on the basis of an estimate of the proportion of time spent by staff or resources used on those activities.

2. Critical judgements and estimates

No critical judgements have been made by management in applying the charity's accounting policies.

3. Donations and Legacies

	Restricted	Unrestricted	**2025 Total**	2024 Total
	£	£	**£**	£
Croydon Council	-	-	**-**	182,898
Arts Council England	7,867	-	**7,867**	-
Garfield Weston Foundation	-	-	**-**	10,000
City Bridge Foundation	2,125	-	**2,125**	9,260
Didymus Charity	-	-	**-**	10,000
The Arts Society	-	-	**-**	1,500
Shanly Foundation	-	-	**-**	1,000
Total	9,992	-	**9,992**	214,658

There were no unfulfilled conditions or other contingencies attaching to these grants.

4. Income from Charitable Activities

	Restricted	Unrestricted	**2025 Total**	2024 Total
	£	£	**£**	£
Earned Income	-	750	**750**	-
Total	-	**750**	**750**	-

Notes to the Financial Statements for the year ending 31st March 2025 (continued)

5. **Expenditure**	Raising funds	Charitable activities £	Support Costs £	**2025 Total £**	2024 Total £
Staff costs	-	12,480	-	**12,480**	**83,506**
Technical / Production costs	-	-	-	**-**	**18,765**
Venue Hire	-	-	-	**-**	**9,402**
Marketing costs	-	417	-	**417**	**9,659**
Training and Workshop costs	-	1,800	-	**1,800**	**4,163**
Artistic Programmes costs	-	280	-	**280**	**76,615**
Materials and Consumables	-	-	-	**-**	**1,110**
Admin / Overheads	-	-	3,574	**3,574**	**7,996**
Independent Examination fee	-	-	-	**-**	**1,425**
Access costs	-	35	-	**35**	**29,420**
	-	**15,012**	**3,574**	**18,586**	**242,061**
Allocation of support costs	357	3,217	(3,574)	-	-
Total expenditure	**357**	**18,229**	**-**	**18,586**	**242,061**

6. Net income/(expenditure) for the year

This is stated after charging / crediting:	**2025 £**	2024 £
Depreciation	**-**	-
Independent Examination	**-**	1,425

No expenses were reimbursed to trustees during the year.

7. Staff Costs

The charity did not employ any staff on payroll during the year (2024: none). All services were provided by freelance staff.

Notes to the Financial Statements for the year ending 31st March 2025 (continued)

8. Taxation

The charity is exempt from corporation tax as all its income is charitable and is applied for charitable purposes.

9. Creditors: amounts due within one year

	2025	2024
	£	£
Trade Creditors	-	-
Accruals and provisions	-	1,425
	-	**1,425**

10. Analysis of net assets between funds

	Restricted Funds	Unrestricted funds	**Total funds**
	£	£	**£**
Tangible fixed assets	-	-	**-**
Net current assets	-	4,026	**4,026**
Net assets at the end of the year	**-**	**4,026**	**4,026**

11. Movements in Funds

	At the start of the year	Incoming resources	Outgoing resources	**At the end of the year**
		£	£	**£**
Unrestricted funds:				
General funds	10,445	750	(7,169)	**4,026**
Total unrestricted funds	**10,445**	**750**	**(7,169)**	**4,026**
Restricted funds				
Arts Council England	-	7,867	(7,867)	**-**
City Bridge Foundation	-	2,125	(2,125)	**-**
Total restricted funds	**-**	**9,992**	**(9,992)**	**-**
Total funds	**10,445**	**10,742**	**(17,161)**	**4,026**

Purposes of funds

General / Unrestricted funds: these are available for use at the Trustees ' discretion in furtherance of the objectives of the charity.

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

Accounts

Charity registration number: 1161841

DRUNKEN CHORUS

Annual Report and Financial Statements

for the Year Ended 31 March 2024

Contents

Trustees’ Report for the year ended 31st March 2024

The Board of Trustees are pleased to submit their report and independently examined financial statements for the year ended 31st March 2024.

Reference and Administrative Information

Drunken Chorus is a Charitable Incorporated Organisation, established to promote, for public benefit, the advancement in, creation of, and engagement in the arts:

- Primarily in (but not limited to) London (including the outer boroughs);
- Particularly in (but not limited to) the fields of theatre, live art and film;
- Including specific provision for: emerging artists; young people; Deaf, Disabled, and Neurodivergent artists, audiences and participants; intersectional and marginalised communities; and others who may face multiple barriers to accessing arts activities.

These financial statements comply with current Statement of Recommended Practice applicable to charities preparing their accounts in accordance with Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2015) – Charities SORP (FRS 102), the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and the Companies Act 2006.

Registered office	Turf Projects 46-47 Whitgift Centre CROYDON CR0 1UQ

Trustees

The Trustees serving during the year and since the year end were as follows:

Cathy Naden (Chair)
Stephen Coltrane (Treasurer)
Dan Farrell
Nicky Selwyn
Sheila Elliott
Victoria Jane Brough Ream

Independent Examiners	Additude Ltd 9 Rhapsody Court Wakeman Road London NW10 5DF

Objects, Aims and Principal Activities

Drunken Chorus is committed to enabling as many people as possible to access high quality, engaging, challenging and boundary pushing theatre and performance.

The charity aims to achieve this by:

- Presenting an inclusive festival of theatre, dance and cabaret (*A Bit Of A Do*) each year in the London Borough of Croydon.
- Supporting emerging artists to create new work, through financial and in-kind support, such as advice, mentoring and training programmes, with an emphasis on Deaf, Disabled, Neurodivergent and underrepresented artists.
- Creating original and accessible performance work for audiences throughout the UK and abroad.
- Supporting, promoting and encouraging access and inclusion across the arts sector.
- Programming the work of both emerging and established artists in public spaces, such as public houses and outdoor spaces.
- Designing and implementing creative programmes for marginalized and underrepresented communities, such as Deaf, Disabled and Neurodivergent adults and young people, as well as other marginalized and/or intersectional communities. These may include (but not limited to) regular workshops, one off performance projects or mini festivals.

Principal charitable activities

The principal charitable activity of Drunken Chorus is in seeking to meet the above aims.

Public Benefit

Drunken Chorus carries out a wide range of activities as detailed in pursuance of its charitable aims. In setting the work programme each year the Trustees have regard to the Charity Commission's guidance on public benefit and ensure activities we undertake are in line with our charitable objectives and aims.

The Trustees are satisfied that the Charity's activities throughout the year provided public benefit because:

- the majority of its activities were provided on commission and are free to the public;
- activities gave the public, both through participation and as audiences, access to a very high standard of artistic work; and
- feedback from participants praised the work of the Charity.

Review of Achievements and Performance

Following sustained growth during the previous two years, the charity developed significantly in 2023/24 - with annual turnover almost doubling once again. This success was largely due to securing and delivering *Liberty* – the Mayor of London's flagship festival of work by Deaf, Disabled and Neurodivergent artists. This provided a significant boost to income, which in turn allowed the charity to build capacity, expand on existing charitable projects and activity (such as *A Bit Of A Do* festival and participatory programmes), and to develop new strategic partnerships with funders, networks and relevant organisations, particularly in and around

Greater London. We were also able to expand our core team, engage new volunteers across multiple programmes, and increase the number and diversity of people we work with – across audiences, participants and artists.

REACH

Across all projects in 2023/24 we reached:

- A total **of 3,737 people**, including **1,198 Deaf, Disabled and Neurodivergent** people
- **238 artists**, including **185 Deaf, Disabled and Neurodivergent** artists
- **3,178 audience** members, including **746 Deaf, Disabled and Neurodivergent**
- **321 active participants**, including **189 Deaf, Disabled and Neurodivergent** people

ACTIVITY

A Bit Of A Do festival

Drunken Chorus produced and curated the sixth instalment of **A Bit Of A Do** – an inclusive festival of theatre, dance and cabaret, celebrating creativity, diversity and disability arts. Running for 11 days, this year's festival featured **47 individual performances / works**, across 14 live events (including Liberty festival 'crossover events') of **A Bit Of A Do** to date.

We successfully increased the reach of the festival, engaging with our biggest audience to date, as well as programming more artists, and almost doubling the number of participants engaged. Reaching a total of **1,635 people**, it was the most successful and widest-reaching instalment of the festival so far.

<u>Festival highlights</u>

- **14 live performance events**, showcasing high-quality disabled-led work (85% of the programme) alongside non-disabled artists and companies;
- Training and outreach with **70 local disabled people**;
- **3 commissioned artists / companies** performed at the festival;
- All events **interpreted into BSL** / English, with dedicated FOH interpret;
- **20% events captioned;**
- **Additional Access Resources:** Easy-read, large-print and braille documents;
- **Audio Description** (50% featured audio description / 40% included touch tour);

<u>Event Feedback</u>

> *A rage against the machine of convention.* (Audience)
>
> *Truly life affirming- everything art and cabaret should be: joyous, inclusive, wild, funny, touching and anarchic!* (Festival Artist)
>
> *The most accessible event I've ever been to and HILARIOUS* (Audience)

Festival reach

- **1,635 people** in total, consisting of:
    - **155 Artists,** of which:
        - **102** were **disabled;**
        - **72** were **Croydon residents;**
    - **321 participants,** of which:
        - **189** were **disabled;**
        - **258** were **Croydon residents**;
    - **1,159 Audience Members**, of which;
        - **241** were **disabled;**
        - **615** were **Croydon residents**;

- A total of **610 disabled people** engaged with this year's festival

Liberty Festival

In 2023, Drunken Chorus was contracted by Croydon Council and the Greater London Authority to produce Liberty Festival. Liberty is the Mayor of London's Flagship festival of high-quality work by Deaf, Disabled and Neurodivergent artists. The annual free festival offers an inclusive, accessible and cultural experience for multigenerational audiences. It has been presented by the Mayor since 2003 in locations across London including Trafalgar Square, Queen Elizabeth Olympic Park and Southbank Centre. Since 2019, it has developed into a touring festival, embedded into the London Borough of Culture programme.

For Liberty 2023, we presented a three-day programme across 5 venues in central Croydon, including Fairfield Halls, Box Park and Queen's Gardens. Our vision for Liberty involved a three-day immersion into different art forms: including drop-in activities, promenade performances, DJ sets, workshops, exhibitions, live comedy, music theatre performances and immersive work.

The festival included

- 28 Events
- 5 Workshops
- 3 Art Installations
- 6 New (or adapted) commissions
- 83 artists
- 15 volunteers
- 2,739 live audience

Artists included

Touretteshero, Candoco, Rachel Gadsden, Stopgap, Moxie Brawl, Bernadette Russell, Anna Berry, Ifeoluwa, Elen Renton, Biurd of Paradise, Diana Niepce, Def Motion, Tit for Tat and Harold Heath.

Audience Feedback

> *The festival for all 3 days has been a truly wonderful experience of inclusiveness, joy and enjoyment of sheer creativity talent. Bravo all around.* (Audience Member)

> *I have loved every bit of this weekend. Thank you for inspiring me and celebrating Disability Inclusion in such a wonderful, creative and exciting way.* (Audience Member)

Participation

The charity's key participatory programme for learning disabled adults - **DISCO DISCO** - continued throughout the year. Participants learned new creative skills and created new performances that were shown publicly at local events including A Bit Of A Do festival, Liberty Festival and SoDaDa, alongside work by professional artists.

We also continued our partnership with local organisations, through the delivery of workshops and collaborative projects, with Bensham Manor SEN School, Croydon Voluntary Action, Brit School, Legacy Youth Zone, Club Soda, SLiDE Dance and Turf Projects.

MANAGEMENT & STAFFING

The management team currently comprises two freelance Joint Artistic Directors, with additional executive and operational roles as follows:

- Chris Williams – Chief Executive Officer
- Sheena Holliday – Chief Operational Officer

Year-round freelance staff during 2023/24 included an Access & Outreach Officer (an expansion of the existing Access Officer role), Marketing Officer and a Fundraising Consultant. All other staff are employed on a project-by-project basis.

FUNDING

2023/24 was a successful year in terms of income, which was almost double that of the previous year. Key income included:

- **Major Contracts:** Securing a contract of £160,000[1] for the delivery of the Mayor of London's Liberty festival.
- **Continuing Funds:** Including the second years of grants from Garfield Weston Foundation (£20,000 over 2 years), Didymus CIO (£20,000 over 2 years) and Arts Council England (£78,000 over 2 years), as well as moving into the third year of a 3-year grant from City Bridge Trust (£28,000 over two years).
- **Small Grants:** From the Arts Society (£1,500) and the Shanly Foundation (£1,000)

The Board and executive team are very grateful for the financial support of our funders (listed in Note 3 below) and the belief in the value of our work signified by their commitment.

Financial Review

The statement of financial activities shows a deficit of £25,571 [2023: Surplus of £22,090] at 31 March 2024. Total funds balance at the year end, taking into account funds brought forward at the beginning of the year, included unrestricted funds of £10,445 [2023: £3,546] and restricted funds of nil [2023: £32,470].

[1] Plus additional subsidies and contingency payments.

Structure, Governance and Management

Drunken Chorus is a registered charity.

Governance

Responsible governance of the charity is exercised through the Board of Trustees who are all board members ('the Board'). The Board is made up of independent lay members who are responsible for the conduct of charity and for ensuring that it satisfies all legal and contractual obligations. The Trustees are volunteers and are not remunerated for their time. The Board is responsible for setting the strategic direction of the charity and is ultimately accountable for how effectively the charity meets the defined aims through direct charitable activity. The Board contracts staff who support the board with strategic planning and operational activities. The Board comprises 6 Trustees who meet at least three times a year. Financial and management reports are provided quarterly to the Board of Trustees.

Trustee Investment powers

Investment powers are governed by the Trust Deed. There are no restrictions on charity's absolute powers of investment to the extent that any retained funds that arise are dealt with by depositing surpluses into the COIF Charities Deposit Fund or with authorised banks.

Trustee recruitment, induction and training

The Board of Trustees has power to appoint additional Trustees as it considers fit to do so to ensure that all relevant skills and experience are represented. The appointed Trustees fulfil their duties without any term limitations. Each new Trustee is given an induction in the work of the charity and financial procedures. A Trustee shall cease to hold office if he or she (1) is disqualified for acting as a Trustee by virtue of sections 178 and 179 of the Charities Act 2011 or any statutory re-enactment or modification of that provision, (2) is no longer able to fulfil duties due to medical reasons, (3) is absent without the permission of the Trustees from all their meetings held within a period of six months, (4) notifies to the Trustees a wish to resign.

Principal Risks and Uncertainties

The Charity undertakes periodic reviews for different areas of risk including, insurance cover; health and safety policies in the workplace; financial affairs; personnel practices; ICT technology. In relation to these matters, and apart from matters completely outside the Charity's control, the Trustees consider that the risks to which the Charity is subject have been mitigated to a satisfactory level.

The charity closely manages its finances. A budget is approved before the beginning of the year. All expenditure is monitored against budget.

Reserves policy

The charity has established a reserves policy, set out to cover 6 months operational costs. These reserves are ringfenced to provide stability in the event of: unforeseen costs or emergencies; falls in income / grant funding; the need to spend funds on projects before funding is received; any decision to permanently close down the charity. Reserve amounts are calculated to cover 6 months of running / core costs, including, but not limited to: public and employers liability insurance; email / website hosting costs; membership fees; legal costs; expenses for trustee meetings; staff training; DBS checks. As a small charity, there are no fixed premises, and no salaried staff. Therefore, such costs are not included when calculating reserve amounts. Current reserves are set at £7,000. The reserve policy will be reviewed every 6 months.

Plan for future periods

As a number of our multi-year grants come to an end in early 2024, the charity intends to carry out a review of its creative and company strategies during the initial months of 2024/25. This review period will involve input from management and delivery staff, as well as trustees and, where appropriate, participants and beneficiaries. The outcome of this period of reflection and planning will inform the future direction of the charity. Any new direction or strategy will remain within the scope of the charity's original core aims and purpose.

Statement as to Disclosure of Information to Independent Examiner

Each of the persons who are Trustees at the time when this report is approved confirms that:

(a) So far as each Trustee is aware, there is no relevant audit information of which the company's independent examiner is unaware; and

(b) to the best of their knowledge and belief, each Trustee has taken all the steps that ought to have been taken as a Trustee, including making appropriate enquiries of fellow Trustees and of the company's independent examiner for that purpose, in order to make themselves aware of any information needed by the company's independent examiner

in connection with preparing its report and to establish that the company's independent examiner is aware of that information.

Independent Examiners

The officers of the charity have agreed to re-appoint Additude Ltd as the charity's Independent Examiner and the proposal of this appointment will be put forward to the board at the forthcoming Annual General Meeting.

Approved by the Board and signed on its behalf by:

....

Cathy Naden (Chair)

Statement of Trustees' responsibilities

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

The Trustees are required to prepare financial statements for each financial year which 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 the income or expenditure, of the charitable company for that period.

In preparing these accounts, 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 accounting estimates that are reasonable and prudent
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the company will continue in business

The Trustees are responsible for keeping proper and adequate accounting records that 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.

Independent Examiner's Report to the Trustees of Drunken Chorus for the year ended 31st March 2024

We report on the accounts of the company for the year ended 31 March 2024, which are set out on pages 10 to 16.

Respective responsibilities of trustees and examiner

The trustees are responsible for the preparation of the accounts. The trustees consider that an audit is not required for this year under section 144 of the Charities Act 2011 ("the Charities Act") and that an independent examination is needed. I am qualified to undertake the examination by being a qualified member of CIPFA.

It is my responsibility to:

- examine the accounts under section 145 of the Charities Act;
- to follow the procedures laid down in the general Directions given by the Charity Commission under section 145(5)(b) of the Charities Act; and
- to state whether particular matters have come to my attention.

Basis of independent examiner's report

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

Independent examiner's statement

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

(1) which gives me reasonable cause to believe that in, any material respect, the requirements:

- to keep accounting records in accordance with section 130 of the Charities Act; and

- to prepare accounts which accord with the accounting records and comply with the accounting requirements of the Charities Act

have not been met; or

(2) to which, in my opinion, attention should be drawn in order to enable a proper understanding of the accounts to be reached.

Andi Dollia, CPFA **Date:**
ADDITUDE LTD
9 Rhapsody Court, Wakeman Road
London NW10 5DF

Statement of financial activities for the year ended 31st March 2024 (incorporating an income and expenditure account)

				2024			2023
		Restricted	Unrestricted	**Total**	Restricted	Unrestricted	**Total**
Income from:	Note	£	£	**£**	£	£	**£**
Donations and legacies	3	209,408	5,250	**214,658**	110,914	2,500	**113,414**
Charitable activities	4	-	1,832	**1,832**	-	2,088	**2,088**
Total income		**209,408**	**7,082**	**216,490**	**110,914**	**4,588**	**115,502**
Expenditure on:	5						
Raising funds		2,569	-	**2,569**	-	5,121	**5,121**
Charitable activities		239,309	183	**239,492**	78,444	9,847	**88,291**
Total expenditure		**241,878**	**183**	**242,061**	**78,444**	**14,968**	**93,412**
Net income (expenditure)		**(32,470)**	**6,899**	**(25,571)**	**32,470**	**(10,380)**	**22,090**
Transfers between funds		-	-	**-**	-	-	**-**
Other recognised gains/(losses)		-	-	**-**	-	-	**-**
Net movement in funds		**(32,470)**	**6,899**	**(25,571)**	**32,470**	**(10,380)**	**22,090**
Reconciliation of funds:							
Total funds brought forward		32,470	3,546	36,016	-	13,926	**13,926**
Total funds carried forward		**-**	**10,445**	**10,445**	**32,470**	**3,546**	**36,016**

The notes on pages 12 to 16 form part of these financial statements.

Balance Sheet as at 31st March 2024

	Note	2024	2023
		£	£
Fixed Assets			
Tangible fixed assets		-	-
Current assets			
Debtors		-	31,470
Cash at bank		11,870	9,005
Total current assets		**11,870**	**40,475**
Current liabilities amounts falling due within one year	9	**1,425**	**4,459**
Net current assets		**10,445**	**36,016**
Non-current liabilities amounts falling due after more than one year		**-**	**-**
Net assets	10	**10,445**	**36,016**
Funds	11		
Restricted		-	32,470
Unrestricted: General		10,445	3,546
Total funds		**10,445**	**36,016**

For the year ended 31 March 2024 the charity was entitled to exemption under section 477 of the Companies Act 2006; and no notice has been deposited under section 476. No members have required the company to obtain an audit of its accounts for the year in question. The Trustees acknowledge responsibility for: i) Ensuring the company keeps accounting records which comply with section 386; and ii) Preparing financial statements which give a true and fair view of the state of affairs of the company as at the year-end in accordance with requirements of section 394 and 395, and which otherwise comply with requirements of the Companies Act 2006 relating to financial statements, so far applicable to the company. These accounts have been prepared in accordance with the provisions applicable to companies subject to the small companies regime.

Approved by the Trustees on and signed on their behalf by:

....

Cathy Naden (Chair)

Notes to the Financial Statements for the year ending 31st March 2024

1. Accounting policies

a. General information

Drunken Chorus is a charity, registered with the Charity Commission (charity registration number 1161841).

b. Going concern

The trustees confirm that at the time of approving the financial statements, there are no material uncertainties regarding the Charity's ability to continue in operational existence for the foreseeable future. In arriving at this conclusion, the Trustees have taken account of current and anticipated financial performance in the current economic conditions, its business plan and its reserves position. For this reason, the going concern basis continues to be adopted in the preparation of the Charity's financial statements.

c. Basis for preparation

The financial statements have been prepared under the historic cost convention unless otherwise stated in the relevant accounting policy notes and 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 (FRS102) (effective 1st January 2015) – (Charities SORP (FRS 102)), the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and the Companies Act 2006.

The principal accounting policies that have been applied to all years presented in these financial statements are set out below.

The preparation of financial statements requires the use of certain critical accounting estimates. It also requires Trustees to exercise their judgement in the process of applying the accounting policies. Use of available information and application of judgement are inherent in the formation of estimates. Actual outcomes in the future could differ from such estimates. The areas involving a higher degree of judgement or complexity, or areas where assumptions and estimates are significant to the financial statements are disclosed in Note 2.

d. Recognition of outstanding employee benefits

No provision for outstanding holiday pay was made under previous UK GAAP. Under FRS 102 the costs of short-term employee benefits are recognised as a liability and an expense. The cost of any unused holiday entitlement is recognised in the period in which the employees' services are received.

e. Fixed assets

Individual fixed assets costing £2,000 or more are initially recorded at cost.

f. Fund accounting

The nature and purpose of each fund is explained in Note 11 to the financial statements.

g. Financial instruments

The only financial instruments held by the charity are debtors and creditors. These are categorised as ‘basic’ in accordance with Section 11 of FRS 102 and are initially recognised at transaction price. These are subsequently measured at their transaction price less any impairment.

h. Income

Income is recognised when the charity has entitlement to the funds, it is probable that the income will be received and the amount can be measured reliably. The following specific policies are applied to particular categories of income:
Donations and grants are split between restricted and unrestricted funds in accordance with the terms of the grant or donation.
Donations and gifts are recognised in the statement of financial activities when receivable.
Income from government and other grants is recognised when the charity has entitlement to the funds, any performance conditions attached to the grants have been met, it is probable that the income will be received and the amount can be measured reliably and is not deferred.
Donated services and facilities are included at the value to the charity where this can be quantified.
Bank interest is recognised on an accrual basis.

i. Expenditure

Expenditure is included in the statement of financial activities on an accruals basis, inclusive of any VAT that cannot be recovered. It is recognised when there is a legal or constructive obligation to pay for it. Certain expenditure is directly attributable to specific activities and has been included in those cost categories. Certain other costs, which are attributable to more than one activity, are apportioned across cost categories on the basis of an estimate of the proportion of time spent by staff or resources used on those activities.

j. Defined contribution pension scheme

The charity operates a defined contribution scheme and the pension charge represents the amounts payable by the company to the fund in respect of the year.

k. Leases

Rentals applicable to operating leases are charged to the statement of financial activities over the period they are incurred.

l. Depreciation

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:

Fixtures, fittings and equipment	33.33% reducing balance

m. Stock

Stock is valued at the lower of cost and net realisable value, after due regard for obsolete and slow moving stocks. Net realisable value is based on selling price less anticipated costs to completion and selling costs. Items donated for resale or distribution are not included in the financial statements until they are sold or distributed.

2. Critical judgements and estimates

No critical judgements have been made by management in applying the charity's accounting policies.

3. Donations and Legacies

	Restricted	Unrestricted	**2024 Total**	2023 Total
	£	£	**£**	£
Croydon Council	177,648	5,250	**182,898**	-
Arts Council England	-	-	**-**	70,808
Garfield Weston Foundation	10,000	-	**10,000**	10,000
City Bridge Trust	9,260	-	**9,260**	10,556
Foyle Foundation	-	-	**-**	6,000
Didymus Grant	10,000	-	**10,000**	10,000
The Arts Society	1,500	-	**1,500**	-
Souter Grant	-	-	**-**	1,000
Shanly Foundation	1,000	-	**1,000**	-
Spectacle Makers Charity	-	-	**-**	1,000
The Edward Gostling Foundation	-	-	**-**	2,500
Other Income and donations	-	-	**-**	1,550
Total	209,408	5,250	**214,658**	113,414

There were no unfulfilled conditions or other contingencies attaching to these grants.

4. Income from Charitable Activities

	Restricted	Unrestricted	**2024 Total**	2023 Total
	£	£	**£**	£
Earned Income	-	1,832	**1,832**	2,088
Total	-	1,832	**1,832**	2,088

Notes to the Financial Statements for the year ending 31st March 2024 (continued)

5. Expenditure	Raising funds	Charitable activities £	Support Costs £	**2024 Total £**	2023 Total £
Staff costs	857	74,940	7,709	**83,506**	**50,739**
Technical / Production costs	-	18,765	-	**18,765**	**942**
Venue Hire	-	9,402	-	**9,402**	**8,506**
Marketing costs	-	9,659	-	**9,659**	**2,801**
Training and Workshop costs	-	4,163	-	**4,163**	**2,100**
Artistic Programmes costs	-	76,615	-	**76,615**	**12,938**
Materials and Consumables	-	1,110	-	**1,110**	**460**
Office Overheads	-	-	7,996	**7,996**	**3,080**
Independent Examination fee	-	-	1,425	**1,425**	**1,375**
Access costs	-	29,420	-	**29,420**	**10,471**
	857	**224,074**	**17,130**	**242,061**	**93,412**
Allocation of support costs	1,713	15,417	(17,130)	-	-
Total expenditure	**2,570**	**239,491**	**-**	**242,061**	**93,412**

6. Net income/(expenditure) for the year

This is stated after charging / crediting:	**2024 £**	2023 £
Depreciation	**-**	-
Independent Examination	**1,425**	1,375

No expenses were reimbursed to trustees during the year.

7. Staff Costs

The charity did not employ any staff on payroll during the year (2023 – none). All services were provided by freelance staff.

Notes to the Financial Statements for the year ending 31st March 2024 (continued)

8. Taxation

The charity is exempt from corporation tax as all its income is charitable and is applied for charitable purposes.

9. Creditors: amounts due within one year

	2024 £	2023 £
Trade Creditors	-	1,334
Accruals and provisions	1,425	3,125
	1,425	**4,459**

10. Analysis of net assets between funds

	Restricted Funds £	Unrestricted funds £	**Total funds £**
Tangible fixed assets	-	-	**-**
Net current assets	-	10,445	**10,445**
Net assets at the end of the year	**-**	**10,445**	**10,445**

11. Movements in Funds

	At the start of the year	Incoming resources £	Outgoing resources £	**At the end of the year £**
Unrestricted funds:				
General funds	3,546	7,082	(183)	**10,445**
Total unrestricted funds	**3,546**	**7,082**	**(183)**	**10,445**
Arts Council England	31,470	-	(31,470)	**-**
Croydon Council	-	177,648	(177,648)	**-**
Garfield Weston Foundation	-	10,000	(10,000)	**-**
Didymus	-	10,000	(10,000)	**-**
City Bridge Trust	-	9,260	(9,260)	**-**
Shanly Foundation	-	1,000	(1,000)	**-**
The Arts Society	-	1,500	(1,500)	**-**
The Spectacle Makers' Charity	1,000	-	(1,000)	**-**
Total restricted funds	**32,470**	**209,408**	**(241,878)**	**-**
Total funds	**36,016**	**216,490**	**(242,061)**	**10,445**

Purposes of funds

General funds: these are available for use at the Trustees ' discretion in furtherance of the objectives of the charity.

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

Accounts

Charity registration number: 1161841

DRUNKEN CHORUS

Annual Report and Financial Statements

for the Year Ended 31 March 2023

Contents

Trustees' Report for the year ended 31st March 2023

The Board of Trustees are pleased to submit their report and independently examined financial statements for the year ended 31st March 2023.

Reference and Administrative Information

Drunken Chorus is a Charitable Incorporated Organisation, established to promote, for public benefit, the advancement in, creation of and engagement in the arts:

- Primarily in (but not limited to) London (including the outer boroughs);
- Particularly in (but not limited to) the fields of theatre, live art and film;
- Including specific provision for emerging artists, young people, disabled, learning disabled and autistic artists and participants, deaf and hard of hearing artists and audiences and other groups (particularly in the outer boroughs) who may have multiple barriers to accessing arts activities.

These financial statements comply with current Statement of Recommended Practice applicable to charities preparing their accounts in accordance with Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2015) – Charities SORP (FRS 102), the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and the Companies Act 2006.

Registered office

Turf Projects
46-47 Whitgift Centre
CROYDON
CR0 1UQ

Trustees

The Trustees serving during the year and since the year end were as follows:

Independent Examiners

Additude Ltd
9 Rhapsody Court
Wakeman Road
London
NW10 5DF

Objects, Aims and Principal Activities

Drunken Chorus is committed to enabling as many people as possible to access high quality, engaging, challenging and boundary pushing theatre and performance.

The charity aims to achieve this by:

- Presenting an inclusive festival of theatre, dance and cabaret (*A Bit Of A Do*) each year in the London Borough of Croydon.
- Supporting emerging artists to create new work, through financial and in-kind support, such as advice, mentoring and training programmes, with an emphasis on Deaf, disabled, neurodivergent and underrepresented artists.
- Creating original and accessible performance work for audiences throughout the UK and abroad.
- Supporting, promoting and encouraging access and inclusion across the arts sector.
- Programming the work of both emerging and established artists in public spaces, such as public houses and outdoor spaces.
- Designing and implementing creative programmes for marginalized and underrepresented communities, such as Deaf, disabled and neurodivergent adults and young people, as well as other marginalized and/or intersectional communities. These may include (but not limited to) regular workshops, one off performance projects or mini festivals.

Principal charitable activities

The principal charitable activity of Drunken Chorus is in seeking to meet the above aims.

Public Benefit

Drunken Chorus carries out a wide range of activities as detailed in pursuance of its charitable aims. In setting the work programme each year the Trustees have regard to the Charity Commission's guidance on public benefit and ensure activities we undertake are in line with our charitable objectives and aims.

The Trustees are satisfied that the Charity's activities throughout the year provided public benefit because:

- the majority of its activities were provided on commission and are free to the public;
- activities gave the public, both through participation and as audiences, access to a very high standard of artistic work; and
- feedback from participants praised the work of the Charity.

Review of Achievements and Performance

Following a strong recovery from the COVID-19 Pandemic in the previous year, the charity made further significant steps forwards in 2022/23: almost doubling annual turnover, forging new strategic relationships with funders and partner organisations, expanding our core team, and further developing our flagship annual festival, A Bit Of A Do.

A Bit Of A Do festival 2022

Drunken Chorus produced and curated the fifth instalment of A Bit Of A Do – an inclusive festival of theatre, dance and cabaret, celebrating creativity, diversity and disability arts. This year the programme took place at multiple venues in the centre of Croydon over a two-week period, showcasing work by disabled and non-disabled artists, and championing creative access throughout.

Key festival highlights include:

- **10 live performance events**, showcasing high quality disabled-led work (72% of the programme) alongside non-disabled artists and companies;
- **Parallel digital programme (6 events)**, making the event accessible to audiences and artists who face barriers to attending in person;
- Training and outreach with **36 local disabled people**;
- **New outreach partnerships**, including Bensham Manor SEN School and Croydon Voluntary Action;
- 2 commissioned artists / companies performed at the festival;
- 3 additional artists commissioned to make new performances for 2023;
- **Audio Description** (both traditional and integrated, in partnership with VocalEyes;
- A new **tiered ticketing system**, including free tickets for anyone who needs them;
- **A new Access Officer** in post, responsible for making the festival, and our wider work, more inclusive and accessible;
- **Liberty Festival:** Following the success of the festival 2022, we have been asked to deliver the Mayor of London's flagship festival of Deaf, disabled and neurodivergent artists in 2023, as part of Croydon's London Borough of Culture programme;
- **New local partner venues** in central Croydon (Front Room, Fairfield Halls, Croydon Voluntary Action);
- **New access assets,** shared with local partner venues and organisations to improve year-round access to events and venues.

Moving, creative and life affirming experience. (Audience)

It was a great experience… to meet other disabled artists from across the UK - it can feel pretty small up here sometimes. (Festival Artist)

Truly life affirming- everything art and cabaret should be: joyous, inclusive, wild, funny, touching and anarchic! (Festival Artist)

This year A Bit OF A Do festival reached:

- **988 people in total,** consisting of:
  - **123 Artists,** of which:
    - **89** were **disabled;**
    - **67** were **Croydon residents;**
  - **118 participants,** of which:
    - **82** were **disabled;**
    - **72** were **Croydon residents**;
  - **747 Audience Members**, of which;
    - **233** were **disabled;**
    - **380** were **Croydon residents**;

- A total of **593 disabled people** engaged with this year's festival

Participation

The charity's key participatory programme, DISCO DISCO, continued with new and existing staff building a strong rapport with participants, and introducing them to new creative skills. Participants created their own performance work, which was showcased at two events at A Bit Of A Do festival, alongside work by professional artists.

This year we have collected the following feedback from our DISCO DISCO members:

- *"DISCO DISCO is a place where I can experience acting and learn things I've never thought about before."*
- *"DISCO DISCO is a place where I can socialise with other people and make new friends."*
- *"DISCO DISCO makes me feel amazing!"*

We also continued our partnership with local organisations, through the delivery of workshops and collaborative projects with Bensham Manor SEN School, Croydon Voluntary Action, Club Soda, SLiDE Dance and Turf Projects.

ACCESS & INCLUSION

We have continued to develop accessibility and inclusion throughout our programmes, as well as within the staffing and governance of the organisation. This year:

- 100% of events at A Bit Of A Do included British Sign Language, including Front of House and Performance interpreters.

- 80% of events at A Bit Of A Do included access provision for visually impaired audiences, such as live audio description, integrated description and/or audio introductions. Information about the festival was also promoted in accessible formats for blind and visually impaired people on their website.

- Access meetings were offered to all artists we worked with - providing access support as well as advice on making accessible work.

  'I gained invaluable skills and confidence. I feel much better prepared and know what I can do [to improve accessibility] in new work.' (Artist)

  'I gained more experience in how to integrate BSL interpretation and the process surrounding live audio description.' (Artist)

- We continued our online programme of work at the festival, ensuring that those who may be unable to attend in-person could still experience some of the work on offer.

- The Access Officer and Marketing Officer worked collaboratively to ensure promotional materials and assets were as accessible as possible, including commissioning a BSL video to promote the festival and 'how to get there' videos to support audience members with way-finding.

- Venue site visits were conducted to assess access provision.

- Application information for jobs and opportunities were released in various accessible formats, including; large print, easy-read, audio and British Sign Language (video).

PARTNERSHIPS

Existing partnerships with Willow Learning for Life, Club Soda, and SLiDE continued to be instrumental in achieving our goals. Willow Learning for Life engaged 20 learning disabled adults, providing them with 9 hours of training and mentoring for front-of-house volunteer roles at A Bit Of A Do festival. The partnership with Club Soda resulted in an inclusive club night curated by local learning-disabled adults at Fun House, also as part of A Bit OF A Do.

Collaborations with Bensham Manor SEN School and Croydon Voluntary Action expanded our approach to outreach. Our work with Bensham Manor students included delivery of Arts Award sessions, and a creative workshop with artist Frankie Thompson. Croydon Voluntary Action's Community Hub also hosted a public workshop, reaching groups facing multiple barriers to participating in the arts.

New venue partners included Front Room, who have agreed to work with us again at next year's festival, and Fairfield Halls, who we are working with on the delivery of the Mayor of London's Liberty Festival 2023.

MANAGEMENT & STAFFING

The management team currently comprises two freelance Joint Artistic Directors, with additional executive and operational roles as follows:

- Chris Williams – Chief Executive Officer
- Sheena Holliday – Chief Operational Officer

Year-round freelance staff during 2022 – 2023 include an Access Officer, Marketing Officer and a Fundraising Consultant.
All other staff are employed on a project-by-project basis.

It is a key part of the organisation's strategy over the next three years to expand the core team of year-round staff, so that the charity can operate more strategically, with a collaborative team approach, and the ability to carry momentum throughout the year. Our Access Officer is also leading on implementing strategies to make our team more diverse, inclusive and representative of the communities we work with and for.

FUNDING

2022/23 was a successful year in terms of income, which was roughly double that of the previous year. Fundraising activity focused on four key approaches:

- **Short Term**: Small Grants from trusts and foundations, supporting the delivery of our programmes in the current and next financial year, including Foyle Foundation (£6,000), The Spectacle Makers' Charity (£1,000), Barchester Charitable Foundation (£800), Woodroffe Benton Foundation (£750), Edward Gostling Foundation (£2,500) and Souter Charitable Trust (£1,000).
- **Medium to Long-term:** Securing our first multi-year grant from Garfield Weston Foundation (£20,000 over 2 years); as well as a two-year extended grant from Didymus CIO (£20,000 over two years).
- **Strategic**: Securing our first multi-year grant from Arts Council England (£78,000 over two years), working towards a longer-term goal of NPO application for 2026.
- **Ongoing**: We are currently in the second year of a three-year grant from City Bridge Trust (£28,000 over two years).

The Board and executive team are very grateful for the financial support of our funders (listed in Note 3 below) and the belief in the value of our work signified by their commitment.

Financial Review

The statement of financial activities shows a surplus of £22,090 [2022: Deficit of £7,816] at 31 March 2023. Total funds balance at the year end, taking into account funds brought forward at the beginning of the year, included unrestricted funds of £3,546 [2022: £13,926] and restricted funds of £32,470 [2022: nil].

Structure, Governance and Management

Drunken Chorus is a registered charity.

Governance

Responsible governance of the charity is exercised through the Board of Trustees who are all board members ('the Board'). The Board is made up of independent lay members who are responsible for the conduct of charity and for ensuring that it satisfies all legal and contractual obligations. The Trustees are volunteers and are not remunerated for their time. The Board is responsible for setting the strategic direction of the charity and is ultimately accountable for how effectively the charity meets the defined aims through direct charitable activity. The Board contracts staff who support the board with strategic planning and operational activities. The Board comprises 6 Trustees who meet at least three times a year. Financial and management reports are provided quarterly to the Board of Trustees.

Trustee Investment powers

Investment powers are governed by the Trust Deed. There are no restrictions on charity's absolute powers of investment to the extent that any retained funds that arise are dealt with by depositing surpluses into the COIF Charities Deposit Fund or with authorised banks.

Trustee recruitment, induction and training

The Board of Trustees has power to appoint additional Trustees as it considers fit to do so to ensure that all relevant skills and experience are represented. The appointed Trustees fulfil their duties without any term limitations. Each new Trustee is given an induction in the work of the charity and financial procedures. A Trustee shall cease to hold office if he or she (1) is disqualified for acting as a Trustee by virtue of sections 178 and 179 of the Charities Act 2011 or any statutory re-enactment or modification of that provision, (2) is no longer able to fulfil duties due to medical reasons, (3) is absent without the permission of the Trustees from all their meetings held within a period of six months, (4) notifies to the Trustees a wish to resign.

Principal Risks and Uncertainties

The Charity undertakes periodic reviews for different areas of risk including, insurance cover; health and safety policies in the workplace; financial affairs; personnel practices; ICT technology. In relation to these matters, and apart from matters completely outside the Charity's control, the Trustees consider that the risks to which the Charity is subject have been mitigated to a satisfactory level.

The charity closely manages its finances. A budget is approved before the beginning of the year. All expenditure is monitored against budget.

Reserves policy

The charity has established a reserves policy, set out to cover 6 months operational costs. These reserves are ringfenced to provide stability in the event of: unforeseen costs or emergencies; falls in income / grant funding; the need to spend funds on projects before funding is received; any decision to permanently close down the charity. Reserve amounts are calculated to cover 6 months of running / core costs, including, but not limited to: public and employers liability insurance; email / website hosting costs; membership fees; legal costs; expenses for trustee meetings; staff training; DBS checks. As a small charity, there are no fixed premises, and no salaried staff. Therefore, such costs are not included when calculating reserve amounts. Current reserves are set at £7,000. The reserve policy will be reviewed every 6 months.

Plan for future periods

PROJECTS

We will further develop A Bit Of A Do festival in 2023, working towards increasing the public profile of the charity and our work, with a more inclusive, diverse and accessible festival, which will form part of This Is Croydon, London Borough of Culture 2023.

With a heightened focus on accessibility, the festival targets 90% of its program to have integrated access* by 2025 – pioneering the advancement of inclusion in the arts and strengthening its position as a beacon of diversity and creativity. *(*By integrated access, we mean access provision, particularly for Deaf and visually impaired audiences, is built into the performance / event – rather than provision being added for the festival through BSL interpreters or traditional audio description).* This commitment is already being reflected in our ongoing partnership with VocalEyes, who we plan to work with across Liberty Festival and A Bit Of A Do 2023, upskilling artists to integrate access for blind and visually impaired audiences in their performances.

We will deepen community engagement by appointing an Outreach & Participation Officer, with a focus on developing a programme of socially-engaged projects with underrepresented groups and intersectional communities.

In 2023, we will deliver Liberty Festival – the Mayor of London's flagship festival of work by Deaf, disabled and neurodivergent artists – as part of This Is Croydon, London Borough of Culture 2023. This will mark a major step change for the charity - an opportunity to increase our reach and impact, deepen our engagement with the local community, and gain valuable experience in large scale project delivery and major partnership work.

ACCESS & INCLUSION

In August 2022 the charity employed a freelance Access Officer, who improved the access provision at A Bit Of A Do 2022 for artists and audience, as outlined above. Moving forward, the Access Officer's focus will be on improving equality, diversity, access and inclusion across both Liberty Festival and A Bit Of A Do 2023, as well as in our staffing and governance. This is in pursuit of our aim to better reflect the communities we work with in our organisation and across our programmes and provide artists, professionals and audiences from underrepresented groups with opportunities to work in the arts and take part in creative work.

More specifically, our key Access and Inclusion aims for the next financial year are:

- To connect with more Deaf, visually impaired and disabled audiences.
- To diversify our audiences, artists and staff (including trustees) through in-depth outreach work, with an emphasis on local audiences, artists and professionals.
- To upskill artists and companies to integrate access into their work.
- To provide wrap-around support for audience members with mental health difficulties, by working with trained mental health professionals.
- To sustain, expand and improve the access provision on offer for artists and audiences at our festivals.

PARTNERSHIPS

We plan to develop new and existing relationships with local organisations in Croydon over the next three years. Our new Outreach & Participation Officer will focus on building strategic partnerships and collaborative programmes with schools, community groups and local organisations. We will collaborate with these groups and co-design socially-engaged programmes throughout the year which will feed into our other projects, such as A Bit Of A Do Festival and the Mayor of London's Liberty Festival.

MANAGEMENT & STAFFING

Multi-year and core funding already secured, as well as an increase in funds from the delivery contract for Liberty Festival in 2023, will allow us to expand our year-round team, to include:

- Chief Executive Officer / Joint Artistic Director (existing role)
- Chief Operational Officer / Joint Artistic Director (existing role)
- Fundraising Officer (existing role)
- Access Officer (existing role)
- Outreach & Participation Officer (new role)
- Audience Development Officer (previously only project based)

This will allow us to work more strategically, with increased capacity, a broader skillset and specific staff roles to focus on key areas of development for the charity.

Increased capacity, and a year-round team, will support the delivery of Liberty Festival in 2023, as well as allowing us to develop the organisation, our experience, and our long-term strategies, in preparation for applying to join Arts Council England's National Portfolio in 2026.

FUNDING

Fundraising for 2023/24 will focus on strategic and long-term income and funding. We aim to develop relationships with key funders, working towards larger grants over multiple years, as well as securing project delivery contracts that diversify our income (similar to that secured with the Mayor of London for Liberty Festival). This will build the charity's capacity, improve resilience and financial stability, and prepare the organisation for an application for Arts Council England NPO status in 2026.

Our contract to deliver Liberty Festival in 2023 will see a significant increase in annual turnover. Alongside securing major multi-year grants, we are now projecting our income in 2023/24 to be double that of the previous year.

Statement as to Disclosure of Information to Independent Examiner

Each of the persons who are Trustees at the time when this report is approved confirms that:

(a) So far as each Trustee is aware, there is no relevant audit information of which the company's independent examiner is unaware; and

(b) to the best of their knowledge and belief, each Trustee has taken all the steps that ought to have been taken as a Trustee, including making appropriate enquiries of fellow Trustees and of the company's independent examiner for that purpose, in order to make themselves aware of any information needed by the company's independent examiner

in connection with preparing its report and to establish that the company's independent examiner is aware of that information.

Independent Examiners

The officers of the charity have agreed to re-appoint Additude Ltd as the charity's Independent Examiner and the proposal of this appointment will be put forward to the board at the forthcoming Annual General Meeting.

Approved by the Board *15 January 2024* and signed on its behalf by:

....

Cathy Naden (Chair)

Statement of Trustees' responsibilities

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

The Trustees are required to prepare financial statements for each financial year which 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 the income or expenditure, of the charitable company for that period.

In preparing these accounts, 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 accounting estimates that are reasonable and prudent
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the company will continue in business

The Trustees are responsible for keeping proper and adequate accounting records that 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.

Independent Examiner's Report to the Trustees of Drunken Chorus for the year ended 31st March 2023

We report on the accounts of the company for the year ended 31 March 2023, which are set out on pages 12 to 18.

Respective responsibilities of trustees and examiner

The trustees are responsible for the preparation of the accounts. The trustees consider that an audit is not required for this year under section 144 of the Charities Act 2011 ("the Charities Act") and that an independent examination is needed. I am qualified to undertake the examination by being a qualified member of CIPFA.

It is my responsibility to:

- examine the accounts under section 145 of the Charities Act;
- to follow the procedures laid down in the general Directions given by the Charity Commission under section 145(5)(b) of the Charities Act; and
- to state whether particular matters have come to my attention.

Basis of independent examiner's report

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

Independent examiner's statement

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

(1) which gives me reasonable cause to believe that in, any material respect, the requirements:

- to keep accounting records in accordance with section 130 of the Charities Act; and

- to prepare accounts which accord with the accounting records and comply with the accounting requirements of the Charities Act

have not been met; or

(2) to which, in my opinion, attention should be drawn in order to enable a proper understanding of the accounts to be reached.

Andi Dollia, CPFA
ADDITUDE LTD
9 Rhapsody Court, Wakeman Road
London NW10 5DF

Date: *15 January 2024*

Statement of financial activities for the year ended 31st March 2023 (incorporating an income and expenditure account)

				2023			2022
		Restricted	Unrestricted	**Total**	Restricted	Unrestricted	**Total**
Income from:	Note	£	£	**£**	£	£	**£**
Donations and legacies	3	110,914	2,500	**113,414**	40,500	17,647	**58,147**
Charitable activities	4	-	2,088	**2,088**	-	-	**-**
Total income		**110,914**	**4,588**	**115,502**	**40,500**	**17,647**	**58,147**
Expenditure on:	5						
Raising funds		-	5,121	**5,121**	-	3,016	**3,016**
Charitable activities		78,444	9,847	**88,291**	41,234	21,713	**62,947**
Total expenditure		**78,444**	**14,968**	**93,412**	**41,234**	**24,729**	**65,963**
Net income (expenditure)		**32,470**	**(10,380)**	**22,090**	**(734)**	**(7,082)**	**(7,816)**
Transfers between funds		-	-	**-**	-	-	**-**
Other recognised gains/(losses)		-	-	**-**	-	-	**-**
Net movement in funds		**32,470**	**(10,380)**	**22,090**	**(734)**	**(7,082)**	**(7,816)**
Reconciliation of funds:							
Total funds brought forward		-	13,926	13,926	734	21,008	**21,742**
Total funds carried forward		**32,470**	**3,546**	**36,016**	**-**	**13,926**	**13,926**

The notes on pages 14 to 18 form part of these financial statements.

Balance Sheet as at 31st March 2023

	Note	2023	2022
		£	£
Fixed Assets			
Tangible fixed assets		-	-
Current assets			
Debtors		31,470	-
Cash at bank		9,005	15,676
Total current assets		**40,475**	**15,676**
Current liabilities amounts falling due within one year	9	**4,459**	**1,750**
Net current assets		**36,016**	**13,926**
Non-current liabilities amounts falling due after more than one year		**-**	**-**
Net assets	10	**36,016**	**13,926**
Funds	11		
Restricted		32,470	-
Unrestricted: General		3,546	13,926
Total funds		**36,016**	**13,926**

For the year ended 31 March 2023 the charity was entitled to exemption under section 477 of the Companies Act 2006; and no notice has been deposited under section 476. No members have required the company to obtain an audit of its accounts for the year in question. The Trustees acknowledge responsibility for: i) Ensuring the company keeps accounting records which comply with section 386; and ii) Preparing financial statements which give a true and fair view of the state of affairs of the company as at the year-end in accordance with requirements of section 394 and 395, and which otherwise comply with requirements of the Companies Act 2006 relating to financial statements, so far applicable to the company. These accounts have been prepared in accordance with the provisions applicable to companies subject to the small companies regime.

Approved by the Trustees on *15 January 2024* and signed on their behalf by:

....

Cathy Naden (Chair)

1. Accounting policies

a. General information

Drunken Chorus is a charity, registered with the Charity Commission (charity registration number 1161841).

b. Going concern

The trustees confirm that at the time of approving the financial statements, there are no material uncertainties regarding the Charity's ability to continue in operational existence for the foreseeable future. In arriving at this conclusion, the Trustees have taken account of current and anticipated financial performance in the current economic conditions, its business plan and its reserves position. For this reason, the going concern basis continues to be adopted in the preparation of the Charity's financial statements.

c. Basis for preparation

The financial statements have been prepared under the historic cost convention unless otherwise stated in the relevant accounting policy notes and 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 (FRS102) (effective 1st January 2015) – (Charities SORP (FRS 102)), the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and the Companies Act 2006.

The principal accounting policies that have been applied to all years presented in these financial statements are set out below.

The preparation of financial statements requires the use of certain critical accounting estimates. It also requires Trustees to exercise their judgement in the process of applying the accounting policies. Use of available information and application of judgement are inherent in the formation of estimates. Actual outcomes in the future could differ from such estimates. The areas involving a higher degree of judgement or complexity, or areas where assumptions and estimates are significant to the financial statements are disclosed in Note 2.

d. Recognition of outstanding employee benefits

No provision for outstanding holiday pay was made under previous UK GAAP. Under FRS 102 the costs of short-term employee benefits are recognised as a liability and an expense. The cost of any unused holiday entitlement is recognised in the period in which the employees' services are received.

e. Fixed assets

Individual fixed assets costing £2,000 or more are initially recorded at cost.

f. Fund accounting

The nature and purpose of each fund is explained in Note 13 to the financial statements.

g. Financial instruments

The only financial instruments held by the charity are debtors and creditors. These are categorised as 'basic' in accordance with Section 11 of FRS 102 and are initially recognised at transaction price. These are subsequently measured at their transaction price less any impairment.

h. Income

Income is recognised when the charity has entitlement to the funds, it is probable that the income will be received and the amount can be measured reliably. The following specific policies are applied to particular categories of income:
Donations and grants are split between restricted and unrestricted funds in accordance with the terms of the grant or donation.
Donations and gifts are recognised in the statement of financial activities when receivable.
Income from government and other grants is recognised when the charity has entitlement to the funds, any performance conditions attached to the grants have been met, it is probable that the income will be received and the amount can be measured reliably and is not deferred.
Donated services and facilities are included at the value to the charity where this can be quantified.
Bank interest is recognised on an accrual basis.

i. Expenditure

Expenditure is included in the statement of financial activities on an accruals basis, inclusive of any VAT that cannot be recovered. It is recognised when there is a legal or constructive obligation to pay for it. Certain expenditure is directly attributable to specific activities and has been included in those cost categories. Certain other costs, which are attributable to more than one activity, are apportioned across cost categories on the basis of an estimate of the proportion of time spent by staff or resources used on those activities.

j. Defined contribution pension scheme

The charity operates a defined contribution scheme and the pension charge represents the amounts payable by the company to the fund in respect of the year.

k. Leases

Rentals applicable to operating leases are charged to the statement of financial activities over the period they are incurred.

l. Depreciation

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:

Fixtures, fittings and equipment	33.33% reducing balance

m. Stock

Stock is valued at the lower of cost and net realisable value, after due regard for obsolete and slow moving stocks. Net realisable value is based on selling price less anticipated costs to completion and selling costs. Items donated for resale or distribution are not included in the financial statements until they are sold or distributed.

2. Critical judgements and estimates

No critical judgements have been made by management in applying the charity's accounting policies.

3. Donations and Legacies

	Restricted	Unrestricted	**2023 Total**	2022 Total
	£	£	**£**	£
Arts Council England	70,808	-	**70,808**	28,700
The Grocers' Charity	-	-	**-**	5,000
Boshier Hinton Foundation	-	-	**-**	1,000
Garfield Weston Foundation	10,000	-	**10,000**	5,000
City Bridge Foundatino	10,556	-	**10,556**	7,500
Foyle Foundation	6,000	-	**6,000**	5,000
The Ironmongers' Charity	-	-	**-**	3,900
The Clothworkers' Foundation	-	-	**-**	1,900
The Souter Charitable Trust	1,000	-	**1,000**	-
Didymus Grant	10,000	-	**10,000**	-
The Spectacle Makers' Charity	1,000	-	**1,000**	-
The Edward Gostling Foundation	-	2,500	**2,500**	-
Other Income and donations	1,550	-	**1,550**	147
Total	110,914	2,500	**113,414**	58,147

There were no unfulfilled conditions or other contingencies attaching to these grants.

4. Income from Charitable Activities

	Restricted	Unrestricted	**2023 Total**	2022 Total
	£	£	**£**	£
Earned Income	-	2,088	**2,088**	-
Total	**-**	**2,088**	**2,088**	**-**

5. Expenditure	Raising funds	Charitable activities £	Support Costs £	**2023 Total £**	2022 Total £
Staff costs	2,461	26,133	22,145	**50,739**	**27,667**
Technical / Production costs	-	942	-	**942**	**3,021**
Venue Hire	-	8,506	-	**8,506**	**6,425**
Marketing costs	-	2,801	-	**2,801**	**2,470**
Training and Workshop costs	-	2,100	-	**2,100**	**2,998**
Artistic Programmes costs	-	12,938	-	**12,938**	**10,230**
Materials and Consumables	-	460	-	**460**	**179**
Office Overheads	-	-	3,080	**3,080**	**2,273**
Independent Examination fee	-	-	1,375	**1,375**	**1,250**
Access costs	-	10,471	-	**10,471**	**9,450**
	2,461	**64,351**	**26,600**	**93,412**	**65,963**
Allocation of support costs	2,660	23,940	(26,600)	-	-
Total expenditure	**5,121**	**88,291**	**-**	**93,412**	**65,963**

6. Net income/(expenditure) for the year

This is stated after charging / crediting:	**2023 £**	2022 £
Depreciation	**-**	-
Independent Examination	**1,375**	1,250

No expenses were reimbursed to trustees during the year.

7. Staff Costs

The charity did not employ any staff on payroll during the year (2022 – none). All services were provided by freelance staff.

8. Taxation

The charity is exempt from corporation tax as all its income is charitable and is applied for charitable purposes.

9. Creditors: amounts due within one year

	2023	2022
	£	£
Trade Creditors	1,334	-
Accruals and provisions	3,125	1,750
	4,459	**1,750**

10. Analysis of net assets between funds

	Restricted Funds	Unrestricted funds	**Total funds**
	£	£	**£**
Tangible fixed assets	-	-	**-**
Net current assets	32,470	3,546	**36,016**
Net assets at the end of the year	**32,470**	**3,546**	**36,016**

11. Movements in Funds

	At the start of the year	Incoming resources	Outgoing resources	**At the end of the year**
		£	£	**£**
Unrestricted funds:				
General funds	13,926	4,588	(14,968)	**3,546**
Total unrestricted funds	**13,926**	**4,588**	**(14,968)**	**3,546**
Arts Council England	-	70,808	(39,338)	**31,470**
Garfield Weston Foundation	-	10,000	(10,000)	**-**
City Bridge Foundation	-	10,556	(10,556)	**-**
Foyle Foundation	-	6,000	(6,000)	**-**
The Souter Charitable Trust	-	1,000	(1,000)	**-**
Didymus	-	10,000	(10,000)	**-**
The Spectacle Makers' Charity	-	1,000	-	**1,000**
Other Grants and Donations	-	1,550	(1,550)	**-**
Total restricted funds	**-**	**110,914**	**(78,444)**	**32,470**
Total funds	**13,926**	**115,502**	**(93,412)**	**36,016**

<u>**Purposes of funds**</u>

General funds: these are available for use at the Trustees ' discretion in furtherance of the objectives of the charity.

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

DRUNKEN CHORUS

England & Wales - Charity number 1161841

Accounts

Charity registration number: 1161841

DRUNKEN CHORUS

Annual Report and Financial Statements

for the Year Ended 31 March 2022

Contents

Trustees' Report for the year ended 31st March 2022

The Board of Trustees are pleased to submit their report and independently examined financial statements for the year ended 31st March 2022.

Reference and Administrative Information

Drunken Chorus is a Charitable Incorporated Organisation, established to promote, for public benefit, the advancement in, creation of and engagement in the arts:

- Primarily in (but not limited to) London (including the outer boroughs);
- Particularly in (but not limited to) the fields of theatre, live art and film;
- Including specific provision for emerging artists, young people, disabled, learning disabled and autistic artists and participants, deaf and hard of hearing artists and audiences and other groups (particularly in the outer boroughs) who may have multiple barriers to accessing arts activities.

These financial statements comply with current Statement of Recommended Practice applicable to charities preparing their accounts in accordance with Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2015) – Charities SORP (FRS 102), the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and the Companies Act 2006.

Registered office	Turf Projects 46-47 Whitgift Centre CROYDON CR0 1UQ

Trustees

The Trustees serving during the year and since the year end were as follows:

Cathy Naden (Chair)
Stephen Coltrane (Treasurer)
Dan Farrell
Nicky Selwyn
Sheila Elliott (appointed on 08 February 2022)
Victoria Jane Brough Ream (appointed on 08 February 2022)

Independent Examiners	Additude Ltd 9 Rhapsody Court Wakeman Road London NW10 5DF

Objects, Aims and Principal Activities

Drunken Chorus is committed to enabling as many people as possible to access high quality, engaging, challenging and boundary pushing theatre and performance.

The charity aims to achieve this by:

- Presenting an accessible and inclusive festival of theatre, dance and cabaret (A Bit Of A Do) each year in the London Borough of Croydon.
- Creating original and accessible performance work for audiences throughout the UK and abroad (mainly for studio theatre spaces).
- Supporting emerging artists to create new work, through financial and in-kind support, such as advice, mentoring and training programmes, with an emphasis on disabled artists and underrepresented artists.
- Programming the work of both emerging and established artists in public spaces, such as public houses and outdoor spaces.
- Designing and implementing creative programmes for groups such as disabled and learning-disabled and autistic people. These may include (but not limited to) regular workshops, one off performance projects or mini festivals.

Principal charitable activities

The principal charitable activity of Drunken Chorus is in seeking to meet the above aims.

Public Benefit

Drunken Chorus carries out a wide range of activities as detailed in pursuance of its charitable aims. In setting the work programme each year the Trustees have regard to the Charity Commission's guidance on public benefit and ensure activities we undertake are in line with our charitable objectives and aims.

The Trustees are satisfied that the Charity's activities throughout the year provided public benefit because:

- the majority of its activities were provided on commission and are free to the public;
- activities gave the public, both through participation and as audiences, access to a very high standard of artistic work; and
- feedback from participants praised the work of the Charity.

Review of Achievements and Performance

Following a difficult year in 2020-2021, due to the devastating effects of the COVID-19 pandemic on the arts sector, this year saw significant recoveries made by the charity. Careful planning and agile responses to the crisis last year allowed us to emerge from the pandemic in a stronger position: almost doubling our annual turnover, re-establishing participatory programmes, forging new strategic relationships with funders and partner organisations, and re-instating our flagship annual festival, A Bit Of A Do.

A Bit Of A Do festival 2021

In November 2021 we produced and curated the fourth instalment of A Bit Of A Do - a festival of theatre, dance and cabaret, celebrating creativity, diversity and disability arts. This year the programme took place at Stanley Arts over a two-week period, showcasing work from a mix of early and mid-career artists and companies alongside established international artists. The festival was one of the first UK performing arts events to take place post-pandemic, and for many artists and companies, it was the first time they had performed in almost two years. This was achievable due to careful and detailed planning and consultation during the pandemic period, as well as key Covid-19 policies and procedures implemented to safeguard audiences, artists and participants, particularly those at higher risk or more vulnerable.

Key festival highlights include:

- 6 public events, showcasing theatre, dance and cabaret (50% disabled-led);
- A parallel digital programme, accessible to those facing barriers to attending in person;
- A family performance for neurodivergent children and their families;
- An Open Space discussion hosted by local learning disability groups, focusing on how to make Croydon's cultural and leisure sector more accessible and welcoming;
- Training and outreach with 5 local groups of learning-disabled adults;
- Outreach partnership with a local school;
- 3 artists / companies commissioned to make new performances for the festival in 2022.

> *I was absolutely blown away by the radical accessibility, both to audiences and to artists. It is very rare to find a space where I felt so seen and supported in my specific access requirements, rather than a catch all, stereotype-based assumption about the nature of my mental illness and neurodivergence.* (Artist, A Bit of A Do 2021)

This year A Bit OF A Do festival reached:

- 800 people in total
- 303 disabled people
- 67 participants, including 44 disabled participants, and 25 young people.
- 35 community participants
- 68 Artists
- 34 Disabled Artists
- 457 Audience members (live)
- 188 Audience members (digital / online)

Artist Support

A GLIMMER: In May 2021, we completed our artist support programme, designed as a direct response to the Covid-19 Pandemic, and the challenges that the crisis created and/or intensified for artists. This project began in Autumn 2020 and supported 20 artists (40% disabled) of varying career stages and ages, who had been affected by the pandemic. 100% reported feeling better equipped to emerge from the pandemic making work and sustaining a career. 40% of artists secured opportunities (including paid work, performances and other opportunities) as a direct response to the project. 100% reported feeling better connected to others in the industry, and 90% more resilient to challenges faced. 6 participants have also gone on to work directly with Drunken Chorus or be offered a performance / work with the organisation. 1 participant has now been contracted as a member of the charity's core team.

FESTIVAL COMMISSIONS: A new feature of this year's festival, was identifying three disabled artists to award commissions for new work to be premiered at next year's festival.

Participation

Our key participatory programme, DISCO DISCO, continued online for the first quarter (April to June 2021), before finally resuming in-person sessions in September 2021. This was the first time we had been able to run in person-in workshops in 18 months. Participants expressed relief and joy to be able to be in the same room, and to work together, be creative and socialise. Numbers were low for the first term due to the slow return to normality and public activity, as well as the nervousness that many participants felt.

Covid safety measures were in place for all in-person workshops throughout 2021-22, and this helped participants to feel safe to return.

During the final term of the year (January to March 2022), numbers increased significantly, and by the end of the year the group was at capacity.

ACCESS & INCLUSION

We have continued to develop accessibility and inclusion throughout our programmes, as well as within the staffing and governance of the organisation. This year we have:

- Made A Bit Of A Do festival 100% accessible to D/deaf audiences.
- Introduced integrated audio description into several festival events.
- Included alternative formats of information, application forms and communication (eg BSL, video, easy read documents) for much of our work, as well as introducing access rider forms for artists and staff.
- Added the Userway accessibility widget to our website.
- Developed our working definition of 'disabled' (to include neurodivergence, long-term health problems, chronic pain etc).
- Begun diversifying our governance and leadership team, 16% of which now identify as disabled.

PARTNERSHIPS

We continued to develop existing partnerships with venues (Stanley Arts, Turf Projects), community partners (Willow Learning for Life, Club Soda, SLiDE, Gig Buddies), and wider industry partners (Unlimited, Improbable).

We also established new relationships with schools (Harris Academy, South Norwood), and we have continued our relationship with Croydon Council and the London Borough of Culture team, to be a key player in the delivery of the Croydon 2023 programme.

MANAGEMENT & STAFFING

The management team currently comprises two freelance Joint Artistic Directors, with additional executive and operational roles as follows:

- Chris Williams – Chief Executive Officer
- Sheena Holliday – Chief Operational Officer

The charity also currently employs a fundraiser on a year-round freelance basis.
All other staff are employed on a project-by-project basis.

It is key part of the organisation's strategy over the next three years to expand the core team of year-round staff, so that the charity can operate more strategically, with a team mentality, and the ability to carry momentum throughout the year.

FUNDING

This year, fundraising activity has been focused on four key approaches:

- SHORT TERM: Securing project funding from Arts Council England to resume A Bit Of A Do festival (£27,750); plus small one-off grants from new trusts and foundations, to help provide stability during the Covid recovery period (eg Grocers' Charity, Ironmongers' Company).
- MEDIUM TERM: Securing a multi-year grant from City Bridge Trust (£28,000 over 3 years)
- MEDIUM TO LONG TERM: Applications to Arts Council England (towards multi-year funding for A Bit Of A Do 2022-2023, with a longer-term goal of NPO application in 2026); Didymus CIO, towards multi-year grant extension for 2022 – 2024.
- STRATEGIC: Small to medium one-off grants (in 2021/22) from new funders, with prospect of future multi-year grants from 2022/23 (eg Garfield Weston Foundation, Foyle Foundation).

The Board and executive team are very grateful for the financial support of our funders (listed in Note 3 below) and the belief in the value of our work signified by their commitment.

Financial Review

The statement of financial activities shows a deficit of £7,816 [2021: Surplus of £14,344] at 31 March 2022. Total funds balance at the year end, taking into account funds brought forward at the beginning of the year, included unrestricted funds of £13,926 [2021: £21,008] and no restricted funds [2021: £734].

Structure, Governance and Management

Drunken Chorus is a registered charity.

Governance

Responsible governance of the charity is exercised through the Board of Trustees who are all board members ('the Board'). The Board is made up of independent lay members who are responsible for the conduct of charity and for ensuring that it satisfies all legal and contractual obligations. The Trustees are volunteers and are not remunerated for their time. The Board is responsible for setting the strategic direction of the charity and is ultimately accountable for how effectively the charity meets the defined aims through direct charitable activity. The Board contracts staff who support the board with strategic planning and operational activities. The Board comprises 6 Trustees who meet at least three times a year. Financial and management reports are provided quarterly to the Board of Trustees.

Trustee Investment powers

Investment powers are governed by the Trust Deed. There are no restrictions on charity's absolute powers of investment to the extent that any retained funds that arise are dealt with by depositing surpluses into the COIF Charities Deposit Fund or with authorised banks.

Trustee recruitment, induction and training

The Board of Trustees has power to appoint additional Trustees as it considers fit to do so to ensure that all relevant skills and experience are represented. The appointed Trustees fulfil their duties without any term limitations. Each new Trustee is given an induction in the work of the charity and financial procedures. A Trustee shall cease to hold office if he or she (1) is disqualified for acting as a Trustee by virtue of sections 178 and 179 of the Charities Act 2011 or any statutory re-enactment or modification of that provision, (2) is no longer able to fulfil duties due to medical reasons, (3) is absent without the permission of the Trustees from all their meetings held within a period of six months, (4) notifies to the Trustees a wish to resign.

Principal Risks and Uncertainties

The Charity undertakes periodic reviews for different areas of risk including, insurance cover; health and safety policies in the workplace; financial affairs; personnel practices; ICT technology. In relation to these matters, and apart from matters completely outside the Charity's control, the Trustees consider that the risks to which the Charity is subject have been mitigated to a satisfactory level.

The charity closely manages its finances. A budget is approved before the beginning of the year. All expenditure is monitored against budget.

Reserves policy

The charity has established a reserves policy, set out to cover 6 months operational costs. These reserves are ringfenced to provide stability in the event of: unforeseen costs or emergencies; falls in income / grant funding; the need to spend funds on projects before funding is received; any decision to permanently close down the charity. Reserve amounts are calculated to cover 6 months of running / core costs, including, but not limited to: public and employers liability insurance; email / website hosting costs; membership fees; legal costs; expenses for trustee meetings; staff training; DBS checks. As a small charity, there are no fixed premises, and no salaried staff. Therefore, such costs are not included when calculating reserve amounts. Current reserves are set at £7,000. The reserve policy will be reviewed every 6 months.

Plan for future periods

PROJECTS

We will expand A Bit Of A Do festival to a 2-week multi-venue festival in 2022, and work towards a larger, higher profile and more inclusive, diverse and accessible festival in 2023 (as part of Croydon, London Borough of Culture 2023).

We will expand our participatory programme to include a second group for learning disabled adults in 2022, and a new group for learning disabled young people in 2023 in partnership with a local school.

In 2022 and 2023, we focus on building local and community partnerships (see below), to develop a programme of socially-engaged outreach work with underrepresented groups including people from the Global Majority, LGBTQ+, low socio-economic backgrounds and refugees, as well as furthering our ongoing commitment to D/deaf and disabled people.

ACCESS & INCLUSION

We will employ a dedicated freelance Access Officer from 2022, who will focus on improving equality, diversity, and inclusion, for our flagship festival and across our wider programmes, as well as in our staffing and governance. This is in pursuit of our aim to better reflect the communities we work with in our organisation and across our programmes and provide artists, professionals and audiences from underrepresented groups with opportunities to work in the arts and take part in creative work.

PARTNERSHIPS

We plan to develop new and existing relationships with local organisations in Croydon over the next three years. Our focus will be on developing partnership projects with community gatekeepers, to helps us reach underrepresented groups, as outlined above. These partnerships will include Bensham Manor SEN school and Croydon Voluntary Action. We will collaborate with these groups and co-design socially-engaged programmes throughout the year which will feed into A Bit Of A Do.

MANAGEMENT & STAFFING

Our ambition is to secure multi-year and core funding (see below) to expand our year-round team, to include:

- Chief Executive Officer / Joint Artistic Director (existing role)
- Chief Operational Officer / Joint Artistic Director (existing role)
- Fundraising Officer (existing role)
- Access Officer (new role)
- Audience Development Officer (previously only project based)

This will allow us to work more strategically, with increased capacity, a broader skillset and specific staff roles and will enable us to take advantage of opportunities, such as those offered by Croydon's Borough of Culture programme. Increased capacity, and a year-round team, will also allow us to develop the organisation, our experience, and our long-term strategies, in preparation for applying to join Arts Council England's National Portfolio in 2026.

FUNDING

Fundraising for 2022/23 will focus on multi-year and core grants. This will enable the organisation to work more strategically, employ staff on a year-round basis (see above), and deliver a wider range of projects and activities throughout the year. This will build capacity, improve resilience and financial stability, and put the organisation on a strong position to apply for Arts Council England NPO status in 2026.

Several multi-year and core grants have already been secured for 2022/23 onwards, and we are projecting an increase in annual turnover of approximately 60%.

Statement as to Disclosure of Information to Independent Examiner

Each of the persons who are Trustees at the time when this report is approved confirms that:

(a) So far as each Trustee is aware, there is no relevant audit information of which the company's independent examiner is unaware; and

(b) to the best of their knowledge and belief, each Trustee has taken all the steps that ought to have been taken as a Trustee, including making appropriate enquiries of fellow Trustees and of the company's independent examiner for that purpose, in order to make themselves aware of any information needed by the company's independent examiner

in connection with preparing its report and to establish that the company's independent examiner is aware of that information.

Independent Examiners

The officers of the charity have agreed to re-appoint Additude Ltd as the charity's Independent Examiner and the proposal of this appointment will be put forward to the board at the forthcoming Annual General Meeting.

Approved by the Board 05 Dec 2022 and signed on its behalf by:

CNaden

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Cathy Naden (Chair)

Statement of Trustees' responsibilities

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

The Trustees are required to prepare financial statements for each financial year which 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 the income or expenditure, of the charitable company for that period.

In preparing these accounts, 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 accounting estimates that are reasonable and prudent
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the company will continue in business

The Trustees are responsible for keeping proper and adequate accounting records that 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.

Independent Examiner's Report to the Trustees of Drunken Chorus for the year ended 31st March 2022

We report on the accounts of the company for the year ended 31 March 2022, which are set out on pages 11 to 18.

Respective responsibilities of trustees and examiner

The trustees are responsible for the preparation of the accounts. The trustees consider that an audit is not required for this year under section 144 of the Charities Act 2011 ("the Charities Act") and that an independent examination is needed. I am qualified to undertake the examination by being a qualified member of CIPFA.

It is my responsibility to:

- examine the accounts under section 145 of the Charities Act;
- to follow the procedures laid down in the general Directions given by the Charity Commission under section 145(5)(b) of the Charities Act; and
- to state whether particular matters have come to my attention.

Basis of independent examiner's report

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

Independent examiner's statement

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

(1) which gives me reasonable cause to believe that in, any material respect, the requirements:

- to keep accounting records in accordance with section 130 of the Charities Act; and

- to prepare accounts which accord with the accounting records and comply with the accounting requirements of the Charities Act

have not been met; or

(2) to which, in my opinion, attention should be drawn in order to enable a proper understanding of the accounts to be reached.

Andi Dollia, CPFA
ADDITUDE LTD
9 Rhapsody Court, Wakeman Road
London NW10 5DF

Date: *01 Dec 2022*

Statement of financial activities for the year ended 31st March 2022 (incorporating an income and expenditure account)

				2022			2021
		Restricted	Unrestricted	**Total**	Restricted	Unrestricted	**Total**
Income from:	Note	£	£	**£**	£	£	**£**
Donations and legacies	3	40,500	17,647	**58,147**	14,300	16,800	**31,100**
Charitable activities	4	-	-	**-**	1,200	210	**1,410**
Total income		**40,500**	**17,647**	**58,147**	**15,500**	**17,010**	**32,510**
Expenditure on:	5						
Raising funds		-	3,016	**3,016**	-	3,300	**3,300**
Charitable activities		41,234	21,713	**62,947**	14,766	100	**14,866**
Total expenditure		**41,234**	**24,729**	**65,963**	**14,766**	**3,400**	**18,166**
Net income (expenditure)		**(734)**	**(7,082)**	**(7,816)**	**734**	**13,610**	**14,344**
Transfers between funds		-	-	**-**	-	-	**-**
Other recognised gains/(losses)		-	-	**-**	-	-	**-**
Net movement in funds		**(734)**	**(7,082)**	**(7,816)**	**734**	**13,610**	**14,344**
Reconciliation of funds:							
Total funds brought forward		734	21,008	**21,742**	-	7,398	**7,398**
Total funds carried forward		**-**	**13,926**	**13,926**	**734**	**21,008**	**21,742**

The notes on pages 13 to 18 form part of these financial statements.

Drunken Chorus **(Charity Reg. No: 1161841)**

Balance Sheet as at 31st March 2022

	Note	2022	2021
		£	£
Fixed Assets			
Tangible fixed assets		-	-
Current assets			
Debtors	9	-	10,987
Cash at bank		15,676	21,215
Total current assets		**15,676**	**32,202**
Current liabilities amounts falling due within one year	10	**1,750**	**10,460**
Net current assets		**13,926**	**21,742**
Non-current liabilities amounts falling due after more than one year	11	**-**	-
Net assets		**13,926**	**21,742**
Funds	12		
Restricted		-	734
Unrestricted: General		13,926	21,008
Total funds		**13,926**	**21,742**

For the year ended 31 March 2022 the charity was entitled to exemption under section 477 of the Companies Act 2006; and no notice has been deposited under section 476. No members have required the company to obtain an audit of its accounts for the year in question. The Trustees acknowledge responsibility for: i) Ensuring the company keeps accounting records which comply with section 386; and ii) Preparing financial statements which give a true and fair view of the state of affairs of the company as at the year-end in accordance with requirements of section 394 and 395, and which otherwise comply with requirements of the Companies Act 2006 relating to financial statements, so far applicable to the company. These accounts have been prepared in accordance with the provisions applicable to companies subject to the small companies regime.

Approved by the Trustees on 05 Dec 2022 and signed on their behalf by:

CNaden

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Cathy Naden (Chair)

1. Accounting policies

a. General information

Drunken Chorus is a charity, registered with the Charity Commission (charity registration number 1161841).

b. Going concern

The trustees confirm that at the time of approving the financial statements, there are no material uncertainties regarding the Charity's ability to continue in operational existence for the foreseeable future. In arriving at this conclusion, the Trustees have taken account of current and anticipated financial performance in the current economic conditions, its business plan and its reserves position. For this reason, the going concern basis continues to be adopted in the preparation of the Charity's financial statements.

c. Basis for preparation

The financial statements have been prepared under the historic cost convention unless otherwise stated in the relevant accounting policy notes and 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 (FRS102) (effective 1st January 2015) – (Charities SORP (FRS 102)), the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and the Companies Act 2006.

The principal accounting policies that have been applied to all years presented in these financial statements are set out below.

The preparation of financial statements requires the use of certain critical accounting estimates. It also requires Trustees to exercise their judgement in the process of applying the accounting policies. Use of available information and application of judgement are inherent in the formation of estimates. Actual outcomes in the future could differ from such estimates. The areas involving a higher degree of judgement or complexity, or areas where assumptions and estimates are significant to the financial statements are disclosed in Note 2.

d. Recognition of outstanding employee benefits

No provision for outstanding holiday pay was made under previous UK GAAP. Under FRS 102 the costs of short-term employee benefits are recognised as a liability and an expense. The cost of any unused holiday entitlement is recognised in the period in which the employees' services are received.

e. Fixed assets

Individual fixed assets costing £2,000 or more are initially recorded at cost.

f. Fund accounting

The nature and purpose of each fund is explained in Note 13 to the financial statements.

g. Financial instruments

The only financial instruments held by the charity are debtors and creditors. These are categorised as ‘basic’ in accordance with Section 11 of FRS 102 and are initially recognised at transaction price. These are subsequently measured at their transaction price less any impairment.

h. Income

Income is recognised when the charity has entitlement to the funds, it is probable that the income will be received and the amount can be measured reliably. The following specific policies are applied to particular categories of income:
Donations and grants are split between restricted and unrestricted funds in accordance with the terms of the grant or donation.
Donations and gifts are recognised in the statement of financial activities when receivable.
Income from government and other grants is recognised when the charity has entitlement to the funds, any performance conditions attached to the grants have been met, it is probable that the income will be received and the amount can be measured reliably and is not deferred.
Donated services and facilities are included at the value to the charity where this can be quantified.
Bank interest is recognised on an accrual basis.

i. Expenditure

Expenditure is included in the statement of financial activities on an accruals basis, inclusive of any VAT that cannot be recovered. It is recognised when there is a legal or constructive obligation to pay for it. Certain expenditure is directly attributable to specific activities and has been included in those cost categories. Certain other costs, which are attributable to more than one activity, are apportioned across cost categories on the basis of an estimate of the proportion of time spent by staff or resources used on those activities.

j. Defined contribution pension scheme

The charity operates a defined contribution scheme and the pension charge represents the amounts payable by the company to the fund in respect of the year.

k. Leases

Rentals applicable to operating leases are charged to the statement of financial activities over the period they are incurred.

l. Depreciation

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:

Fixtures, fittings and equipment	33.33% reducing balance

m. Stock

Stock is valued at the lower of cost and net realisable value, after due regard for obsolete and slow moving stocks. Net realisable value is based on selling price less anticipated costs to completion and selling costs. Items donated for resale or distribution are not included in the financial statements until they are sold or distributed.

2. Critical judgements and estimates

No critical judgements have been made by management in applying the charity's accounting policies.

3. Donations and Legacies

	Restricted	Unrestricted	**2022 Total**	2021 Total
	£	£	**£**	£
Arts Council England	28,700	-	**28,700**	-
Grocers Charity	5,000	-	**5,000**	-
Boshier Hinton	1,000	-	**1,000**	-
Garfield Weston Foundation	-	5,000	**5,000**	-
City Bridge Trust	-	7,500	**7,500**	-
Foyle Foundation	-	5,000	**5,000**	-
The Ironmongers' Charity	3,900	-	**3,900**	-
The Clothworkers' Foundation	1,900	-	**1,900**	-
Other Income and donations	-	147	**147**	31,100
Total	40,500	17,647	**58,147**	31,100

There were no unfulfilled conditions or other contingencies attaching to these grants.

4. Income from Charitable Activities

	Restricted	Unrestricted	**2022 Total**	2021 Total
	£	£	**£**	£
Other Income	-	-	**-**	1,410
Total	-	-	**-**	1,410

Notes to the Financial Statements for the year ending 31st March 2022 (continued)

5. Expenditure	Raising funds	Charitable activities £	Support Costs £	**2022 Total £**	2021 Total £
Staff costs	1,395	13,715	12,557	**27,667**	14,344
Technical / Production costs	-	3,021	-	**3,021**	-
Venue Hire	-	6,425	-	**6,425**	-
Marketing costs	-	2,470	-	**2,470**	-
Training and Workshop costs	-	2,998	-	**2,998**	-
Artistic Programmes costs	-	10,230	-	**10,230**	-
Materials and Consumables	-	179	-	**179**	-
Office Overheads	-	660	1,613	**2,273**	-
Independent Examination fee	-	-	1,250	**1,250**	-
Access costs	-	8,660	790	**9,450**	-
	1,395	**48,358**	**16,210**	**65,963**	14,344
Allocation of support costs	1,621	14,589	(16,210)	-	-
Total expenditure	**3,016**	**62,947**	**-**	**65,963**	217,471

6. Net income/(expenditure) for the year

This is stated after charging / crediting:	**2022 £**	2021 £
Depreciation	**-**	-
Independent Examination	**1,250**	-

No expenses were reimbursed to trustees during the year.

7. Staff Costs

The charity did not employ any staff on payroll during the year (2021 – 2022). All services were provided by freelance staff.

8. Taxation

The charity is exempt from corporation tax as all its income is charitable and is applied for charitable purposes.

9. Debtors

	2022	2021
	£	£
Other debtors	-	10,987
	-	**10,987**

10. Creditors: amounts due within one year

	2022	2021
	£	£
Accruals and provisions	1,750	10,460
	1,750	**10,460**

11. Analysis of net assets between funds

	Restricted Funds	Unrestricted funds	**Total funds**
	£	£	**£**
Tangible fixed assets	-	-	**-**
Net current assets	-	13,926	**13,926**
Net assets at the end of the year	**-**	**13,926**	**13,926**

12. Movements in Funds

	At the start of the year	Incoming resources £	Outgoing resources £	Transfers £	**At the end of the year £**
Unrestricted funds:					
General funds	21,008	17,647	(24,729)	-	**13,926**
Total unrestricted funds	**21,008**	**17,647**	**(24,729)**	**-**	**13,926**
Restricted funds:					
Arts Council England	-	28,700	(28,700)	-	**-**
Grocers Charity	-	5,000	(5,000)	-	**-**
Boshier Hinton	-	1,000	(1,000)	-	**-**
The Ironmongers' Charity	-	3,900	(3,900)	-	**-**
The Clothworkers' Foundation	-	1,900	(1,900)	-	**-**
Other Grants and Donations	734	-	(734)	-	**-**
Total restricted funds	**734**	**40,500**	**(41,234)**	-	**-**
Total funds	**21,742**	**58,147**	**(65,963)**	**-**	**13,926**

Purposes of funds

General funds: these are available for use at the Trustees ' discretion in furtherance of the objectives of the charity.

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

DRUNKEN CHORUS

England & Wales - Charity number 1161841

Accounts

Charitable Incorporated Organisation (Foundation)

DRUNKEN CHORUS

Report and Financial Statements Year ending 5 April 2021

Charity number **1161841**

Report of the trustees for the year ending 5 April 2021

The trustees are pleased to present their annual report together with the statement of financial activity for the charity for the year ending 5 April 2021.

AIMS AND PURPOSES

Drunken Chorus is a Charitable Incorporated Organisation, established to:

• Promote, for public benefit, the advancement in, creation of and engagement in the arts:

-Primarily in (but not limited to) London (including the outer boroughs);

-Particularly in (but not limited to) the fields of theatre, live art and film;

-Including specific provision for emerging artists, young people, disabled, learning disabled and autistic artists and participants, deaf and hard of hearing artists and audiences and other groups (particularly in the outer boroughs) who may have multiple barriers to accessing arts activities.

OBJECTIVES AND AIMS

Drunken Chorus is committed to enabling as many people as possible to access high quality,

engaging, challenging and boundary pushing theatre and performance.

The charity aims to achieve this by:

• Presenting an accessible and inclusive festival of theatre, dance and cabaret (A Bit Of A Do) each year in the London Borough of Croydon.

• Creating original and accessible performance work for audiences throughout the UK and abroad (mainly for studio theatre spaces).

• Supporting emerging artists to create new work, through financial and in-kind support, such as advice, mentoring and training programmes, with an emphasis on disabled artists and underrepresented artists.

• Programming the work of both emerging and established artists in public spaces, such as public houses and outdoor spaces.

• Designing and implementing creative programmes for groups such as disabled and learning-disabled and autistic people. These may include (but not limited to) regular workshops, one off performance projects or mini festivals.

COVID-19 PANDEMIC

The year ending 5 April 2021 has been a notable year for the organisation, due to the effects of the Covid-19 pandemic. This has had a number of key impacts on the organisations work over the last 12 months:

- Charitable activity in general has been reduced;

- All in person activity / activity in physical spaces, including A Bit Of A Do festival and workshop / participatory programmes, were cancelled for the entire year;
- The charity's activity was focused on supporting artists (particularly disabled, learning disabled, autistic, deaf, visually impaired and neurodiverse artists) during the pandemic, specifically our new support programme, A Glimmer;
- An additional focus was placed on strategic fundraising, in order to build reserves and increase resilience in preparation for the following financial year, and to place the organisation in a strong position as we emerge from the pandemic.

ACHIEVEMENTS AND PERFORMANCE

In the financial period April 2020 to April 2021:

- We have moved DISCO DISCO - a theatre company of artists with learning disabilities – to an online format (Zoom). After missing the Summer and Autumn terms of the year due to the pandemic, we trialled running the sessions online for the Spring term (January – April 2021). The trial was successful and participants reported that, whilst they find Zoom technology difficult and stressful, they continued to find the sessions a positive activity. Due to core funds in place from Didymus and the Schroder Charity Trust, we were able to cover the cost of running this trial online term despite the financial impact of the pandemic.

- We have worked collaboratively with Club Soda on their SoDaDa event. Drunken Chorus were commissioned to design a toolkit for other artists on the project, as well as performing at online events.

- Unfortunately, the pandemic forced us to cancel A Bit Of A Do festival in 2020. This was due to two key factors: the pausing of all Arts Council England funding; and the issues around public safety. Whilst other organisations and festivals chose to present their programmes in a digital format, we felt that this was not the right thing to do for A Bit Of A Do, and instead chose to focus on how the festival, and the way we support artists can change in the future in response to the pandemic (see below).

- We ran a new project called A Glimmer, supporting 20 artists working in all performance-based artforms, and at any stage of their career, who felt that the pandemic was having a negative impact on their ability to make work.

- Worked with 36 artists, including 16 artists with disabilities – as guest speakers, masterclass artists, advisors, consultants and collaborators.

- Worked with 25 participants with disabilities, including artists and local community members.

- Engaged or collaborated with 32 different arts organisations and/or independent arts professionals.

PROJECTS:

DISCO DISCO – Our theatre company of adults with learning disabilities

DISCO DISCO was placed on hold at the start of the financial year, due to the impact of Covid-19. We resumed the group at the start of 2021, using Zoom as an online digital platform for the workshops. This will continue in the Spring term of 2021, until we are satisfied it is safe and sensible to resume in person workshops.

DISCO DISCO was funded by grants from The Schroder Charity Trust and Didymus.

Future: In 2021/22 we will continue working with the group online for Spring, with a view to resuming in-person sessions in the Autumn. We also plan to begin two new groups (originally planned for 2020/21) at the start of 2022.

A BIT OF A DO 2020

Unfortunately, the pandemic forced us to cancel A Bit Of A Do festival in 2020. Whilst other organisations and festivals chose to present their programmes in a digital format, we felt that this was not the right thing to do for A Bit Of A Do, and instead chose to focus on how the festival, and the way we support artists can change in the future in response to the pandemic. We have done this partly through our new artist support programme – A Glimmer (See below).

A Glimmer was both a project to support artists to continue making work during the pandemic, as well as a way to explore what A Bit Of A Do Festival could and should look like post-Covid. Throughout the project we consulted artists and professionals, and encouraged discussions on the future of the sector. Through doing this we identified three key areas of focus for developing the festival in 2021, much of which is pertinent to our wider programmes:

Covid safety
Artists raised the key concern of Covid safety based on a number of reasons:

- SAFETY FOR ARTISTS: It was cited as of primary importance that events and venues feel safe for artists who are taking part. This is especially for artists who are clinically vulnerable, or may experience anxiety due to risks associated with Covid. In response to this we have included a £3,000 Covid safety contingency in the budget, to be used to ensure the venue is kept safe, based on guidance and restrictions at the time of the festival. We will also adhere to all guidance around social distancing and safe venue capacities, and provide any and all safety equipment as appropriate. We will also consult with all participating artists, to check what we can do to ensure they are safe, and help them feel comfortable in the venue.
- SAFTEY FOR AUDIENCES: As with artists, it is a major concern for audiences to feel safe attending an event due to the pandemic. Audiences will be offered an opportunity to ask questions and register any Covid safety concerns at the time of booking, or to request a conversation with a member of the festival team in advance of their visit to the venue.

Digital content as way of widening access

Through discussions with artist participants and guest speakers, we came to the realisation that a positive to come out of the last 18 months was that digital and online work was reaching audiences who cannot normally attend physical venues. In some cases this may be people who are vulnerable to Covid, or anxious or concerned about coming to a venue due to the pandemic; others may have already been unable to attend an arts venue or event in person, for reasons related to disability, mental health, or geographical location.

Artists said they hoped that digital and online work would continue into the future regardless of pandemic restrictions and risks, as a way of ensuring those who cannot attend events in person can continue to access arts events. As such, we have committed to presenting a digital programme alongside our live programme at the festival for all future instalments. This will include work made specifically for digital platforms, alongside live work adapted or streamed for online audiences.

We will also encourage other organisations to follow suit and present work online, and outside of the confines of physical venues.

Accessibility
Access and inclusion is always an important part of Drunken Chorus's work. One of the aims of A Glimmer was to develop accessibility for Disabled, Visually Impaired and Deaf and Hard of Hearing audiences and artists using digital platforms. There are unique challenges to implementing British Sign Language, captions and audio description on platforms such as Zoom and YouTube, that are very different to live performance. We significantly developed our understanding in this area, and feel significantly more confident to implement this for the digital element of the festival.

Artist support
The supported artists were consulted extensively on how venues, festivals and artists could better support them as we emerge from the Covid Pandemic. The key areas relevant for the festival were:

- Covid Safety for Artists (see above).
- Ensuring Artists Are Paid – All artists at A Bit Of A Do 2021 will be paid an appropriate fee for their work.
- Long-term support (not just 'scratch' nights) – We will provide commissioning opportunities and ongoing artist support programmes associated with the festival, and are committed to increasing this strand of our work moving forward – adapting the festival to a more commissioning focused model, over the coming years.
- Accessible support and development opportunities – We will embed access across all of the festival, including (but not limited to) accessible application processes, accessible venue, BSL interpreters, staff trained to support visually impaired artists and audiences.

The findings above are all influencing the design of the festival in 2021, and the organisation believes this will lead to a stronger, more robust festival model, that works well for the people it is designed for.

A Glimmer

A Glimmer was an artist support programme designed as a direct response to the Covid-19 Pandemic, and the barriers and challenges that the crisis created and/or intensified for artists. The project was designed to support 20 artists working in all performance-based artforms, and at any stage of their career, who felt that the pandemic was having a negative impact on their ability to make work, stay creative and sustain a career in the arts.

> *'This really was an important and enriching experience for me and my work.'*
> **[Participating artist]**
>
> *'I've genuinely found this such a supportive and uplifting experience and feel inspired to keep moving forward with my projects.'* **[Participating artist]**

The project took place over five months in 2021, and included:

- 10 weekly Zoom Sessions, composed of:
    - 7 sessions with guest speakers
    - 4 sessions of advice, mentoring and programme support
- 3 Peer Support Windows
- Weekly Goal Setting & Check-In
- 5 Group Discussion Seminars
- 2 Work Sharing Events
- 2 one-to-one sessions for each artist
- An online artist community space, for exchanging ideas, sharing opportunities, and peer-support.

OUTCOMES:

- 100% of artists reported feeling better equipped to make work at the end of the project than at the start – with an average increase of 3 points (out of ten).
- 40% participants identified as disabled
- 85% of artists shared new work as part of the programme. Some of these in a private group sharing, and others for invited audiences. All work was shown online on digital platforms, including Zoom and YouTube. Many of the participants found this challenging, due to a lack of experience working with technology and digital formats, but all artists reported feeling more confident presenting work online afterwards. This is an important outcome and point of learning from the programme – showing that many artists do not feel equipped to make the leap to online performance platforms, and will require support in the future if digital performance is to grow and reach audiences who cannot attend venues in person.
- 40% of artists said they had secured opportunities as a result of the project. This has included paid work, performances and opportunities.
- A further 15% said they were confident that they would receive opportunities as a direct or indirect result of the project.
- 100% of artists reported feeling better connected after taking part in the project. They were asked to rate how connected they felt on a scale of 1 to 10 at the start and end of the project, and this showed an average increase of 2 out of 10 at the end of the project.
- 90% of artists reported feeling more resilient after the project, with an average increase of 2.5 (out of ten).
- Findings from the project are directly influencing future plans for artists support programmes – both as part of A Bit Of A Do festival, and the organisations wider programme of work (see 'Detailed Outcomes' and 'Future below).
- Findings, feedback and consultation outcomes have been used to begin planning the 2021 A Bit Of A Do Festival (see 'Impact on A Bit Of A Do Festival' below).

- We have submitted an application for funding from Arts Council England for the festival, and all other match funding is now in place.

BRITISH SIGN LANGUAGE / DEAF AND HARD OF HEARING AUDIENCES AND ARTISTS

We have continued to work with British Sign Language (BSL) interpreters and members of the Deaf and Hard of Hearing community to make our work more accessible. This year we have particularly focused on BSL for A Glimmer, working with BSL consultant Becky Barry and Clare Edwards, to make 100% of the programme accessible to deaf artists. One supported artist on the project, and three of the guest artists were Deaf and Hard of Hearing.

An additional outcome from incorporating BSL into A Glimmer was that supported artists learned ways in which to incorporate access into their work. This is becoming a key feature of our work – advocating for arts and culture in the UK to be more accessible, and giving experience, knowledge and inspiration for artists and professionals to help make that happen.

Future: For A Bit Of A Do 2021 we plan to work with interpreters again to make the entire programme, including workshops, accessible to Deaf and Hard of Hearing audiences. We also plan to increase the number of Deaf and Hard of Hearing artists in the programme, and to work with a deaf consultant alongside Becky Barry, who will focus on ensuring our provision is suitable for Deaf and Hard of Hearing communities and that we able to reach them with marketing and publicity.

VISUALLY IMPAIRED AUDIENCES AND ARTISTS

We are continuing to expand our access and inclusion provision for visually impaired artists and audiences, with the aim of making this as extensive and high-quality as our provision for Deaf and Hard of Hearing audiences and artists. We took advice from Vocaleyes to ensure A Glimmer would be accessible to visually impaired artists. We included audio description, self-description from all speakers and supported other artists to ensure their work was accessible. One of the participating supported artists is visually impaired, and they were also able to give us feedback and advice in order for us to improve the access provision. This provided an excellent opportunity to develop this area of our work ahead of the festival in 2021, so that we can programme and plan the event to be more accessible to visually impaired audiences.

FINANCE

Income

This year saw a reduction in annual income, from £44,198 in 2019/20, to £32,510. This is largely due to the impact of Covid 19, as we estimate approximately £20-25,000 of likely funding was lost due to the pandemic. Unrestricted income accounted for approximately 40% of total income – a significant increase from 25% in the previous year. This represents what the organisation is doing to increase unrestricted income, diversify funds and become more sustainable and resilient.

Expenditure

Approximately 80% of expenditure this year has gone directly to charitable activities – primarily DISCO DISCO and artist support programmes. The majority of the remaining 20% has been spent on strategic and development work, primarily fundraising in preparation for 2021/22 as a pandemic recovery year.

Future

2020/21 presented a significant challenge to the charity due to the COVID-19 crisis. However, our response to this has been robust and well considered, and we have been able to focus our efforts on strategy and recovery. This has put us the organisation in a strong position for the next financial year, and we are now predicting a turnover in excess of £80,000 in 2021/22 – doubling our annual turnover.

Reserves Policy

We have established a reserves policy, set out to cover 6 months operational costs.

These reserves are ringfenced to provide stability in the event of: unforeseen costs or emergencies; falls in income / grant funding; the need to spend funds on projects before funding is received; any decision to permanently close down the charity.

Reserve amounts are calculated to cover 6 months of running / core costs, including, but not limited to: public and employers liability insurance; email / website hosting costs; membership fees; legal costs; expenses for trustee meetings; staff training; DBS checks.

As a small charity, we have no fixed premises, and no salaried staff. Therefore, such costs are not included when calculating reserve amounts.

Current reserves are set at £7,000.

The reserve policy will be reviewed every 6 months.

TRUSTEES

The board of trustees met three times during the financial period of 5th April 2020 to 5th April 2021.

Charity trustees during this period were:
Dan Farrell
Nicky Selwyn
Stephen Coltrane (Treasurer)
Cathy Naden (Chair)

Directors: Chris Williams and Sheena Holliday

DRUNKEN CHORUS

Statement of Financial Activities

Year Ending 5 April 2021

	Note	Unrestricted funds £	Restricted income funds £	Endowment funds £	Total this year £	Total last year £
Incoming resources						
Incoming resources from generated funds						
Donations		-	-	-	-	258
Statutory / Institutional Grants		4,000	8,550	-	12,550	43,940
Trust & Foundation Grants		12,800	5,750	-	18,550	-
Incoming resources from charitable activities		-	1,200	-	1,200	-
Other incoming resources		210	-	-	210	-
Total incoming resources		17,010	15,500	**-**	**32,510**	**44,198**
Resources expended						
Costs of Generating Funds						
Costs of generating voluntary income		3,300	-	-	3,300	-
Costs of generating grant income		-	-	-	-	-
Charitable activities		-	14,766	-	14,766	35,855
Governance costs		100	-	-	100	-
Other resources expended		-	-	-	-	1,199
Total resources expended		3,400	14,766	**-**	**18,166**	**37,054**
Net incoming (outgoing) resources before transfers		13,610	734	-	14,344	7,144
Total funds brought forward		-	-	-	7,398	253
Total funds carried forward		13,610	734	-	21,742	**£7,398**

	Unrestricted funds	Restricted income funds	Endowment funds	Total this year	Total last year
	£	£	£	£	£
Fixed assets					
Tangible assets	1,400	-	-	1,400	1,400
Investments	-	-	-	-	-
Total fixed assets	1,400	-	-	1,400	1,400
Current assets					
Stock and work in progress	-	-	-	-	-
Debtors	-	-	-	-	-
(Short term) investments	-	-	-	-	-
Cash at bank and in hand	-	-	-	-	966
Total current assets	-	-	-	-	966
Creditors: amounts falling due within one year	-	-	-	-	-
Net current assets/(liabilities)	-	-	-	-	966
Total assets less current liabilities	1,400	-	-	1,400	2,366
Creditors: amounts falling due after 1 year	-	-	-	-	-
Net assets	1,400	-	-	1,400	2,366

Signed by trustees on behalf of all the trustees

Signature	Print Name	Date of approval
	Stephen Coltrane	18.8.21
	Nicky Selwyn	26/08/2021

Signed by an independent examiner

Signature	Print Name	Date of approval
	Michael Richardson	13/12/21

Independent Examiners Statement

I, the above signed, have nothing to report in respect of the following matters where the Charities Act 2011 requires to report to you if, in my opinion:

- the parent charitable company has not kept adequate and sufficient accounting records; or
- the charity's financial statements are not in agreement with the accounting records and returns; or
- certain disclosures of the trustees' remuneration specified by law are not made; or
- any other matter that that should raise any cause for concern.