

Company registration no: 07874922

Registered charity no: 1163725

The Paraorchestra and Friends

(A Company Limited by Guarantee)

**Annual report and financial statements
for the year ended 31 March 2021**

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Trustees and advisors

Trustees	Giles Gibbons (Chair) Clarence Adoo MBE Mark Cosgrove Jane Jones Louise Mitchell Anna Starkey
Company number	07874922
Registered charity number	1163725
Registered office	Second Floor, The Station Silver Street Bristol BS1 2AG
Auditors	Saffery Champness LLP St Catherine's Court Berkeley Place Clifton Bristol BS8 1BQ
Principal officers and key personnel	Chief Executive: Jonathan Harper Artistic Director: Charles Hazlewood Executive Producer: Hannah Williams Walton Head of Communications: Laura Evans Producer: Helen Edwards Associate Music Director: Lloyd Coleman Company Co-ordinator: Nicci Bailey Orchestra Manager: Tom Wraith Production Manager: Gemma Brooks Fundraising Consultant: Lauren Scholey Finance Support: Mimi Williams Website: www.paraorchestra.com Twitter/Instagram/Facebook: @paraorchestra;

EXECUTIVE SUMMARY 2020-21

The year was, of course, dominated by the impact of the Covid-19 pandemic. Lockdown in March 2020 brought an immediate halt to all our live and in-person work. We knew from the very beginning of this crisis that it was imperative that Paraorchestra did not hibernate through the pandemic. Hearing about the immense financial and societal challenges faced by our musicians made it essential that we reset and began our recovery quickly in order to protect both their livelihoods and our own achievements since the charity was set up.

We are immensely grateful to have had the support of our core funders, Arts Council England, The Mark Leonard Trust, Esmée Fairbairn Foundation and Bristol City Council. Some made vital additional emergency and one-off Covid support grants, and all were steadfastly committed to understanding our challenges and standing shoulder to shoulder with us. We also give thanks to the enormous commitment of the UK Government and Department of Digital, Culture, Media and Sport for their investment in creating The Cultural Recovery Fund, from which Paraorchestra received two grants in 2020-21. In addition, the year saw two further funding partners who committed large grants in support of our recovery, The Linbury Trust and, via their Culture Fund, Garfield Weston Foundation.

One of the starkest realities to date of the Covid-19 pandemic is that it has exacerbated the inequalities of living as a disabled person and working as a disabled artist. The pandemic has disproportionately hit the disabled community harder than any other with a disabled person 11x more likely to die from Covid-19 than someone who is not disabled. Disabled people have been left behind in terms of finances, employment and well-being.

In the immediate response to the lockdown of March 2020, and throughout 2020-21, we focussed our attention on supporting the freelance disabled artists that we work with, on containing our financial position, and on working in partnership with our sector allies to lobby government for increased support for disabled people. A culmination of this work was our partnership in autumn 2020 to create the 'Seven Inclusive Principles', a guide to support the whole sector, remind cultural organisations of their legal duties to support equalities, whilst offering examples of best practice and links to existing resources. Our Chief Executive was able to expand on this work to the Prime Minister and Secretary of State for Culture in an industry roundtable taking place in October 2020 organised by the cabinet office.

<http://paraorchestra.com/seven-inclusive-principles-for-arts-cultural-organisations-working-safely-through-covid-19/>

Through thought and attention to our core mission and model, our outcomes for 2020-21 were wide-ranging. As we restarted artistic activity in the second half of the year, this included a shift into new sectors and new developmental programming streams. We have also taken time during this year to re-evaluate the impact that we want Paraorchestra to make in the world, and we have invested time in a new Vision for the next five years, that will see us create a new world for disabled artists and the cultural sector alike.

We have recognised that a return to 'normal' working will not take place and our working practice will have to accommodate the fluctuations of restrictions and the longer-term impact to the culture and creative sector.

We recognise that for disabled artists, the deep-rooted systemic barriers they already faced across healthcare, education and career development are growing larger as a result of the pandemic. Our role at Paraorchestra must be to reshape and remove the barriers they face within the cultural sector.

ARTISTIC PROGRAMME 2020-21

The last year has been extraordinarily complex but, at each step of the way, we have not watered down our approach, ambition or our values. We have been able to navigate the pandemic's impact and retain our strengths as we have built our model of recovery, restart and re-evaluate, based on four key areas.

1. Flexible artistic commissioning across broadcast, recordings and live performance
2. Artist Development and support
3. Outdoor large-scale events for audiences not traditionally engaged with orchestral work
4. Future ambitions and Vision

Flexible commissioning across broadcast, recordings and live performance

Our artistic programme was stopped in its tracks from March 2020 for six months. We then invested in equipment, professional expertise and additional staff to enable Covid-safe and inclusive in-person activity to take place. Our team worked hard to ensure each of our musicians had access to the person-centred support that they needed to feel safe to proceed with projects. We purposefully created opportunities for studio-based recordings for live stream, broadcast and album recording rather than live performance during this time - owing to the ongoing lockdowns and uncertainty. The highlights of the year included:

- **Sky Arts partnership**

Charles Hazlewood was announced as Sky Arts Ambassador for Music in 2020, and we are in the fortunate position of being in pole position to benefit from the now free-to-air's channel drive to become a part of the national arts conversation. The first project, [Beethoven and Me](#), has set the bar high. A hugely emotional and insightful documentary, it placed Paraorchestra centre stage within performance footage and offered up different perspectives and lived experiences from the disabled musicians we work with that would not normally get prominence on mainstream TV. Broadcast originally on 9 Feb 2021 and repeated four times subsequently, it has been watched by 146,000 people. Further information this partnership in 2021-22 can be found in the Future Plans section.

- **Death Songbook**

In January 2021, whilst the UK was in its third lockdown, we created and recorded a new project, titled Death Songbook. Featuring singers Brett Anderson and Nadine Shah, this was a special one-off performance for Charles and Paraorchestra. Classic and contemporary songs were orchestrated by Charlotte Harding and the project featured music by icons such as Echo and the Bunnymen, Skeeter Davis, Japan, David Bowie and Suede.

The project was originally commissioned for a live audience as part of Wales Millennium Centre's Festival of Voice but ultimately restrictions meant the final work was filmed for broadcast-only. Due to lockdown conditions, rehearsals took place on the main stage of the Millennium Centre under strict covid regulations that were more akin to the film industry. Death Songbook was broadcast initially as part of a digital festival on BBC Cymru and BBC Radio 6 Music reaching over 45,000 people, with 28,000 tuning into the gig when it was broadcast in full on Radio 6Music. Songs used for promotional trailers reached our largest audience to date via YouTube.

The show was licensed by Sky Arts for broadcast in late November 2021. This is an excellent indicator of a new way of working for Paraorchestra, where projects can have a longer commercial life if we create and market it to the standard required by the broadcast industry.

"Echo and the Bunnymen's Killing Moon and David Bowie's My Death were delivered with heart-wrenching beauty. Anderson's own The Next Life (written about the death of his mother) was as haunting as they come, while Suede B-side He's Dead was delivered with Britpop swagger. Anderson leaned into the mic like he was at a sold-out Knebworth, rather than an empty theatre"

The Telegraph

- **The Unfolding**

Critically acclaimed artist and composer Hannah Peel was commissioned to collaborate with Paraorchestra to create a new album and show. Titled 'The Unfolding' this will be her first full follow-up album to the mercury music nominated record, Fir Wave. It builds on her unique style of electronica-led contemporary music and takes inspiration from nature, geology and climate change.

The work features Hannah and fourteen Paraorchestra players and was recorded with Charles Hazlewood over 6 days in March 2021. It will be released in physical formats and on streaming platforms by Real World Records in April 2022. This has been another step forward for the organisation. We have adapted and learnt about the recording industry model and have an opportunity to explore how a record release can benefit our income streams.

The piece premiered at St George's Bristol in October 2021, co-promoted with Bristol Beacon. The show will then have its London premiere at the Barbican in May 2022 as part of a national tour.

As part of The Unfolding, we have commissioned Lloyd Coleman (Associate Music Director) to create a counterpoint to Hannah's commission, which he has titled, Latent Bloom. This commission has given Lloyd the space to develop his own compositional style to incorporate elements of jazz and electronica.

Artist Development and support

Thanks to the ongoing support of our core funding partners, we committed to paying cancellation costs to our freelance musicians, artists and staff who lost work when the pandemic closed cultural events. This saw us pay out over £67,000 in fees directly to freelancers.

We were also immensely grateful to The Mark Leonard Trust for an additional grant in 2020 that kickstarted a bespoke emergency fund for disabled musicians, who were almost all unable to access national job support schemes setup either by the government or by sector bodies. We raised £40,000 in total and three application windows were provided during the second half of 2020-21, with 43 support grants distributed. The grants were a lifeline to many.

"After a frankly exhausting year of trying to make ends meet I just feel so burnt out and I really can't thank you or Paraorchestra enough. This will give me some much-needed breathing space not only to pay the rent but also to sort out some health issues and get some physiotherapy, but actually have the time to think about some creative projects as well as track down some income which seems to be in short supply at the moment! It just means so much and I feel so, so lucky."

We were also able to respond to discussions with our musicians which revealed that many of our musicians want to develop their own practice, but their lived experience as both a musician and disabled person often means that what they need is somewhat different to the regular routes of artist development available. We facilitated monthly networking sessions for our musicians to benefit from peer-to-peer discussion and held focus groups to test ideas for developing support in this area. Given that Covid-19 has disproportionately impacted on the health and working lives of disabled artists, this is a vital opportunity for the organisation to offer longer term employment, collaboration and learning opportunities as part of the recovery of the cultural sector.

The Paraorchestra and Friends

Report of the Trustees For the year ended 31 March 2021

Most musicians reported that professional development opportunities had been either non-existent or limited. Some require producing support to help develop their ideas, some require pure fundraising help, whilst others are looking for skills development e.g. using technology for recording, or composition. Some simply cannot access the non-inclusive training that is on offer by other cross-artform artist development hubs. Many of the interventions required are small but would likely have a beneficial outcome in terms of the musicians' careers as the sector recovers. Without them it is likely that, outside of working on Paraorchestra projects, they will fall further behind.

Paraorchestra created a five-week series of online workshops on sound recording, delivered virtually to 15 disabled musicians in Spring 2020. The workshops were facilitated by sound engineers Simon Honywill (Goldfrapp; The Nature of Why) and Peter Boshier.

An extract of the independent evaluation report of this training summarised this workshop:

"The Recording Workshop programme was well received by the participants, with positive outcomes for them, the trainers and the staff team, all gaining new knowledge and skills, improved confidence, and the ability to improve the quality of work in the future and open new doors to future work. Paraorchestra are a trusted training deliverer. Participants feel that they will get a quality product that is accessible and sympathetic to their needs. The organisation and its team are seen as friendly, and it's a positive for the participants to be involved in a familiar group setting. Paraorchestra are seen as having 'their finger on the pulse' of what's needed in the sector."

Outdoor large-scale events for audiences not traditionally engaged with orchestral work

We also invested time in the creation of a new live performance event for 2021 to restart live music, titled *SMOOSH!*

We wanted to create a show that reflected Paraorchestra's desire to produce large-scale live music events that can be enjoyed by people who wouldn't traditionally attend orchestral music. In addition, it was important that we were able to respond to the challenges of the new post-Covid cultural sector – breathing new life into outdoor work in order that **all** audiences could enjoy live music safely. With movement and theatricality embedded at the heart of the project, the show builds upon a brass, wind and percussion heavy score by jazz composer and musician Emma-Jean Thackrey. Emma has created a DJ-esque soundtrack mixing instrumental takes of iconic artists such as Adele, Kate Bush, Massive Attack and Basement Jaxx.

In April and July 2021 we completed two R&Ds, with Charles directing the project alongside choreographers Tom Jackson-Greaves and Beth Hinton-Lever.

Re-evaluating, planning future ambitions and vision

We spent significant time in 2020-21 developing our future thinking in preparation for the new post-Covid 19 cultural and social landscape. The Arts Council released 'Let's Create', its 10 Year Plan to ensure that every person in the UK can experience and participate in quality cultural activity, and that the principles of inclusivity, ambition, quality and dynamism are at the heart of everything that all cultural organisations do. At Paraorchestra, we know that our work has indeed informed some of this thinking, and we are ready to set out our own 5-year vision; an ambitious vision to create a world that is not yet made, fuelled by those who don't have a voice. More information on our future Vision can be found in our Future Plans section.

SOCIAL IMPACT 2020-21

We reflect in our orchestra a vision of the most inclusive kind of society that we can inhabit. We are proud to offer a safe, ultra-creative space for musicians who identify as D/deaf, disabled and neurodiverse. We value the social model of disability as central to our ethos and we work to remove the barriers that are in existence in order that any musician can work at the highest possible level. We monitor and look to improve our gender balance, disability and BAME representation for each project. We will leave no one behind in the creation and presentation of new work and we will act as an exemplar in the sector to support their individual needs in order to provide safe, Covid-secure working. We continue to be the only orchestra awarded 'Outstanding' by Arts Council England for our commitment to diversity through our work.

- In 2020-21, despite the pandemic stopping cultural events for many months, we still offered 175 equivalent days employment for disabled musicians.
- Across all our work we provided employment for over 100 freelance musicians, artists, creatives and collaborators.
- We expanded our pool of disabled musicians, with a callout in February 2021 which resulted in the ongoing growth of diverse inclusive talent pool. An additional 12 new disabled musicians and composers joined the ensemble.

We now have 38 professional musicians we work with who identify as disabled. We are the only orchestral ensemble in the world pro-actively increasing its representation of disabled musicians and succeeding in extending the diverse mix of disabled musicians it supports. The ensemble now includes musicians who identify as disabled, D/deaf, visually impaired and neurodiverse. Intersectionality is important to our thinking, and we know that assumptions based on people self-identifying in one way only are outdated. With Paraorchestra, a number of our musicians self-identify across a range of protected characteristics incorporating race, sexuality and gender.

FINANCE AND FUNDING 2020-21

The last year has brought about a major shift in our financial model. The closure of the cultural sector had a clear impact on the balance of grant and public funding to concert fees and other commercial income. The pandemic brought a hard stop on all our planned artistic activity for the year, resulting in an overall reduction in turnover from a projected £1.28mil to £588k.

In previous years, just under 40% of our income was from grant making bodies and public funders but, in 20-21, almost 70% of our income came from the ongoing commitments of these partners alongside the investment of central government money. That we have been able to recover and restart activity, support our musicians financially and still achieve a surplus is commendable.

Alongside the support of our core funders, we were able to mitigate our financial risk by:

- Accessing £13.5k from the government Job Retention Scheme
- Receiving emergency funding from Esmée Fairbairn Foundation (£20k) and Atkin Foundation (£5k)
- Receiving two Cultural Recovery Fund grants (£156k and £50k), used to support work across 20-21 and 21-22

This financial support underpinned our reserves for the year, and we enter 2021-22 with an unrestricted reserve of £136k (12 weeks of turnover) which will help protect us against future shocks. In addition, our cashflow has significantly strengthened year-on-year, with the strength of our fundraising message supporting an inflow of successful grants that will be allocated through the 2021-22 financial year.

OPERATIONAL AND STAFFING 2020-21

As we approached the start of 2020-21 we had begun to see the results of our strong foundation building through fundraising. We were about to launch a new three-year plan for 2021 and we had started the recruitment process for much-needed operational staff to help manage and sustain our artistic growth. The pandemic halted this process. We were able to retain our core staff team that included a number of key figures who bring a wealth of experience, uphold the values of our organisation and who will provide continuity for the years ahead.

As part of our recovery, Charles Hazlewood's commitment of time to the organisation has doubled. By scaling back all other orchestra work, Charles' sole focus is on strengthening our organisation's creative ambitions in order that we achieve a successful step change in our artistic success.

We were also able to split the CEO/Executive Producer role and promote Hannah Williams Walton from Artistic Producer to Executive Producer, appointing an additional full-time Producer from January 2021 onwards. To strengthen our brand, profile and audience reach we have appointed our first Head of Communications, Laura Evans, who begins in post at the beginning of the 2021 financial year.

In addition, the role of our Fundraising Consultant has expanded, and now brings their extensive experience managing change, in order to help the CEO build and implement our transformation plans.

As the artistic programme has grown back in size and indeed increased in scope around areas such as artist development, we recognise that we are significantly understaffed in comparison to our ambition. It is an urgent priority to employ financial management expertise and bring in organisation-wide administrative support in 2021-22.

FUTURE PLANS

Looking ahead to 2021-22

We are looking forward to the return of live performance in 2021-22 with our now trademark wide ranging approach to performing in all kinds of places and spaces with the following shows.

- A revival of *Anatomy of the Orchestra*, our site-specific sonic installation that allows audiences to make their own path through an orchestra in flight, performed on 17 July 2021 as part of the opening programme of the redeveloped Symphony Hall in Birmingham.
- The premiere of *SMOOSH!* in September 2021, in Knowle West, Bristol. An area of the city continually ranked in the top 10% of most deprived wards in the country, fiercely protective of its community spirit, cut off from the rest of the city by a lack of public transport links and encircled by ring roads. It's a community that does not traditionally engage with city-centre culture and certainly not with orchestral music.

Presented to 2,000 people from the area across two performances, *SMOOSH!* leaves a legacy of communal joy through the power of live music, building links between this community and our organisation. The show has allowed Paraorchestra to restart large-scale live music that is artistically ambitious, celebrates disabled artists, provides employment for 70 artists, musicians, creatives and production staff, and can be enjoyed by audiences safely and inclusively.

The Paraorchestra and Friends

Report of the Trustees For the year ended 31 March 2021

- Gorecki's *Song of Sorrowful Souls*, with soprano Victoria Oruwari, performed at Bath Abbey in December 2021 as part of Bath Festivals winter programme.

We will also be continuing to find resources in support of our artist development work in 2021-22. As part of our Sky Arts partnership, Paraorchestra began a two-year agreement in April 2021 with Sky Arts that sees five professional disabled musicians from within the Paraorchestra cohort becoming Musicians in Residence. This unique opportunity provides a year paid contract, mentoring and support from Charles Hazlewood and the whole Paraorchestra team, and budget and time to develop their own creative practice in whatever form they wish it to take. Three musicians began their residency in April 2021 and will continue to March 2022, with a further two working with us from April 2022 to March 2023.

Finally, we will be developing the next major programme with Sky Arts, a six-episode documentary featuring Paraorchestra in the live music segments. The programme, titled *The 21st Century Orchestra*, will celebrate future thinking in orchestras and music making.

Vision to 2027

We know that we offer something unique and relevant in the music sector, particularly given the lack of progress for disability in the cultural sector in comparison to other sector shifts. We now have the confidence to say that no other music or orchestral organisation is able to work with the level of creativity or innovation that we do, and that no other organisation is better placed to support a talent pool of disabled musicians to become artists and future leaders.

The next 12 months provide an extraordinary moment of possibility for Paraorchestra as the cultural sector rebuilds and re-opens, and works towards a new round of funding through Arts Council England's National Portfolio approach. We have spent the last nine months as a team, with our artists and with our trustees exploring the change we want to make in the world for the longer term.

By 2027, our vision is that Paraorchestra will have created a new ecology for the cultural sector, providing a place where music, innovation and inclusive practice contributes to a more representative, relevant society. We want to create a world that is not yet made, fuelled by those who don't have a voice. This will be delivered via:

- ambitious audience-driven artistic creation and performance
- a multi-layered musician-led artist development programme for disabled musicians, artists and creatives
- an impactful programme of work engaging disabled musicians aged 18-25 year olds
- influencing and promoting long-lasting sector change

Our artistic work will be created in collaboration with other art forms, for and performed across a rich multiplicity of places and spaces, from urban to rural areas, for theatres, concert halls and festivals, site-specific locations and in partnership directly with communities who do not traditionally engage with orchestral work. Work will embrace broadcast and streaming platforms. We will not be limited by borders and will forge partnerships worldwide.

We will expand our talent development programme to offer multiple entry points and outcomes in order that we go beyond 'levelling the playing field' and give those that identify as disabled an advantage for their career development.

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Report of the Trustees For the year ended 31 March 2021

Paraorchestra will work for D/deaf, disabled and neurodiverse people, and promote shared understanding between disabled and non-disabled artists, collaborators and musicians. We will deepen this engagement by targeting musicians and artists at the intersection between disability and all other communities that lack a voice in the sector.

Our audience will be as diverse, representative and engaged as our orchestra. We will build our brand and profile so that audiences and stakeholders are in no doubt as to the impact we make, artistically and socially.

This vision will be underpinned by a dynamic organisational model with a highly valued team of staff and freelancers. Key principles of quality, equality, environmental responsibility and learning will be at the heart of decision making.

We are planning ambitiously and recognise that our aspirations for change will take time and resources to implement. We believe that achieving our goals will require a step change in our business model and in how we measure and share our impact. We are working on the assumption that taking this vision forward will need a year of transition in 2022, pulling together our action plans, agreeing partnerships and securing the funding required.

Approved by the Trustees on Friday 28 January 2022, and signed on their behalf by:



Giles Gibbons

Chairman

Board of Trustees

**Independent examiners' report to the members
For the year ended 31 March 2021**

Independent examiner's report to the trustees of The Paraorchestra and Friends ('the Company')

I report to the charity trustees on my examination of the accounts of the Company for the year ended 31 March 2021.

Respective responsibilities of trustees and examiner

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

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

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 you as 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

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

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

1. accounting records were not kept in respect of the Company as required by section 386 of the 2006 Act; or
2. the accounts do not accord with those records; or
3. the accounts do not comply with the accounting requirements of section 396 of the 2006 Act other than any requirement that the accounts give a 'true and fair view' which is not a matter considered as part of an independent examination; or
4. the accounts have not been prepared in accordance with the methods and principles of the Statement of Recommended Practice for accounting and reporting by charities.

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

The Paraorchestra and Friends

**Independent examiners' report to the members
For the year ended 31 March 2021**

Michael Sf

.....
Michael Strong
For and on behalf of

Saffery Champness LLP
Chartered Accountants
Statutory Auditors

St Catherine's Court
Berkeley Place
Clifton
Bristol
BS8 1BQ

28 January 2022

The Paraorchestra and Friends

Statement of financial activities (including income and expenditure account) For the year ended 31 March 2021

	Notes	Unrestricted funds	Restricted funds	2021 Total funds	2020 Total funds As restated
		£	£	£	£
Income from:					
Charitable activities		76,194	-	76,194	283,173
Trusts and Foundations		125,213	-	125,213	126,326
Donations and legacies		2,104	-	2,104	-
Grants		345,982	-	345,982	249,000
Government grants (Job Retention Scheme)		13,315	-	13,315	-
Other		24,820	-	24,820	51
Total		587,628	-	587,628	658,550
Expenditure on:					
Charitable activities	2	197,653	-	197,653	327,010
Other	3	318,193	-	318,193	306,603
Total		515,846	-	515,846	633,613
Net income/(expenditure)		71,782	-	71,782	24,937
Transfers between funds		18,750	(18,750)	-	-
Net movement in funds		90,532	(18,750)	71,782	24,937
Total funds brought forward		45,857	41,667	87,524	62,587
Total funds carried forward		136,389	22,917	159,306	87,524

All of the above results derive from continuing activities of the Charity.

The Statement of Financial Activities includes all gains and losses recognised in the period.

The Paraorchestra and Friends

Cash flow statement

For the year ended 31 March 2021

	2021	2020
	£	£
Cash flows from operating activities		
Net income	71,782	24,937
Depreciation	3,151	1,729
Change in trade and other debtors	(38,986)	(27,957)
Change in trade and other creditors	279,203	27,287
Net cash flow generated from operating activities	315,150	25,996
Cash flows from investing activities		
Purchase of tangible fixed assets	(6,040)	(1,291)
Net cash flows from investing activities	(6,040)	(1,291)
Cash flows from financing activities		
Decrease in long term creditors	-	-
Net cash flows from financing activities	-	-
Cash at bank and in hand at beginning of the year	91,054	66,348
Cash at bank and in hand at end of the year	400,164	91,054

Analysis of changes in net funds

	Balance 1 April 2020 £	Cash flows £	Balance 31 March 2021 £
Cash at bank and in hand	91,054	309,110	400,164

The Paraorchestra and Friends

Balance sheet As at 31 March 2021

	Notes	2021	2020
		£	£
Fixed assets:			
Tangible assets	7	6,400	3,511
		6,400	3,511
Current assets:			
Debtors	8	119,511	80,525
Cash at bank and in hand		400,164	91,054
		519,675	171,579
Liabilities:			
Creditors: amounts falling due within one year	9	(366,769)	(87,566)
Net current assets		152,906	84,013
Total net assets		159,306	87,524
The funds of the charity:			
Restricted funds		22,917	41,667
Unrestricted funds		136,389	45,857
Total charity funds	10,11	159,306	87,524

For the financial year in question the company was entitled to exemption under section 477 of the Companies Act 2006 relating to small companies.

The members have not required the company to obtain an audit of its accounts for the year in question in accordance with section 476 Companies Act 2006.

The directors acknowledge their responsibility for complying with the requirements of the Companies Act 2006 with respect to accounting records and the preparation of accounts.

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

Approved by the Trustees for issue on Friday 28 January 2022 and signed on their behalf by:



Giles Gibbons
Chair
Board of Trustees

Company registration no. 07874922

The Paraorchestra and Friends

Notes to the financial statements For the year ended 31 March 2021

1 Accounting policies

1.1 Company information

The Paraorchestra and Friends is a private charitable company limited by guarantee incorporated in England and Wales, company number 07874922. The registered office is The Station, Silver Street, Bristol, BS1 2AG. The charity, through grant money and performance income, stages performances for an ensemble of professional disabled and non-disabled musicians.

1.2 Basis of preparation

The financial statements have been prepared in accordance with the Statement of Recommended Practice: Accounting and Reporting by Charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) issued in October 2019 and the Financial Reporting Standard applicable in the United Kingdom and Republic of Ireland (FRS 102) and the Charities Act 2011 and UK Generally Accepted Practice as it applies from 1 January 2019.

The charity constitutes a public benefit entity as defined under FRS 102.

These financial statements have been prepared under the historical cost convention. The principal accounting policies adopted are set out below.

There are no material uncertainties about the charity's ability to continue as a going concern.

1.3 Incoming resources

Donations are credited on a receivable basis unless related to a specific period, in which case they are deferred until that period.

All other income is recognised once the charity has entitlement to the resources, it is probable the resources will be received and the monetary value of the incoming resources can be measured with sufficient reliability.

1.4 Resources expended

Liabilities are recognised as resources expended as soon as there is a legal or constructive obligation committing the charity to the expenditure. All expenditure is accounted for on an accruals basis, including irrecoverable VAT, and has been classified under headings that aggregate all costs related to the category.

Governance costs include those incurred with constitutional and statutory requirements.

1.5 Cash and cash equivalents

Cash and cash equivalents are basic financial assets and include cash in hand, deposits held at call with banks, bank overdrafts or other short-term liquid investments with original maturities of three months or less.

1.6 Financial instruments

The company has elected to apply the provisions of Section 11 'Basic Financial Instruments' and Section 12 'Other Financial Instruments Issues' of FRS 102 to all of its financial instruments.

Financial instruments are recognised in the company's statement of financial position when the company becomes party to the contractual provisions of the instrument.

Financial assets and liabilities are offset, with the net amounts presented in the financial statements, when there is a legally enforceable right to set off the recognised amounts and there is an intention to settle on a net basis or to realise the asset and settle the liability simultaneously.

Basic financial assets

Basic financial assets, which includes other debtors, are initially measured at transaction price including transaction costs and are subsequently carried at amortised cost using the effective interest method unless the arrangement constitutes a financing transaction, where the transaction is measured at the present value of the future receipts discounted at a market rate of interest.

Basic financial liabilities

Basic financial liabilities, including trade creditors, are initially recognised at transaction price unless the arrangement constitutes a financing transaction, where the debt instrument is measured at the present value of the future receipts discounted at a market rate of interest. Financial liabilities classified as payable within one year are not amortised. Debt instruments are subsequently carried at amortised cost, using the effective interest rate method.

Trade creditors are obligations to pay for goods or services that have been acquired in the ordinary course of business from suppliers. Accounts payable are classified as 'creditors: amounts falling due within one year' if payment is due within one year or less. If not, they are presented as 'creditors: amounts falling due after more than one year'. Trade creditors are recognised initially at transaction price and subsequently measured at amortised cost using the effective interest method.

1.7 Funds structure

Unrestricted funds comprise those funds which the Trustees are free to use for any purpose in furtherance of the charitable objects.

Transfer out of restricted funds was made in the year. Funds initially allocated here were deemed to no longer hold any restriction on use.

1.8 Tangible fixed assets and depreciation

Tangible fixed assets are stated at cost less depreciation.

Depreciation is provided on these assets at annual rates calculated to write off the cost, less estimated residual value, of each asset over its expected useful life as follows:

Office equipment	33% straight line per annum
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The Paraorchestra and Friends

Notes to the financial statements For the year ended 31 March 2021

2 Charitable activities

	2021	2020
	£	£
Musician and performer fees	75,503	195,150
Technicians and support fees	23,672	51,123
Equipment hire	10,053	68,523
Travel and subsistence costs	20,116	76,887
Other direct costs	33,246	61,428
Orchestra tax relief	(25,000)	(126,101)
Musicians Support fund	30,963	-
Cancellation costs	29,100	-
	<u>197,653</u>	<u>327,010</u>

3 Other costs

	2021	2020
	£	£
Printing, postage and stationery	218	1,485
Rent	15,414	5,235
Insurance	1,135	1,540
IT costs	6,089	3,872
Travel and subsistence	2,140	17,258
Bank charges	573	544
Sundry expenses	625	1,103
Depreciation	3,152	1,729
Governance costs (note 4)	13,038	14,158
Management and staffing (note 5)	267,608	246,991
Marketing, digital and PR	8,201	12,688
	<u>318,193</u>	<u>306,603</u>

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Notes to the financial statements For the year ended 31 March 2021

4. Governance costs

	2021	2020
	£	£
Accountancy	1,820	1,420
Bookkeeping	7,813	10,750
Independent examination	1,550	1,500
Legal and professional	1,855	488
	<u>13,038</u>	<u>14,158</u>

5 Staff numbers and costs

The average number of persons employed by the company during the period was 7 (2020: 6).

The aggregate payroll costs were as follows:

	2021	2020
	£	£
Wages and salaries	253,300	233,178
Social security costs	8,755	6,168
Pensions	4,195	6,485
Other staff costs	1,358	1,160
	<u>267,608</u>	<u>246,991</u>

During the period, the Trustees were not paid any remuneration or reimbursed for expenses and no Trustees made donations to the charity.

Key management remuneration in total for the year was £133,530 (2020: £98,487).

There were no employees whose emoluments were in excess of £60,000 per annum (2020: no employees).

6 Taxation

None of the income received by the charity is subject to UK Corporation Tax. As such, there is no tax arising on the movement in funds during the year.

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**Notes to the financial statements
For the year ended 31 March 2021**

7 Tangible fixed assets

	Office and IT equipment £
Cost	
At 1 April 2020	8,983
Additions	6,040
At 31 March 2021	<u>15,023</u>
Depreciation	
At 1 April 2020	5,472
Charge for the year	3,151
At 31 March 2021	<u>8,623</u>
Net book value	
As at 31 March 2021	<u>6,400</u>
As at 31 March 2020	<u>3,511</u>

8 Debtors

	2021	2020
	£	£
Other debtors	18,750	1,374
VAT	15,761	19,151
Orchestra tax relief	<u>85,000</u>	<u>60,000</u>
	<u>119,511</u>	<u>80,525</u>

The Paraorchestra and Friends

**Notes to the financial statements
For the year ended 31 March 2021**

9 Creditors: amounts falling due within one year

	2021	2020
	£	£
Trade creditors	94,130	30,098
Other creditors	259,784	41,813
Accruals and deferred income	4,453	9,715
Payroll	8,402	5,940
	<u>366,769</u>	<u>87,566</u>

10 Analysis of charitable funds

	Balance 1 April 2020	Incoming resources	Resources expended	Transfers	Balance 31 March 2021
	£	£	£		£
Unrestricted funds	45,857	587,628	(515,846)	18,750	136,389
Restricted funds	<u>41,667</u>	<u>-</u>	<u>-</u>	<u>(18,750)</u>	<u>22,917</u>
	<u>87,524</u>	<u>587,628</u>	<u>(515,846)</u>	<u>-</u>	<u>159,306</u>

11 Analysis of net assets between funds

	Unrestricted funds	Restricted funds	Total
	£	£	£
Fixed assets	6,400	-	6,400
Debtors	119,511	-	119,511
Cash at bank and in hand	377,247	22,917	400,164
Creditors	<u>(366,769)</u>	<u>-</u>	<u>(366,769)</u>
	<u>136,389</u>	<u>22,917</u>	<u>159,306</u>

12 Financial commitments

At the year end, contractual commitments totalling £nil were in place in respect of future building improvements work to be undertaken.

The Paraorchestra and Friends

Notes to the financial statements For the year ended 31 March 2021

13 Operating leases

The operating lease payments represent contract hire agreements for assets. At the reporting period end date the charity had outstanding commitments for future minimum lease payments under non-cancellable operating leases, which fall due as follows:

	2021	2020
	£	£
Within one year	7,090	7,975
Between two and five years	-	3,546
	<u>7,090</u>	<u>11,520</u>

14 Comparative statement of financial activities

	Unrestricted funds As restated	Restricted funds As restated	2020 Total funds As restated
	£	£	£
Income from:			
Charitable activities	283,173	-	283,173
Trusts and Foundations	107,576	18,750	126,326
Donations and legacies	-	-	-
Grants	249,000	-	249,000
Other	51	-	51
Total	<u>639,800</u>	<u>18,750</u>	<u>658,550</u>
Expenditure on:			
Charitable activities	327,010	-	327,010
Other	306,603	-	306,603
Total	<u>633,613</u>	<u>-</u>	<u>633,613</u>
Net income/(expenditure)	6,187	18,750	24,937
Transfers between funds	-	-	-
Net movement in funds	6,187	18,750	24,937
Total funds brought forward	<u>39,670</u>	<u>22,917</u>	<u>62,587</u>
Total funds carried forward	<u>45,857</u>	<u>41,667</u>	<u>87,524</u>

The Paraorchestra and Friends

**Notes to the financial statements
For the year ended 31 March 2021**

15 Prior year adjustment

The prior year Statement of Financial Position has been restated due to reclassification of income between categories. Opening reserves as at 1 April 2020 are not impacted.