

**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 2023**

Website: [www.paraorchestra.com](http://www.paraorchestra.com)  
Twitter/Instagram/Facebook: @paraorchestra

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## The Paraorchestra and Friends

### Trustees and advisors

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<b>Trustees</b>	Giles Gibbons (Chair) Clarence Adoo MBE Rylan Gleave (appointed 1 May 2022) Mark Cosgrove (resigned from board 13 Sept 2022) Dr Kate Marsh (appointed 1 May 2022) Jane Jones (resigned from board 11 Sept 2023) Louise Mitchell Kevin Satizabal (joined 1 May 2022) Anna Starkey (resigned from board 13 Sept 2022)
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**Company number** 07874922

**Registered charity number** 1163725

**Registered office** Second Floor, The Station  
Silver Street  
Bristol, BS1 2AG

**Auditors** Westcotts (SW) LLP  
80 Oxford Street  
Burnham on Sea  
Somerset, TA8 1EF

#### **Executive Team:**

Chief Executive:	Jonathan Harper
Artistic Director:	Charles Hazlewood
Programming Director (Deputy CEO):	Hannah Williams Walton
Head of Communications:	Laura Evans
Funding and Transformation Consultant:	Lauren Scholey*

#### **Management staff:**

Associate Music Director:	Lloyd Coleman
Senior Producer (Projects):	Luke Macpherson
Senior Producer (Artist Development):	Helen Edwards
General Manager:	Esther Poole
Marketing Manager:	Ben Horton

#### **Support services:**

Finance & Accounting:	FD Works
HR Support:	Narrow Quay HR
IT Support:	GoTo IT

\*denotes Freelance staff member

## **EXECUTIVE SUMMARY 2022-2023**

Paraorchestra's successful growth over the last five years has been built on its unique model of creativity, ambition, inclusivity, and innovation. By focussing on taking our artistic ideas to audiences outside of the traditional classical sphere, our work has shifted the perception of disability in music and pushed at the boundaries of what orchestral music can be.

During the pandemic, we worked flexibly and at pace to offset a shortfall in income with a new desire to diversify how we reached audiences - on TV, online and directly into communities that were underserved in the past.

In 2021, recognising that the pace of change for disabled musicians continued to be glacially slow in the sector we signed off a new vision for this decade. Our aim is to develop our own ecology. At the heart would be our model of artistic creation, pushing forward the form and commissioning a wide range of new music. We will perform across the widest range of places and spaces in the UK and beyond. In addition, we will create a multi-layered artist development and under 18s engagement 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.

As we complete our 2022/23 financial year, we now have an extraordinary opportunity to make this vision a reality. Despite the ongoing challenges in the cultural sector created by the wider inflationary pressures in the economy and slow audience demand post-pandemic, during 2022 our funding partners collectively demonstrated their strong will to bring about faster change for disabled musicians by agreeing with Paraorchestra a series of new multi-year grants for the years ahead.

In particular, Arts Council England signalled that Paraorchestra was to be a major component of delivering its Let's Create strategy by confirming a four-fold increase in our grant from April 2023.

Each year at Paraorchestra exciting new doors have opened, with new music and artistic work commissioned, new partnerships forged, and new audiences reached. The following pages of this report demonstrate that our 2022/23 year has seen success on all these different fronts. As we head into 2023, the significant increase in our income streams will mean we will enter a major new phase of expansion.

This growth will be directed to benefit the musicians, composers, and creatives we work with and to broadening our reach to an increased number of audiences, partners and places. We will use our voice to advocate loudly about Paraorchestra to push for broader systemic change, championing its musicians' successes along with the challenges and barriers in the sector. We will hold up a mirror to the rest of the orchestral world to remove the out-dated perceptions and traditions that stand in the way of disabled musicians and music-makers working in the industry.

## **ARTISTIC PROGRAMME AND AUDIENCES 2022-23**

The year began with a bang, with Paraorchestra sweeping across the UK from April – September in a multitude of places and spaces and a wide variety of shows, in what was the busiest six months we have had to date. Following on from last year's expansion of our work into recorded and broadcast work, as well as the continuation of our live programme for new audiences, the artistic programme had a huge reach across its live performances, and on broadcast and streaming platforms.

Trustees and the Exec recognise that Paraorchestra does not operate in isolation to the rest of the sector and is therefore not immune to the febrile financial nature of the industry. A decade of austerity and cuts to the

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## Report of the Trustees For the year ended 31 March 2023

Report of the Trustees  
For the year ended 31 March 2023

cultural funding of the UK arts sector, the pandemic, the slow return of audiences to theatres and music venues, the impact on world energy prices during the year, and the ongoing cost of living crisis combine to make our venue and festival partners vulnerable. Out of financial necessity there is less of an appetite to take risks. We have mitigated the situation well by:

- investing additional funds where necessary to secure presentation partners and underwrite reduced fees
- bringing in additional tour booking consultancy so that we are able to connect with a wider range of venues and festivals
- starting a process of moving our artistic programme timelines so that we are operating on a window where we look to begin conversations for new projects and touring 18 months in advance

### Highlights from the year included:

- Following radio premieres on BBC 6 Music for its singles, a longform documentary on BBC Radio 4 and media coverage in The Guardian, Hannah Peel and Paraorchestra's album *The Unfolding* was released by Real World Records in April 2023 and shot to Number 1 in the classical music album chart. A

In May 2022 we performed live shows of the album with Hannah Peel at The Assembly Rooms, Edinburgh; Sage Gateshead, and the Barbican London, in a concert opened by the new commission by Lloyd Coleman, titled *Latent Bloom*. The culmination of the live tour was a headline performance in July 2022 on the opening night of Bluedot Festival, to an estimated crowd of 15,000 people.

***"There's so much scope in these ambitious compositions.... The results are completely spellbinding"***  
The Quietus on the album, *The Unfolding*

- In June 2022, *Re-inventing the Orchestra* with Charles Hazlewood, the six-part documentary series commissioned by Sky Arts was broadcast from early June, airing weekly to an average audience of 40,000 people. The series is an invitation to think differently about the orchestra, tearing down archaic ideas of what an orchestra is and busting it out of the concert hall. Through a diverse range of musical masterpieces performed by Paraorchestra, from Mozart to Kraftwerk, Barry White to Steve Reich, to Guro Moe and Scott Walker, Charles charts the contribution of the orchestral soundscape to genres such as 70s disco, acid house and video games.

***"The orchestra stopped evolving a long time ago. Yet here it is, in our front rooms, on our phones, in the movies we watch, and the games we play. The orchestra can be for everyone, and include everyone."*** Charles Hazlewood

***"The Ideas are rich and persuasive, and the sonic illustrations played by the Paraorchestra in a space with fab acoustics, speak for themselves"***

The Radio Times

- In May 2022 we were invited to create SMOOSH! in two very different locations across Brighton for the Brighton Festival – a nationally prestigious arts and cultural festival with a track record of introducing new work and setting the tone for cultural fireworks.

### Report of the Trustees

For the year ended 31 March 2023

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Brighton Festival works closely with the community of Whitehawk – an area of East Brighton with high deprivation levels, cut off from the rest of the city by a lack of public transport links and with a fierce community spirit. It's a community that does not traditionally engage with city-centre culture and certainly not with orchestral music. We led two performances on 28 May in Whitehawk, alongside two further performances on Hove seafront on Sunday 29 May to bring the 2022 festival to a close. 2,100 people watched the show in Whitehawk, and a further 2,500 people were in attendance for Hove seafront shows, which closed the festival programme.

***"And well done to @brightfest and @Paraorchestra for bringing something lovely to the Whitehawk area, a lot of people living here wouldn't be able to afford the paid elements of the festival and it's so important for the community to feel part of the whole city"***

SMOOSHI audience member

- Our homage to the music of Barry White, *Love Unlimited Synth Orchestra* was invited to be a part of Grace Jones' Meltdown Festival at London's Southbank Centre in June 2022. Paraorchestra was joined by a sensational cast of guest artists including Bloc Party's Kele Okereke, Noisette's Shingai, Rachel Chinouriri, Betty Boo, and Ibibio Sound Machine's Eno Williams.
- Paraorchestra returned to London's Southbank Centre in September 2022, with our part-concert, part-installation performance event *Anatomy of the Orchestra* in which 66 musicians spread across the Clore Ballroom performed Steve Reich's *The Four Sections* to an audience of all ages totalling 2,000 people.

***"Amazing to be right inside an orchestra hearing Steve Reich from every angle, and to see so many little kids so mesmerised."***

Audience member

- In a reprise of our Covid-lockdown multi-platform broadcast project, we performed *Death Songbook* live for the first time at Wales Millennium Centre in October 2022. *Death Songbook* is a cathartic and uplifting songbook of classic and contemporary tracks, created by Charles Hazlewood and Suede vocalist Brett Anderson. Orchestrated by Charlotte Harding, the song list included tracks by Mercury Rev, David Bowie, Echo and The Bunnymen and by Brett's band Suede.
- Finally, we have been thrilled to be commissioned by Bristol Beacon to create a brand new large-scale performance event for their reopening – in November 2023. In January and March 2023 we spent two R&D periods experimenting and collaborating with other artists as we explored concepts for the new show. Titled *Trip the Light Fantastic*, the piece will be written by Bristol artist *Surgeons Girl* and Paraorchestra composer Oliver Vibrans on the main commission. In addition, we have commissioned a prelude from another of our composers, Asteryth Sloane. Lighting and projection design to accompany the commission will be created by acclaimed Bristol artists, Limbic Cinema.

### ARTIST DEVELOPMENT 2022-23

Our work in Artist Development continued its steady growth through two main programmes; Musician in Residence and a new course for Composers: *Joining The Dots*.

#### Musician in Residence programme

2022-2023 saw Year Two of the Musician in Residence programme - a cornerstone of our relationship with Sky Arts and funded by them – with Paraorchestra musicians Hattie McCall Davies and Rylan Gleave awarded the year-long bursaries to explore their practice as artists. During their residency artists receive access to producing and artistic mentorship, and as well as financial support to explore areas of their practice. Blogs about their time as Musicians in Residence can be found here:

<https://paraorchestra.com/meet-our-musicians-in-residence-hattie-mccall-davies/>

<https://paraorchestra.com/meet-our-musicians-in-residence-rylan-leave/>

*“Disabled and neurodivergent folk aren’t often given the same access to arts opportunities as non-disabled folk, for a variety of reasons. Access can be difficult to explain to organisations, and sometimes you don’t know what you need until you’re in a situation where you’re floundering. With Paraorchestra, the space is held to say at any point ‘sorry, this isn’t working for me’ or ‘I hadn’t anticipated this challenge, can we have a chat about ways around it?’ ”*

Rylan Gleave, Musician-in-Residence 2022/23

#### Composing Course: Joining the Dots

The second six-part workshop course we have conceived and delivered, this course responded to the increasing number of composers that we have in our ensemble and was an opportunity for our musicians to hear and learn from them and develop their own practice in this arena. As with our previous workshop courses, it was designed to be peer-led, steered by our musicians and collaborators - this time including composers Rylan Gleave, Xia Sloane, Oliver Vibrans and Charlotte Harding.

#### SOCIAL IMPACT 2022-23

We continue to be the only orchestra in the world proactively increasing the representation of D/deaf, disabled & neurodivergent musicians & composers, reflecting the communities that we work with & wider society. We consistently demonstrate leading practice for access & inclusivity:

- In 2022-23, we offered 525 equivalent days employment for disabled musicians, an increase on the 450 days offered in 2021/22.
- Across all our work we provided employment for over 125 freelance musicians, artists, creatives and collaborators.
- 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 neurodivergent. This range is not binary. A number of musicians also intersect across a range of protected characteristics incorporating race, sexuality and gender including trans.

## **FINANCE AND FUNDING 2022-23**

### **Finances**

Despite the long tail of the pandemic and the inflationary pressures in the economy impacting across the cultural sector, Paraorchestra continues to demonstrate that its uniqueness and flexibility in concert presentation helps to generate a healthy income base. In 2022/23 our income increased to a new high, topping £1 million for the first time (22/23: £1.09 million against 21/22: £991k).

This income is split between public grant income through Arts Council England; commercial fees and charitable grants. In addition, we continue to be grateful to HM Treasury and DCMS for their investment in the Orchestra Tax Relief scheme. Production relief in 2022/23 was set at 50% tax relief, making our tax credits equal in the financial year to our grant from Arts Council England.

The financial year was our busiest in terms of touring since the charity was setup, resulting in expenditure on artistic production costs of £543,763 (2021/22: £490,080). The complexity of our projects also required increased staffing investment - in total £457,011 was spent on staffing (2021/22: £361,630). It is important to note that these increases are both affordable due to the stability of our income, and necessary due to the capacity and expertise required to deliver innovative, inclusive and accessible concerts and artistic commissions.

A small surplus was achieved for this financial year, ensuring that our unrestricted reserves increase to £201,010, a level in keeping with our organisational size.

### **Funding**

After a year of investing resources into planning for significant requests for funding uplifts with work done to create and articulate our new Vision to 2030, the year was dominated financially by positive news of support from a range of funding partners.

In November 2022, Arts Council England announced decisions relating to its national portfolio of funded organisations (NPO), retaining Paraorchestra as part of its programme of grantees. We have been awarded a three-year uplift in funding from £249,000 per annum. to £998,000 per annum. This award reflects our achievements over the last five years, and the confidence that Arts Council has in terms of our ability to strongly deliver progress towards their vision for *Let's Create* - its national strategy whereby relevant audience-focussed art is applauded and in which anyone, whatever their background, is supported to fulfil their potential in the arts. With their additional investment we will be able to:

- broaden our reach and impact even further with new large-scale projects and tours reaching more venues and audiences, and - specifically - including a greater number of Levelling-Up locations where there is more need for cultural work in communities
- Create an implement a new multi-layered Artist Development Programme
- Capacity build our team to deliver our new activity and in support of our work to move from an orchestra to an ecology

We are grateful to the Trustees of the Mark Leonard Trust (MLT) who committed to a further five years of increased funding. MLT has been a funding partner since our inception, and we are thrilled to have further

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**Report of the Trustees  
For the year ended 31 March 2023**

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cemented our meaningful partnership, which brings additional support through a CEO mentorship and support network, and opportunities to request targeted funds for capacity building and change.

Furthermore, we are delighted to renew our funding partnerships through multi-year awards from The Linbury Trust and Garfield Weston Foundation, and at the end of the financial year learnt we were through to the final stage of the process for a new grant from Esmée Fairbairn Foundation. We see these decisions as a strong endorsement from charitable trusts of our Vision to 2030.

**OPERATIONAL AND STAFFING 2022-23**

**Capacity Building**

Following news in November 2022 that we would be receiving an uplift of our Arts Council grant beginning 1 April 2023, the final quarter of the 2022 financial year was dominated by an investment of time and resource into planning the expansion of our work. The following projections indicate the size of the anticipated growth and therefore the necessary investment in capacity building:

- Total income increases from £1.1 million in 22/23 to £2 million in 23/24
- Artistic Expenditure increases from £465k to £1 million
- Expenditure on Artist Development increases from £53k to £200k
- Core staffing increases from £457k to £750k

This represents a significant step change in the size of the organisation. To ensure that we were ready for this growth, we have prioritised areas of work that formed a core part of either our future outcomes, legal compliance, or funding agreements. These projects included:

- A review of our staffing structure, and an agreed phased approach to recruitment in artistic and marketing areas. Our initial focus looked to increase artistic producing and production capacity before the end of March 2023 to ensure that we can plan and deliver our enlarged artistic programme and the new programme of artist development.
- Completion and rollout of a new staff policy handbook and a revision of staff benefits to ensure that, as the team grows in numbers, everyone is clear about how the organisation supports them.
- A review of our fundraising strategy for 2023-26, to ensure that we understand how we can use our step change to leverage additional funding across the next three years.
- Development of a new Safeguarding Policy to reflect our growing level of experience and expansion into work which more often involves vulnerable members of the community. We worked with experienced safeguarding consultant Lynsey O'Sullivan to create the new policy document. All staff and Trustees also received training on the new policy and processes, via a training video.
- Researching and beginning implementation of a new environmental responsibility plan that recognises and works with the intersecting pressures between access, disability and reduction of our carbon emissions.

#### Trustees

Alongside reviewing our policies and processes for the expanding organisation, the Chair began an audit of skills and succession planning within our Board of Trustees. Three trustees signalled their intention to move on from their Director roles during this process. We are immeasurably grateful to Anna Starkey, Mark Cosgrove and Jane Jones for their steadfast support of the organisation in recent years. Each played a key role in the strengthening of good governance and decision making, particularly during the pandemic years where flexibility and care were vital components of our success. We are pleased to be welcome a number of new Trustees to our board, Kate Marsh, Rylan Gleave, Kevin Satizabal and Jenny Grey all joined. Kate, Kevin and Rylan all bring lived experience of working as a disabled artist. Kate has quickly stepped into the role as Trustee Safeguarding lead. Rylan and Kevin – as Paraorchestra ensemble members – join Clarence Adoo MBE in boosting our representation of musicians in order for us to complete a circle of reflection of our work. Jenny is Chief Operating Officer at Citi Bank, brings a wealth of experience in strategic business planning, transformation and employee engagement.

#### FUTURE PLANS

##### Looking Ahead to 2023-24

##### Artistic projects

This is an exciting moment artistically. The funding decisions allow us to scope out and create a wide mix of artistic projects that will quickly match our vision to be the most innovative, inclusive and flexible orchestra, performing in a range of spaces and places. We want to reach a larger audience by combining major new commissions that innovate the artform; projects that provide rich artistic experiences for communities; and touring our range of shows to concert halls and festivals. In addition, we still want to expand our commercial output and audience reach via record releases and music streaming.

Key projects for the 2023/24 year will be:

- Our largest iteration of SMOOSH! to date, performed in late June in Plaistow, Newham and on the Southbank in the centre of London. To deliver this project we will work in partnership with Culture Within Newham and Southbank Centre. In September we will then work with Super Culture, the Weston Super Mare place partnership, to deliver SMOOSH! on the streets and seafront of the town
- The premiere of the major electronic orchestral music and visual commission, *Trip The Light Fantastic*, composed by Surgeons Girl and Oliver Vibrans and performed at the reopening of Bristol Beacon in front of an audience estimated to be 3,500
- A new format for *Anatomy of the Orchestra* performed in London and Bristol in January 2024. Focussing on the minimalist whirl of drone music, this mid-scale version of our site specific piece, includes new music by composer Rylan Gleave
- The revival of our signature piece *The Nature of Why* at Theatre Royal Plymouth. Taking place in March 2024 we will bring the original creative team back together to showcase this immersive choreographed concert format where audiences and artists meet on stage
- The research and development of a major new artistic project, *The Virtuous Circle*, that we aim to premiere in summer / autumn 2024. Taking its cues from the choreography of *The Nature of Why*, but with an ethos built around teamwork found within an orchestra, 35 musicians will perform off book to the music of Mozart alongside newly commissioned work. *The Virtuous Circle* will centre itself on emotive moments and thrilling action to build a magical audience response.

### **Artist Development**

Launched in September 2023, this is our newest area of planned growth, one that will have a hugely positive long-term impact on who is allowed space to be successful in the orchestral sector. We recognise the present need for disabled musicians is great, not just in artistic terms but because musicians are still unable to access funding for their own development and advocating for their own access needs. We will build an artist development programme that is ambitious in nature, collaborative, person-centred and peer-led. We will ensure that our planning has the musicians' needs at the heart, running a number of consultation sessions over the summer to share our plans and gain feedback.

We recognise that within the Paraorchestra ensemble there are a huge range of different interests, skills & existing engagement with artist development within the wider sector. The programme will offer a range of different levels of engagement to cater to people's experience, availability, and interest. It will incorporate one-off talks, multi-day courses and year-long residency opportunities. In addition, there will be pots of discreet and open-access funding available to commission new work; make equipment purchases, support an individual's entrepreneurial development and a Go-and-See fund (ensuring musicians are supported to view the work of other artists and music-makers around the UK).

We do not plan to structure this work as a linear development programme. We are not necessarily expecting musicians to start off attending talks, do a workshop and then graduate into becoming a Musician in Residence with us. Instead, participants can pick and choose the activity that suits them and that might involve taking part in several opportunities in one year or attending one talk. Either route is a valid one.

In addition, we will ensure that on some elements of the programme musicians will be paid a stipend. We know that finances are a barrier to participation, and we want to ensure that musicians can invest time in their own professional development. Payments will not be set at an equivalent rate to a player fee on one of our artistic projects and equally the rate will be set so that we aren't incentivising someone to apply 'because' of the participant fee.

### **Brand/website**

One of our significant core cost investments for the year will be a new brand and website. We last updated these areas in 2017, and with the organisation at such a different stage in its life now, these projects will enable us to reflect our new vision and the broadening of our programme to a wider audience base.

### **Staffing**

We'll be expanding staffing in all areas to increase capacity on all fronts, alongside building in some succession planning all the way through the organisation, and creating routes from the orchestra into the staff team too. As part of a wider look at supporting organisational change, we will be investing in a People Strategy for the first time, allowing us to look at our inclusive recruitment practices at every level to attract the widest pool of applicants. We will look to overhaul our advertising, job pack and interview processes and build in new training for line managers and for the wide staff team.

### **Summary**

We are excited to be entering 2023-24 planning for significant growth that will transform our output and the opportunities available to disabled musicians and music makers.

Our activity will consist of new music commissions and touring, new partnerships and audience building, alongside a programme of artist development for our musicians to learn and train that will ultimately create future leaders in the industry.

## **Governing Document**

Paraorchestra and Friends (known as Paraorchestra) is a company limited by guarantee (company number: 07874922) governed by its Memorandum and Articles of Association. It is registered as a charity at the Charity Commission (charity number: 1163725).

## **Trustees**

Our current trustees can be viewed [here](#).

## **Management**

Day to day management of the charity is delegated to the Chief Executive Officer and the Exec Committee, and through them, the [full staff team](#).

## **Objects of the Charity**

Our charitable objects, as listed in our governing documents are:

“For the public benefit, to: 3.1.1 Advance, improve, develop and maintain public education in and appreciation of the art and science of music in all its aspects, including, but not exclusively, by the promotion encouragement and presentation of public performances, broadcasts, concerts, recordings, recitals and exploitation in other media; and 3.2.1 promote social inclusion among people who are socially excluded from society, or parts of society by: a) providing education projects, training, materials, facilities and opportunities to enable those persons to participate in music and b) raising public awareness of the skills and capabilities of those persons and encouraging and facilitating inclusive participation in music; 3.1.3 relieve the need of people with physical, sensory and mental disabilities by encouraging and facilitating their participation in music and assisting in the provision of training, facilities and equipment for that purpose; for this purpose “socially excluded” means being excluded from full participation in society or parts of society as a result of a physical, sensory or mental impairment.”

The achievement of our aims as listed on pages 2-10 above enable us to fulfil our charitable objectives and therefore our legal purpose.

## **Public Benefit**

The Trustees refer to the Charity Commission’s general guidance on public benefit when shaping and reviewing the Charity’s aims, objectives, and future strategies.

As outlined in this report, this is addressed through maintaining a wide range of activities that support our charitable objects. In particular this includes ensuring that our artistic programme is presented such that it is accessible to all, and that careful consideration is given to a wide range of opportunities.

## **Risk**

The Trustees consider and review risk at every Trustee meeting. A full Risk Register is available.

### **Reserves Policy**

The Trustees are committed to ensuring free reserves are available within unrestricted funds of a minimum of three months core costs and committed project costs. This is judged to be an appropriate buffer to mitigate against potential fluctuations in income generation and accurately reflect potential company wind-down costs.

At the beginning of the financial year 2022-23 we have free unrestricted reserves of £191k. Our target is to realise a free reserve of at least £300k by 2026/27.

### **STATEMENT OF TRUSTEES RESPONSIBILITIES**

The trustees (who are also the directors of Paraorchestra and Friends for the purposes of company law) are responsible for preparing the Report of the Trustees and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice), including Financial Reporting Standard 102 "The Financial Reporting Standard applicable in the UK and Republic of Ireland".

Company law requires the trustees 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 and expenditure, of the charitable company for that period.

In preparing those financial statements, the trustees are required to

- select suitable accounting policies and then apply them consistently;
- observe the methods and principles in the Charity SORP 2015 (FRS 102);
- make judgements and estimates that are reasonable and prudent;
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charitable company will continue in business.

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

In so far as the trustees are aware:

- there is no relevant audit information of which the charitable company's auditors are unaware;
- and the trustees have taken all steps that they ought to have taken to make themselves aware of any relevant audit information and to establish that the auditors are aware of that information.

This report has been prepared in accordance with the special provisions of Part 15 of the Companies A.

Approved by the Trustees on Wednesday 20 December 2023 and signed on their behalf by:



Giles Gibbons  
Chairman, Board of Trustees

## **Opinion**

We have audited the financial statements of The Paraorchestra and Friends (the 'charity') for the year ended 31 March 2023 which comprise the statement of financial activities (including income and expenditure account), statement of financial position, statement of cash flows and the related notes, including a summary of significant accounting policies. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards, including FRS 102 The Financial Reporting Standard applicable in the UK and Republic of Ireland (United Kingdom Generally Accepted Accounting Practice).

In our opinion the financial statements:

- give a true and fair view of the state of the charity's affairs as at 31 March 2023 and of its incoming resources and application of resources, including its income and expenditure, for the year then ended;
- have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice;
- have been prepared in accordance with the requirements of the Companies Act 2006.

## **Basis for opinion**

We conducted our audit in accordance with International Standards on Auditing (UK) (ISAs (UK)) and applicable law. Our responsibilities under those standards are further described in the auditor's responsibilities for the audit of the financial statements section of our report. We are independent of the charity in accordance with the ethical requirements that are relevant to our audit of the financial statements in the UK, including the FRC's Ethical Standard, and we have fulfilled our other ethical responsibilities in accordance with these requirements. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

## **Other matter**

Comparative information in the financial statements is derived from the charity's prior period financial statements which were not audited.

## **Conclusions relating to going concern**

In auditing the financial statements, we have concluded that the Trustees use of the going concern basis of accounting in the preparation of the financial statements is appropriate.

Based on the work we have performed, we have not identified any material uncertainties relating to events or conditions that, individually or collectively, may cast significant doubt on the charity's ability to continue as a going concern for a period of at least twelve months from when the financial statements are authorised for issue.

Our responsibilities and the responsibilities of the Trustees with respect to going concern are described in the relevant sections of this report.

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**Audit Report**

**For the year ended 31 March 2023**

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**Other Information**

The other information comprises the information included in the annual report, other than the financial statements and our auditor's report thereon. The trustees are responsible for the other information. Our opinion on the financial statements does not cover the other information and, except to the extent otherwise explicitly stated in our report, we do not express any form of assurance conclusion thereon.

In connection with our audit of the financial statements, our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements or our knowledge obtained in the audit or otherwise appears to be materially misstated. If we identify such material inconsistencies or apparent material misstatements, we are required to determine whether there is a material misstatement in the financial statements or a material misstatement of the other information. If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact.

We have nothing to report in this regard.

**Opinions on other matters prescribed by the Companies Act 2006**

In our opinion, based on the work undertaken in the course of the audit:

- the information given in the trustees' report for the financial year for which the financial statements are prepared is consistent with the financial statements; and
- the trustees' report has been prepared in accordance with applicable legal requirements.

**Matters on which we are required to report by exception**

In the light of the knowledge and understanding of the charity and its environment obtained in the course of the audit, we have not identified material misstatements in the trustees' report.

We have nothing to report in respect of the following matters in relation to which the Companies Act 2006 requires us to report to you if, in our opinion:

- adequate accounting records have not been kept, or returns adequate for our audit have not been received from branches not visited by us; or
- the financial statements are not in agreement with the accounting records and returns; or
- certain disclosures of trustees' remuneration specified by law are not made; or
- we have not received all the information and explanations we require for our audit; or
- the trustees were not entitled to prepare the financial statements in accordance with the small companies regime and take advantage of the small companies' exemptions in preparing the directors' report and from the requirement to prepare a strategic report.

### **Responsibilities of trustees**

As explained more fully in the trustees' responsibilities statement, the trustees (who are also the directors for the purposes of company law) are responsible for the preparation of the financial statements and for being satisfied that they give a true and fair view, and for such internal control as the trustees determine is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

In preparing the financial statements, the trustees are responsible for assessing the charity's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless the trustees either intend to liquidate the charity or to cease operations, or have no realistic alternative but to do so.

### **Auditor's responsibilities for the audit of the financial statements**

Our objectives are to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes our opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with ISAs (UK) will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of these financial statements.

Irregularities, including fraud, are instances of non-compliance with laws and regulations. We design procedures in line with our responsibilities, outlined above, to detect material misstatements in respect of irregularities, including fraud. The extent to which our procedures are capable of detecting irregularities, including fraud is detailed below:

- We identified areas of laws and regulations that could reasonably be expected to have a material effect on the financial statements from our general commercial and sector experience and through discussion with the trustees and other management and from inspection of the charity's regulatory correspondence. We communicated identified laws and regulations throughout our team, and remained alert to any indications of non-compliance throughout the audit.
- The charity is subject to laws and regulations that govern the preparation of the financial statements, including financial reporting legislation, and other charity legislation. The charity is also subject to many other laws and regulations where the consequences of non-compliance could have a material impact on the amounts or disclosures within the financial statements, including employment, anti-bribery, anti-money laundering and certain aspects of charity legislation.
- Owing to the inherent limitations of an audit, there is an unavoidable risk that we may not have detected some material misstatements in the financial statements, even though we have properly planned and performed our audit in accordance with auditing standards. In any audit, there remains a higher risk of non-detection of irregularities, as these may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal controls. We are not responsible for preventing non-compliance and cannot be expected to detect non-compliance with all laws and regulations.



**Audit Report**  
**For the year ended 31 March 2023**

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As part of an audit in accordance with ISAs (UK), we exercise professional judgment and maintain professional scepticism throughout the audit. We also:

- Identify and assess the risks of material misstatement of the financial statements, whether due to fraud or error, design and perform audit procedures responsive to those risks, and obtain audit evidence that is sufficient and appropriate to provide a basis for our opinion. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control.
  - Obtain an understanding of internal control relevant to the audit in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the internal control.
  - Evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by the trustees.
  - Conclude on the appropriateness of the trustees' use of the going concern basis of accounting and, based on the audit evidence obtained, whether a material uncertainty exists related to events or conditions that may cast significant doubt on the charity's ability to continue as a going concern. If we conclude that a material uncertainty exists, we are required to draw attention in our auditor's report to the related disclosures in the financial statements or, if such disclosures are inadequate, to modify our opinion. Our conclusions are based on the audit evidence obtained up to the date of our auditor's report. However, future events or conditions may cause the charity to cease to continue as a going concern.
  - Evaluate the overall presentation, structure and content of the financial statements, including the disclosures, and whether the financial statements represent the underlying transactions and events in a manner that achieves fair presentation.
- We communicate with those charged with governance regarding, among other matters, the planned scope and timing of the audit and significant audit findings, including any significant deficiencies in internal control that we identify during our audit.

**Use of our report**

This report is made solely to the charity's members, as a body, in accordance with Chapter 3 of Part 16 of the Companies Act 2006. Our audit work has been undertaken so that we might state to the charity's members those matters we are required to state to them in an auditor's report and for no other purpose. To the fullest extent permitted by law, we do not accept or assume responsibility to anyone other than the charity and the charity's members as a body, for our audit work, for this report, or for the opinions we have formed.



David Wright (Senior Statutory Auditor)  
For and on behalf of  
Westcotts (SW) LLP  
Chartered Accountants & Statutory Auditors  
80 Oxford Street  
Burnham on Sea  
Somerset  
TA8 1EF

20 December 2023

## The Paraorchestra and Friends

### Statement of financial activities (Including income and expenditure account) For the year ended 31 March 2023

	Notes	Unrestricted funds	Restricted funds	2023 Total funds	2022 Total funds Restated
		£	£	£	£
<b>Income from:</b>					
Charitable activities		274,119	-	274,119	248,701
Trusts and Foundations		181,726	73,786	255,512	293,000
Donations and legacies		98	-	98	2,510
Orchestra tax relief		294,471	-	294,471	64,480
Grants		253,582	-	253,582	367,182
Other		15,259	-	15,259	15,282
<b>Total</b>		<u>1,019,255</u>	<u>73,786</u>	<u>1,093,041</u>	<u>991,155</u>
<b>Expenditure on:</b>					
Charitable activities	2	469,977	73,786	543,763	490,080
Other	3	<u>539,453</u>	<u>-</u>	<u>539,453</u>	<u>446,279</u>
<b>Total</b>		<u>1,009,430</u>	<u>73,786</u>	<u>1,083,216</u>	<u>936,359</u>
<b>Net movement in funds</b>		9,825	-	9,825	54,796
<b>Total funds brought forward</b>		<u>191,185</u>	<u>22,917</u>	<u>214,102</u>	<u>159,306</u>
<b>Total funds carried forward</b>		<u>201,010</u>	<u>22,917</u>	<u>223,927</u>	<u>214,102</u>

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 fund comparatives are detailed in note 13.

## The Paraorchestra and Friends

### Statement of Financial Position as at 31 March 2023

	Notes	2023	2022
<b>Fixed assets:</b>		<b>£</b>	<b>£</b>
Tangible assets	7	6,097	4,533
<b>Current assets:</b>			
Debtors	8	225,817	57,361
Cash at bank and in hand		156,796	378,203
		382,613	435,564
<b>Liabilities:</b>			
Creditors: amounts falling due within one year	9	(164,783)	(225,995)
<b>Net current assets</b>		<b>217,830</b>	<b>209,569</b>
<b>Total net assets</b>		<b>223,927</b>	<b>214,102</b>
<b>The funds of the charity:</b>			
Restricted funds		22,917	22,917
Unrestricted funds		201,010	191,185
<b>Total charity funds</b>	<b>10,11</b>	<b>223,927</b>	<b>214,102</b>

There financial statements have been prepared in accordance with the special provisions for small companies under Part 15 of the Companies Act 2006, and with the Financial Reporting Standard 102 (FRS102).

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.

The financial statements were approved by the Board of Trustees and authorised for issue on Wednesday 20 December 2023 and are signed on behalf of the board by:



Giles Gibbons  
Chair  
Board of Trustees  
Company registration no. 07874922

Registered charity number: 1163725

## The Paraorchestra and Friends

### Cashflow statement for the year ended 31 March 2023

	2023	2022 Restated
<b>Cash flows from operating activities</b>	<b>£</b>	<b>£</b>
Net income	9,825	54,796
Depreciation	2,563	2,255
Change in trade and other debtors	(168,456)	62,150
Change in trade and other creditors	(61,212)	(140,774)
<b>Net cash flow generated from operating activities</b>	<b>(217,280)</b>	<b>(21,573)</b>
<b>Cash flows from investing activities</b>		
Purchase of tangible fixed assets	(4,127)	(388)
<b>Change in cash and cash equivalents in the year</b>	<b>(221,407)</b>	<b>(21,961)</b>
<b>Cash at bank and in hand at beginning of the year</b>	<b>378,203</b>	<b>400,164</b>
<b>Cash at bank and in hand at end of the year</b>	<b>156,796</b>	<b>378,203</b>

#### Analysis of changes in net funds

	Balance 1 April 2022 £	Cash flows £	Balance 31 March 2023 £
Cash at bank and in hand	<u>378,203</u>	<u>(221,407)</u>	<u>156,796</u>

	Balance 1 April 2021 £	Cash flows £	Balance 31 March 202 £
Cash at bank and in hand	<u>400,164</u>	<u>(21,961)</u>	<u>378,203</u>

#### Cashflow restrictions

Charity law prohibits the use of net cash inflows on any endowed or other restricted fund to offset net cash outflows on any fund outside its own objects, except on special authority. In practice, this restriction has not had any effect on cashflows for the year.

The notes on pages 20 to 29 form part of these accounts

## **The Paraorchestra and Friends**

### **Notes to the financial statements For the year ended 31 March 2023**

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#### **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 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 Income**

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 (including Orchestra Tax Relief) 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 Expenditure**

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.

Restricted funds comprise those funds where the funds are to be used for specified purposes laid down by the funder. Musician and performers fees and other direct costs relating to those purposes are to be identified and included in the fund.

## The Paraorchestra and Friends

### Notes to the financial statements For the year ended 31 March 2023

#### 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

#### 2 Charitable activities

	Unrestricted	Restricted	2023
	£	£	£
Musician and performer fees	102,135	73,786	175,921
Technicians and support fees	101,909	-	101,909
Equipment hire	45,035	-	45,035
Travel and subsistence costs	121,427	-	121,427
Other direct costs	79,742	-	79,742
Musicians Support fund	19,729	-	19,729
Cancellation costs	-	-	-
	<u>469,977</u>	<u>73,786</u>	<u>543,763</u>

	Unrestricted	Restricted	2022 Restated
	£	£	£
Musician and performer fees	183,290	50,954	233,344
Technicians and support fees	57,975	-	57,706
Equipment hire	24,236	-	24,236
Travel and subsistence costs	72,356	-	72,356
Other direct costs	61,030	37,946	98,976
Musicians Support fund	-	-	-
Cancellation costs	3,462	-	3,462
	<u>402,080</u>	<u>88,000</u>	<u>490,080</u>



## The Paraorchestra and Friends

### Notes to the financial statements For the year ended 31 March 2023

#### 3 Other costs

	Unrestricted	Restricted	2023
	£	£	£
Printing, postage and stationery	2,924	-	2,924
Rent	12,189	-	12,189
Insurance	2,002	-	2,002
IT costs	6,651	-	6,651
Travel and subsistence	19,201	-	19,201
Bank charges	484	-	484
Sundry expenses	346	-	346
Subscriptions	1,376	-	1,376
Depreciation	2,563	-	2,563
Governance costs (note 4)	23,563	-	23,563
Management & staffing (note 5)	457,011	-	457,011
Marketing, digital and PR	11,143	-	11,143
	<u>539,453</u>	<u>-</u>	<u>539,453</u>

	Unrestricted	Restricted	2022 Restated
	£	£	£
Printing, postage and stationery	559	-	559
Rent	10,975	-	10,975
Insurance	1,880	-	1,880
IT costs	12,471	-	12,471
Travel and subsistence	6,233	-	6,233
Bank charges	821	-	821
Sundry expenses	831	-	346
Subscriptions	1,752	-	1,376
Depreciation	2,555	-	2,563
Governance costs (note 4)	25,530	-	25,530
Management & staffing (note 5)	361,630	-	361,630
Marketing, digital and PR	21,342	-	21,3342
	<u>446,279</u>	<u>-</u>	<u>446,279</u>

## The Paraorchestra and Friends

### Notes to the financial statements For the year ended 31 March 2023

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#### 4. Governance costs

	2023	2022
	£	£
Audit fees	5,700	-
Accountancy	-	4,904
Bookkeeping	9,396	7,900
Independent examination	-	1,555
Legal and professional	8,467	11,571
	<u>23,563</u>	<u>25,530</u>

#### 5 Staff numbers and costs

The average number of persons employed by the charity during the period was 9 (2022: 7), based on the head count.

The aggregate payroll costs were as follows:

	2023	2022
	£	£
Wages and salaries	394,879	322,607
Social security costs	33,931	24,465
Pensions	21,326	10,598
Other staff costs	6,875	3,960
	<u>457,011</u>	<u>361,630</u>

During the current and previous year, the Trustees were not paid any remuneration or reimbursed for expenses and no Trustees made donations to the charity. There were no trustee waived expenses in either year.

Key management remuneration in total for the year was £187,448 (2022: £177,079).

In the year there was one employee whose emoluments were in the band £60,000 to £70,000, and one employee whose emoluments were in the band £70,000 to £80,000. (2022 - one employee in the band £60,000 to £70,000)

## The Paraorchestra and Friends

### Notes to the financial statements For the year ended 31 March 2023

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#### 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.

#### 7 Tangible fixed assets

	Office and IT equipment £
<b>Cost</b>	
At 1 April 2022	15,411
Additions	4,127
At 31 March 2023	<u>19,538</u>
<b>Depreciation</b>	
At 1 April 2022	10,878
Charge for the year	2,563
At 31 March 2023	<u>13,441</u>
<b>Net book value</b>	
As at 31 March 2023	<u>6,097</u>
As at 31 March 2022	<u>4,533</u>

#### 8 Debtors

	2023 £	2022 £
Trade debtors	12,528	-
Other debtors	13,289	27,028
VAT	-	5,333
Orchestra tax relief	<u>200,000</u>	<u>25,000</u>
	<u>225,817</u>	<u>57,361</u>

**The Paraorchestra and Friends**

**Notes to the financial statements  
For the year ended 31 March 2023**

**9 Creditors: amounts falling due within one year**

	<b>2023</b>	<b>2022</b>
	<b>£</b>	<b>£</b>
Trade creditors	8,324	41,681
Other creditors	46,990	167,628
Accruals and deferred income	94,838	10,280
VAT	2,748	6,406
Payroll	11,883	-
	<u>164,783</u>	<u>225,995</u>

**10 Analysis of charitable funds**

	<b>Balance 1 April 2022 £</b>	<b>Income £</b>	<b>Expenditure £</b>	<b>Transfers</b>	<b>Balance 31 March 2023 £</b>
Unrestricted funds	191,185	1,019,255	(1,009,430)	-	201,010
Restricted funds	22,917	73,786	(73,786)	-	22,917
	<u>214,102</u>	<u>1,093,041</u>	<u>(1,083,216)</u>	<u>-</u>	<u>223,927</u>

  

	<b>Balance 1 April 2021 £</b>	<b>Income £</b>	<b>Expenditure £</b>	<b>Transfers</b>	<b>Balance 31 March 2022 £</b>
Unrestricted funds	136,389	903,155	848,359	-	191,185
Restricted funds	22,917	88,000	88,000	-	22,917
	<u>159,306</u>	<u>991,155</u>	<u>936,359</u>	<u>-</u>	<u>214,102</u>

## The Paraorchestra and Friends

### Notes to the financial statements For the year ended 31 March 2023

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#### 11 Analysis of net assets between funds

	Unrestricted funds	Restricted funds	2023 Total
	£	£	£
Fixed assets	6,097	-	6,097
Debtors	225,817	-	225,817
Cash at bank and in hand	133,879	22,917	156,796
Creditors	(164,783)	-	(164,783)
	<u>201,010</u>	<u>22,917</u>	<u>223,927</u>

	Unrestricted funds	Restricted funds	2022 Total
	£	£	£
Fixed assets	4,533	-	4,533
Debtors	57,361	-	57,361
Cash at bank and in hand	355,286	22,917	378,203
Creditors	(225,995)	-	(225,995)
	<u>191,185</u>	<u>22,917</u>	<u>214,102</u>

## 12 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:

	2023	2022
	£	£
Within one year	10,854	10,656
Between two and five years	-	-
	<u>10,854</u>	<u>10,656</u>

## 13 Comparative statement of financial activities

	Unrestricted funds	Restricted funds	2022 Total funds Restated
	£	£	£
<b>Income from:</b>			
Charitable activities	248,701	-	248,701
Trusts and Foundations	205,000	88,000	293,000
Donations and legacies	2,510	-	2,510
Orchestra tax relief	64,480	-	64,480
Grants	367,182	-	367,182
Other	15,282	-	15,282
<b>Total</b>	<u>903,155</u>	<u>88,000</u>	<u>991,155</u>
<b>Expenditure on:</b>			
Charitable activities	402,080	88,000	490,080
Other	446,279	-	446,279
<b>Total</b>	<u>848,359</u>	<u>88,000</u>	<u>936,359</u>
<b>Total funds brought forward</b>	<u>136,389</u>	<u>22,917</u>	<u>159,306</u>
<b>Total funds carried forward</b>	<u>191,185</u>	<u>22,917</u>	<u>214,102</u>

## **The Paraorchestra and Friends**

### **Notes to the financial statements For the year ended 31 March 2023**

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#### **14 Prior Period Adjustment**

The 2022 figures included in the accounts have been restated in the prior year, as originally presented the orchestra tax relief was offset against direct costs. In the current year, the orchestra tax relief has been included as income rather than being offset. This has resulted in the restatement of the prior year. The restatement has no effect on the overall surplus in either year.

#### **15 Related party transactions**

During the year there were a number of transactions with related parties, these transactions totalled £3,708, and all of these transactions were at normal commercial rates. There were no related party transactions in the 2022 year.