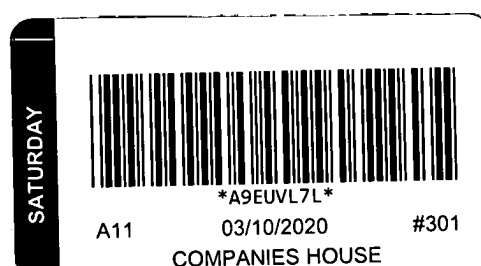




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'Liberating the voices of people living with  
disability through performance'

**PROUD & LOUD ARTS**  
**(A company limited by guarantee)**  
**ANNUAL REPORT**  
**AND**  
**UNAUDITED FINANCIAL STATEMENTS**  
**FOR THE YEAR ENDED MARCH 31 2020**



COMPANY NUMBER 07627420

CHARITY NUMBER 1143958

**PROUD & LOUD ARTS  
ANNUAL REPORT AND FINANCIAL STATEMENTS  
FOR THE YEAR ENDED MARCH 31 2020**

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**PROUD & LOUD ARTS  
CHAIR'S STATEMENT  
FOR THE YEAR ENDED MARCH 31 2020**

Dear Reader,

I am delighted to be able to present the Annual Report and Accounts for Proud & Loud Arts for 2019-2020. It has been our best year on record, where we have continued to implement our 5 year strategy.

We have continued to create a financially sustainable organization which keeps our members at the heart of decisions we make. We have tried new approaches to our work which see our members taking on leadership roles and creating work based on their lived experiences this has been of huge success and has helped develop the creativity of our members.

The Artistic Team know no bounds with the work produced which has always to the highest of standard, pushing for excellence.

I write this report whilst in lockdown due to the COVID-19 Global Pandemic and, as we and other organisations battle to keep our heads above the water, we learn even more how fragile the charity sector is, especially within the Arts. We are a malleable and adaptable organisation who in a short time frame has managed to develop a new way of working which has ensured the provision for our membership has not decreased during COVID-19 but has increased and supported our members more than ever before.

As you can read in our accounts, for the first time in our history, we have achieved an income of more than one hundred thousand pounds (pg9), this is a phenomenal achievement especially when we look at how little we expend in fundraising (pg9). Not only this, but you will notice that our donations have increased and that our income streams have diversified. These figures are only possible due to the dedication of the Artistic Team and the board of trustees, without who we would not be in the healthy position that we are today. They work tirelessly to ensure the provision for our members is excellent and this is envied by others.

I, as always, would like to offer my heartfelt thanks to Tom and the team for all they do. Thank You!

As we look forward to 2020-2021, my hope is that funding streams can be found to ensure Proud & Loud Arts can weather the global storm: and once again I record my indebted thanks to all who support Proud & Loud Arts.

*Michael Rollinson*

Michael Rollinson  
Chair, Proud & Loud Arts

**PROUD & LOUD ARTS  
COMPANY INFORMATION  
FOR THE YEAR ENDED MARCH 31 2020**

**DIRECTORS**

M Rollinson	Chair
A Pennington	Treasurer
J M Charlesworth	
K A Hoyer	
S Johnson	
P Sotiriou	(appointed 18/11/19)
J Willows	

**SECRETARY**

K A Hoyer

**ARTISTIC DIRECTOR**

T Hogan

**REGISTERED OFFICE & PRINCIPAL PLACE OF BUSINESS**

Department 4  
C/O Salford CVS  
The Old Town Hall  
5 Irwell Place  
Eccles M30 0FN

**ACCOUNTANTS & INDEPENDENT EXAMINERS**

Chittenden Horley Limited  
Chartered Accountants : Charity specialists  
456 Chester Road  
Old Trafford  
Manchester  
M16 9HD

**BANKERS**

Co-Op Bank

## **PROUD & LOUD ARTS TRUSTEES AND DIRECTORS REPORT FOR THE YEAR ENDED MARCH 31 2020**

The Directors, who are the Trustees of the charity, present their annual report and the audited financial statements for the year ended March 31 2020.

### **REPORTING FRAMEWORK**

The financial statements comply with the Charities Act 2011, the Companies Act 2006, the Memorandum and Articles of Association, and Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS102) (effective 1 January 2015), referred to as the Charities SORP (FRS 102).

### **OBJECTIVES AND ACTIVITIES**

#### **Objectives**

The objectives of the Charity are:

“To advance the education of people with disabilities and in particular in the field of art and to develop their knowledge and appreciation of the art of drama.

To help meet the needs of disabled people by providing them with the ability to express themselves in a creative context.

To help disabled people, especially but not exclusively through leisure time activities, so as to develop their capabilities that they may grow to full maturity as individuals and members of society.”

The charity achieves its objectives through holding weekly drama workshops in a community centre in Salford. This gives members a voice through performance making.

### **REVIEW OF ACTIVITIES**

In 2019/20, we delivered our regular weekly creative programme developing and inspiring artists to create new performance work. Alongside this we placed individual artists projects at the centre of our delivery ambitions.

This year Proud & Loud Arts explored the role it can play in producing work created by artists with disabilities. We worked on three research and development projects with artists Chrissy Jones, Janet Charlesworth and Danielle Maycox.

Our audience numbers seem relatively small in comparison to the 2018 /19 year of performance, as 2019/20 has been a year of exploration and development. We focused on organisational learning, partnership building within the sector and explored how we might develop a new relationship with artists as they begin to create work as solo artists and creative leaders.

Live Audience	405
Number of performances	15
Number of venues	10

#### **Organisational Development**

The Board of Trustees are implementing year three of our five-year business plan, including continued work on a scalable system of measures. These measures divide the company into five key areas for development. Each area is monitored through a set of KPI's reviewed and further developed on an annual basis. Key areas for development are: Artistic, Access, Membership Development, Marketing and Profile, Sustainability & Income and Governance. In the light of Covid-19 some work will be required to adjust next year's plan and our vision for sustainability.

In 2019, Proud & Loud Arts was delighted to have been awarded the Queens Award for Voluntary Service, this is an equivalent to an MBE for the Volunteers in the organisation. Two of our members visited Buckingham Palace, attending a Garden Party where Queen Elizabeth II was in attendance. Our members also attended the Manchester Cultural Awards as nominees for the promotion of Equality and Diversity. While we did not win a Manchester Culture Award on this occasion, mixing with the top creative organisations in the region as a nominee offered a fantastic opportunity to engage and promote our work.

Our Artistic theme this year continued to focus on individual artists developing new performance as solo creators. Proud & Loud Arts worked with artists to create a safe and productive space to create work. Our aim is to reach as broad an audience as possible with work created by artists living with disabilities. The first step on this journey is to build solid relationships within the sector locally and regionally. We have been testing access models to support solo creators to successfully engage with mainstream venues and their audiences. We have been successful in enabling artists to overcome barriers linked to personal, physical health, mental health and wellbeing. We still, however, face significant challenges with regard to access within the sector for artists.

## PROUD & LOUD ARTS TRUSTEES AND DIRECTORS REPORT FOR THE YEAR ENDED MARCH 31 2020

In 2020/21 we will seek to develop effective communication strategies to engage potential partners about access from a disability perspective. This may include artist lead training to address some of the unconscious biases that exist within the cultural sector and the wider community. Most buildings and public spaces have made progress in providing access to physical spaces, particularly for audiences and the public living with disability labels. However, people with disabilities presenting themselves as artists are encountering barriers that we are describing as attitudinal or social; these barriers manifest as a physical barrier to professional engagement in creative arts and cultural sector.

In January 2020 we successfully secured support from Workers Educational Association & European Social Fund to develop our membership in partnership with Gorse Hill Studios. We are currently recruiting for a new Trafford based group with a start date for activities in the middle of April, however, we are in talks with our partners about the delivery model for this group in the light of Covid-19 and the restrictions in place as of 23<sup>rd</sup> March 2020.

As Covid-19 begins we are planning to move our work online in an accessible way for our members. We took the decision to suspend face to face drama sessions as of the 15<sup>th</sup> March 2020, to protect colleagues and members who needed to shield.

### Member led company development

We continue our conversation with members regarding the future direction of the company to ensure the strategy and vision of the organisation is based on the values of our membership. The members have identified that they want to perform more regularly in the community, to meet this aspiration we are producing smaller works that are adaptable in scale and cost, providing the widest possible reach and engagement. This year, we have promoted three works from three artists with a further two planning research and development processes.

#### Chrissy Jones - Shadow Girl



"Shadow Girl" (SG) is a tale of a girl that has become afraid of people and has turned into a shadow of herself as result of the things people say about her. This work explores isolation and belonging, invisibility and resilience, fear and bravery.

We delivered performances in partnership @ Link for Life Rochdale, M6 Youth Theatre, DIY Salford, Bridges Bolton, Gorse Hill Trafford, Mind the Gap Bradford and Manchester Art Gallery. We shared SG with the influential Big Imaginations group where it was warmly received. We also received interest from a variety of venues looking at the possibility of booking the show.

Alongside the professional promoters and venues, we also reached out to the target audience for the show. This included children's groups, adults living with disability labels and some family groups. Overall, the feedback was very positive, the way the show is pitched, the relevance of the story and after listening to children, we are sure that the story is engaging. We had some suggestions for improvements which we are excited to take to the next phase of development.

"Shadow Girl is important because it communicates to the audience that they have what they need inside themselves to make a change" - Caroline Kennedy, Director

The audience describing what the show was saying to them- *"Everyone has bad times, you grow and learn from them". "Not to be scared". "Be brave & take risks". "Don't let other people bully you, be brave. Stand up for each other". "Stand up for yourself. Tell parents if something is wrong". "You can be whatever you want to be". "There's always a brave person hiding inside, you just have to find them".*

*"I really enjoyed working with M6 Theatre Company to take my project further. The audiences, which were mostly children, loved it and it has made me realise that I would like to take my performance and tour different places, like London. I learnt communicating and listening skills which helped me when I was meeting new people and audiences. I also led my first audience workshops after the performances which me feel good, to achieve something on my own as a professional actor. I would love to do it again."* Chrissy Jones, Artist.

#### Danielle Maycox – Christmas with the Cratchits

"Christmas with the Cratchits" is an exploration of the characterisation of Tiny Tim in A Christmas Carol. In "A Christmas Carol" by Charles Dickens the character of Tiny Tim has no agency and no real story of his own he is a device in the story to heighten the sympathy we (the audience) feel for the Cratchit family. This sympathy in turn impacts on our feelings later in the story when Scrooge is transformed into a "good" person.



Danielle explains that in her new work 'Christmas with the Cratchits' she explores surviving Christmas as a family and places Tim central to the action. Through the experiences of Tim she deals with a range of themes relevant to a disability perspective including isolation, belonging, invisibility, resilience, fear and bravery.

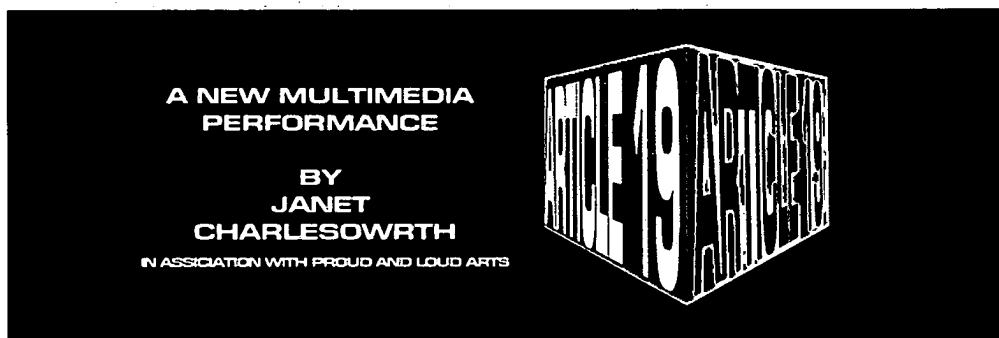
**PROUD & LOUD ARTS  
TRUSTEES AND DIRECTORS REPORT  
FOR THE YEAR ENDED MARCH 31 2020**

We invited 20 different organisations attend "Christmas with the Cratchits". We had a 100% response rate to our communication, with 10 representatives of notable organisations attending a showing. Those that could not attend are looking forward to receiving future invitations after expressing their interest in working with and supporting Proud & Loud Arts. We have created new links at Home Mcr. Take Back Theatre, Bolton @ Home, The Octagon Theatre Bolton and Oldham Coliseum Theatre.

*Highly poignant topic – completely contemporary. Brings disability issues forward to the everyday – loved it. Michelle Sheree, Bolton @ Home.*

*"The best thing about the writing process has been seeing the whole thing come to life. Seeing the characters go from just being ideas in the writing room, to seeing the actors playing them – that's the best bit. It's been great to create material which incorporates the lived experiences of the artists and performers at Proud & Loud into the piece and I'm excited to see how the project develops further." Danielle Maycox. Writer and creator.*

**Janet Charlesworth – Article 19**



"Article 19" is a multi-media work best suited to non-traditional performance spaces - Art galleries, public buildings, digital space and potentially outdoors spaces. The project explored the United Nations Convention on Rights for Person's living with Disabilities (UNCRPD) with a focus on Article 19 – Independent living and being part of the community.

Disabled people have the same right as everyone else to live where and with who they want. Janet presents a disability perspective on recent media reports describing the harmful effects of cuts to adult social care. These articles expose the government's failure to meet their commitment to promote, protect and ensure the rights of persons living with disabilities.

All but one of the planned performances went ahead, due to the Covid 19 lock-down. Janet was unable to present her work at Salford Museum and Art Gallery although the Gallery was open, the government had released guidance for the public not to attend cultural venues. Instead, we presented an "As Live" event broadcasting a recording of the Gorse Hill performance. One hundred and five people witnessed our online broadcast, far larger than number of people booked to attend the gallery.

*This is fabulous. Great that you got steaming platform sorted so fast. Peadar Kirk, Live Art Director*

*Wonderful to watch - Visual, spoken word and music connected to make one clear demonstration. Thought provoking and greatly conveys how confining some people's experiences are. Helen Roughley, Live Audience Member.*

*"Creating Article 19 was challenging in many ways, from the complex subject matter to working with new technical artistic mediums. I've developed hugely as an artist as this piece was largely a process of editing vast amounts of important research to create something memorable, artistic and socially-significant. To create the piece to this standard as part of research and development makes me excited to see what is possible during Article 19's next phase." Janet Charlesworth, Artists & Creator.*

**Social Outcomes**

Our lead artists and members continued to research and develop new ways of expanding our audience and communicating with the wider community about disability prejudice. To aid this we are and will continue to encourage artists to think about their creative practice in relation to the UNCRPD.

Our Artists continued to meet regularly (a minimum of 2 days per week) throughout the year. At key points of the year however, we significantly increased our activity to meet the needs of projects when funding was available. We engaged a range of professional practitioners to broaden the creative skills of the company, these new skills enhanced all our work this year and provided a fun learning space. We committed time to exploring new ways of presenting performance that would enhance the experience for the audience and make the work accessible to all.

# PROUD & LOUD ARTS TRUSTEES AND DIRECTORS REPORT FOR THE YEAR ENDED MARCH 31 2020

Our members report that the activities offered by Proud & Loud Arts increases their sense of well-being, and they have been able to develop new personal and professional relationships which have continued outside of our sessions and in new personal creative endeavors.

Regular members	9
Other participants	220
Number of workshops offered to members	281
Hours of activity provided	843
Number of volunteered hours	2608
% of members achieving accreditation, merit or above	33.33%

Proud & Loud Arts is a GQAL approved, PEARL accreditation enables our members to measure their achievements. This also allows us to celebrate the efforts put into the work at Proud & Loud Arts and share our success with organisational partners', families and friends. For some of our members this is their first recognised qualification, they have gained a sense of achievement and an ambition to further their creative ambitions.

*"I like Proud & Loud arts as I get to express myself around people who understand what it is like to be seen as 'different'. They encourage me to be myself and I have so much fun doing plays and acting. I also enjoy the social aspect of attending meetings and making new friends. I love Proud & Loud Arts and I look forward to going every week"* Philip Breadnhey (Member)

## FINANCIAL REVIEW

### Overview

As noted in previous years like many smaller arts organisations our income is volatile and in this year rose by £25k the previous year indicating a 27% increase in our total income. Overall we had a surplus on unrestricted funds of £11,002

This year our funding partners have been: Arts Council England and The Big Lottery, Salford CVS, Royal London, Community Foundation, Salford Council and European Social Fund. As we try to build and diversify our income streams it is important to note that 17% of our income came from sources other than grants, this is extremely important as we continue to become more sustainable as an organisation by building and diversifying our sources of income.

### Reserves Policy

The Trustees reserves policy for the charity for free reserves (unrestricted funds not invested in fixed assets or otherwise designated) is to try to build free reserves to between three- and six-months operating costs, which would equate to between £27k and £56k.

At the year end the charity had free reserves of £18,047 (2019- £7,045) an increase of £11k. As it has little in the way of fixed costs, the trustees believe that the charity can operate with this shortfall on the target range.

## REVIEW OF RISKS

The Trustees have considered the major risks facing the charity and have put in place appropriate policies and procedures to mitigate them.

### COVID 19 and going concern

We have considered whether in the light of the ongoing pandemic caused by COVID 19 we are entitled to prepare the accounts on the going concern basis. We have concluded that we are because:

- we have been able to adapt to new ways of working;
- membership has increased; and
- our fixed costs are very low.

## THE FUTURE

### 1) Strategy moving forward

Following some significant audience and profile development this year we now need to place our organisation on a sustainable footing.

- Develop our existing work force and secure key posts within the organisation.
- Diversify and increase our revenue streams with a focus on income generation.
- Increase our capacity of the organisation to deliver for more people while maintaining the quality of the work we deliver.
- Embed the promotion of The United Nations Convention on the Rights of Persons with Disabilities in all of the work we deliver.

### 2) Future plans

In the next twelve months we will endeavour to:

- Continue to develop several individual projects with artists in the lead
- Implement our strategy to develop new sources of income available to our organisation
- Increase the profile of our organisation and the Artists we support.



**PROUD & LOUD ARTS  
TRUSTEES AND DIRECTORS REPORT  
FOR THE YEAR ENDED MARCH 31 2020**

**STRUCTURE GOVERNANCE AND MANAGEMENT**

**Governing Document**

The Charity is a company limited by guarantee and is governed by its Memorandum and Articles of Association dated May 9 2011. It is registered as a charity with the Charity Commission.

**Members and the appointment of Directors and Trustees**

The directors have the power to admit a person as a member and on admittance they become a director of the company. The minimum number of members and directors is three and the maximum twelve.

**Trustee recruitment, induction and training**

The Directors, who are the Trustees, are collectively known as the Board.

Potential trustees are requested to provide a CV and a covering letter, for consideration by the Board. Candidates are invited to a Thursday evening workshop to determine how they interact with members and then interviewed by a panel of three Trustees, one of whom is a Trustee member of the subscribing performance group. The panel makes a recommendation to the Board which determines whether they are suitable to be invited onto the Board.

New Trustees are provided with a copy of the Charity Commissions leaflet for new Trustees, 'the essential trustee: what you need to know, what you need to do' (CC3), copy of Articles and recent Annual Report and Accounts. They also receive a briefing by the current Chair.

New Trustees serve a probationary period of six months before their appointment to the board is confirmed. This provides both new Trustees and Proud & Loud Arts with the opportunity to review the relationship and to terminate the appointment without notice and without prejudice, if it is not working for whatever reason for either party.

**Organisation**

The Board administers the Charity and meets as necessary, usually 6-8 times per annum with further meetings taking place on an ad hoc basis to discuss and address specific issues that arise. These additional meetings do not normally require attendance by the full board, but instead will call upon the expertise of individual board members, e.g. finance, strategic business planning, fundraising etc.. The day to day operations of the Charity are the responsibility of the Artistic Director, Tom Hogan, to whom the Trustees have delegated authority for operational matters including finance, employment and artistic development, within the overall strategy agreed by the Board.

**DIRECTORS RESPONSIBILITIES**

Company law requires the Directors to prepare financial statements for each financial year which give a true and fair view of the state of the Company and of the surplus or deficit of the Company for that period. In preparing those financial statements the Directors have:-

- selected suitable accounting policies and applied them consistently
- made judgements and estimates that are reasonable and prudent
- stated whether applicable accounting standards have been followed, subject to any material departures disclosed and explained in the financial statements.
- prepared the financial statements on the going concern basis.

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

**SMALL COMPANY PROVISIONS**

In preparing this report advantage has been taken of the small companies' exemption.

Approved by the Board and signed on their behalf by:



Michael Rollinson - Director

Date:

07/09/2020

**INDEPENDENT EXAMINER'S REPORT  
TO THE MEMBERS OF PROUD & LOUD ARTS  
ON THE UNAUDITED ACCOUNTS FOR THE YEAR ENDED MARCH 31 2020**

I report to the charity trustees on my examination of the accounts of the company for the year ended March 31 2020 which are set out on pages 8 to 15.

**Responsibilities and basis of report**

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

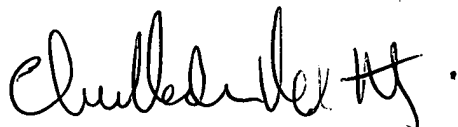
Having satisfied myself that the accounts of the company are not required to be audited under Part 16 of the 2006 Act and are eligible for independent examination, I report in respect of my examination of your company's accounts as carried out under section 145 of the Charities Act 2011 ('the 2011 Act').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

**Independent examiner's statement**

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

1. accounting records were not kept in respect of the company as required by section 386 of the 2006 Act; or
2. the accounts do not accord with those records; or
3. the accounts do not comply with the accounting requirements of section 396 of the 2006 Act other than any requirement that the accounts give a 'true and fair view' which is not a matter considered as part of an independent examination; or
4. the accounts have not been prepared in accordance with the methods and principles of the Statement of Recommended Practice for accounting and reporting by charities applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102).

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



Peter Smith BA FCA DChA

Chittenden Horley Ltd  
Chartered Accountants : Charity Specialists

456 Chester Road  
Old Trafford  
Manchester  
M16 9HD

Date:

1/10/2020

**PROUD & LOUD ARTS**  
**STATEMENT OF FINANCIAL ACTIVITIES (Including the Income & expenditure account)**  
**FOR THE YEAR ENDED MARCH 31 2020**

	Notes	Unrestricted Funds £	Restricted Funds £	Total 2020 £	Total 2019 £
<b>Incoming resources from generated funds:</b>					
Donations	2	12,447	4,244	16,691	10,324
Charitable activities	3	2,220	97,908	100,128	81,833
<b>TOTAL INCOME</b>		<u>14,667</u>	<u>102,152</u>	<u>116,819</u>	<u>92,157</u>
<b>EXPENDITURE</b>					
Costs of generating funds	4	216	-	216	216
Expenditure on charitable activities	5	3,449	109,277	112,726	100,370
<b>TOTAL EXPENDITURE</b>		<u>3,665</u>	<u>109,277</u>	<u>112,942</u>	<u>100,586</u>
<b>NET INCOME/(EXPENDITURE) BEFORE TRANSFERS</b>	6	11,002	(7,125)	3,877	(8,429)
Transfers between funds		<u>-</u>	<u>-</u>	<u>-</u>	<u>-</u>
<b>NET MOVEMENT IN FUNDS</b>	10	11,002	(7,125)	3,877	(8,429)
<b>TOTAL FUNDS BROUGHT FORWARD</b>	10	<u>7,045</u>	<u>15,199</u>	<u>22,244</u>	<u>30,673</u>
<b>TOTAL FUNDS CARRIED FORWARD</b>	10	<u>18,047</u>	<u>8,074</u>	<u>26,121</u>	<u>22,244</u>

The notes on pages 10 to 15 form part of these financial statements.

**PROUD & LOUD ARTS**  
**BALANCE SHEET AS AT MARCH 31 2020**

	Notes	2020 £	2020 £	2019 £	2019 £
<b>CURRENT ASSETS</b>					
Debtors	8	6,176		5,609	
Cash at Bank and in Hand		<u>21,584</u>		<u>17,410</u>	
		27,760		23,019	
<b>CREDITORS</b>					
Amounts falling due in one year	9	<u>1,639</u>		<u>775</u>	
<b>NET CURRENT ASSETS</b>			<u>26,121</u>		<u>22,244</u>
<b>NET ASSETS</b>			<u>26,121</u>		<u>22,244</u>
<b>FUNDS</b>					
Unrestricted	10		18,047		7,045
Restricted	10		<u>8,074</u>		<u>15,199</u>
<b>TOTAL FUNDS</b>			<u>26,121</u>		<u>22,244</u>

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

For the year ending March 31 2020, the company was entitled to exemption from audit under section 477 of the Companies Act 2006 relating to small companies and no notice has been deposited under section 476 requiring the company to obtain an audit of its accounts for the year in question.

**Directors' responsibilities**

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

The notes on pages 10 to 15 form part of these financial statements.

**Approved by the Board and authorised for issue on:**

**And signed on their behalf by:**



**Michael Rollinson – Director**

Company registration number 07627420

07/09/2020

**PROUD & LOUD ARTS**  
**NOTES TO THE ACCOUNTS FOR YEAR ENDED MARCH 31 2020**

**1 ACCOUNTING POLICIES**

**Basis of preparation**

The financial statements have been prepared: under the historic cost convention; in accordance with the Statement of Recommended Practice – Accounting and Reporting by Charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS102) effective January 1 2015; FRS102; and the Companies Act 2006. The charity constitutes a public benefit entity as defined by FRS102.

The accounts are prepared in £ sterling, the functional currency of the charity.

**Statement of Cash Flows**

Advantage is taken of the exemptions from preparing a Statement of Cash Flows as set out in update bulletin 1 to the SoRP.

**Income recognition**

All income is recognised once the charity has entitlement to the income, it is probable that the income will be received and the amount of income receivable can be measured reliably. The following applies to particular types of income:

**Grants**, whether of a capital or revenue nature, are recognised when the charity has entitlement to the funds, any performance conditions have been met and it is probable that the income will be received.

**Donations** from individuals and other bodies (not being of the nature of a grant) are recognised when receivable.

**Earned income** is measured at the fair value of the consideration received or receivable for services and goods supplied, net of discounts.

**Deferred income**

Income is only deferred and included in creditors when:

- The income relates to a future accounting period
- A sales invoice has been raised ahead of the work being carried out and there is no contractual entitlement to the income until the work has been done
- Not all the terms and conditions of the grant have been met, including the incurring of expenditure and the grant conditions are such that unspent grant must be refunded

**Expenditure and irrecoverable VAT**

Expenditure is recognised once there is a legal or constructive obligation to make a payment to a third party, it is probable that the settlement will be required and the amount of the obligation can be measured reliably. Expenditure is classified under the following activity headings:

Costs of raising funds	including those associated with fundraising activities, managing investments and commercial trading by the subsidiary company.
Charitable activities	costs of undertaking the work of the charity.

The charity is not registered for VAT and is unable to recover input tax. Costs are stated inclusive of VAT were charged.

**Allocation of support costs**

Support costs are those functions which assist the work of the charity either by supporting the delivery of charitable activities or by supporting the generation of funds.

**PROUD & LOUD ARTS**  
**NOTES TO THE ACCOUNTS FOR YEAR ENDED MARCH 31 2020**

**1 ACCOUNTING POLICIES (continued)**

**Tangible fixed assets and depreciation**

Individual fixed assets costing less than £500 and not forming part of a series of related purchases are not capitalised, but are written off as revenue expenditure in the year of acquisition.

The company does not have any tangible fixed assets.

**Debtors**

Trade and other debtors are recognised at the settlement amount due and prepayments are valued at the amount prepaid.

**Cash at bank and in hand**

Cash at bank and in hand includes cash and short term highly liquid investments with a short maturity of three months or less from the date of acquisition or opening of the deposit or similar account.

**Creditors and provisions**

Creditors and provisions are recognised where the charity has a present obligation resulting from a past event that will probably result in the transfer of funds to a third party and the amount due to settle the obligation can be measured or estimated reliably. Creditors and provisions are normally recognised at their settlement amount.

**Financial instruments**

The charity has only basic financial instruments which are initially recorded at cost, subsequently measured at their settlement value.

**Judgements and key sources of estimation uncertainty**

The preparation of the financial statements requires management to make judgements, estimates and assumptions that affect the amounts reported. These estimates and judgements are continually reviewed and are based on experience and other factors, including expectations of future events that are believed to be reasonable under the circumstances.

**PROUD & LOUD ARTS**  
**NOTES TO THE ACCOUNTS FOR YEAR ENDED MARCH 31 2020**

	2020			2019		
	Unrestricted	Restricted	Total	Unrestricted	Restricted	Total
	£	£	£	£	£	£
<b>2 DONATIONS</b>						
Donations						
General	5,428	-	5,428	3,711	-	3,711
Inter-able Relations	-	1,164	1,164	-	-	-
Spaced	-	3,080	3,080	-	-	-
Membership fees	7,019	-	7,019	6,613	-	6,613
	<u>12,447</u>	<u>4,244</u>	<u>16,691</u>	<u>10,324</u>	<u>-</u>	<u>10,324</u>

**3 INCOME FROM CHARITABLE ACTIVITIES**

*Project grants*

ACE - Chrissy	-	-	-	-	19,911	19,911
ACE - Tate	-	-	-	-	46,097	46,097
Zedra Trust	-	-	-	-	5,000	5,000
Salford Community Fund	-	-	-	-	739	739
Awards For All	-	8,000	8,000	-	-	-
Community Foundation	-	5,000	5,000	-	-	-
<i>Article 19:</i>						
Awards For All	-	2,000	2,000	-	-	-
ACE	-	22,914	22,914	-	-	-
Commuity Foundation	-	3,000	3,000	-	-	-
<i>SG Origins:</i>						
ACE	-	22,200	22,200	-	-	-
DADA Disability Arts	-	2,600	2,600	-	-	-
<i>Inter-able Relations:</i>						
ACE	-	23,850	23,850	-	-	-
Commuity Foundation	-	2,000	2,000	-	-	-
DADA Disability Arts	-	1,350	1,350	-	-	-
WEA - Trafford Group	-	4,994	4,994	-	-	-
	<u>-</u>	<u>97,908</u>	<u>97,908</u>	<u>-</u>	<u>71,747</u>	<u>71,747</u>

*Earned income*

Fees and ticket sales	2,132	-	2,132	10,086	-	10,086
Transport contribution	88	-	88	-	-	-
	<u>2,220</u>	<u>-</u>	<u>2,220</u>	<u>10,086</u>	<u>-</u>	<u>10,086</u>
<b>Total</b>	<u>2,220</u>	<u>97,908</u>	<u>100,128</u>	<u>10,086</u>	<u>71,747</u>	<u>81,833</u>

**4 COSTS OF GENERATING FUNDS**

Fundraising costs	216	-	216	216	-	216
	<u>216</u>	<u>-</u>	<u>216</u>	<u>216</u>	<u>-</u>	<u>216</u>

**PROUD & LOUD ARTS**  
**NOTES TO THE ACCOUNTS FOR YEAR ENDED MARCH 31 2020**

**5 CHARITABLE EXPENDITURE**

	2020			2019		
	Unrestricted	Restricted	Total	Unrestricted	Restricted	Total
	£	£	£	£	£	£
<b>Direct costs</b>						
Drama workers and other fees	61,372	-	61,372	44,160	-	44,160
Artistic director's fees	6,100	-	6,100	6,600	-	6,600
Other fees	7,349	-	7,349	5,626	-	5,626
Other project costs	15,876	-	15,876	15,306	-	15,306
Travel & subsistence	11,929	-	11,929	13,825	-	13,825
Marketing & promotion	7,736	-	7,736	11,005	-	11,005
Insurance	221	-	221	-	-	-
<b>Support costs &amp; governance</b>						
Bookkeeping	-	-	-	275	-	275
Office costs	1,404	-	1,404	2,686	-	2,686
Accountancy & legal fees	739	-	739	887	-	887
Charged to restricted funds	(109,277)	109,277	-	(84,049)	84,049	-
	<u>3,449</u>	<u>109,277</u>	<u>112,726</u>	<u>16,321</u>	<u>84,049</u>	<u>100,370</u>

**6 NET INCOMING RESOURCES AFTER TRANSFERS**

This is stated after charging/(crediting):

Accountant/Independent examiner's fees

Report

Accountancy

Under/(over) accrual prior year

Directors' remuneration

Trustees' expenses

2020

£

380

359

-

-

70

Number

1

2019

£

380

507

-

-

302

Number

3

number of trustees claiming expenses

**7 STAFF INFORMATION**

The charity had no employees in either year.

The key management personnel comprise the trustees and artistic director as set out on page 1. The trustees do not receive any remuneration for their services and the artistic director is a freelance worker who receives fees in respect of projects but works in a voluntary capacity to manage the charity.

**8 DEBTORS**

Income receivable

£

6,176

6,176

£

5,609

5,609

**9 CREDITORS falling due within one year**

Deferred income

Accruals

899

740

1,639

-

775

775



	2018/19				b/f and c/f 31/03/2019	2019/20			
	01/04/2018	Income	Expenditure	transfers	01/04/2019	Income	Expenditure	transfers	31/03/2020
	£	£	£	£	£	£	£	£	£
<b>Unrestricted funds:</b>									
General fund	3,172	20,410	(16,537)	-	7,045	14,667	(3,665)	-	18,047
<b>Total unrestricted funds</b>	<u>3,172</u>	<u>20,410</u>	<u>(16,537)</u>	<u>-</u>	<u>7,045</u>	<u>14,667</u>	<u>(3,665)</u>	<u>-</u>	<u>18,047</u>
<b>Restricted Funds:</b>									
ACE - Chrissy	-	19,911	(19,911)	-	-	-	-	-	-
ACE - Tate	-	46,097	(36,778)	-	9,319	-	(9,319)	-	-
Zedra Trust	-	5,000	(5,000)	-	-	-	-	-	-
Salford Community Fund	-	739	(154)	-	585	-	(585)	-	-
Awards for All	-	-	-	-	-	8,000	(8,000)	-	-
Article 19	-	-	-	-	-	27,914	(27,914)	-	-
SG Origins	-	-	-	-	-	24,800	(24,800)	-	-
Inter-able Relations	-	-	-	-	-	28,364	(28,364)	-	-
Spaced	-	-	-	-	-	3,080	-	-	3,080
WEA - Trafford Group	-	-	-	-	-	4,994	-	-	4,994
Salford CVS	9,918	-	(6,233)	-	3,685	-	(3,685)	-	-
Arts For All	3,878	-	(3,878)	-	-	-	-	-	-
Lloyds Bank Foundation	755	-	(755)	-	-	-	-	-	-
Community Foundation: Royal London	5,000	-	(3,390)	-	1,610	5,000	(6,610)	-	-
Santander	5,000	-	(5,000)	-	-	-	-	-	-
Guardian Society Trust	2,000	-	(2,000)	-	-	-	-	-	-
Salford City Council	950	-	(950)	-	-	-	-	-	-
<b>Total restricted funds</b>	<u>27,501</u>	<u>71,747</u>	<u>(84,049)</u>	<u>-</u>	<u>15,199</u>	<u>102,152</u>	<u>(109,277)</u>	<u>-</u>	<u>8,074</u>
	<u>30,673</u>	<u>92,157</u>	<u>(100,586)</u>	<u>-</u>	<u>22,244</u>	<u>116,819</u>	<u>(112,942)</u>	<u>-</u>	<u>26,121</u>

**PROUD & LOUD ARTS**  
**NOTES TO THE ACCOUNTS FOR YEAR ENDED MARCH 31 2020**

**10 STATEMENT OF FUNDS (continued)**

**Restricted fund balances:**

All these funds are expected to be utilised in 2020/21

**11 ANALYSIS OF COMPANY NET ASSETS BETWEEN FUNDS**

Fund balances at March 31 2020 are represented by:-

	Unrestricted Funds £	Restricted Funds £	Total £
Net current assets	18,047	8,074	26,121
	<u>18,047</u>	<u>8,074</u>	<u>26,121</u>

Fund balances at March 31 2019 are represented by:-

Net current assets	7,045	15,199	22,244
	<u>7,045</u>	<u>15,199</u>	<u>22,244</u>

**12 FINANCIAL INSTRUMENTS**

The carrying amounts for each category of financial instrument is as follows:

	2020 £	2019 £
<b>Financial assets</b>		
that are debt instruments measured at amortised cost	<u>27,760</u>	<u>23,019</u>
<b>Financial liabilities</b>		
measured at amortised cost	<u>(1,639)</u>	<u>(775)</u>

Financial assets measured at amortised cost comprise: cash at bank and in hand; income receivable and other debtors; and prepayments.

Financial liabilities measured at amortised cost comprise: trade creditors; other taxes and social security; accruals; and deferred income.

**13 CONSTITUTION**

The Company is limited by guarantee and does not have a share capital. In the event of the Company being wound up the members are committed to contributing £1 each.

**14 TAXATION**

The Company is a registered charity and is entitled to claim annual exemption from UK corporation tax.

**15 CAPITAL COMMITMENTS**

There were no capital commitments authorised and contracted for at the end of the year (2019 £Nil).

**PROUD & LOUD ARTS**  
**NOTES TO THE ACCOUNTS FOR YEAR ENDED MARCH 31 2020**

**16 RELATED PARTY TRANSACTIONS**

The trustees are unrelated to each other and the charity is not under the control of one individual or entity.

During the year J Charlsworth was paid £950 for artistic services as a freelancer (2019 - none) and there was nothing outstanding at the year end. In the previous year K Hoyer was paid £250 (2020 - nil) and there was nothing outstanding at the year end.

There were no other related party transactions.