

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 2022**

Website: www.paraorchestra.com

Twitter/Instagram/Facebook: @paraorchestra



The Paraorchestra and Friends

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The Paraorchestra and Friends

Trustees and advisors

Trustees

Giles Gibbons (Chair)
Clarence Adoo MBE
Mark Cosgrove
Jane Jones
Louise Mitchell
Anna Starkey

Company number

07874922

Registered charity number

1163725

Registered office

Second Floor, The Station
Silver Street
Bristol
BS1 2AG

Independent Examiners

Thomas Westcott
80 Oxford Street
Burnham on Sea
Somerset
TA8 1EF

Principal Officers and key personnel

Chief Executive: Jonathan Harper
Artistic Director: Charles Hazlewood
Executive Producer: Hannah Williams Walton
Producer: Helen Edwards
Project Co-ordinator: Caitlin Fairweather
Orchestra Manager: Tom Wraith*
Production Manager: Hannah Chittel*
Production Manager: Gemma Brooks*
Head of Communications: Laura Evans
Marketing Manager: Ben Horton
Associate Music Director: Lloyd Coleman
Music Administrator: Carrie Britton*
Funding and Transformation Consultant: Lauren Scholey*
Finance & Accounting: FD Works
HR Support: Narrow Quay HR
IT Support: GoTo IT

*denotes Freelance staff member

The Paraorchestra and Friends

Report of the Trustees For the year ended 31 March 2022

EXECUTIVE SUMMARY 2021-22

The year began with the UK emerging from its third major COVID lockdown, a sector still in crisis and dealing with ongoing restriction in the form of reduced capacities operating at indoor venues and outdoor events. As the year moved into the summer months, audience confidence was slowly being rebuilt but there remained considerable navigation of uncertainty through into the Autumn of 2021.

We are proud of and grateful to the way everyone at Paraorchestra (musicians, artists, staff, freelancers and Trustees) responded to the challenges of the year. We expanded of our artistic programme into album recordings and work for live stream and broadcast for the first time. We continued to place COVID-safe working practices for our musicians and collaborators at the heart of each project. Our partnerships with Real World Records and Sky Arts demonstrated our ability to innovate across the subsidised commercial sectors. In particular the partnership with Sky Arts resulted in significant investment for disabled artists, as we began a two-year Musician In Residence programme.

We also developed a new landmark performance piece in SMOOSHI an outdoor work, borne of the pandemic and the need to urgently restart live music for the communal experience of joy, for employment for musicians and to work safely in outdoor environments whilst indoor restrictions remained punitive.

This long list of exceptional, ambitious, and innovative work delivered a brilliant array of new audiences for Paraorchestra across the year. It was the catalyst to our commitment to work more closely with communities in the creation of a new work. SMOOSHI is an extension of our Artistic Director Charles Hazlewood's long-held view that,

"The orchestra can include everyone, and it can be for everyone"

Work continued to build plans for a new Vision to 2030, setting up 2022-23 to deliver another year packed full of events that tests our long-term vision – delivering performances in concert halls, music venues, festivals, housing estates and beachfronts, and reaching a breadth of audience that no other orchestra is able to achieve, including across broadcast TV, recordings and streaming.

In 2021-22 our collaborators, partners and audiences said:

Reinventing the orchestra is about putting the audience first, stretching the definition of orchestral music, it's about presenting orchestral music in a way that means that people who haven't experienced it before can experience, it's about taking orchestral music into people's communities, and of this is what Paraorchestra do really well."

Toks Dada, Head of Classical Music, Southbank Centre.

I wouldn't go to an orchestra normally because I feel it's not for me, whereas here I feel like it's for me here and I'm welcome here, and I can interact with it"

Caryn Davis, audience member

"What's magical about Paraorchestra is ...you are composing for the person as much as for the instrument. They are progressive with the idea of what an orchestra should be."

Hannah Peel, Mercury Prize nominated composer

The Paraorchestra and Friends

Report of the Trustees

For the year ended 31 March 2022

As we finish the year, we are not immune to the new pressures relating to inflation and the Cost of Living— new challenges for us to understand and for us to manage, particularly in the context of how the wider sector will be affected. However, we know that our Vision to 2030 has the support of a wide coalition of stakeholders, peers, partners and funders, and we relish the opportunity ahead to make real change for disabled artists and an inclusive cultural ecology.

ARTISTIC PROGRAMME 2021-22

This year has demonstrated that our flexibility is our strength, and we have presented work in a rich mix of places and spaces including concert halls, theatres, festivals, and housing estates. In 2021-22 for the first time, we also created work for broadcast as part of our partnership with Sky Arts, and worked across digital streaming and recording as a medium to reach audiences. We also created a landmark new show in SMOOSH! which both marked the restarting of large-scale live music following the pandemic, and the first of a new series of works created for communities new to orchestral music.

The programme included:

- A revival of *Anatomy of the Orchestra*, our site-specific sonic installation that allows audiences to make their own path through an orchestra in flight, performed at opening of the redeveloped Birmingham Symphony Hall in July 2021 and at Bristol Beacon in February 2022.

"It's such a unique experience to be able to pick out the bassoon or go and stand near the brass, or right next to the percussion, I wish everyone could have that experience when they come to a concert, it's something else."

Anneka Sutcliffe, audience member

- Critically acclaimed artist and composer Hannah Peel completed her Paraorchestra commission collaborating with Charles and the orchestra to create a new album and show titled *The Unfolding*. Her first full follow-up album to the mercury music nominated record, *Fir Wave*, it builds on her unique style of electronica-led contemporary music and takes inspiration from nature, geology and climate change.

The album will be released in physical formats and on streaming platforms by Real World Records in April 2022 but received its premiere at St George's Bristol in October 2021, delivered in partnership with Bristol Beacon. The live show will be performed in London, Gateshead and Edinburgh in May 2022, culminating in a headline performance on the opening night of Bluedot Festival in July 2022.

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

"...deep sonorous cello, shrill flute and urgent strings combine to mesmeric effect... in full flow they really get their groove on, it's hugely exhilarating...."this feels bigger than the sum of its parts" says Peel. She's not wrong"

Electronic Sound magazine

- The premiere of SMOOSH! in September 2021, in Knowle West, Bristol was a landmark moment; our first adventure into working closely with a local community to both perform in the show, and create the show for their local area. Knowle West is an area of the city continually ranked in the top 10% of most deprived wards in the country, fiercely protective of its community spirit, cut off from the rest of the

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Report of the Trustees For the year ended 31 March 2022

city by a lack of public transport links and encircled by ring roads. It's a community that does not traditionally engage with city-centre culture and certainly not with orchestral music.

SMOOSHI brought upwards of 2,000 people together to experience communal joy through the power of live music, building links between this community and our organisation, and seeing 20 amateur musicians and dancers performing in the show alongside our ensemble.

SMOOSHI also restarted our large-scale live music programme in the Summer of 2021 following 12 months of lockdowns and restrictions on daily life. The show provided employment for 70 artists, musicians, creatives and production staff, and was enjoyed by audiences safely and inclusively after many months of hard and dark times for live music.

"Smoosh! will be spoken about in Knowle West for years, decades, generations to come. Do you remember that day when we followed musicians through the streets? When smiles were infectious? When neighbours danced together?"

Martin Booth, Editor, Bristol 24/7, 2021

- Gorecki's *Song of Sorrowful Souls*, performed in a site-specific location at Bath Abbey as part of Bath Festival in December 2021. The performance was designed to encourage the audience to encircle the orchestra and was beautifully ensconced in Luke Jerram's Museum of the Moon installation, showcasing our innovative and flexible approach to creating holistic audience experiences.
- Our first Sky Arts broadcast project, *Beethoven and Me* took Beethoven's 5th Symphony as a stepping-off point to explore the work, genius and various health conditions that both influenced and disrupted the composer's work. The piece is underpinned by performances from Paraorchestra and offered up perspectives & lived experiences from the disabled musicians we work with. Filmed in September and October 2021, broadcast originally in February 2021 and repeated four times subsequently, and on demand, it has been watched by 146,000 people.
- *Re-inventing the Orchestra with Charles Hazlewood* (2022) is the second Sky Arts broadcast project and is a six-part documentary series commissioned for broadcast on Sky Arts in May and June 2022. The filming took place from Sept 2021 to March 2022.

The series demonstrates the orchestra's influence on – and significance in – a contemporary digital world relevant to everyone through a diverse range of musical masterpieces – from Mozart to Kraftwerk; and Barry White to Steve Reich, to Guro Moe and Scott Walker.

This unprecedented commission by Sky TV has taken our work to large numbers of audiences via broadcast for the first time. Early indications suggest viewing figures way in excess of Beethoven and Me.

"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

The Paraorchestra and Friends

Report of the Trustees

For the year ended 31 March 2022

ARTIST DEVELOPMENT 2021-22

We continued to prioritise work to support our artists this year.

As part of Charles' ambassadorial role, Paraorchestra has a two-year agreement in place with Sky Arts that will result in five professional disabled musicians from within the Paraorchestra cohort becoming musicians in residence. Three musicians began their year-long residency in April 2021; Patrick Phillip, Tilly Chester and Jonny Leitch have been supported by mentoring from Charles, Lloyd and the team, along with artists and collaborators that have worked with us, and have spent a year pushing their artistic practice forward.

It is very rare that ensemble musicians are offered the chance to develop their practice, even more so for those that identify as disabled. This is an opportunity for musicians to be paid to develop their artistic practice with support from Paraorchestra, responding to the idea of considering what live music can be for a 21st century musician and/or orchestra.

Blogs highlighting the benefits to the musicians of this programme can be found here:

<https://paraorchestra.com/meet-our-musicians-in-residence-patrick-phillip/>

<https://paraorchestra.com/meet-our-musicians-in-residence-tilly-chester/>

<https://paraorchestra.com/meet-our-musicians-in-residence-jonny-leitch/>

"Having the regular mentoring means I'm being guided in the right way and don't feel I'm on this journey alone. It has really helped me approach potential collaborators and build connections with experts in their field. I'm very excited to see where it goes."

Patrick Phillip

This work continues to feed our planning for a fuller programme of artist development for disabled musicians and artists, more detail on which can be found in our Future Plans section.

SOCIAL IMPACT 2021-22

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

- In 2021-22, we offered 450 equivalent days employment for disabled musicians.
 - Across all our work we provided employment for over 100 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 neurodiverse. This range is not binary. A number of musicians also intersect across a range of protected characteristics incorporating race, sexuality and gender including trans.
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Report of the Trustees

For the year ended 31 March 2022

FINANCE AND FUNDING 2021-22

In 2021/22 the sector suffered from a slow recovery. Live music venues and festivals following the government re-opening roadmap were especially impacted. However, because of Paraorchestra's mission, flexibility, and a focus on fundraising to support our approach to innovation, we quickly rebounded from the fall in turnover experienced in 2020/21. In fact, income increased to record levels and was £926k (20/21 £574k).

We are immensely grateful to the support of our core funders Arts Council England, The Mark Leonard Trust, Esmée Fairbairn Foundation and Bristol City Council. Their steadfast commitment to our organisation offered certainty to plan activity and pay core costs. In addition, the second year of Government support via the Cultural Recovery Fund was an essential investment in our ability to restart artistic programming. Three further game-changing grants were made in the year that should be noted with thanks:

- We received a substantial grant from the one-off Garfield Weston Culture Fund (£100k) to support the implementation of a wide range of pandemic recovery activity.
- We received a grant from The Linbury Trust (£65k) to support the development and delivery of our new outdoor show SMOOSH!
- Our core funders Esmée Fairbairn created a new fund titled, Re-Invent, to aid the recovery in the arts. From this we received a grant that supported the delivery of SMOOSH!

As our artistic activity increased so did our fees income (£249k 21/22 vs £76k 20/21). Of particular note was the investment by Sky Arts in our Music in Residence programme and in the creation of new broadcast TV. In addition, delivering events again meant that our projected HMRC Orchestra Tax credit has more than doubled when compared to 2020/21.

The speed of our recovery required a swift increase in our staffing budget (£362k 21/22 vs £254k 20/21) to ensure that we kept pace in capacity terms for delivering a number of new, large scale projects side by side. A mix of salaried and freelance posts ensured this was possible.

The financial success of the year has helped deliver a strong cashflow position and built our unrestricted reserve further to £191k. Reserves at this level are needed to keep pace with our policy of holding 12 weeks of core costs.

OPERATIONAL AND STAFFING 2021-22

Paraorchestra is a high achieving organisation and we have been able to utilise funding resources available this year to make changes to our structure in producing, programming admin and comms during the year, as well as improving our organisational processes through additional expertise and capacity in HR, IT and Finance. These were essential in the context of a rapid return to a large volume of activity in a short space of time, once restrictions began to ease.

We increased our marketing and communications capacity in April 2021, recruiting a Head of Communications (0.8 FTE) and a full-time Marketing Manager. The latter role has been appointed as a shared post, split 50/50 between our organisation and with the Bristol arts organisation MAYK. This setup aims to get the best value for money whilst offering new ways of thinking about audience development across two like-minded organisations.

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Report of the Trustees For the year ended 31 March 2022

In order to step change our financial systems and expertise we appointed external FD Works to manage our day-to-day financial systems, management accounts and provide a suite of new digital accountancy tools for the team.

We appointed Narrow Quay HR to provide retained specialist HR services, and have been working with them this year to introduce new contracts of employment for staff and a new Staff Manual to cover all our HR policies and processes. In addition, we have appointed the Bristol-based Goto IT as our IT and data management support agency.

We introduced a new flexible Hybrid Work Place policy in September 2021, as workplaces re-opened following Covid restrictions, and following a consultation with all our staff team. Our central Bristol office is now a flexible resource for staff, with facilities to dial in remotely to meetings, or to attend in person. Each employee is free to work flexibly as they choose, using the office as a resource or working from home.

FUTURE PLANS

Looking Ahead to 2022-23

Artistic Programme

Our spectacular artistic programme continues in 2022-23 with its unique range of events across the UK's crown jewel concert halls, festivals, music venues, housing estates, beachfronts, and in broadcast. In particular, the first part of the year could not be more jam packed with events of all shapes and sizes:

- SMOOSHI will receive its second series of performances in May 2022, working in partnership with Brighton Festival to deliver performances in the deprived Whitehawk area of East Brighton where we hope to work as we did in Knowle West in Bristol with audiences new to orchestral music, and a second day of performances in central Brighton.
- Hannah Peel's magical and uplifting masterpiece *The Unfolding* will tour the UK, performing at The Assembly Rooms Edinburgh, Sage Gateshead and receiving its London premiere at the Barbican in May 2022. The tour culminates in Paraorchestra's first ever headline gig at Bluedot festival at Jodrell Bank in July.
- Paraorchestra's Love Unlimited Synth Orchestra returns to the Southbank Centre in June 2022 as part of Grace Jones' Meltdown, with guest artists Betty Boo, Rachel Chinouriri, Kele Okereke, Shingai and Eno Williams.

In the Autumn we will part of the opening weekend of Southbank Centre's classical season, presented an expanded version of *Anatomy of the Orchestra*. We will also be reviving *Death Songbook* – the cathartic collaboration with Brett Anderson (Suede) that we created at the height of the UK lockdown in January 2021 and recorded for live stream. The show will make its live (with audience) debut in November 2022.

We have also retained a portion of our artistic budget to commission and R&D new work, always with an emphasis of allowing artists, composers and creatives time and space to work with Paraorchestra to stretch notions of what classical music and audience experiences at orchestra events can be.

At the time of writing we have commissioned composer Calum Perrin create a response piece to our live music installation, *Anatomy of the Orchestra*. Calum works across visual art, theatre, music and radio, exploring

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Report of the Trustees For the year ended 31 March 2022

themes of disability, sensory experience and domesticity, as well as the relationship between archival processes and artistic practice. His work with us will be used to deepen audience engagement and provide a unique audio-visual insight into the uniqueness of original project.

In addition, we will continue our development of the Touch Sound device at concerts during the year, with further R&D and audience testing to ensure that our production concepts can be embedded into performances. Touch Sound is a small handheld device developed by creative technologist Steve Symons and Paraorchestra that offers D/deaf audience members an enhanced experience at orchestral events by converting sound waves into haptic feedback.

Artist Development

Funded by a grant from Sky Arts, the second year of our Musician In Residence programme will begin in April 2022 and we have already announced that the two recipients will be Hattie McCall Davies and Rylan Gleave.

Hattie has been a member of Paraorchestra since 2018. She's lent us her talents as a cellist on projects playing everything from Beethoven to Kraftwerk, Schnittke to Suede. But it's as a smallpiper that she embraces her residency.

"The space to further develop my piping and artistic practice offers the tantalising and emotional prospect of rediscovering who I am as a musician not defined by my disability."

Hattie McCall Davies

Rylan Gleave is a vocal performer and composer and joined Paraorchestra in 2021. His first project with us was this year when he gave a virtuoso performance as vocalist in the re-imaginings of Scott Walker's iconic record *The Drift* during filming for our Sky Arts documentary series.

"I'm a classically trained singer, but am now performing with a late-breaking trans-masc voice that only changed about four years ago. With this gifted time and space to work on projects that truly resonate with me, I plan to explore the new range and possibilities of my voice."

Rylan Gleave.

Following our successful first online workshop programme in 2020-21 which focused on skills development for Recording, we plan to run a second workshop programme in Jan/Feb 2023, looking this time at composing.

New Vision

We will be making progress on our new Vision to 2030, first set out in our annual report of 2020-21 and which can be found below. A key step in this process is the securing of additional funding and we have submitted key bids to stakeholders and funders, which will announce the results in Autumn 2022.

We hope that the results of this work will allow Paraorchestra to move from "orchestra" to "ecology" into 2023/24 and beyond; producing live and broadcast music events at the large scale, in concert halls and in communities, working across subsidised and commercial contexts, developing a new generation of disabled artists and leaders, and influencing high level social change creating a new, inclusive cultural sector.

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Report of the Trustees For the year ended 31 March 2022

This expanded programme of work will also require a step-change in the staffing capacity of the organisation and we are primed to undertake this work quickly, having already worked through the staffing structures and skills needed, and having worked hard with funders and partners to build financial capacity.

Vision to 2030

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

- ambitious audience-driven artistic creation and performance
- a multi-layered musician-led artist development programme
- an impactful programme of engagement work for under 18s
- influencing and promoting long-lasting sector change

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

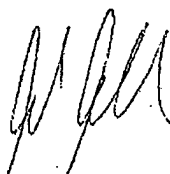
We will expand our talent development programme to offer multiple entry points and outcomes in order that we go beyond 'levelling the playing field' and give those that identify as disabled an advantage for their career development.

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

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

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

Approved by the Trustees on Thursday 25 August 2022 and signed on their behalf by:



Giles Gibbons
Chairman
Board of Trustees

The Paraorchestra and Friends

Independent examiners' report to the members For the year ended 31 March 2022

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

I report to the charity trustees on my examination of the accounts of the Company for the year ended 31 March 2022.

Respective responsibilities of trustees and examiner

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

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

Basis of independent examiner's report

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

Independent examiner's statement

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

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

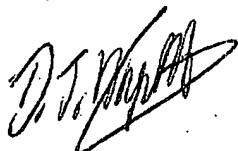
1. accounting records were not kept in respect of the Company as required by section 386 of the 2006 Act; or
2. the accounts do not accord with those records; or
3. the accounts do not comply with the accounting requirements of section 396 of the 2006 Act other than any requirement that the accounts give a 'true and fair view' which is not a matter considered as part of an independent examination; or

The Paraorchestra and Friends

**Independent examiners' report to the members
For the year ended 31 March 2022**

4. the accounts have not been prepared in accordance with the methods and principles of the Statement of Recommended Practice for accounting and reporting by charities.

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



David Wright
For and on behalf of

Thomas Westcott LLP
Chartered Accountants
80 Oxford Street
Burnham on Sea
Somerset
TA8 1EF

DATE 25.8.22

The Paraorchestra and Friends

Statement of financial activities (including income and expenditure account) For the year ended 31 March 2022

| | Notes | Unrestricted funds | Restricted funds | 2022 Total funds | 2021 Total funds |
|------------------------------------|-------|--------------------|------------------|------------------|------------------|
| | | £ | £ | £ | £ |
| Income from: | | | | | |
| Charitable activities | | 248,701 | - | 248,701 | 76,194 |
| Trusts and Foundations | | 205,000 | 88,000 | 293,000 | 125,213 |
| Donations and legacies | | 2,510 | - | 2,510 | 2,104 |
| Grants | | 367,182 | - | 367,182 | 345,982 |
| Other | | 15,282 | - | 15,282 | 24,820 |
| Total | | 838,675 | 88,000 | 926,675 | 574,313 |
| Expenditure on: | | | | | |
| Charitable activities | 2 | 337,600 | 88,000 | 425,600 | 197,653 |
| Other | 3 | 446,279 | - | 446,279 | 304,878 |
| Total | | 783,879 | 88,000 | 871,879 | 502,531 |
| Net income/(expenditure) | | 54,796 | - | 54,796 | 71,782 |
| Transfers between funds | | - | - | - | - |
| Net movement in funds | | 54,796 | - | 54,796 | 71,782 |
| Total funds brought forward | | 136,389 | 22,917 | 159,306 | 87,524 |
| Total funds carried forward | | 191,185 | 22,917 | 214,102 | 159,306 |

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

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

The Paraorchestra and Friends

Cash flow statement

For the year ended 31 March 2022

| | 2022 | 2021 |
|--|-----------------|----------------|
| | £ | £ |
| Cash flows from operating activities | | |
| Net income | 54,796 | 71,782 |
| Depreciation | 2,255 | 3,151 |
| Change in trade and other debtors | 62,150 | (38,986) |
| Change in trade and other creditors | (140,774) | 279,203 |
| Net cash flow generated from operating activities | (21,573) | 315,150 |
| Cash flows from investing activities | | |
| Purchase of tangible fixed assets | (388) | (6,040) |
| Net cash flows from investing activities | (21,961) | 309,110 |
| Cash flows from financing activities | | |
| Decrease in long term creditors | - | - |
| Net cash flows from financing activities | - | - |
| Cash at bank and in hand at beginning of the year | 400,164 | 91,054 |
| Cash at bank and in hand at end of the year | 378,203 | 400,164 |

Analysis of changes in net funds

| | Balance 1 April 2021 | Cash flows | Balance 31 March 2022 |
|--------------------------|-------------------------|------------|--------------------------|
| | £ | £ | £ |
| Cash at bank and in hand | 400,164 | (21,961) | 378,203 |

The Paraorchestra and Friends

Balance sheet As at 31 March 2022

| | Notes | 2022 | 2021 |
|--|--------------|----------------|----------------|
| Fixed assets: | | £ | £ |
| Tangible assets | 7 | 4,533 | 6,400 |
| | | 4,533 | 6,400 |
| Current assets: | | | |
| Debtors | 8 | 57,361 | 119,511 |
| Cash at bank and in hand | | 378,203 | 400,164 |
| | | 435,564 | 519,675 |
| Liabilities: | | | |
| Creditors: amounts falling due within one year | 9 | (225,995) | (366,769) |
| Net current assets | | 209,569 | 152,906 |
| Total net assets | | 214,102 | 159,306 |
| The funds of the charity: | | | |
| Restricted funds | | 22,917 | 22,917 |
| Unrestricted funds | | 191,185 | 136,389 |
| Total charity funds | 10,11 | 214,102 | 159,306 |

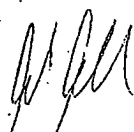
For the financial year in question the company was entitled to exemption under section 477 of the Companies Act 2006 relating to small companies.

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

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

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

Approved by the Trustees for issue on Thursday 25 August 2022 and signed on their behalf by:



Giles Gibbons
Chair
Board of Trustees

Company registration no. 07874922

The Paraorchestra and Friends

Notes to the financial statements For the year ended 31 March 2022

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 Incoming resources

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

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

1.4 Resources expended

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

Governance costs include those incurred with constitutional and statutory requirements.

1.5 Cash and cash equivalents

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

1.6 Financial instruments

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

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

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

Basic financial assets

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

Basic financial liabilities

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

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

1.7 Funds structure

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

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 |
|------------------|-----------------------------|

The Paraorchestra and Friends

Notes to the financial statements
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2 Charitable activities

| | Unrestricted | Restricted | 2022 | 2021 |
|------------------------------|----------------|---------------|----------------|----------------|
| | £ | £ | £ | £ |
| Musician and performer fees | 183,290 | 50,054 | 233,344 | 75,503 |
| Technicians and support fees | 57,706 | - | 57,706 | 23,672 |
| Equipment hire | 24,236 | - | 24,236 | 10,053 |
| Travel and subsistence costs | 72,356 | - | 72,356 | 20,116 |
| Other direct costs | 61,030 | 37,946 | 98,976 | 33,246 |
| Orchestra tax relief | (64,480) | - | (64,480) | (25,000) |
| Musicians Support fund | - | - | - | 30,963 |
| Cancellation costs | 3,462 | - | 3,462 | 29,100 |
| | <u>337,600</u> | <u>88,000</u> | <u>425,600</u> | <u>197,653</u> |

3 Other costs

| | Unrestricted | Restricted | 2022 | 2021 |
|----------------------------------|----------------|------------|----------------|----------------|
| | £ | £ | £ | £ |
| Printing, postage and stationery | 559 | - | 559 | 218 |
| Rent | 10,975 | - | 10,975 | 15,414 |
| Insurance | 1,880 | - | 1,880 | 1,135 |
| IT costs | 12,471 | - | 12,471 | 6,089 |
| Travel and subsistence | 6,233 | - | 6,233 | 2,140 |
| Bank charges | 821 | - | 821 | 573 |
| Sundry expenses | 831 | - | 831 | 625 |
| Subscriptions | 1,752 | - | 1,752 | - |
| Depreciation | 2,255 | - | 2,255 | 3,152 |
| Governance costs (note 4) | 25,530 | - | 25,530 | 13,038 |
| Management & staffing (note 5) | 361,630 | - | 361,630 | 254,293 |
| Marketing, digital and PR | 21,342 | - | 21,342 | 8,201 |
| | <u>446,279</u> | <u>-</u> | <u>446,279</u> | <u>304,878</u> |

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4. Governance costs

| | 2022 | 2021 |
|-------------------------|---------------|---------------|
| | £ | £ |
| Accountancy | 4,904 | 1,820 |
| Bookkeeping | 7,900 | 7,813 |
| Independent examination | 1,155 | 1,550 |
| Legal and professional | 11,571 | 1,855 |
| | <u>25,530</u> | <u>13,038</u> |

5 Staff numbers and costs

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

The aggregate payroll costs were as follows:

| | 2022 | 2021 |
|-----------------------|----------------|----------------|
| | £ | £ |
| Wages and salaries | 322,607 | 239,985 |
| Social security costs | 24,465 | 8,754 |
| Pensions | 10,598 | 4,194 |
| Other staff costs | 3,960 | 1,358 |
| | <u>361,630</u> | <u>254,293</u> |

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

Key management remuneration in total for the year was £177,079 (2021: £133,530).

In the year there was one employee whose emoluments were in the band £60,000 to £70,000. In 2021 there were no employees whose emoluments were in excess of £60,000 per annum.

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.

The Paraorchestra and Friends

**Notes to the financial statements
For the year ended 31 March 2022**

7 Tangible fixed assets

| | Office and IT equipment £ |
|-----------------------|--|
| Cost | |
| At 1 April 2021 | 15,023 |
| Additions | 388 |
| At 31 March 2022 | <u>15,411</u> |
| Depreciation | |
| At 1 April 2021 | 8,623 |
| Charge for the year | 2,255 |
| At 31 March 2022 | <u>10,878</u> |
| Net book value | |
| As at 31 March 2022 | <u>4,533</u> |
| As at 31 March 2021 | <u>6,400</u> |

8 Debtors

| | 2022 | 2021 |
|----------------------|---------------|----------------|
| | £ | £ |
| Other debtors | 27,028 | 18,750 |
| VAT | 5,333 | 15,761 |
| Orchestra tax relief | 25,000 | 85,000 |
| | <u>57,361</u> | <u>119,511</u> |

The Paraorchestra and Friends

**Notes to the financial statements
For the year ended 31 March 2022**

9 Creditors: amounts falling due within one year

| | 2022 | 2021 |
|------------------------------|----------------|----------------|
| | £ | £ |
| Trade creditors | 41,681 | 94,130 |
| Other creditors | 167,628 | 259,784 |
| Accruals and deferred income | 10,280 | 4,453 |
| Payroll | 6,406 | 8,402 |
| | <u>225,995</u> | <u>366,769</u> |

10 Analysis of charitable funds

| | Balance 1 April 2021 £ | Incoming resources £ | Resources expended £ | Transfers | Balance 31 March 2022 £ |
|--------------------|------------------------------|----------------------------|----------------------------|-----------|----------------------------------|
| Unrestricted funds | 136,389 | 838,675 | 783,879 | - | 191,185 |
| Restricted funds | 22,917 | 88,000 | 88,000 | - | 22,917 |
| | <u>159,306</u> | <u>926,675</u> | <u>871,879</u> | <u>-</u> | <u>214,102</u> |

11 Analysis of net assets between funds

| | Unrestricted funds £ | Restricted funds £ | 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 | <u>(225,995)</u> | <u>-</u> | <u>(225,995)</u> |
| | <u>191,185</u> | <u>22,917</u> | <u>214,102</u> |

12 Financial commitments

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

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Notes to the financial statements For the year ended 31 March 2022

13 Operating leases

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

| | 2022 | 2021 |
|----------------------------|---------------|--------------|
| | £ | £ |
| Within one year | 10,656 | 7,090 |
| Between two and five years | - | - |
| | <u>10,656</u> | <u>7,090</u> |

14 Comparative statement of financial activities

| | Unrestricted funds | Restricted funds | 2021 Total funds |
|------------------------------------|--------------------|------------------|------------------|
| | £ | £ | £ |
| Income from: | | | |
| Charitable activities | 76,194 | - | 76,194 |
| Trusts and Foundations | 125,213 | - | 125,213 |
| Donations and legacies | 2,104 | - | 2,104 |
| Grants | 345,982 | - | 345,982 |
| Other | 24,820 | - | 24,820 |
| Total | <u>574,313</u> | <u>-</u> | <u>574,313</u> |
| Expenditure on: | | | |
| Charitable activities | 197,653 | - | 197,653 |
| Other | 304,878 | - | 304,878 |
| Total | <u>502,531</u> | <u>-</u> | <u>502,531</u> |
| Net income/(expenditure) | <u>71,782</u> | <u>-</u> | <u>71,782</u> |
| Transfers between funds | 18,750 | (18,750) | - |
| Net movement in funds | <u>90,532</u> | <u>(18,750)</u> | <u>71,782</u> |
| Total funds brought forward | <u>45,857</u> | <u>41,667</u> | <u>87,524</u> |
| Total funds carried forward | <u>136,389</u> | <u>22,917</u> | <u>159,306</u> |