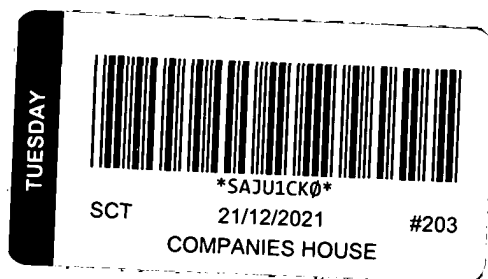


REGISTERED COMPANY NUMBER: SC024805 (Scotland)
REGISTERED CHARITY NUMBER: SC003030

Report of the Trustees and
Audited Financial Statements
for the Year Ended 31 March 2021
for
Greenock Arts Guild Limited
(A Company Limited by Guarantee)



HENDERSON & COMPANY
CHARTERED ACCOUNTANTS
73 Union Street Greenock PA16 8BG

Greenock Arts Guild Limited

Contents of the Financial Statements for the Year Ended 31 March 2021

	Page
Reference and Administrative Details	1
Report of the Trustees	2 to 15
Report of the Independent Auditors	16 to 19
Statement of Financial Activities	20
Statement of Financial Position	21
Statement of Cash Flows	22
Notes to the Financial Statements	23 to 34

Greenock Arts Guild Limited

**Reference and Administrative Details
for the Year Ended 31 March 2021**

TRUSTEES	Mr J J Clocherty Mr P Gupta (resigned 9/8/21) Mr J W Haworth Mr M J Hughes Mr M J McCluskey Mr A Reedijk Mrs E L Robertson Miss J M Walmsley
REGISTERED OFFICE	Beacon Arts Centre Custom House Quay Greenock Inverclyde PA15 1HJ
REGISTERED COMPANY NUMBER	SC024805 (Scotland)
REGISTERED CHARITY NUMBER	SC003030
AUDITORS	Henderson & Company 73 Union Street Greenock Inverclyde PA16 8BG
SOLICITORS	BTO 48 St Vincent Street Glasgow G2 5HS

Greenock Arts Guild Limited
Chair's Statement
for the Year Ended 31 March 2021

I am delighted to present my third statement as Chair of Greenock Arts Guild Limited.

I want to take this opportunity to acknowledge that, whilst this has been a tough and challenging year with all that the pandemic impacted, the Beacon has responded to COVID-19 with incredible artistic flair and ingenuity, creating so many projects that reached across Inverclyde. Our festive film, The Magical Beacon Stone, delivered in partnership with Inverclyde Council, featured our much-loved panto regulars and was streamed to all schools in Inverclyde, as well as being free-to-view for our audiences. As well as our digital programme, Beacon Connect, we were able to bring performances to wonderful outdoor locations, including Gourock Amphitheatre and East India Harbour.

The Job Retention Scheme continued to provide welcome support and we were fortunate to receive emergency funding from Creative Scotland. A successful application to the Weston Culture Fund provided additional funding to enable our ambitions for so many diverse projects to be realised, and jobs created.

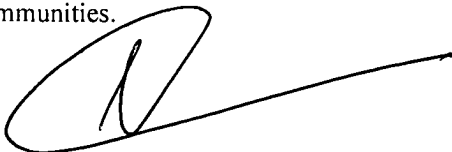
Thanks are due as always to our core funders, Inverclyde Council and Creative Scotland, for their unstinting support, especially through these difficult times. Trustees meet six times per annum and have responded to the business needs created by the pandemic by meeting more frequently through 2020 and 2021, supporting the staff and contributing to the need to evolve our business planning. I thank them for their time, commitment and wise counsel.

I particularly want to offer my heartfelt thanks to the entire staff team, so ably led by our Director, Pauline Kane.

These various challenges make it easy to forget that the creative work of the Beacon has continued apace with a broad diversity of excellent events and activities that can result in a range of experiences from simple laughter and enjoyment to profoundly life-changing outcomes.

In the Directors' Report below, I hope you will, once again, be pleased by the quality, quantity and variety of work that is delivered by the Beacon. In particular I want to highlight our Community Ambassador programme. We are indebted to all our local communities and our Ambassadors will help us strengthen bonds and relationships. Also worthy of a mention is the high-quality exhibitions drawn from local and national artists, brilliantly curated by our Curator in Residence, Fraser Taylor.

As I write this statement we appear to be easing out of this pandemic, yet the Beacon must still continue to find creative ways to manage these new circumstances. As difficult as it is, and the coming years will be, I know that we have a great team of Trustees and staff who will work tirelessly for the Beacon and its communities.



Alex Reedijk FRC
Chair, Greenock Arts Guild Board of Trustees

10 December 2021

Greenock Arts Guild Limited
Report of the Trustees
for the Year Ended 31 March 2021

The Trustees, who are also directors of the charity for the purposes of the Companies Act 2006, present their report with the financial statements of the charity for the year ended 31 March 2021. The Trustees have adopted the provisions of 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 (FRS 102) (effective 1 January 2015).

Legal and administrative information set out on page one forms part of this report.

Objectives and Activities

Greenock Arts Guild Limited trades as the Beacon Arts Centre. The charity's purpose is to advance, promote, maintain and improve education, participation and enjoyment of the arts, including, without limitation, the arts of drama, mime, dance, singing, music, film, paintings and sculpture.

Strategic Aims

Our vision: To be Scotland's most influential, accessible and entertaining arts venue.

Our mission: To make a lasting impact and 'light up lives in Inverclyde' by giving as many people as possible the opportunity to engage with the arts in enjoyable and meaningful ways. We achieve this through our fantastically diverse programme, our youth theatre and our innovative outreach and engagement work, delivered here in the Beacon and out in the community.

Equality, diversity and inclusion lie at the heart of everything we do and these values guide us too.

Our values:

Growth | We are passionate believers in the transformative powers of cultural experiences. We want to expand our reach, support new talent and grow our audiences. And we want the people who engage with us to grow too, whether that's finding different perspectives, an increased confidence, a new skill or simply a moment of pure joy. Everything we do should provide an opportunity for growth, seen or unseen.

Accessibility | We encourage people to find their own way to connect with the arts, either at the Beacon or through our work in the community. That means we're empathetic to different needs and perspectives; our people are open, friendly, and welcoming and our building is a relaxed and comfortable space for everyone to enjoy.

Enthusiasm | We love what we do and we want to share our enthusiasm and passion as widely as possible. This is reflected in the thought that goes into our programming and outreach activities; the way we promote shows; our collaborations with different partners; and always going the extra mile to encourage those who don't think 'the arts' are for them to give us a go.

Resilience | We meet every challenge head on. By planning strategically and creatively, by developing partnerships that expand our reach and capacity, and by exploring intelligent and exciting ways to attract new audiences, we will not only secure our own future but also lead the way in influencing arts engagement.

Responsiveness | We engage with lots of different people - those who come to see our shows and take part in activities as well as our board, our strategic and creative partners, and our own staff. We listen and we respond, taking on board advice, criticism and praise in equal measures, to ensure that we constantly fine tune our offering and grow our audiences.

Measuring and Evaluating Success

We monitor and measure all activity through project management and evaluation models. We recognise success is a result of many elements, not least the active engagement and involvement of audiences and participants. We take a holistic approach to gathering evidence of demand, including:

- Reviewing attendance and interest in our arts programme
- Asking what customers and audiences think about our programmes
- Providing opportunity to feedback via social media or comments box
- Making the most of increasing footfall; and
- Using all opportunities afforded from the growth in the customer database.

We regularly engage and listen to users through an ongoing process of feedback, evaluation and reflection. We achieve this through bespoke events, questionnaires, comment cards, focus and task groups, amongst many others.

Strategic Report

Achievements

People and Audiences

- 33 performances (in comparison to 278 performances in 2019-20)
- 2,137 tickets sold (incl. Digital performances but excl. ticket sales for cancelled performances) (56,359 in 2019-20)
- Ticket Income £2,622 (£821,270 in 2019-20)
- 73% of audience are from Inverclyde excluding digital productions
- 92% of transactions online
- 1% of transactions via Box Office
- 7% of transactions by telephone
- Online donations raised £3,506 over the year - with a further £1,540 being donated via ticket converter for rescheduled/cancelled performances
- 22,671 website users
- 33,950 website sessions
- 2,991 video plays (Vimeo / YouTube)
- 12,563 followers on Facebook (up from 11,560 in the previous year)
- 4,721 followers Twitter (up from 4,315 in the previous year)
- 2,259 followers on Instagram (up from 1,565 in the previous year)
- 2 smaller brochures circulated
- 25,677 customers have opted into email communications

Performance Programme Highlights

Digital

Puppet Animation Festival

- Up and Down (IpDip Theatre) and Hopeful Monster performances were held via Zoom.

National Theatre of Scotland – Scenes for Survival

- Scenes for Survival was a new season of 55 digital short artworks produced as a direct response to the COVID-19 outbreak. The project was created in association with BBC Scotland, Screen Scotland, the BBC Arts' Culture in Quarantine project and Scotland's leading theatre venues and companies, with support from Hopscotch Films. The Domestic by Uma Nada Rajah, directed by Beth Morton and performed by Kristi McDonald, formed one of these digital shorts, produced by NTS in association with the Beacon.

Galoshans 2020 Festival

- Our contribution to Galoshans 2020 included a Zoom theatre quiz, window art, projections onto the building, creative learning activities, a digital performance of Dracula: A Radio Play on Stage (210 views), and Streams of Consciousness, the Beacon's first live-streamed performance by Sian Campbell and Abhisri Chaudri which was very popular (818 views).

The Snow Queen

- This was an animated 30-minute film from Shaper/Caper for audiences age 3+, supported by Creative Scotland's Performing Arts Venues Relief Fund.

The Magical Beacon Stone

- A digital form of festive entertainment produced and delivered in partnership with Inverclyde Council. Several members of our usual pantomime cast performed in this production, which was shown in all Inverclyde schools and early years centres and available for streaming via our website. The production was viewed by an estimated audience of 14,279 (12 performances).

A Christmas Carol: A Radio Play on Stage

- Continuing the Beacon tradition of No Nonsense Productions' (a community interest company) festive radio plays, this production streamed online from 21 - 27 December. For those unable to access the production online, DVDs were made available. This production was supported by Creative Scotland's Performing Arts Venues Relief Fund.

Ever Young

- A Beacon Arts Centre Co-production with Sleeping Warrior Theatre Company was available to stream via Facebook and Beacon Connect.

SongWriters Uncovered Series

- Streamed performances on 19 & 20 March 2021

StAnza: Scotland's International Poetry Festival

- The Beacon's first participation in the Festival, we streamed sharings from Poetry Centre Stage featuring Raymond Antrobus, Volha Hapeyeva, Mona Kareem, Michael Grieve, Illya Kaminsky, Inua Ellams, Collette Bryce and Valzhyna Mort.

Live

Scottish Opera's Pop-Up Opera

- A little bit of The Gondoliers, The Song of the Clyde and Don Giovanni.
These outdoor performances marked our first live performances since the start of lockdown, and took place at East India Harbour. All performances were free.

Musicals in the Park

- Beacon Arts Centre supported No Nonsense Productions in delivering 4 outdoor performances in Gourrock Amphitheatre performed by local artists. This production was supported by Creative Scotland's Performing Arts Venues Relief Fund.

Dracula - A Radio Play on Stage

- Produced by No Nonsense Productions, filmed in the Mid-Kirk Church, and streamed on the Beacon's website and social channels.

Creative Learning and Engagement Highlights A Diverse Participatory Programme

The Beacon offers year-round participatory classes and workshops at the venue and across Inverclyde. The health and socio-economic challenges faced by our region, with its continuing population decline and highest levels of deprivation in Scotland, have been compounded by the pandemic, creating a unique set of circumstances that makes our ability to deliver arts activity to the people of Inverclyde more crucial than ever.

As members of Inverclyde Council's Culture, Communities and Sport Recovery Group, the Beacon's strategic importance in the recovery of the local cultural sector is recognised. This forum also provides opportunities for collaboration and the sharing of best practice models, further contributing to our sustainability.

The following examples demonstrate the impact of the Beacon's outreach and creative learning activities, and give an overview of activities under our digital programme Beacon Connect:

Beacon Youth Theatre and Beacon Young Company:

- A creative environment where artistic input is led by the young people and guided by professional theatre practitioners
- Senior Beacon Youth Theatre members took part in online sessions creating their Coronavirus Time Capsule in collaboration with Company Three, connecting with 210 international youth companies.
- Senior Beacon Youth Theatre members formed Beacon Young Company for their devised digital production which discussed the effects and opinions around climate change and action. Entitled, Gaia: The Foretold Storm, the production was live-streamed on YouTube via Zoom

Art by Post:

- We partnered with the Southbank Centre to deliver creative art booklets to adults in isolation across Inverclyde, delivering to individuals, care homes and Quarriers village

Weekday WOW Factor Partnership:

- The Beacon contributed to Daytime Discos and Theatre Quizzes
- The Beacon provided the opportunity for a group of adults in isolation to participate in an online devising project, creating the verbatim piece, *Virus Stew*, working with a professional theatre practitioner
- Adults in isolation took part in an online Murder Mystery production on Zoom which included audience participation. This was performed twice for matinee and evening performances with great audience and participant feedback

Storytelling Sessions:

- A freely accessible online resource of children's stories performed by professional actors and theatre-makers

Limelight on You – Creative Challenges:

- A series of creative challenges we posted online via the Beacon's website and social channels encouraging families to engage in the arts throughout lockdown

Beacon Script Surgery:

- Working with Beth Morton, professional and amateur playwrights were invited to submit pieces of work and receive one-to-one mentoring sessions and, in some cases, ongoing support for development of scripts

Beacon Play Reading Group:

- A group of adults met online via Skype and Zoom to read scripts and discuss them.
- The group took part in a recording of a script read of two pieces for Imagination with Theatre Centre.

Inverclyde Holiday Hub Activities:

- The Beacon engaged freelance arts practitioners and co-ordinated a range of activities which were delivered at school holiday hubs

Galoshans Festival 2020:

- Ghost Stories around the Campfire – inclusive storytelling sessions for neurodiverse children

Telephone Club with Pitlochry Festival Theatre

- A project to combat loneliness by connecting isolated individuals with members of staff, artists and actors.

Online Contemporary Dance Classes

Dynamic Drawing Workshops:

- A five-day workshop led by Beacon Guest Curator and Artist Fraser Taylor

Harry Papadopoulos 'The Edit: volume 2' Exhibition

- A 6-week exhibition in August 2020 of Papadopoulos' images featuring Scottish acts of post-punk era. Works were loaned from Street Level Photoworks' larger collection

Auspicious Exhibition

- Collection of silkscreens by Artist Alan Campbell

Sector support

The Beacon worked to support the Arts sector in Scotland by aiding production and touring companies in their research and development of new work, providing space for rehearsals, and offering access to facilities for the recording and streaming of productions.

October 2020

- Scottish Opera hired the venue for a week to film its performance of Opera Highlights, which was due to have opened its Scottish tour at the Beacon on 8 October. The recorded performance was broadcast as part of Scottish Opera's contribution to World Opera Day on 25 October.
- We continued to support artists and producing companies by offering the use of our performance spaces for residences and rehearsal periods. Those involved included Opera Bohemia, a Scottish Ballet Triple Bill, No Nonsense Productions and dance artist, Mele Broomes. We also supported musician and artist Jerry Burns in the filming of a music and dance performance.

AUDIENCE DEVELOPMENT

Overview

The Beacon opened in 2013, specifically as an integral part of the regeneration of the Greenock Waterfront and more generally as part of Inverclyde Council's aspirations for improving the quality of life of its residents. We are a known creative hub for a wide range of activities and we hire out our state-of-the-art facilities for conferences and events.

The Beacon focuses on audience development in the following pathways:

- Taking a leadership role in supporting the development of the cultural sector in Inverclyde
- Acting as a hub for production and performance for national and international artists, as well as emerging local artists and the amateur sector
- Offering residency opportunities to artists and companies for the purpose of developing work

The Beacon works to develop and grow audiences and participants in all its events and activities:

- A particular focus is ensuring that residents in the communities most impacted by poverty in Inverclyde have access to the Beacon through its pricing policies and creative learning programmes
- Working with Inverclyde agencies to promote tourism and daytrips to Greenock and the region
- Delivering a wide range of arts, learning and participation activities and providing a base for community engagement
- Providing the residents of Greenock and Inverclyde with access to creativity. Events and activities are designed to meet the interests of all, in particular, specific strands for children, young people, people with disabilities and older people
- Reducing barriers to accessing arts and cultural activity and inspiring local people, has the following impacts:
 - reducing social isolation
 - improving self-esteem and confidence

Improving communications & customer service

- Website: a new website launched in early 2020 created a new brand identity, fully integrated sales, and improved ways of engaging new audiences. It is user-friendly and accessible with intuitive navigation that complies with accessibility guidelines
- Ticketing: Spektrix, a more efficient and modern system, was installed in February 2020, which allowed the Beacon to significantly improve its audience development, marketing strategies and customer experiences
- Social Media: with over 80,000 visits per year, a highly active social media following on Twitter and Facebook is becoming increasingly important to develop the range of audiences and participants

Audience Demographics

Inverclyde has a population of just over 78,000

- The Scottish Index of Multiple Deprivation (SIMD) looks at the extent to which an area is deprived across seven domains: income, employment, education, health, access to services, crime and housing. A SIMD 2020 report noted that Inverclyde was one of the most deprived local authorities in Scotland and an area of Greenock Town Centre, adjacent to the Beacon, was ranked the most deprived community in Scotland.

Inverclyde Health & Care Partnership (HSCP) reports that:

- More than 8% of the total population of Inverclyde identify as having a physical disability, with the majority aged 50+.
- Inverclyde has an ageing population. Within the next 10 years it is projected the 75+ age group will see the largest percentage increase (+20.8%) with the percentage of the population aged 65-74, and 75+ currently higher than the Scottish average
- These statistics provide part of the backdrop to the Beacon's focus on Equalities, Diversity and Inclusion – to help improve lives through creative practice

Equality, Diversity and Inclusion

EDI is at the heart of our organisation and all that we strive to do. As an organisation we are committed to ensuring that we are strategic in our EDI work, and that this is reflected in our strong creative participatory and performance programmes. We continuously aim to improve awareness, both our own and others, in this area.

Our 'Equalities, Diversity and Inclusion Action Plan' looks inwards to staff and trustee development, and outwards to supporting and improving local communities, and their ability to benefit from cultural activities. It has been updated to reflect the current situation and includes:

- Board & Staff Annual Diversity Survey
- Board Skills Audit
- Accessibility discussions with artists/organisations, staff and stakeholders
- Ticketing Initiatives
- Access register – an initiative to support individuals with disabilities to attend performances (offering concession prices and free companion ticket)
- Open tickets – free tickets for schools for performances
- Pay-what-you-decide (creative learning & digital programme)
- Supported Places (workshops)

The impact of the pandemic on cultural participation and engagement and the audiences that we serve has been significant. As a performing arts space and community hub, we have focused on alternative delivery methods for our work and new ways to reach audiences. The pandemic has also amplified existing inequalities, highlighting the need for increased inclusivity measures. The rise of digital modes of engagement has resulted in a new wave of digital exclusion, bringing with it additional barriers of access on top of existing pressures surrounding income and health.

The pandemic has resulted in increased isolation and loneliness, leaving communities and individuals vulnerable in the absence of social interaction. The cancellation and suspension of planned shows, events and participatory arts activities has had a devastating impact, removing all elements of live entertainment and the social interactions that live work presents. Similarly, young people have been deprived of creative participation, missing out on necessary social interactions and cultural capital that aids their development and supports good mental health.

We sought to combat these challenges to participation through the following projects:

- To combat social isolation, we partnered with Southbank Centre on their Art by Post project, providing free visual arts and poetry booklets to those deemed most isolated throughout the pandemic.
- We focused on alternative delivery methods and ways to reach new audiences. We launched our digital programme, Beacon Connect, which is free to access online, and we have presented various free and open access digital performances to provide entertainment, and inclusive activities for all ages.
- We also commissioned and supported the production of a short digital performance, Ever Young, with Andy McGregor, working with Stagertext to provide subtitled/ captioned formats for online audiences.
- Similarly, we moved swiftly to an online mode of delivery for the Beacon Youth Theatre. These sessions launched via a digital platform in April 2020 with Company Three's Coronavirus Time Capsule Project, connecting us with 210 theatre groups.

The impact on mental health has been at the forefront of the pandemic with the absence of our regular Creative Ageing programme of classes such as Dance for Parkinson's, Platinum Dance, and Dementia Friendly Social Dances affecting those who we support through loss of social interaction and movement. We anticipated seeing a decline in our participant's medical conditions as a result of the pandemic and focused our efforts on rebuilding confidence and engagement with these groups as they returned to our venue.

To help us reach less digitally engaged audiences we took new work to outdoor spaces: we were the opening venue for Scottish Opera's *Pop-up Opera* tour, and we took *Musicals in the Park*, a co-production with No Nonsense productions, to Gourock Amphitheatre. We produced a festive film in collaboration with Inverclyde Council, providing work for the creative team - an alternative offering to panto – and to stay connected to local schools, residents and the wider community who visit us year-on-year.

We believe our digital programme has strengthened our relationship with our audiences and has in turn allowed for a successful method for programme delivery, one that we can continue to develop to reach more people in the community of Inverclyde, embed the arts to restore Inverclyde's residents trust to return to our venue, and effect positive change.

EDI Staff Training:

- Staff undertook Disability Equality training with *Birds of Paradise Theatre*, to help better understand and review accessible language and company policies. This training also provided an insight into tools to enhance user experience online and how to implement social model practices going forward.
- Staff participation in the *House Lights Up* project, researching relaxed performances for neurodivergent audiences.

Digital

We learned that contingency and scenario planning for all activities is necessary, and we developed skills in adapting to a sudden change in circumstances and delivering work in new ways and spaces. A focus on the development of digital/alternative methods to secure the delivery of and to maintain relationships with audiences was incorporated into to be able to respond to future closures, whatever the circumstances.

We took the time to focus on using the software already available to us to enhance our communications whilst we remained closed to the public. Our new ticketing system, Spektrix was a great asset during this time, allowing us the opportunity to implement and access functionalities (ticket converter, e-tickets, email integration, data field tags) that, early on, reduced the manual processing behind co-ordinating the set up and bookings for digital performances and logging, communicating and actioning refunds, credits and donations from cancelled performances.

Our website also served as a platform for experimentation, allowing us to quickly put together a Digital programme and test various booking and access requirements to ensure a smooth user experience. YouTube and Zoom became front-runners in the online delivery of our performances, participatory events and activities. As a team, we gained valuable insight into the connectivity and reach that the digital shift brought, developing a strong understanding of the best methods and opportunities for future implementation.

Environmental sustainability

Climate change and environmental loss is one of the greatest issues facing the planet today and as a result, the Beacon is committed to minimising the environmental impact of its operation. We continue to work closely with the local authority to meet all environmental legislation, regulations and requirements.

The Beacon is proud to be a member of the Green Arts Initiative run by Creative Carbon Scotland and Festivals Edinburgh since 2013. The Green Arts Initiative supports Scottish arts organisations to be at the forefront of growing an environmentally sustainable Scotland.

Anyone involved in organisational operations carries shared responsibility for upholding the company's environmental and sustainability practices and aspirations.

Our commitment is to:

- To embed environmental sustainability at the centre of all Beacon Arts Centre operations
- To reduce waste and improve recycling across the venue's operations.
- Reduce the overall carbon footprint of the building
- To monitor and report our process annually

To meet our commitments, we will:

- Bring a green mindset to all that we do both operationally and creatively
- Commit to continuous efforts to re-use, repair, rethink, reduce and recycle
- Advocate for positive change through our established green team and continued discussions with the wider arts community
- Set annual targets to ensure environmental strategies are implemented and developed to improve environmental sustainability

We have made significant progress in our environmental work over the last few years through our Beacon Green Team, created to support our green ambitions and help reduce our carbon footprint.

We continue to:

- source and work with sustainable suppliers
- reduce and consider our energy consumption
- recycle dry materials
- monitor and evaluate waste management

Creative Carbon Scotland reported that to date our efforts have helped us to achieve 82% of our carbon reduction plan across 2018-21. Looking to the future, our priority project for 2021/22 will be a focus on a reduction in gas consumption, a target which will have been indirectly supported as a result of the venue being closed for 5 months during lockdowns in 2020. We have seen a 50% reduction in kW consumption for both gas & electricity as a result of closure during lockdowns, however increased ventilation/air conditioning will result in a greater usage upon reopening. This could be mitigated by shorter opening hours while our activities are limited.

Our Beacon Young Company partnered with Belville Community Garden Trust on *Climate Change and Us* – a project to raise awareness of our behaviours and actions impact the environment. Funded through the Climate Challenge Fund via Keep Scotland Beautiful, our young people were able to go on an explorative journey, investigating how climate change affects us all. This culminated in a digital performance, *Gaia: The Foretold Storm*, presented to audiences as part of our digital programme. The project enabled our young people to learn about and express their own views on climate change whilst gaining new digital skills.

We embarked on plans to develop an environmental partnership and were successful in our application to Creative Carbon Scotland to become a Climate Beacon for COP26: an opportunity to work collaboratively to understand and develop solutions to achieve carbon net zero. Acting as a Climate Beacon will allow us to bring together a rich mix of Inverclyde's cultural and environmental organisations. It will also allow us to offer a diverse range of projects aimed at raising awareness of the issues surrounding climate change with as wide a cross-section of our communities as possible. We hope to carry out a feasibility study on the use of clean energy to run the building thereby showcasing the Beacon as an environmental advocate.

Our carbon footprint has reduced as a direct result of core team undertaking fewer commutes to and from the Beacon and instead working from home during the pandemic. As we start to return to a more normal opening pattern, we are giving consideration to a more hybrid model of working including office shift rotation with home-working arrangements (where possible). This could sustain reductions in carbon emissions across travel, print and energy usage.

The core team's use of Zoom Meetings throughout, and digital attendance of conferences/seminars have reduced paper printing and travel. We have successfully transferred to an e-ticketing system, Spektrix, for online performances and participatory activities. These measures have all resulted in a greater reduction in the creation and dissemination of paper materials and deliveries.

Looking to the future, we plan to build on the progress made in carbon footprint reduction and move to a more digital and contact-less customer and staff experience using technology to our advantage (card machines, QR codes, digital menus, bookings and e-tickets).

Financial Review

Core Funding

As a Creative Scotland Regularly Funded Organisation (RFO), the Beacon receives £200,000 per annum. In addition, Inverclyde Council provides £200,000 of annual core funding, under a Service Level Agreement.

Accessible Pricing

Classes and workshops included free activities, pay-what-you-decide and costs ranging from £0-£8. Free taster sessions are available to all new participants.

Fundraising

We successfully applied for the following funds:

- Scottish Government's Creative, Tourism and Hospitality Hardship Fund - £25,000
- Creative Scotland's Performing Arts Venues and Relief Fund (PAVRF) - £114,000
- Corra Foundation Community Wellbeing Fund - £2,000
- Youth Arts Access Fund - £30,000
- Garfield Weston Foundation - £170,000
- 622 customers made donations
- The Robertson Trust contributed £45,000 over 3 years (2016 to 2019). A continuation award of £30,000 has since been granted for years 4 and 5 (2019-21).

Reserves Policy

Reserves are needed to bridge the gap between the spending and receiving of income and to cover unplanned emergency repairs and other expenditure. The Trustees aim to build reserves in unrestricted funds at a level which equates to approximately three months of unrestricted charitable expenditure as soon as is practicable.

Plans for the future

In the year prior to the onset of the pandemic the Beacon underwent significant operational and strategic change and the venue demonstrated a positive trajectory of both financial and artistic growth. The impact of COVID-19, particularly at such a pivotal time, threatens the sustainability of the organisation and our planning priorities will be on ensuring the Beacon remains viable in the short-term and can regain a trajectory for long-term growth.

The Beacon has continued to hold the business plan under review, honing future plans to respond to the impact of the pandemic, operational experience, future funding prospects and the strategic context of its future activities.

Covid-19 has completely changed the way Beacon Arts Centre operates and the activity plan is being redesigned at pace, in line with ever developing Scottish Government safety guidelines. In 2020, Inverclyde recorded the highest infection and deaths from COVID-19 (National Records of Scotland, 2020) and the impact of the virus on both the physical and mental health and social wellbeing in the area is devastating across the population, intensifying many of the issues already identified within the community. As an arts organisation, the Beacon recognises the importance of access to arts and creative experience and as Inverclyde's main theatre and arts venue, the Beacon is changing to create and deliver a that will support the local community to begin to reconnect, heal and thrive.

Looking ahead to 2021/22 and beyond, our ambitions include:

- Now that the venue has re-opened, continuing to develop an artistically strong and commercially viable performance programme, growing the number of performances and increasing the diversity of the programme to support development of new audiences.
- Identify opportunities to increase our participation in local and national arts festivals and lead on the development of our festival programmes.
- Develop the visual arts programme to support an inclusive range of projects by local, national and international artists.
- Build on the community outreach programme launched during Autumn 2021, which includes a tour of festive productions, under the banner of *Beacon on the Road*, to be delivered in community settings
- Build on the existing strengths of our participatory programme through our programme of classes and activities and re-starting our Dance for Parkinson's project.
- Following a successful tender process, launch a catering partnership with Elmor plc in December 2021 key to re-building the venue as a social and business hub and supporting our income generation aims.
- Continue to fundraise from a diverse range of sources, with a focus on trusts and foundations, and also explore opportunities to increase fundraised sums through individual and corporate giving.
- Build on the progress made in carbon footprint reduction and move to a more digital and contact-less customer and staff experience using technology to our advantage (card machines, QR codes, digital menus, bookings and e-tickets).
- Through platforms (Audience Agency) and partnerships (Culture Collective) continue to address social and economic barriers to attendance, participation and opportunities for artists (artist in residence post, Creatability project). Consider accessibility functions and implement tools, alternative formats and streaming functionality for ease of access online.

Structure, Governance and Management

Governing Document

The charity is controlled by its governing document, a deed of trust, and constitutes a limited company, limited by guarantee, as defined by the Companies Act 2006.

Management and Staff

The Beacon has effective governance in place with a strong Board of Trustees including business, political, civil service, legal and arts expertise to ensure the charitable aims are effective. Alex Reedijk, who has successfully led Scottish Opera since 2006 as its General Director, continues as Chair of Trustees since his appointment in March 2019.

The Director, Pauline Kane, works closely with the Chair and reports to the Board at regular meetings throughout the year. These reports focus on the artistic, operational and financial performance of the business, in line with the company's policies and objectives. The Director has overall management responsibility for the running of the organisation and is supported by a senior management colleagues, Lesley Davidson, General Manager and Karen Townsend, Creative Producer.

The majority of our staff are resident in Inverclyde. The Beacon is a Scottish Living Wage employer. Staffing in March 2021 noting the full time equivalent (FTE) was as follows:

Core Staff	16 (10 FTE)
Casual Staff	29 (8,25 FTE)
Regular Freelancers	0
TOTAL:	45

The Government's Coronavirus Job Retention Scheme (CJRS) allowed the majority of staff to be furloughed and our award from Creative Scotland's Performing Arts Venue Relief Fund supported the return from furlough of some core staff to develop plans for future sustainability and support activity. Several staff were flexibly furloughed until the CJRS ended in September 2021.

We aligned our position with that of our core funder, Inverclyde Council, and topped up all core and casual salary/wages (while furloughed) to 100% to ensure that no staff member experienced financial hardship as a result of the pandemic.

Trustees

The Greenock Arts Guild Ltd Board of Trustees governs in accordance with its Memorandum & Articles of Association, last revised in 2015. Trustees serve for a period of three years, then are eligible to stand for re-appointment for one further three-year term. Decisions are taken collectively; any decision of the Trustees must be either a majority decision at a meeting, or a unanimous decision. Four of our Trustees are local (three of whom are politicians) and the remaining three are creative industry professionals, ensuring wide representation across our various communities.

At present, the Board has six regular meetings per year, meeting approximately every two months. Where access remains a barrier, our Board strives to accommodate digital attendance.

In addition, Trustees may be invited to participate in the work of our recently established sub-committees - Finance and General Purposes, and Board Nominations, established to deal with particular aspects of the business. This is likely to involve up to a maximum of 6 additional meetings per sub-committee per year. We also actively welcome all Trustees to, where possible, attend and act as Ambassadors at the events and activities organised by the Beacon.

New Trustees are recruited through open recruitment. When a new Trustee joins us, they are given the opportunity to come and visit the venue and meet our team. We support new members with an induction programme that covers our current business and operational plans, our budget and financial systems. In addition, all members are offered the opportunity to undergo training in board membership through Arts and Business Scotland.

Personal Attributes of Trustees:

We ask that all Trustees display the following personal attributes:

- an enthusiasm for the work of Beacon Arts Centre and a commitment to be well informed about our work
- a commitment to attend Board meetings and the AGM
- the ability to work as a member of a team, and a willingness to state personal convictions and, equally to accept a majority decision whatever one's personal view
- a preparedness to offer personal and business skills and experience to support the work of staff when required
- a willingness to act as an ambassador for the organisation
- the ability to treat sensitive information confidentially

The Board's Responsibilities

- Acting as Trustees of the registered charity
- Approving the Beacon Arts Centre's overall direction, major policies and budgets
- Supporting the Senior staff team including the Director
- Ensuring the company operates within the law and is exercising good practice.

Code of Conduct

Greenock Arts Guild Ltd. has developed a Code of Conduct that acts as an agreement between the Guild and individual Trustees. The document spells out the conduct and standards of behaviour expected from all members of the Board.

Statement on Risk

The Board of Directors is responsible for ensuring that effective systems of control and risk management are in place and recognises that the management of risk is an integral aspect of all of the Beacon's activities. The company operates a risk register which is reviewed and updated monthly by the Senior management team. The Finance and General Purposes committee meets bi-monthly and the risk register is a standing item on the agenda. The Senior Management team is responsible for monitoring the company's risk management systems and raising awareness and understanding of the risks. Risks are tracked with a target risk level agreed for risk mitigation. Areas of focus are financial, health & safety, employee wellbeing and climate.

Statement of Trustees Responsibilities

The Trustees (who are also the directors of Greenock Arts Guild Limited 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).

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;
- 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.

AUDITORS

The Trustees have agreed, in line with recommended practice, to review the audit arrangements for the year ending March 2022.

Report of the Trustees, incorporating a strategic report, approved by order of the board of trustees, as the company directors, on 10 December 2021 and signed on the board's behalf by:


A REEDIJK
Chair of the Board of Trustees

This page does not form part of the statutory financial statements

Report of the Independent Auditors to the Trustees and Members of Greenock Arts Guild Limited

Opinion

We have audited the financial statements of Greenock Arts Guild Limited (the 'charitable company') for the year ended 31 March 2021 which comprise the Statement of Financial Activities, the Statement of Financial Position, the Statement of Cash Flows and notes to the financial statements, 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 (United Kingdom Generally Accepted Accounting Practice).

In our opinion the financial statements:

- give a true and fair view of the state of the charitable company's affairs as at 31 March 2021 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; and
- have been prepared in accordance with the requirements of the Companies Act 2006, the Charities and Trustee Investment (Scotland) Act 2005 and Regulation 8 of the Charities Accounts (Scotland) Regulations 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 Auditors' responsibilities for the audit of the financial statements section of our report. We are independent of the charitable company 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.

Material Uncertainty Related to Going Concern

We draw attention to note 1 in the financial statements which indicates that the company's main sources of grant funding with Inverclyde Council and Creative Scotland have yet to be formally extended past the 31 March 2022. If these contracts are not then further extended, the company may be unable to continue trading. This indicates a material uncertainty which may cast doubt over the company's ability to continue as a going concern. Our opinion is not modified in respect of this matter

Other Information

The trustees are responsible for the other information. The other information comprises the information included in the Annual Report, other than the financial statements and our Report of the Independent Auditors thereon.

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 this gives rise to a material misstatement in the financial statements themselves. 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 Report of the Trustees for the financial year for which the financial statements are prepared is consistent with the financial statements; and
- the Report of the Trustees has been prepared in accordance with applicable legal requirements.

Report of the Independent Auditors to the Trustees and Members of Greenock Arts Guild Limited

Matters on Which We are Required to Report by Exception

In the light of the knowledge and understanding of the charitable company and its environment obtained in the course of the audit, we have not identified material misstatements in the Report of the Trustees.

We have nothing to report in respect of the following matters where the Companies Act 2006 and the Charities Accounts (Scotland) Regulations 2006 (as amended) requires us to report to you if, in our opinion:

- adequate and proper 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.

Responsibilities of Trustees

As explained more fully in the Statement of Trustees' Responsibilities, the trustees 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 charitable company'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 charitable company or to cease operations, or have no realistic alternative but to do so.

Report of the Independent Auditors to the Trustees and Members of Greenock Arts Guild Limited

Our 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 a Report of the Independent Auditors 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:

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:

In identifying and assessing the risks of material misstatements in respect of irregularities, including fraud and non-compliance with laws and regulations we considered the nature of the company and the industry and the company's control environment. We focused on specific laws and regulations which we considered may have a direct material effect on the financial statements or the operation of the company such as the Companies Act 2006, taxation legislation, food safety and health and safety legislation. We assessed the extent of compliance with laws and regulations identified through making enquiries of management, inspecting legal correspondence and correspondence with HMRC.

We considered management's incentives and opportunities for fraudulent manipulation of the financial statements, including the risk of management bias and override of controls. To address these risks we performed analytical procedures to identify any unusual or unexpected relationships, tested journal entries to identify unusual transactions and assessed whether judgements and assumptions made in determining accounting estimates were indicative of potential bias. We reviewed financial statement disclosures and tested balances to supporting documentation.

The identified laws and regulations were communicated within the audit team regularly and the team remained alert to instances of non-compliance throughout the audit.

There are inherent limitations in our audit procedures described above. The more removed that laws and regulations are from financial transactions, the less likely it is that we would become aware of non-compliance. Auditing standards also limit the audit procedures required to identify non-compliance with laws and regulations to enquiry of the directors and other management and the inspection of regulatory and legal correspondence, if any

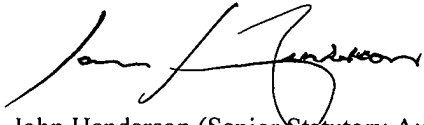
Material misstatements that arise due to fraud can be harder to detect than those that arise from error as they may involve deliberate concealment or collusion

A further description of our responsibilities for the audit of the financial statements is located on the Financial Reporting Council's website at www.frc.org.uk/auditorsresponsibilities. This description forms part of our Report of the Independent Auditors.

**Report of the Independent Auditors to the Trustees and Members of
Greenock Arts Guild Limited**

Use of Our Report

This report is made solely to the charitable company's members, as a body, in accordance with Chapter 3 of Part 16 of the Companies Act 2006, and to the charitable company's trustees, as a body, in accordance with Regulation 10 of the Charities Accounts (Scotland) Regulations 2006. Our audit work has been undertaken so that we might state to the charitable company's members and the trustees those matters we are required to state to them in an auditors' 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 charitable company and the charitable company's members as a body, for our audit work, for this report, or for the opinions we have formed.



John Henderson (Senior Statutory Auditor)
for and on behalf of Henderson & Company
Eligible to act as an auditor in terms of Section 1212 of the Companies Act 2006
73 Union Street
Greenock
Renfrewshire
PA16 8BG

10 December 2021

Greenock Arts Guild Limited

**Statement of Financial Activities
(Incorporating an Income and Expenditure Account)
for the Year Ended 31 March 2021**

	Notes	Unrestricted funds £	Restricted funds £	2021 Total funds £	2020 Total funds £
INCOME AND ENDOWMENTS FROM					
Donations and legacies	2	538,938	-	538,938	489,346
Charitable Activities	5				
Charitable Activities		96,575	-	96,575	661,897
Other Trading Activities	3	332	-	332	200,621
Investment Income	4	3	-	3	3
Other Income	6	<u>215,685</u>	<u>-</u>	<u>215,685</u>	<u>-</u>
Total		851,533	-	851,533	1,351,867
EXPENDITURE ON					
Raising Funds	7	13,487	-	13,487	144,104
Charitable Activities	8				
Charitable Activities		688,731	225,838	914,569	1,371,528
Other		<u>6,873</u>	<u>-</u>	<u>6,873</u>	<u>7,475</u>
Total		709,091	225,838	934,929	1,523,107
NET INCOME/(EXPENDITURE)		142,442	(225,838)	(83,396)	(171,240)
RECONCILIATION OF FUNDS					
Total Funds brought forward		(151,908)	7,591,105	7,439,197	7,610,437
TOTAL FUNDS CARRIED FORWARD		<u>(9,466)</u>	<u>7,365,267</u>	<u>7,355,801</u>	<u>7,439,197</u>

CONTINUING OPERATIONS

The statement of financial activities includes all gains and losses recognised in the year.

All incoming resources and resources expended derive from continuing activities.

The notes form part of these financial statements

Greenock Arts Guild Limited
(REGISTERED NUMBER: SC024805)
Statement of Financial Position
31 March 2021

	Notes	2021 £	2020 £
FIXED ASSETS			
Tangible Assets	14	7,563,377	7,793,301
CURRENT ASSETS			
Stocks	15	4,741	7,202
Debtors	16	26,475	22,707
Cash at Bank		<u>294,731</u>	<u>47,228</u>
		325,947	77,137
CREDITORS			
Amounts falling due within one year	17	(458,981)	(349,826)
NET CURRENT ASSETS		<u>(133,034)</u>	<u>(272,689)</u>
TOTAL ASSETS LESS CURRENT LIABILITIES		7,430,343	7,520,612
CREDITORS			
Amounts falling due after more than one year	18	(74,542)	(81,415)
NET ASSETS		<u>7,355,801</u>	<u>7,439,197</u>
FUNDS	22		
Unrestricted Funds		(9,466)	(151,908)
Restricted Funds		<u>7,365,267</u>	<u>7,591,105</u>
TOTAL FUNDS		<u>7,355,801</u>	<u>7,439,197</u>

The financial statements were approved by the Board of Trustees and authorised for issue on 10 December 2021 and were signed on its behalf by:


Mr A Reedijk
Trustee

The notes form part of these financial statements

Greenock Arts Guild Limited

**Statement of Cash Flows
for the Year Ended 31 March 2021**

Notes	2021 £	2020 £
Cash Flows from Operating Activities		
Cash Generated from Operations 24	251,935	18,752
Interest Paid	<u>(7,273)</u>	<u>(7,475)</u>
Net Cash Provided by Operating Activities	<u>244,662</u>	<u>11,277</u>
Cash Flows from Investing Activities		
Purchase of Tangible Fixed Assets	-	(3,070)
Interest Received	<u>3</u>	<u>3</u>
Net Cash Provided By/(Used in) Investing Activities	<u>3</u>	<u>(3,067)</u>
Cash Flows from Financing Activities		
New Loans in year	2,838	-
Loan Repayments in year	<u>-</u>	<u>(13,444)</u>
Net Cash Provided By/(Used in) Financing Activities	<u>2,838</u>	<u>(13,444)</u>
	<u> </u>	<u> </u>
Change in Cash and Cash Equivalents in the Reporting Period	247,503	(5,234)
Cash and Cash Equivalents at the Beginning of the Reporting Period	<u>47,228</u>	<u>52,462</u>
Cash and Cash Equivalents at the End of the Reporting Period	<u>294,731</u>	<u>47,228</u>

The notes form part of these financial statements

Greenock Arts Guild Limited

Notes to the Financial Statements for the Year Ended 31 March 2021

1. ACCOUNTING POLICIES

Basis of Preparing the Financial Statements

The financial statements of the charitable company, which is a public benefit entity under FRS 102, have been prepared in accordance with the Charities SORP (FRS 102) '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 (FRS 102) (effective 1 January 2019)', Financial Reporting Standard 102 'The Financial Reporting Standard applicable in the UK and Republic of Ireland' and the Companies Act 2006. The financial statements have been prepared under the historical cost convention.

The presentation currency of the financial statements is the Pound Sterling (£).

Going Concern

The accounts have been prepared on a going concern basis as the directors are of the opinion that the company can continue to meet its obligations as they fall due for the foreseeable future. The formal funding agreement with Inverclyde Council ceased on 31 March 2021 and the funding agreement with Creative Scotland ceases on 31 March 2022. It has been indicated that these sources of funding are expected to continue. The company also continues to seek new sources of funding to support its ongoing activities and costs will be monitored to ensure these are maintained within the available resources.

Income

Income is recognised when the charity has entitlement to the funds, any performance conditions attached to the income have been met, it is probable that the income will be received and the amount can be measured reliably.

Income from grants, whether capital grants or revenue grants, is recognised when the charity has entitlement to the funds, any performance conditions attached to the grants are met, it is probable that the income will be received and the amount can be measured reliably and is not deferred.

Income received in advance of a theatrical performance or provision of other specified service is deferred until the criteria for income recognition are met.

Expenditure

Liabilities are recognised as expenditure as soon as there is a legal or constructive obligation committing the charity to that expenditure, it is probable that a transfer of economic benefits will be required in settlement and the amount of the obligation can be measured reliably. Expenditure is accounted for on an accruals basis and has been classified under headings that aggregate all cost related to the category. Where costs cannot be directly attributed to particular headings they have been allocated to activities on a basis consistent with the use of resources.

Allocation and Apportionment of Costs

Costs of raising funds comprise the costs of commercial trading including merchandising, the bistro and bar and their associated support costs.

Expenditure on charitable activities includes the cost of performances, exhibitions and other educational activities undertaken to further the purposes of the charity and their associated support costs.

Support costs are those functions that assist the work of the charity but do not directly undertake charitable activities. Support costs include office costs, finance, personnel, payroll and governance costs which support the charity's artistic programmes and activities. These costs have been allocated between cost of raising funds and expenditure on charitable activities.

Greenock Arts Guild Limited

Notes to the Financial Statements - continued for the Year Ended 31 March 2021

1. ACCOUNTING POLICIES - continued

Tangible Fixed Assets

Depreciation is provided at the following annual rates in order to write off each asset over its estimated useful life.

Freehold Property	- Over 44 years
Fixtures and Fittings	- 10% on cost

Tangible Fixed Assets

The assets residual values, useful lives and depreciation methods are reviewed and adjusted prospectively if appropriate or if there is an indication of significant change since the last reporting date.

Stocks

Stocks are valued at the lower of cost and net realisable value, after making due allowance for obsolete and slow moving items.

Fund Accounting

Unrestricted funds can be used in accordance with the charitable objectives at the discretion of the trustees.

Restricted funds can only be used for particular restricted purposes within the objects of the charity. Restrictions arise when specified by the donor or when funds are raised for particular restricted purposes.

Further explanation of the nature and purpose of each fund is included in the notes to the financial statements.

Pension Costs and Other Post-Retirement Benefits

The charitable company operates a defined contribution pension scheme. Contributions payable to the charitable company's pension scheme are charged to the Statement of Financial Activities in the period to which they relate.

Operating Leases

Rentals applicable to operating leases where substantially all of the benefits and risks of ownership remain with the lessor are charged to the statement of financial activities on a straight line basis over the period of the lease.

Debtors

Trade and other debtors are recognised at the settlement amount due after any discounts offered.

Cash at Bank and in Hand

Cash at bank and cash 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

Creditors are recognised where the charity has a present obligation resulting from a past event that will 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 are recognised at their settlement amount after allowing for any discounts.

Greenock Arts Guild Limited

Notes to the Financial Statements - continued for the Year Ended 31 March 2021

Financial Instruments

The charity only has financial assets and financial liabilities of a kind that qualify as basic financial instruments. Basic financial instruments are initially recognised at transaction value and subsequently measured at their settlement value with the exception of loans which are subsequently measured at amortised cost using the effective interest method.

Significant Judgments and Estimates

In the application of the Company's accounting policies, the trustees are required to make judgements, estimates and assumptions about the carrying values of assets and liabilities that are not readily apparent from other sources. The estimates and underlying assumptions are based on historical experience and other factors that are considered to be relevant. Actual results may differ from these estimates.

The estimates and underlying assumptions are reviewed on an ongoing basis. Revisions to accounting estimates are recognised in the period in which the estimate is revised if the revision affects both current and future periods. The trustees are satisfied that the accounting policies are appropriate and applied consistently.

Critical judgements are made in the application of income recognition accounting policies, and the timing of the recognition income in accordance with the Charities SORP (FRS 102) and also in the valuation of the company's land and buildings. The theatre was valued by an independent professional valuer, D.M. Hall, Chartered Surveyors. They have the required experience to value the company's land and buildings.

2. DONATIONS AND LEGACIES

	Unrestricted Funds £	Restricted Funds £	2021 Total Funds £	2020 Total Funds £
Donations	7,388	-	7,388	8,546
Grants	<u>531,550</u>	<u>-</u>	<u>531,550</u>	<u>480,800</u>
	<u>538,938</u>	<u>-</u>	<u>538,938</u>	<u>489,346</u>

Grants received, included in the above, are as follows:

	2021 £	2020 £
Inverclyde Council	200,000	275,000
Creative Scotland	314,000	200,000
Hector Russell Trust	550	550
The Roberstson Trust	15,000	5,000
Year of Coast and Waters Event	-	250
Corra Foundation	<u>2,000</u>	<u>-</u>
	<u>531,550</u>	<u>480,800</u>

Greenock Arts Guild Limited

**Notes to the Financial Statements - continued
for the Year Ended 31 March 2021**

3. OTHER TRADING ACTIVITIES

	Unrestricted Funds	Restricted Funds	2021 Total Funds	2020 Total Funds
	£	£	£	£
Bistro and Function Income	332	-	332	185,422
Fundraising and Merchandising	-	-	-	15,199
	<u>332</u>	<u>-</u>	<u>332</u>	<u>200,621</u>

4. INVESTMENT INCOME

	Unrestricted Funds	Restricted Funds	2021 Total Funds	2020 Total Funds
	£	£	£	£
Deposit Account Interest	<u>3</u>	<u>-</u>	<u>3</u>	<u>3</u>

5. INCOME FROM CHARITABLE ACTIVITIES

	2021 Charitable Activities	2020 Total Activities
	£	£
Theatre and Room Rents	70,780	117,139
Ticket Sales	22,849	496,457
Income from Classes and Workshops	1,876	11,923
Equipment Hire and Commissions	<u>1,070</u>	<u>36,378</u>
	<u>96,575</u>	<u>661,897</u>

6. OTHER INCOME

Other Income is comprised of Covid 19 grants received and receivable.

7. RAISING FUNDS

Other Trading Activities

	Unrestricted Funds	Restricted Funds	2021 Total Funds	2020 Total Funds
	£	£	£	£
Purchases	7,355	-	7,355	82,816
Staff Costs	2,351	-	2,351	59,307
Bad Debts	3,381	-	3,381	1,981
Interest Payable and Similar Charges	<u>400</u>	<u>-</u>	<u>400</u>	<u>-</u>
	<u>13,487</u>	<u>-</u>	<u>13,487</u>	<u>144,104</u>

Greenock Arts Guild Limited

**Notes to the Financial Statements - continued
for the Year Ended 31 March 2021**

8. CHARITABLE ACTIVITIES COSTS

	Direct Costs £	Support Costs (see Note 9) £	Totals £
Charitable Activities	<u>843,812</u>	<u>70,757</u>	<u>914,569</u>

9. SUPPORT COSTS

	Governance Costs £
Charitable Activities	<u>70,757</u>

Governance and support costs have been allocated in full to expenditure on charitable activities based on management estimation of usage.

Support costs, included in the above, are as follows:

Governance Costs

	2021 Charitable Activities £	2020 Total Activities £
Wages	43,969	43,491
Social Security	4,857	-
Pensions	1,132	-
Auditors' Remuneration	4,200	4,400
Auditors' Remuneration for Non Audit Work	1,800	1,800
Legal and Professional Fees	<u>14,799</u>	<u>11,186</u>
	<u>70,757</u>	<u>60,877</u>

10. NET INCOME/(EXPENDITURE)

Net Income/(Expenditure) is stated after charging/(crediting):

	2021 £	2020 £
Auditors' Remuneration	4,200	4,400
Other Non-Audit Services	1,800	1,800
Depreciation - Owned Assets	<u>229,924</u>	<u>230,335</u>

11. TRUSTEES' REMUNERATION AND BENEFITS

There were no trustees' remuneration or other benefits for the year ended 31 March 2021 nor for the year ended 31 March 2020.

Trustees' Expenses

There were no trustees' expenses paid for the year ended 31 March 2021 nor for the year ended 31 March 2020.

Greenock Arts Guild Limited

**Notes to the Financial Statements - continued
for the Year Ended 31 March 2021**

12. STAFF COSTS

	2021	2020
	£	£
Wages and Salaries	372,803	423,427
Social Security Costs	20,310	27,713
Other Pension Costs	<u>4,866</u>	<u>6,461</u>
	<u>397,979</u>	<u>457,601</u>

The average monthly number of employees during the year was as follows:

	2021	2020
Administration and Management	4	3
Catering and Functions	-	11
Charitable Activities	<u>41</u>	<u>28</u>
	<u>45</u>	<u>42</u>

No employees received emoluments in excess of £60,000.

The key management personnel of the charity comprise the trustees and the Theatre Director. The total employee benefits of the key management personnel were £43,969 (2020 - £43,491).

13. COMPARATIVES FOR THE STATEMENT OF FINANCIAL ACTIVITIES

	Unrestricted Funds £	Restricted Funds £	Total Funds £
INCOME AND ENDOWMENTS FROM			
Donations and Legacies	489,096	250	489,346
Charitable Activities			
Charitable Activities	661,897	-	661,897
Other Trading Activities	200,621	-	200,621
Investment Income	<u>3</u>	<u>-</u>	<u>3</u>
Total	1,351,617	250	1,351,867
EXPENDITURE ON			
Raising Funds	144,104	-	144,104
Charitable Activities			
Charitable Activities	1,113,348	258,180	1,371,528
Other	<u>7,475</u>	<u>-</u>	<u>7,475</u>
Total	<u>1,264,927</u>	<u>258,180</u>	<u>1,523,107</u>
NET INCOME/(EXPENDITURE)	86,690	(257,930)	(171,240)

Greenock Arts Guild Limited

**Notes to the Financial Statements - continued
for the Year Ended 31 March 2021**

13. COMPARATIVES FOR THE STATEMENT OF FINANCIAL ACTIVITIES - continued

	Unrestricted Funds £	Restricted Funds £	Total Funds £
RECONCILIATION OF FUNDS			
Total funds brought forward	<u>(238,598)</u>	<u>7,849,035</u>	<u>7,610,437</u>
TOTAL FUNDS CARRIED FORWARD	<u><u>(151,908)</u></u>	<u><u>7,591,105</u></u>	<u><u>7,439,197</u></u>

14. TANGIBLE FIXED ASSETS

	Freehold Property £	Fixtures and Fittings £	Totals £
COST			
At 1 April 2020 and 31 March 2021	<u>9,370,939</u>	<u>598,150</u>	<u>9,969,089</u>
DEPRECIATION			
At 1 April 2020	1,734,575	441,213	2,175,788
Charge for year	<u>181,818</u>	<u>48,106</u>	<u>229,924</u>
At 31 March 2021	<u>1,916,393</u>	<u>489,319</u>	<u>2,405,712</u>
NET BOOK VALUE			
At 31 March 2021	<u>7,454,546</u>	<u>108,831</u>	<u>7,563,377</u>
At 31 March 2020	<u>7,636,364</u>	<u>156,937</u>	<u>7,793,301</u>

The company's land and buildings were valued by D.M. Hall, Chartered Surveyors, on 30 May 2017. At that date their valuation of the property calculated on a depreciated replacement cost basis was £8,000,000. The directors are of the opinion that this valuation, as depreciated, was appropriate at 31 March 2021.

15. STOCKS

	2021 £	2020 £
Finished Goods	<u>4,741</u>	<u>7,202</u>

16. DEBTORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

	2021 £	2020 £
Trade Debtors	2,184	7,025
Other Debtors	479	479
VAT	1,268	-
Prepayments	<u>22,544</u>	<u>15,203</u>
	<u>26,475</u>	<u>22,707</u>

Greenock Arts Guild Limited

**Notes to the Financial Statements - continued
for the Year Ended 31 March 2021**

17. CREDITORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

	2021	2020
	£	£
Other Loans (see note 19)	12,326	2,615
Trade Creditors	64,732	70,986
Social Security and Other Taxes	5,193	5,700
VAT	-	889
Other Creditors	78,186	78,175
Deferred Income	266,170	151,962
Accrued Expenses	<u>32,374</u>	<u>39,499</u>
	<u>458,981</u>	<u>349,826</u>

The deferred income balance comprises advanced ticket sales relating to amounts refundable should future performances not take place and grant monies received in advance.

18. CREDITORS: AMOUNTS FALLING DUE AFTER MORE THAN ONE YEAR

	2021	2020
	£	£
Other Loans (see note 19)	<u>74,542</u>	<u>81,415</u>

19. LOANS

An analysis of the maturity of loans is given below:

	2021	2020
	£	£
Amounts falling due within one year on demand:		
Other Loans	<u>12,326</u>	<u>2,615</u>
Amounts falling between one and two years:		
Other Loans - 1-2 years	<u>22,806</u>	<u>32,906</u>
Amounts falling due between two and five years:		
Other Loans - 2-5 years	<u>51,736</u>	<u>48,509</u>

The loan is repayable in 60 monthly instalments. The rate of interest on the loan is 8% per annum.

20. SECURED DEBTS

The following secured debts are included within creditors:

	2021	2020
	£	£
Other Loans	<u>86,868</u>	<u>84,030</u>

The company has granted a first ranking bond and floating charge in favour of Inverclyde Council. The company has also granted standard securities in favour of the following parties; Riverside Inverclyde; Inverclyde Council; The Big Lottery Fund; Creative Scotland and Social Investment Scotland.

Greenock Arts Guild Limited

**Notes to the Financial Statements - continued
for the Year Ended 31 March 2021**

21. ANALYSIS OF NET ASSETS BETWEEN FUNDS

	Unrestricted Funds £	Restricted Funds £	2021 Total Funds £	2020 Total Funds £
Fixed Assets	(282,473)	7,845,850	7,563,377	7,793,301
Current Assets	784,008	(458,061)	325,947	77,137
Current Liabilities	(436,459)	(22,522)	(458,981)	(349,826)
Long Term Liabilities	(74,542)	-	(74,542)	(81,415)
	<u>(9,466)</u>	<u>7,365,267</u>	<u>7,355,801</u>	<u>7,439,197</u>

22. MOVEMENT IN FUNDS

	At 1.4.20 £	Net Movement in Funds £	At 31.3.21 £
Unrestricted Funds			
General Fund	(151,908)	142,442	(9,466)
Restricted Funds			
Arts Centre Redevelopment Fund	7,535,613	(224,055)	7,311,558
Monies Received Towards Lighting Costs	14,123	-	14,123
Postcode Community Trust	7,396	-	7,396
Inverclyde Council Equipment Fund	33,723	(1,783)	31,940
Year of Coast and Waters Event	<u>250</u>	<u>-</u>	<u>250</u>
	<u>7,591,105</u>	<u>(225,838)</u>	<u>7,365,267</u>
TOTAL FUNDS	<u>7,439,197</u>	<u>(83,396)</u>	<u>7,355,801</u>

Net movement in funds, included in the above are as follows:

	Incoming Resources £	Resources Expended £	Movement in Funds £
Unrestricted Funds			
General Fund	851,533	(709,091)	142,442
Restricted Funds			
Arts Centre Redevelopment Fund	-	(224,055)	(224,055)
Inverclyde Council Equipment Fund	<u>-</u>	<u>(1,783)</u>	<u>(1,783)</u>
	<u>-</u>	<u>(225,838)</u>	<u>(225,838)</u>
TOTAL FUNDS	<u>851,533</u>	<u>(934,929)</u>	<u>(83,396)</u>

Greenock Arts Guild Limited

**Notes to the Financial Statements - continued
for the Year Ended 31 March 2021**

22. MOVEMENT IN FUNDS - continued

Comparatives for Movement in Funds

	At 1.4.19 £	Net Movement in Funds £	At 31.3.20 £
Unrestricted Funds			
General Fund	(238,598)	86,690	(151,908)
Restricted Funds			
Arts Centre Redevelopment Fund	7,759,959	(224,346)	7,535,613
Monies Received Towards Lighting Costs	14,123	-	14,123
Postcode Community Trust	11,736	(4,340)	7,396
Inverclyde Council Equipment Fund	63,217	(29,494)	33,723
Year of Coast and Waters Event	-	250	250
	<u>7,849,035</u>	<u>(257,930)</u>	<u>7,591,105</u>
TOTAL FUNDS	<u>7,610,437</u>	<u>(171,240)</u>	<u>7,439,197</u>

Comparative net movement in funds, included in the above are as follows:

	Incoming Resources £	Resources Expended £	Movement in Funds £
Unrestricted Funds			
General Fund	1,351,617	(1,264,927)	86,690
Restricted Funds			
Arts Centre Redevelopment Fund	-	(224,346)	(224,346)
Postcode Community Trust	-	(4,340)	(4,340)
Inverclyde Council Equipment Fund	-	(29,494)	(29,494)
Year of Coast and Waters Event	250	-	250
	<u>250</u>	<u>(258,180)</u>	<u>(257,930)</u>
TOTAL FUNDS	<u>1,351,867</u>	<u>(1,523,107)</u>	<u>(171,240)</u>

Greenock Arts Guild Limited

**Notes to the Financial Statements - continued
for the Year Ended 31 March 2021**

22. MOVEMENT IN FUNDS - continued

A current year 12 months and prior year 12 months combined position is as follows:

	At 1.4.19 £	Net Movement in Funds £	At 31.3.21 £
Unrestricted Funds			
General Fund	(238,598)	229,132	(9,466)
Restricted Funds			
Arts Centre Redevelopment Fund	7,759,959	(448,401)	7,311,558
Monies Received Towards Lighting Costs	14,123	-	14,123
Postcode Community Trust	11,736	(4,340)	7,396
Inverclyde Council Equipment Fund	63,217	(31,277)	31,940
Year of Coast and Waters Event	<u>-</u>	<u>250</u>	<u>250</u>
	<u>7,849,035</u>	<u>(483,768)</u>	<u>7,365,267</u>
TOTAL FUNDS	<u><u>7,610,437</u></u>	<u><u>(254,636)</u></u>	<u><u>7,355,801</u></u>

A current year 12 months and prior year 12 months combined net movement in funds, included in the above are as follows:

	Incoming Resources £	Resources Expended £	Movement in Funds £
Unrestricted Funds			
General Fund	2,203,150	(1,974,018)	229,132
Restricted Funds			
Arts Centre Redevelopment Fund	-	(448,401)	(448,401)
Postcode Community Trust	-	(4,340)	(4,340)
Inverclyde Council Equipment Fund	-	(31,277)	(31,277)
Year of Coast and Waters Event	<u>250</u>	<u>-</u>	<u>250</u>
	<u>250</u>	<u>(484,018)</u>	<u>(483,768)</u>
TOTAL FUNDS	<u><u>2,203,400</u></u>	<u><u>(2,458,036)</u></u>	<u><u>(254,636)</u></u>

Redevelopment Fund

Comprises of grants and donations received for the construction of the new arts centre and this fund is being reduced by the annual depreciation charges.

Lighting Costs

Monies received towards the cost of future expenditure on lighting for the arts centre.

Other Restricted Funds

Grant funding received for specific programming or for a purpose as set out in the name of the fund.

Greenock Arts Guild Limited

**Notes to the Financial Statements - continued
for the Year Ended 31 March 2021**

23. RELATED PARTY DISCLOSURES

There were no related party transactions for the year ended 31 March 2021.

24. RECONCILIATION OF NET EXPENDITURE TO NET CASH FLOW FROM OPERATING ACTIVITIES

	2021 £	2020 £
Net Expenditure for the Reporting Period (as per the Statement of Financial Activities)	(83,396)	(171,240)
Adjustments for:		
Depreciation Charges	229,924	230,335
Interest Received	(3)	(3)
Interest Paid	7,273	7,475
Decrease/(Increase) in Stocks	2,461	(302)
(Increase)/Decrease in Debtors	(3,768)	125,468
Increase/(Decrease) in Creditors	<u>99,444</u>	<u>(172,981)</u>
Net Cash Provided by Operations	<u>251,935</u>	<u>18,752</u>

25.. ANALYSIS OF CHANGES IN NET (DEBT)/FUNDS

	At 1.4.20 £	Cash flow £	At 31.3.21 £
Net Cash			
Cash at Bank	<u>47,228</u>	<u>247,503</u>	<u>294,731</u>
	<u>47,228</u>	<u>247,503</u>	<u>294,731</u>
Debt			
Debts falling due within 1 year	(2,615)	(9,711)	(12,326)
Debts falling due after 1 year	<u>(81,415)</u>	<u>6,873</u>	<u>(74,542)</u>
	<u>(84,030)</u>	<u>(2,838)</u>	<u>(86,868)</u>
Total	<u>(36,802)</u>	<u>244,665</u>	<u>207,863</u>

This page does not form part of the statutory financial statements