



Kernow Education Arts Partnership  
(limited by guarantee)

Trustees Report and Financial Statements

For the year ended 31 March 2021

Company registration number 04253902  
Charity Registration Number 1095166

## Trustees Report 2020 - 21

### Structure, governance and management

#### Governing Document

Kernow Education Arts Partnership Limited was incorporated as a company limited by guarantee on 17 July 2001 under company registration number 04253902 and is regulated by its Memorandum and Articles of Association.

The Company was also registered as a charity with the Charity Commission under registration number 1095166.

Registered office:

M004 Merlin Building  
Cornwall College  
Trevenson Road  
Pool  
Redruth  
TR15 3RD

Directors and Trustees:

Catherine Gibbard  
Percival Ross Williams  
Lindsey Victoria Hall  
Robert Lane  
David Barton  
Joanna Harvey  
Casey Bottono  
Ian Abrahams

Bankers: HSBC Bank Ltd  
17 Boscawen Street  
Truro  
TR1 2QT

Independent Examiner: Dick Maule FCA  
3 Penlee View Terrace  
Penzance  
TR18 4HZ

### **Recruitment and induction of trustees**

Suitable individuals are identified by the existing trustees on the basis of their skills and knowledge and invited to become trustees. New trustees are inducted into the working of the charity.

### **Organisation**

The board of trustees are legally responsible for the management and control of the charity. They delegate the day to day management and administration to the Chief Executive.

### **Management**

The management at KEAP is very stable. There is an excellent board of trustees who are very active and committed to the development of the organisation and the work.

The staff are:

Amanda Harris – Director & Chief Executive

Helen Reynolds – Development Manager & Company Secretary

Polly Roberts – Programme & Publicity Coordinator

### **Principal Activities in the year**

In a year of unknowns that no one could have predicted, and which continues to throw curve balls, we are incredibly proud of our team and what we have achieved.

On 11 March 2020, the government announced a complete lockdown to combat the COVID-19 pandemic. Over the Easter period, with our staff working from home, we worked extremely hard to move our programme online. Thanks to the tech skills and can-do attitude of our core staff, the dedication of our freelance team and free online conferencing software Zoom, we were able to launch a full programme of online workshops and activities for the summer, which continued to be developed over the full year.

Our learning over this period of change has led to the development of a significant digital strand which has not only allowed us to continue to engage with our audiences and participants, but has provided much needed paid work for writers, artists and performers and opened up the potential for the wider reach of The Writers' Block and The Story Republic.

### **The Writers' Block**

Whilst all of our outreach projects were postponed, our digital delivery was extremely active. We focussed on moving as much activity online as possible whilst still retaining quality of delivery and translating the essential essence of The Writers' Block.

Our writing for wellbeing courses, Everybody Has a Story, were very popular and we gained new participants and we ran two back to back online courses for Who Dares Works. All of these participants were looking for something to keep them occupied and maintain a social connection. As our new Community Development coordinator made new links, referrals began to come in from social prescribers, widening our reach into the community to those who most needed it. Such was the impact of this work, that we were successful in gaining funding from the National Lottery Community Fund COVID Emergency Fund to continue to expand our writing for wellbeing workshops to other groups such as the Dracaena centre in Falmouth, and Carefree.

*Another brilliant week! I look forward to this course because it's so immersive and uses my imagination fully...I feel positive every time I come away from this and look forward to the next one.*

We continued to run Adult Writing workshops online including Kickstarting Fiction with Wyl Menmuir and Nature Writing with Anna Wilson and bringing in writers from further afield. The partnership with The Minack Theatre is very strong and Jane Pugh valiantly ran a 3 day course on Zoom for 6 emerging playwrights from across the country.

Whilst the majority of work with schools was postponed, we were able to launch our new partnership with Reading Teachers = Reading Pupils created by Cheltenham festivals. Essentially, a book group for teachers, RTRP aims to inspire reading for pleasure because research shows that children who read for pleasure experience high levels of well-being, engage in learning and are successful in life. The programme introduces books specifically selected for the KS2 age range, and gives teachers the chance to discuss the themes together, and then share with their classes. 15 primary teachers from across Cornwall signed up for this year.

As well as online workshops, we also created other digital opportunities for audiences to engage. We ran a series of daily Creative Writing prompts in early lockdown, whilst restrictions still meant no one could leave their houses. These prompts invited you to take some time away from the unknowns of the real world, and concentrate on your own creativity. From creating conflict with characters in your kitchen, to writing story starters from postcards, to focussing your writing with a frame – our team of writers shared their writing tips and tricks with us for free.

Our popular early years' story and song sessions, Little Story Seekers, moved online through digital story videos. Initially these were filmed by our workshop leaders in their homes, but as restrictions were lifted, our film maker Neal Megaw was able to film the stories in gardens, galleries, and The Writers' Block itself. Particularly at the beginning of lockdown, when young families were missing social contact and their regular activities, the Little Story Seekers films were something of the familiar and hugely welcomed.



*Jowan Jacobs filming his story for Little Story Seekers*

As a writer herself, our Project & Publicity Coordinator Polly Roberts, came up with the idea of creating a podcast celebrating writers in Cornwall. Recorded remotely, these podcasts feature Polly in conversation with a number of writers such as Wyl Menmuir, Anna Wilson and Louisa Adjoa Parker, and focus on how lockdown has effected the writing experience and the resulting work. They are illuminating, behind the scenes interviews, which cover topics from wood carving, to digital performance, to the importance of the sea. This podcast series was so successful that it is now a permanent part of The Writers' Block digital strand.

As it became apparent that we would not be working in person with schools in the near future, we began to think about how we could digitally deliver some of the essence of The Writers' Block programmes to schools. Following a successful Crowdfunder campaign, match funded by Cornwall Council, we created a pilot Digital Creative Writing Workshop, and The Curious Writer was born. Developed with Wyl Menmuir, Annamaria Murphy, artist Tony Crosby and film maker Neal Megaw, we created a 5 part digital workshop for both KS2 and 3 which could be delivered in school, or also streamed online via remote learning platforms. Differentiating them from other online learning modules, The Curious Writer aims to bring the essential essence of The Writers' Block - curiosity, surprise, immersion - to everyone wherever they are, to support and develop creative writing. As part of the experience of the workshop, a mystery parcel arrives by post to the class, which is used to inspire curiosity.

Feedback from the pilot was excellent, leading to an application to Arts Council England to create further workshops.

*A creative, engaging and easy to use set of lessons to inspire reluctant writers to have a go and gain confidence Teacher, Helston*

## **The Story Republic**

With all festivals and events cancelled, and no opportunity to rehearse together, we were keenly aware that lockdown was having a financial and creative impact on our Story Republic performers. So, we commissioned 5 new story films, featuring our team as readers and performers, and artwork from our visual artists. Each story had a distinctly Cornish feel, and themes of lockdown loneliness and tales of the sea were accompanied by illustration, automata and shadow puppetry. The stories received an amazing reception, and increased our visibility. They also gave new creative opportunities to our Story Republicans to direct, edit, write, perform and sing on film. 'Distance' by Keith Sparrow was featured in the Arts Council England newsletter. These films have had nearly 6000 views on YouTube and continue to be popular. The success of these stories led us to commission a short winter audio drama from Sarah Connors, entitled 'Rock Bottom.'

In a brief window out of lockdown in September, a team of writers got out and about in Liskeard, Looe and Polperro on a story gathering project funded by Feast. The focus was on commissioning new work and then finding ways to share with audiences. The writers were challenged to write postcard length stories which were printed and distributed in the 3 places through the Foodbank, veg box deliveries, care homes and shops. A new story film was made of 'Thirteen Joliffs', set in Polperro from a story by Jowan Jacobs, directed by Connie Crosby and filmed by Neal Megaw.



*Title credit illustration  
by Keith Sparrow of his  
short story film.*

We were privileged and moved to be commissioned by Kneehigh Theatre as part of their final project, Random Acts of Art. Writers Wyl Menmuir, Ed Rowe and Olivia Lowry collected and wrote stories from the clay villages of Roche and Pentewan. Twelve hundred postcards were then distributed to houses in the villages. The stories were recorded by performers Jenny Beare and Ed Rowe. We also teamed up with musician Richard Trethewey to create a story film Hope in a Jam Jar based on his story of the ice-skating vicar of Nanpean. There was also a pop up event featuring knickerbockers and a withy fighter plane!

## Visibility

The reach of our new digital presence has improved our visibility both locally and nationally. We have had workshop attendees from California, India, Scotland and London. Locally, it has highlighted the breadth of our work, and allowed audiences to see the quality and ingenuity we deliver. We have seen an increase in commissions and collaborations. Next year, we plan to market The Curious Writer digital workshops to schools outside Cornwall, thereby extending our reach regionally and nationally. Our YouTube presence has gone from nothing to having a channel filled with high quality, digital story content, including the Little Story Seekers videos, our own Digital Story Republic films, plus content created through partnership projects such as the Tin Coast Partnership.

*Neal Megaw filming  
'Green Chillies' for a  
commission for the Tin  
Coast Partnership*



## Diversity & Inclusion

With Black Lives Matter high on the world's agenda, we looked at our own programme to see what improving diversity and inclusion would look like for us. Our work is already very inclusive, engaging with a wide range of audiences, ages, backgrounds and abilities. But particularly in Cornwall, it is important that as well as celebrating our own distinctive culture, we also reflect that of the whole country.

We researched new books for Little Story Seekers to ensure that they reflected different abilities, cultures and backgrounds and introduced the Cornish language and Makaton into our storytelling. We have taken positive action in recruiting for development opportunities resulting in more diverse writers and performers. Working with frontline partners we have increased the range of participants from lower socio-economic backgrounds. We recorded a podcast with writer Louisa Adjoa Parker, an expert in rural racism, which is particularly pertinent to Cornwall. This is an ongoing strand of work, and next year will include working with Black Voices Cornwall and Syrian refugees through Kresen Kernow, and, now that digital delivery is the norm, researching writers from more diverse backgrounds who can work with our groups.

## Funding, Partnerships and Staffing

We were very fortunate that we had raised most of the funding for the year's activities before the pandemic hit. Funding for community development from the Garfield Weston Foundation, alongside Arts Council Project Grants allowed us to continue to provide work for our freelance team, and engaging online activities and workshops for our participants and audiences. In partnership with our funders and partners, we were able to be agile about our delivery, responding to the changing restrictions and guidelines throughout the year. We are very grateful, particularly to Arts Council England, that they were so flexible in their approach to our changing programme. At the end of the year, funding from Unwin Charitable Trust and Cornwall Community Foundation has primed our activity for 2021-22.

However, we lost almost all of our expected earned income almost overnight, which had a severe impact on our core income and ability to pay staff salaries. Therefore, we used the Government's Job Retention Scheme to furlough one staff member at a time and eventually we also received a discretionary business grant from Cornwall Council. In January 2021, we applied for the second round of the Arts Council's Culture Recovery Fund, and were successful. This has allowed us to pay some of our core salaries, rebuild our reserves to a healthy level, making us more resilient for the future, and enabled our Story Republic team to rehearse and respond to online opportunities and festivals at short notice. The combination of this emergency funding, an uplift in earned income at the end of the year, and our usual grant income, has meant that we have finished the year in a healthy position.

Our partnerships are stronger than ever, and we were very pleased to be able to deliver some digital work during lockdown with Kresen Kernow and the Charles Causley Festival, as well as for WILD, Carefree and Who Dares Works. It was particularly rewarding to work with these latter frontline social organisations whose participants were in need of engaging activities during lockdown and restrictions.

Management of the organisation remains stable, with Amanda Harris as Director undertaking programme and partnership development and some project management, and Helen Reynolds on fundraising and business development. Polly Roberts has moved into a Programme and Publicity Co-ordination role, as well as taking on some project work as a freelance writer. Jane Pugh came on board



in March 2020 as our Community Facilitator on a 12-month contract. Whilst her job became far more desk based than expected due to the pandemic, she created fruitful new partnerships with frontline organisations such as the Dracaena Centre and the Social Prescribing network across Cornwall, which has increased the diversity of our participants.

**In 2020 - 21 we have worked with 667 participants both in person and online. This work has been delivered by 40 artists and writers. Our YouTube story videos have had 6145 views and our podcasts have been downloaded 362 times.**

## Finance

Grant income this year has increased significantly, mainly due to grants relating to sector support during the pandemic. Conversely, our earned income is reduced, representing 14% of our total income. However, as described earlier in this report, this reduction is due solely to postponement of activities due to the pandemic, and by the end of the year, commissions and contracts from partners such as Hall for Cornwall and Literature Works were back on track. With our healthy financial position at the end of March 2021 along with many projects and programmes in the pipeline, we expect 2021 – 22 to be back to business as usual in terms of earned income.

## Plans for the Future

Capitalising on our learning this year, digital development will be a focus of our work next year. Our successful Arts Council Project Grant will support further digital creative writing workshops for schools, more online programming, and digital products from projects such as films and audio.

We will also take forward The Writers Rooms, which have been a successful way of developing emerging writers and creating new work which has a direct route to audiences. The next writers rooms will include creating stories for very young children, place based writing, and short story writing for adults.

We expect outreach and partnership work to be a major part of next years' activities, as work which was postponed in 2020 is now delivered. This will include Dehwelans, community creative writing workshops as part of Kresen Kernow's long awaited exhibition of the Ordinalia manuscripts, Revealing City Hall, working with local school children to discover the heritage of City Hall as part of Hall for Cornwall transformation programme, and Quay Words, creating school workshops and teacher resources for Custom House Quay, commissioned by Literature Works.

We continue to look for a new, more visible and permanent venue for The Writers' Block. We will leave Cornwall College in September 2021, after 6 very successful years establishing the concept and programme. We are currently in conversation with partners in Redruth and Camborne as we feel it is important to stay in this local area. Our programme will not be affected by the move, as we will continue to deliver online, outreach with partners and in other community venues such as Heartlands and Bill's' Attic at Krowji. It is important that we find just the right venue in order to support our aspirations to be recognised as The Writing Centre for Cornwall.



Financially, we intend to continue to apply for funds to support our programme, and eventually, the development of our new venue. We will work hard to re-establish the level of earned income we have enjoyed in previous years as this makes us more sustainable.

## **Risk Management**

The trustees have considered the risks to which the charity may be exposed and are satisfied that systems are in place to mitigate exposure to major risks.

Budgets and cash flow are monitored carefully, and the trustees are informed of potential issues as they arise.

The trustees support the staff team in signposting to new partners and funding, and KEAP continues to expand its funding base of earned and grant income sources to reduce the risk posed by being reliant on too few areas of income or contract providers.

## **Financial Review**

The charity's income for the year totalled £144,697 [2020:£158,677] and expenditure totalled £119,019 [2020:£137,943] giving a net gain of £25,678 [2020:£20,733]. This comprises restricted funds to be spent in the next financial year and contribution to our reserves.

£42,745 [2020:£64,037] represents the unrestricted income which we have earned for delivery of projects and services such as training, contract delivery, project development and management. This also includes business support grants. The earned fees and unrestricted reserves from last year are able to support our core costs.

## **Reserves Policy**

In order to make the organisation more resilient against an event such as the COVID pandemic, the trustees are creating a 'Designated Operating Reserve' to cover the unlikely event of the orderly wind-down of the charity. This fund is £22,000 at the end of March 2021, and the trustees aim to increase it each year.

The trustees are working towards holding overall unrestricted reserves of around six months core running costs to support the charity's current and future activities. At the year end the unrestricted reserves totalled £28,803 which represents 4 months' core running costs. The trustees are actively seeking to expand the charity's funding base to increase the reserves available.

## **Investment Policy**

As the funds of the charity are required for immediate use, they are generally kept in the current account. Due to the changes in the economic climate, interest is no longer paid on this account. Discussions are held with the HSBC account manager to discuss best options for KEAP's funds.

## **Statement of the Trustees' Responsibilities**

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 surplus or deficit of the charitable company for that period. In preparing those financial statements, the Board of Trustees has:

- selected suitable accounting policies and applied them consistently;
- made judgements and estimates that are reasonable and prudent;

- followed applicable accounting standards and statements of recommended practice without any material departures;
- prepared the financial statements on the going concern basis

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 determining how amounts are presented within items in the Statement of Financial Activities and the Balance Sheet the trustees have had regard to the substance of the reported transactions or arrangements, in accordance with generally accepted accounting principles or practice.

### **Statement of Public Benefit**

In making decisions regarding the charity's work, the trustees have had due regard to the Charity Commission's public benefit guidance when exercising any powers or duties to which the guidance is relevant.

### **Statement of disclosure to reporting accountants**

So far as the trustees are aware at the time the report is approved:

There is no relevant information of which the company's independent examiners are unaware, and the trustees have taken all steps that they ought to have taken to make themselves aware of any relevant information and to establish the independent examiner is aware of the information.

Signed by Cat Gibbard, Trustee and Chair:



Date: 13.10.2021

## **Independent Examiner's Report to the Trustees of KERNOW EDUCATION ARTS PARTNERSHIP LIMITED**

I report on the accounts of the company for the year ended 31<sup>st</sup> March 2021 which are set out on pages 12 to 18

### **Responsibilities and basis of report**

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

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

### **Independent examiner's statement**

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

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

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

*Dick Maule FCA*  
3 Penlee View Terrace, Penzance, TR18 4HZ  
Date

6-11-21

*Dick Maule FCA*

# Kernow Education Arts Partnership Limited

## Statement of Financial Activities for the year ended 31st. March 2021

	Notes	Unrestricted Funds	Restricted Funds	Total Funds	
		2021	2021	2021	2020
		£	£	£	£
<b>Income</b>					
Donations		73	4,197	4,270	73
<b>Income from charitable activities</b>					
Earned income		19,604	-	19,604	59,577
Grants		<u>23,068</u>	<u>97,755</u>	<u>120,823</u>	<u>99,027</u>
<b>Total Income</b>		<u>42,745</u>	<u>101,952</u>	<u>144,697</u>	<u>158,677</u>
<b>Expenditure</b>					
Charitable activities		<u>32,137</u>	<u>86,882</u>	<u>119,019</u>	<u>137,943</u>
<b>Total expenditure</b>	[2]	<u>32,137</u>	<u>86,882</u>	<u>119,019</u>	<u>137,943</u>
<b>Net income/(expenditure) for the year</b>		10,608	15,070	25,678	20,733
<b>Reconciliation of funds</b>					
Total funds brought forward		<u>18,195</u>	<u>39,518</u>	<u>57,713</u>	<u>36,980</u>
<b>Total funds carried forward</b>		<u><u>28,803</u></u>	<u><u>54,588</u></u>	<u><u>83,391</u></u>	<u><u>57,713</u></u>

**Kernow Education Arts Partnership Limited****Balance sheet as at 31st.March 2021**

	Notes	2021 £	2020 £
<b>Tangible assets</b>	(3)	-	-
<b>Current assets</b>			
Debtors and prepayments	(5)	3,829	7,888
Cash at bank and in hand		<u>81,190</u>	<u>52,375</u>
		85,019	60,263
<b>Current liabilities</b>			
Creditors: amounts falling due within 12 months	(4)	<u>(1,628)</u>	<u>(2,550)</u>
<b>Net Current assets</b>		<u>83,391</u>	<u>57,713</u>
<b>Net assets</b>		<u>83,391</u>	<u>57,713</u>
<b>Unrestricted funds</b>			
General funds	(6)	6,803	18,195
Designated funds		22,000	-
<b>Restricted funds</b>		<u>54,588</u>	<u>39,518</u>
<b>Total funds</b>		<u>83,391</u>	<u>57,713</u>

For the year ended 31st March 2021

The company was entitled to the exemption from audit under section 477[2] of the Companies Act 2006

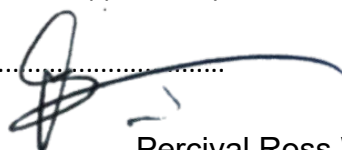
The members have not requested the company to obtain an audit in accordance with section 476 of the Companies Act 2006.

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

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

These financial statements were approved by the Trustees on.....13.10.2021

On behalf of the Trustees .....



Percival Ross Williams

**Notes to the accounts for the year ended 31st. March 2021**

**(1) Principal Accounting Policies**

The principal accounting policies adopted in the preparation of the financial statements are set out below and have remained unchanged from the previous year.

**(a) Basis of preparation**

The charity constitutes a public benefit entity as defined by FRS 102. The financial statements have been prepared in accordance with 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) 2nd edition the Charities Act 2011 and the Companies Act 2006.

The financial statements have been prepared under the historical cost convention.

**(b) Fund accounting**

[i] Unrestricted funds are available for use at the discretion of the trustees in furtherance of the general objectives of the charity.

[ii] Designated funds are unrestricted funds earmarked by the Management Committee for particular purposes.

[iii] Restricted funds are subjected to restrictions on their expenditure imposed by the donor or through the terms of an appeal.

**(c) Income**

Income is included in the statement of financial activities when the charity is entitled to the income and the amount can be quantified with reasonable accuracy. The following specific policies are applied to particular categories of income.

[i] Income received by way of grants, donations and gifts and is included in full in the Statement of Financial Activities when receivable. Grants, where entitlement is not conditional on the delivery of a specific performance by the charity, are recognised when the charity becomes unconditionally entitled to the grant.

[ii] Donated services and facilities are included at the value to the charity where this can be quantified.

[iii] The value of services provided by volunteers has not been included in these accounts.

[iv] Investment income is included when receivable.

[v] Income from charitable trading activity are accounted for when earned.

[vi] Income from grants, where related to performance and specific deliverables, are accounted for as the charity earns the right to consideration by its performance.

**(d) Expenditure**

Expenditure is recognised on an accrual basis as a liability is incurred. Expenditure includes any VAT which cannot be fully recovered

[i] Costs of generating funds comprise the costs associated with attracting voluntary income and the costs of trading for fundraising purposes.

[ii] Charitable expenditure comprises those costs incurred by the charity in the delivery of its activities and services for its beneficiaries. It includes both costs that can be allocated directly to such activities and those costs of an indirect nature necessary to support them

[iii] All costs are allocated between the expenditure categories of the SoFA on a basis designed to reflect the use of the resource. Costs relating to a particular activity are allocated directly, others are apportioned on an appropriate basis.

# Kernow Education Arts Partnership Limited

## Notes to the accounts for the year ended 31st. March 2021

### (1) Principal Accounting Policies

#### (e) Fixed assets

Tangible fixed assets are written off over the expected useful life of the asset, at 25% per annum on a straight line basis. Items costing under £500 are written off in the year of acquisition.

### (2) Expenditure

	Charitable activities £	Total 2020 £
Salaries	65,829	60,334
Affiliations	-	-
Travel	212	4,276
Training	543	348
Bank charges	153	187
Independent examiner's fee	775	775
Website and I.T. costs	1,350	2,543
Insurance and office expenses	3,339	3,777
Professional fees	591	783
Non-capitalised equipment	-	-
Project expenditure	42,642	53,328
Advertising and recruitment	1,667	9,124
Rent and rates	1,900	2,400
Miscellaneous	17	68
	<u>119,019</u>	<u>137,943</u>

### (3) Tangible Fixed Assets

	Fittings & equipment £
Cost	
balance brought forward	-
Depreciation	
balance brought forward	-
Net book value at 31st. March 2021	-
Net book value at 31st. March 2020	-

### (4) Creditors

	2021 £	2020 £
Falling due within 12 months		
Sundry creditors and accruals	<u>1,628</u>	<u>2,550</u>



# Kernow Education Arts Partnership Limited

## Notes to the accounts for the year ended 31st. March 2021

### (5) Debtors and prepayments

	2021	2020
	£	£
Sundry debtors and prepayment	<u>3,829</u>	<u>7,888</u>

### (6) Movements in funds

	Balance at 1.4.2020 £	Income £	Expenditure £	Transfers £	Balance at 31.3. 2021 £
<b>Restricted funds</b>					
The Writers' Block & The Story Republic	<u>39,518</u>	<u>101,952</u>	<u>(86,882)</u>	<u>-</u>	<u>54,588</u>
<b>Unrestricted funds</b>					
General funds	<u>18,195</u>	<u>42,745</u>	<u>(32,137)</u>	<u>(22,000)</u>	<u>6,803</u>
Designated funds	<u>-</u>	<u>-</u>	<u>-</u>	<u>22,000</u>	<u>22,000</u>

The trustees have formalised our reserves policy in light of the financial uncertainty of the pandemic.

They have created a designated fund 'Designated Operating Reserves' which are £22,000 at 31.03.2021

	2021 £	2020 £
<b>The following grants were received for The Writers' Block &amp; The Story Republic projects.</b>		
Arts Council England	57,435	48,750
Feast	2,000	-
NLCF People's Projects	-	5,000
Cornwall Council	-	4,500
Garfield Weston Foundation	-	20,000
NLCF/ESF Who Dares Works	11,483	-
NLCF Awards for All	-	9,600
Cornwall Local Led Development	-	6,790
NLCF COVID Emergency Fund	7,800	-
Cornwall Community Foundation	9,037	-
Unwin Charitable Trust	<u>10,000</u>	<u>-</u>
	<u>97,755</u>	<u>94,640</u>

### The following core grants were received in the year.

Cornwall Council Strategic Client	4,387	5,000
COVID Business Grant	10,000	-
COVID Job Retention Scheme	<u>8,681</u>	<u>-</u>
	<u>23,068</u>	<u>5,000</u>

# Kernow Education Arts Partnership Limited

## Notes to the accounts for the year ended 31st. March 2021

<b>(7) Employee information</b>	2021	2020
Number of employees	3	3
No employee received emoluments of more than £60,000.		
The average weekly number of employees during the year were calculated on average head count.		
	£	£
Salaries and wages	60,749	55,043
Pension	1,141	1,179
Employers NI	3,939	4,112
	<u>65,829</u>	<u>60,334</u>

Key management personnel

The total employee benefits of key management personnel was £42,742 [2020: £35,476]

## **(8) Trustees information**

	£	£
Trustees remuneration and expenses	<u>-</u>	<u>-</u>

The trustees received no remunerations and were not involved in any related party transaction.

Trustee Robert Lane has been employed by the charity on a self employed basis to deliver project workshops. The value of his remuneration was £475 [2020:£1437]

Mr Lane was not involved in any decisions relating to this agreement.

The trustees considered potential conflicts of interest and decided that this agreement was in the best interest of the charity.

## **(9) Status**

Kernow Education Arts Partnership Limited is a registered charity [No.1095166]

and is also a company limited by guarantee [No. 04253902] .

## **(10) Analysis of net assets between funds**

	General Funds	Designated Funds	Restricted Funds	Total
	£	£	£	£
Tangible fixed assets	-	-	-	-
Current assets	8,431	22,000	54,588	85,019
Current liabilities	(1,628)	-	-	(1,628)
Net assets at 31st March 2021	<u>6,803</u>	<u>22,000</u>	<u>54,588</u>	<u>83,391</u>

# Kernow Education Arts Partnership Limited

## (11) Analysis of prior year funds

### Statement of Financial Activities for the year ended 31st. March 2020

	Unrestricted Funds	Restricted Funds	Total Funds	
	2020	2020	2020	2019
	£	£	£	£
<b>Income</b>				
Donations	73	-	73	-
Income from charitable activities				
Earned income	59,577	-	59,577	43,706
Grants	4,387	94,640	99,027	64,314
	<u>64,037</u>	<u>94,640</u>	<u>158,677</u>	<u>108,020</u>
<b>Expenditure</b>				
Charitable activities	62,536	75,407	137,943	122,483
	<u>62,536</u>	<u>75,407</u>	<u>137,943</u>	<u>122,483</u>
<b>Net income/(expenditure) for the year</b>	1,500	19,233	20,733	(14,463)
<b>Reconciliation of funds</b>				
Total funds brought forward	16,695	20,285	36,980	51,442
	<u>18,195</u>	<u>39,518</u>	<u>57,713</u>	<u>36,980</u>
<b>Movements in funds comparison</b>				
<b>Restricted funds</b>				
	Balance at 1.4.2019	Income	Expenditure	Balance at 31.3.2020
	£	£	£	£
Restricted funds				
Story Republic	20,285	146,719	(127,486)	39,518
	<u>20,285</u>	<u>146,719</u>	<u>(127,486)</u>	<u>39,518</u>
<b>General funds</b>	16,695	11,958	(10,457)	18,195
	<u>16,695</u>	<u>11,958</u>	<u>(10,457)</u>	<u>18,195</u>