



# Trustees' Annual Report for the period

From	Period start date			To	Period end date		
	Day	Month	Year		Day	Month	Year
	06	04	2020		05	04	2021

## Section A Reference and administration details

<b>Charity name</b>	Embracing Arts
<b>Other names charity is known by</b>	Christmas for Kids
<b>Registered charity number (if any)</b>	1162812
<b>Charity's principal address</b>	4 Barrel Lane Faversham Kent Postcode ME13 7FL

### Names of the charity trustees who manage the charity

	Trustee name	Office (if any)	Dates acted if not for whole year	Name of person (or body) entitled to appoint trustee (if any)
1	Sue Appleby			
2	Claire Sundin	Secretary		
3	Alexandra Kearney		01/09/2017 – 01/09/2020	
4	Gareth Tempest	Script Writer	23/07/2015 – 10/12/2020	
5	Emma Reeves			
6	Dave Hearn			
7	Christopher Pizzey			
8	Bar Huberman	Chair	08/02/2021 - Present	
9	Matt Charlton		23/03/2021 - Present	
10				
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### Names of the trustees for the charity, if any, (for example, any custodian trustees)

Name	Dates acted if not for whole year

## Names and addresses of advisers (Optional information)

Type of adviser	Name	Address
<b>Book Keeper</b>	Mikka Styles	Keep My Books, 4 Percy Street, Stratford Upon Avon, CV37 6SL
<b>Accountant</b>	Jane Hermiston	22b Enderby Street, London, SE10 9PF
<b>Administrator</b>	Katie Hecht	10 Park Cottages, Manor Road, Hurstpierpoint, West Sussex, BN6 9UW

## Name of chief executive or names of senior staff members (Optional information)

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# Section B Structure, governance and management

## Description of the charity's trusts

Type of governing document (eg. trust deed, constitution)	Constitution
How the charity is constituted (eg. trust, association, company)	Charitable Incorporated Constitution (CIO)
Trustee selection methods (eg. appointed by, elected by)	Proposed by Directors of company and elected by board of trustees

## Additional governance issues (Optional information)

You **may choose** to include additional information, where relevant, about:

- policies and procedures adopted for the induction and training of trustees;
- the charity's organisational structure and any wider network with which the charity works;
- relationship with any related parties;
- trustees' consideration of major risks and the system and procedures to manage them.

### Induction of trustees:

The charity trustees will make available to each new charity trustee, on or before his or her first appointment:

- (a) a copy of the current version of the charity's constitution; and
- (b) a copy of the CIO's latest Trustees' Annual Report and statement of accounts.

The charity is co-run by Company Executive Director, Sue Appleby, and Company Artistic Director & Producer, Claire Sundin. Both directors work on a freelance basis to a set rate of pay per month – this was agreed and voted for by the trustees in January 2019, with contracts issued and signed in February 2019 and reviewed in November 2020.

Administrative duties are undertaken by Katie Hecht on a freelance basis to a set rate of pay per month, voted for by the Board of Trustees in January 2019, with contract issued and signed in March 2019. This contract was reviewed in November 2020. Katie's role also includes day to day financial management and the preparation of financial reports for trustees.

Additional fundraising duties are undertaken by Caitlin MacMillan on a freelance basis to a set rate of pay per month. This appointment and subsequent rate of pay was agreed and voted for by the trustees in January 2019, with contract issued and signed in February 2019 and reviewed in November 2020.

Social Media Management duties are undertaken by Matthew Davidson on a freelance basis to a set rate of pay per month. This appointment and subsequent rate of pay was agreed and voted for by the trustees in January 2019, with contract issued and signed in February 2019. Rate of

pay was raised as voted on by trustees in February 2020. Contract was reviewed again in November 2020.

During the time of rehearsal and performance of our Christmas show, actors, director, musical director and writer are employed on a freelance basis to provide their specialised services at a rate of pay agreed and voted for by the Trustees.

**\*\*Note that any Trustee who is personally affected by a vote on rates of pay or hours is exempt from that particular vote\*\*.**

A Conflicts of Interest policy and register was created in March 2019 by Alex Kearney and Claire Sundin. The register is completed and considered at each Trustee meeting.

A bookkeeper is employed on a freelance basis to prepare accounts for the charity, and these are verified on a pro bono basis by registered accountant Jane Hermiston.

The charity has a close relationship with social consultants Cornish and Grey, and has received a discounted rate of consultation and evaluation assistance from this company. It is our work with C&G that has helped us to rebrand as Embracing Arts (EA), and to expand to offering year-round services. They also assisted with a formal evaluation of our 2020 digital Christmas for Kids (C4K) show "Benson's Christmas Letter".

The charity also takes part in a sharing scheme with community venue Hargrave Hall in Archway, providing workshops in exchange for free rehearsal space.

Trustees agreed and voted on a Reserve Fund to be held in the company account each year. This figure was reassessed in November 2020 and it was agreed that a reserve of £11,000 was to be held in a separate bank account. This is enough to operate a skeleton tour of London and SE England or cover 6-months' minimum running costs in accordance with CC guidelines.

Directors are responsible for Employers Liability insurance for rehearsals and December tour, and for writing the tour Risk Assessment which is circulated to all venues receiving the show alongside each actor's DBS certificate. The Directors also manage any other risks and bring these to the attention and discussion of the Trustees in regular meetings throughout the year.

Claire Sundin is responsible for Safeguarding and Child Protection. She maintains the EA Safeguarding and Child Protection policy and trains trustees, actors and creative teams on said policy and procedures. It should be noted that all of EA's trustees, volunteers and actors are DBS checked.

In March 2020, the UK was hit by the **Coronavirus Pandemic**, which closed all theatre productions, schools, and inhibited many of the hospice services throughout the UK pending further government guidelines. Embracing Arts (then only known under working name Christmas for Kids) responded to this with a decision to continue our charitable activities via digital models, and scheduled regular emergency trustee meetings via Zoom calls during the end of March and into April. Our intention being to provide a digital version of our show in December 2020 if social distancing was still required, as well as to produce some online content for our audiences during a very limiting lockdown period.

In such unprecedented times, it felt important to meet online as a full board more regularly, and for trustees to advise the artistic and administration teams as much as possible, as our activities would have to be changed in a significant manner. We also noted the possibility of reduced in-person fundraising capabilities throughout 2020, and the increased reliance on grant funding and online fundraising initiatives.

## Section C Objectives and activities

### Summary of the objects of the charity set out in its governing document

The object of the CIO is the preservation and protection of health of children with special educational needs, disabilities and illnesses, their families and carers throughout the UK by means of the arts, in particular but not exclusively the art of music, drama and puppetry.

### Summary of the main activities undertaken for the public benefit in relation to these objects (include within this section the statutory declaration that trustees have had regard to the guidance issued by the Charity Commission on public benefit)

Since 2009, Christmas for Kids, has provided interactive, multi-sensory theatre performances in children's hospices across the UK at Christmas time. In April 2020, the charity changed its name to Embracing Arts, keeping Christmas for Kids as a working name. The reason behind this change was the intention to provide year-round services in addition to our annual main festive project – Christmas for Kids. The name change was agreed and voted on by the Board of Trustees and registered with the Charities Commission in April 2020. The website was updated, under the new address: [www.embracingarts.org.uk](http://www.embracingarts.org.uk).

Embracing Arts was founded by Sue Appleby (West End performer/musical director) and Claire Sundin (West End performer/children's workshop leader). Our script writer is Gareth Tempest (West End performer, SEN school TA and workshop leader), and our SEND advisor is Fiona Phillips (15 years' work in primary and secondary school sectors). Practitioners involved with the show are committed artists who bring their practice to young people and their families, creating a space outside the everyday and beyond the difficult circumstances of the children's lives, in which both company and audience can explore their creativity and relationship to each other. Our main aim is to engage with our very unique audience through the medium of theatre (whether in-person or digital), and to facilitate the creation of memories and interaction for the children, their carers and their families.

Our shows, parties and workshops are specifically designed to engage children of all ages, particularly those with profound and multiple learning difficulties (PMLD), those on the autistic spectrum (ASD) and those with life-limiting illness. Our work is inclusive, sensory, musical, interactive and performer led. Our hand & rod puppets - Benson, Harry and Maurice the Monkey - help even unresponsive children to connect and express themselves in both a show and workshop context.

Our audience are service users at children's hospices, SEND schools and community groups throughout the UK. Through our parties, we also work with individuals and families directly. The children in our audiences

have complex needs and limited opportunity to engage with the arts, particularly theatre. Each year, individuals in hospice care are generally experiencing our work for the first time. Many are not able to visit the theatre at all, so it is our mission to bring theatrical experiences to them, either in person or in a digital format.

In normal years, we tour to hospice and SEND venues directly. We liaise with each hospice to agree an appropriate space to perform within their premises. This enables even the most unwell and immobile of children to be brought to the performance space and to experience our show. Each hospice differs, and we adapt our playing style to the size and needs of the audience. Previous tours have played anything from six children and their carers in an intimate space, to a Christmas party with over a hundred children, parents, siblings and carers. In 2020, we created our first digital show, which can be viewed by one child in their bed on a tablet, or as a group or class of children, shown on a big screen. For more details on our digital show output, please see section D.

From June 2020, Embracing Arts offered a new service – Embracing Arts Parties. For these performance-based interactive parties, one EA facilitator works to create a show based around the child's/children's preferences and then provides interactive elements to explore the show's content in a fun and engaging way. These parties are available to all, but are specifically designed for children with additional needs. They have so far happened mostly on Zoom due to Covid-19 restrictions, but are also available in person in the South East of England.

Research and Development is also in the pipeline for a third service from Embracing Arts: Workshops for SEND schools provided by Embracing Arts Workshops.

The Charities' Commission Guidance on Public Benefit is considered by the directors of the charity when designing our projects and crafting our tours. Trustees have received the relevant guidance to read which is then discussed within the context of our shows at trustee meetings.

#### **Additional details of objectives and activities (Optional information)**

You **may choose** to include further statements, where relevant, about:

- policy on grantmaking;
- policy programme related investment;
- contribution made by volunteers.

We do not make grants and therefore do not have policy on Grant making. The same applies for investments.

Three volunteers work for the charity: Maria Crawford, who assists with administration; Fiona Philipps, who advises on SEND schools and special education and Philippa Rae, who assists with administration and fundraising. They provide their services on an ad hoc basis, with an agreed limit on monthly hours provided.

## Section D

## Achievements and performance

## Summary of the main achievements of the charity during the year

When the Coronavirus Pandemic hit in March 2020, we quickly realised that we would need to make changes to our Christmas for Kids project, especially as our audiences often contain extremely vulnerable children. Our Board of Trustees agreed to meet bi-monthly, or even more regularly as required, to advise our administrative and creative teams as their plans altered in response to the pandemic.

By the summer, it was clear that we would need to create a digital show for 2020, and we chose to adapt an existing C4K show from 2017: "Benson's Christmas Letter". We were drawn to this show as it had the main protagonist, Benson, travelling all around the world on his search for Santa, and we were keen to see what animation and green-screen technology could do in the telling of that story.

We rehearsed three actors in September, and recorded the digital show in a green screen studio in early October. The show was edited during October and November and marketing/distribution was happening alongside this. In the first week of December, the show went live and continued to be available for two months. It was offered to every children's hospice throughout the UK and to 200 SEND schools. It was played 749 times by 631 unique viewers. We estimate that over 2,000 children and their families watched the show – increasing our outreach to three times that of our 2019 in-person show.

As a result of our fundraising efforts throughout the year, we were able to pay our three actors, writer, director, musical director, video production company, stage manager and props/set designer and to cover all expenses for rehearsal space costs, green screen studio hire, costume, props, employer's liability insurance, again without any cost to the hospices themselves. We also covered administrative, fundraising, distribution and marketing fees throughout the year. From July 2018, we were able to store our costumes, sets and props at a supporter's dry and safe garage, local to charity director Sue Appleby. This saved us a great deal in storage fees as the provider of the space wanted to donate it for free. This storage agreement continued to work well this year.

Within the show, 'Benson's Christmas Letter, we find loveable puppet Benson, who journeys across the globe on a mission to deliver his (rather heavy) Christmas list to Santa. At each new location he travels to, he meets fun characters, and enjoys songs and interactive play along the way. Each new encounter unlocks a new section of music, song or play element, all presented in a fresh and interactive way: stimulating sight, hearing and touch. For example, our rendition of 'Starlight, Star Bright' is sung in 3-part harmony, incorporating suggested coloured light stimuli and a darkened room.

Usually, our actor-facilitators interact very closely with the children in our audiences, and we were adamant that we wanted to retain these interactive and sensory elements in our digital work. Our Director, Claire Sundin, devised a Resource E-Pack, containing suggestions for costume, props, interaction and sensory elements to use at the appropriate points in the show. These points were indicated by the puppet characters and use of PEC symbols. The Resource pack was available online in advance of the show's release to allow teachers, carers and parents time to prepare. The craft and music ideas both received excellent feedback, and allowed us to retain the important interactive and sensory elements that are so integral to our in-person shows.

With Cornish & Grey, we developed a survey to gain much needed quantitative and qualitative data from the audience. Digital production was a completely new venture for us, so we were keen to gain as much feedback as we could. We held a focus group and telephone interviews alongside the survey and compiled all the information into a formal evaluation report available here:

[https://www.embracingarts.org.uk/\\_files/ugd/394117\\_a9fe6aa26b0e4285918f8c729ff988cf.pdf](https://www.embracingarts.org.uk/_files/ugd/394117_a9fe6aa26b0e4285918f8c729ff988cf.pdf)

What became clear from this feedback is how much our services were needed this year – even more than in previous years. Our beneficiaries had experienced so much isolation and stress as a result of Covid-19, that having a show provided for them that they could access in whichever way suited them, helped to ease stress and bring joy to what was a very bleak Christmas for the whole of the UK. In a similar way to our in-person shows, our digital show brought much needed respite and a positive experience that the whole family could enjoy and remember.

As there were serious concerns of more restrictions and further waves of Covid-19 in the Winter of 2021, the creative team and Board decided to create another digital show for Christmas for Kids 2021. This would be a new show, focussing on implementing the feedback received from our 2020 digital production. It was noted that the timescale needed to move forward two months to allow for adequate time for post-production.

A selection of 2020 Digital Tour feedback:

*One child isn't a screen watcher but she still liked the show because there are music and interactive bits. Then she would be brought in and be very interactive in those bits. The fact there are so many songs throughout it, and they're all so interactive meant that she was hooked - Play Specialist Hospice*

*One of our young gentlemen is 21 years old, he is very, very hard to engage with and in his own world most of the time. He was smiling when he saw the show, he really enjoyed it - Staff Carer Hospice*

*Today the whole class got to experience the entire show with all the props that we had gathered and it made it a much more engaging experience for them! Rather than being positioned at the back of a hall out of the way due to their chairs and having everyone sitting in front of them! - Class of complex medical PMLD KS1 in SEND School*

*This year a couple of the panto companies sent us links to their live shows but it just wasn't nearly as good as the C4K panto. They are just for the general public and not designed for our children, the children get bored. The C4K show was brilliant - it lifted all of our moods. We all laughed and laughed. - Staff Carer Hospice*

*Thanks to this amazing digital show we were able to share the experience with all our pupils. Our children enjoy singing and signing, and they really enjoyed watching the singing with hands. - Teacher SEND school*

*It brought a bit of normality into the Christmas term. The children loved the fun and excitement of the show and everyone was smiling*



*and vocalising. This mood lasted throughout the day. - Teacher SEND school*

*The show brought a lot of understanding for the complex needs, especially for our children which is accessible for all types of needs. For example, having the knowledge of resources to involve the children really helped. - Teacher SEND school*

*This has given us some ideas for sensory music sessions within school - thank you. - Teacher SEND school*

*It made such a difference to the children and their families, and also, to the staff – we all loved it – it's just what we needed. - Staff Carer Hospice*

*I've seen it so many times and it always makes me laugh, I can't tell you how wonderful that is. - Staff Carer Hospice*

*My class of complex medical PMLD KS1 were so much more engaged in being able to watch and participate in a small group rather than being part of a live production where noise and distraction from other children changes the experience. - Teacher SEND school*

*Don't get me wrong, the live show is brilliant, it brings people together and means parents and brothers and sisters can come too, and we would always want to have it, but we would also like the digital show too. It means that more children can see the show ...we are restricted on numbers for the live show because of the size of the lounge area and the digital show means that everyone can see it. - Staff Carer Hospice*

In March/April 2020, we produced 26 songs, available on our YouTube channel, alongside a video series of our puppets reading stories, which we recorded and released during the first Lockdown. The 26 songs were part of the 2.6 Challenge and raised over £500 for Shooting Star Children's Hospice.

We were hugely encouraged by the digital show we created and the feedback it received. It increased our outreach, whilst reducing our project budget by 40%. It came to us through necessity, but is certainly something that we want to use in future – leaning towards a blended output moving forward to reach as many of our beneficiaries as possible, with location being no obstacle.

## Brief statement of the charity's policy on reserves

We hold a reserve fund of £11,000, in a separate bank account, to be used for extraordinary activity or emergencies. This fund is to be released only on approval of the Board of Trustees, and covers 6-months of minimum running costs.

## Details of any funds materially in deficit

None

## Further financial review details (Optional information)

You **may choose** to include additional information, where relevant about:

- the charity's principal sources of funds (including any fundraising);
- how expenditure has supported the key objectives of the charity;
- investment policy and objectives including any ethical investment policy adopted.

When Coronavirus hit the UK, it also hit our in-person fundraising efforts. For 2020, these included theatre bucket shakes and a gala theatre night with Mischief Theatre that was planned for July 2020. We estimate we lost in the region of £40,000+ in cancelled fundraising events. In early 2020, we formed a new Fundraising Subcommittee to support the future of the organisation at this turbulent time and to ensure that our future was not jeopardised. The emphasis of this committee was to look at as many grant funding opportunities as possible, understanding that grants would become the main part of our income in 2020. We also started to apply for core funding, whereas this had previously come from our own fundraising. Members of this committee met and liaised throughout our fundraising period in 2020 and will continue to meet moving forward.

We had successful applications for funding from The Arts Council of England, Children in Need, The April Trust, The D'Oyly Carte CT, The Albert Hunt Trust, The Joyce Fletcher CT, M&G Investments, and The Gale Foundation as well as emergency support from The City Bridge Trust. We had a very positive experience with the Aviva Crowdfunder Campaign, which enabled us to rally our regular supporters as well as those Aviva employees who donate on behalf of the Aviva Community Fund. We were able to cover our project costs (which were heavily reduced due to the digital project being less costly than a live tour) and to pay for a large portion of our running costs for the year. We used our previously raised funds to cover the deficit.

We were also commissioned to deliver some online educational content around making digital theatre. Our new Embracing Arts Parties service also brought in some modest revenue and so covered its own costs.

By raising the funds set out in our proposed digital show budget, we were able to employ professional actors on a freelance basis with an appropriate rate of pay in line with industry standards, and also to cover costs of an animator, designer, video production company to film and edit the show. We were able to pay for creation of the Resource Pack and distribution of the show to over 250 venues UK wide, focussing on those in more disadvantaged areas.

We were able to employ Chris Thatcher (whose credits include 'The Muppets', 'The Dark Crystal', and the UK tour of 'Avenue Q') to run a 4-hour puppetry workshop with our actors and to advise on set during filming. This made a huge difference to the quality of puppetry within the show and improved the believability of the puppet characters throughout. We were also able to hire high-standard rehearsal space at a central London location and a Green Screen studio for two days of filming.

## Section F

## Other optional information

We keep our supporters engaged through our website and regular updates to our Blog, Facebook, Twitter and Instagram feeds. We started the fundraising and awareness campaign for the project from the end of Spring and increased its presence in the run up to Christmas.

Following the departure of two trustees during 2020, the remaining trustees wanted to increase the breadth of knowledge within the Board when recruiting new trustees. We therefore recruited Bar Huberman, who works in Employment Law, and Matt Charlton, who works in the children's charity sector.

2020 was an incredibly challenging year for our core staff. It became clear by the end of the year that their wages need to be raised as soon as possible to allow them to give more hours to Embracing Arts. The expansion of the charity, and the ongoing challenge of fundraising has resulted in an expanded workload for our core team. This will be addressed as soon as possible in 2021, and applications for core funding grants are ongoing to support this change.


Our staff and Board are, however, incredibly proud of all we have achieved in the face of the Coronavirus Pandemic. Not only did we still produce a high-quality show, specially designed to engage and stimulate our beneficiaries, but we also delivered this show to three times the number of children than in 2019. We rebranded and launched a new service with another in development, and have now moved to year-round service delivery. Our digital output will certainly remain a feature, and we are already considering what we can do to improve and build on our 2020 experience as we move into 2021.

## Section G

## Declaration

The trustees declare that they have approved the trustees' report above.

Signed on behalf of the charity's trustees

Signature(s)		
Full name(s)	Sue Appleby	
Position (eg Secretary, Chair, etc)	Chair	
Date	20/12/2021	



Section A

Independent Examiner's Report

Report to the trustees/  
members of

Charity Name  
Embracing Arts

On accounts for the year  
ended

05 April 2021

Charity no  
(if any)

1162812

I report to the trustees on my examination of the accounts of the above charity ("the Trust") for the year ended **05 / 04 / 2021**.

Responsibilities and  
basis of report

As the charity's trustees, you are responsible for the preparation of the accounts in accordance with the requirements of the Charities Act 2011 ("the Act").

I report in respect of my examination of the Trust's accounts carried out under section 145 of the 2011 Act and in carrying out my examination, I have followed all the applicable Directions given by the Charity Commission under section 145(5)(b) of the Act.

Independent  
examiner's statement

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

- the accounting records were not kept in accordance with section 130 of the Charities Act; or
- the accounts did not accord with the accounting records; or
- the accounts did not comply with the applicable requirements concerning the form and content of accounts set out in the Charities (Accounts and Reports) Regulations 2008 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.

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.

Signed:

*Jane Hermiston*

Date: 19/12/2021

Name:

Jane Hermiston

Relevant professional  
qualification(s) or body  
(if any):

CPA Australia (9356934)

Address:

22B Enderby Street

SE10 9PF



Embracing Arts			Charity No (if any)		CC17a
Annual accounts for the period					
Period start date	06/04/2020	To	Period end date	05/04/2021	

## Section A Statement of financial activities

Recommended categories by activity	Details of own analysis	Note	Unrestricted funds £	Restricted income funds £	Endowment funds £	Total this year £	Total last year £
			F01	F02	F03	F04	F05
<b>Incoming resources (Note 3)</b>							
Incoming resources from generated funds			-	-	-	-	-
Voluntary income		S01	16,208	30,490	-	46,698	57,795
Activities for generating funds		S02	2,250	-	-	2,250	2,165
Investment income		S03	3	-	-	3	2
Incoming resources from charitable activities		S04	-	-	-	-	-
Other incoming resources		S05	-	-	-	-	-
<b>Total incoming resources</b>		S06	18,461	30,490	-	48,951	59,962
<b>Resources expended (Notes 4-8)</b>							
Costs of Generating Funds			-	-	-	-	-
Costs of generating voluntary income		S07	14,124	-	-	14,124	8,353
Fundraising trading costs		S08	-	-	-	-	-
Investment management costs		S09	-	-	-	-	-
Charitable activities		S10	1,073	30,490	-	31,563	46,739
Governance costs		S11	8,512	-	-	8,512	7,003
Other resources expended		S12	-	-	-	-	-
<b>Total resources expended</b>		S13	23,709	30,490	-	54,199	62,095
<b>Net incoming/(outgoing) resources before transfers</b>		S14	- 5,249	-	-	5,249	- 2,133
<b>Gross transfers between funds</b>		S15	-	-	-	-	-
<b>Net incoming/(outgoing) resources before other recognised</b>		S16	- 5,249	-	-	5,249	- 2,133
<b>Other recognised gains/(losses)</b>							
Gains and losses on revaluation of assets		S17	-	-	-	-	-
		S18	-	-	-	-	-
<b>Net movement in funds</b>		S19	- 5,249	-	-	5,249	- 2,133
<b>Total funds brought forward</b>		S20	43,170	-	-	43,170	45,303
<b>Total funds carried forward</b>		S21	37,921	-	-	37,921	43,170

## Section B Balance sheet

			Unrestricted funds	Restricted income funds	Endowment funds	Total this year	Total last year
	Note		£	£	£	£	£
			F01	F02	F03	F04	F05
<b>Fixed assets</b>							
<b>Tangible assets (Note 9)</b>	B01	-	-	-	-	-	-
	B02	-	-	-	-	-	-
<b>Investments (Note 10)</b>	B03	-	-	-	-	-	-
<b>Total fixed assets</b>	B04	-	-	-	-	-	-
<b>Current assets</b>							
<b>Stock and work in progress</b>	B05	-	-	-	-	-	-
<b>Debtors (Note 11)</b>	B06	633	-	-	-	633	695
<b>(Short term) investments</b>	B07	-	-	-	-	-	-
<b>Cash at bank and in hand</b>	B08	37,588	-	-	-	37,588	42,775
<b>Total current assets</b>	B09	38,221	-	-	-	38,221	43,470
<b>Creditors: amounts falling due within one year (Note 12)</b>	B10	300	-	-	-	300	300
<b>Net current assets/(liabilities)</b>	B11	37,921	-	-	-	37,921	43,170
<b>Total assets less current liabilities</b>	B12	37,921	-	-	-	37,921	43,170
<b>Creditors: amounts falling due after one year (Note 12)</b>	B13	-	-	-	-	-	-
<b>Provisions for liabilities and charges</b>	B14	-	-	-	-	-	-
<b>Net assets</b>	B15	37,921	-	-	-	37,921	43,170
<b>Funds of the Charity</b>							
<b>Unrestricted funds</b>	B16	37,921				37,921	43,170
	B17	-				-	-
<b>Restricted income funds (Note 13)</b>	B18		-			-	-
<b>Endowment funds (Note 13)</b>	B19			-		-	-
695							
<b>Total funds</b>	B20	37,921	-	-	-	37,921	43,170

Signed by one or two trustees on behalf of all the trustees

Signature	Print Name	Date of approval

Cells highlighted in Yellow contain formulas to add up columns C,D and E but these are not protected cells

Cells highlighted in Blue contain formulas in protected cells. The protection can be removed from the tools menu

**Section C****Notes to the accounts****Note 1 Basis of preparation**

*This section should be completed by all charities.*

**1.1 Basis of accounting**

These accounts have been prepared on the basis of historic cost (except that investments are shown at market value) in accordance with:

- Accounting and Reporting by Charities – Statement of Recommended
- and with\* 

✓

 Accounting Standards;
- or 


 Financial Reporting Standards for Smaller Enterprises (FRSSE);
- and with the Charities Act.

**Give details in this box if a different standard has been followed.**

\* -Tick as appropriate:

- if all relevant disclosures shown in the pack have been given then please tick "Accounting Standards";
- if disclosures completed in these accounts have been restricted to those required by the FRSSE, then please tick "Financial Reporting Standards for Smaller Enterprises (FRSSE)".

\*\* - If no departures from the chosen standards have been made then delete these words; otherwise give details of any changes in the boxes.

**1.2 Change in basis of accounting**

There has been no change to the accounting policies (valuation rules and methods of accounting) since last year

**Give details in this box of any material changes that have been made.**

§ if no changes have been made to accounting policies then delete these

**1.3 Changes to previous accounts**

No changes have been made to accounts for previous years

**Give details in this box of any material changes that have been made.**

§§ if no changes have been made to accounts for previous periods then delete these words.

**Note 2****Accounting policies**

*This standard list of accounting policies has been applied by the charity except for those deleted.*

**INCOMING RESOURCES**

**Recognition of incoming** These are included in the Statement of Financial Activities (SoFA) when:

**resources**

- the charity becomes entitled to the resources;
- the trustees are virtually certain they will receive the resources; and
- the monetary value can be measured with sufficient reliability.

**Incoming resources with related expenditure**

Where incoming resources have related expenditure (as with fundraising or contract income) the incoming resources and related expenditure are reported gross in the SoFA.

**Grants and donations**

Grants and donations are only included in the SoFA when the charity has unconditional entitlement to the resources.

**Tax reclaims on donations and gifts**

Incoming resources from tax reclaims are included in the SoFA at the same time as the gift to which they relate.

**Contractual income and performance related grants**

This is only included in the SoFA once the related goods or services have been delivered.

**Gifts in kind**

Gifts in kind are accounted for at a reasonable estimate of their value to the charity or the amount actually realised.

Gifts in kind for sale or distribution are included in the accounts as gifts only when sold or distributed by the charity.

Gifts in kind for use by the charity are included in the SoFA as incoming resources when receivable.

**Donated services and facilities**

These are only included in incoming resources (with an equivalent amount in resources expended) where the benefit to the charity is reasonably quantifiable, measurable and material. The value placed on these resources is the estimated value to the charity of the service or facility received.

**Volunteer help**

The value of any voluntary help received is not included in the accounts but is described in the trustees' annual report.

**Investment income**

This is included in the accounts when receivable.

**Investment gains and losses**

This includes any gain or loss on the sale of investments and any gain or loss resulting from revaluing investments to market value at the end of the year.

**EXPENDITURE AND LIABILITIES****Liability recognition**

Liabilities are recognised as soon as there is a legal or constructive obligation committing the charity to pay out resources.

**Governance costs**

Include costs of the preparation and examination of statutory accounts, the costs of trustee meetings and cost of any legal advice to trustees on governance or constitutional matters.

**Grants with performance conditions**

Where the charity gives a grant with conditions for its payment being a specific level of service or output to be provided, such grants are only recognised in the SoFA once the recipient of the grant has provided the specified service or output.

**Grants payable without performance conditions**

These are only recognised in the accounts when a commitment has been made and there are no conditions to be met relating to the grant which remain in the control of the charity.

**Support Costs**

Support costs include central functions and have been allocated to activity cost categories on a basis consistent with the use of resources, eg allocating property costs by floor areas, or per capita, staff costs by the time spent and other costs by their usage.

**ASSETS****Tangible fixed assets for use by charity**

These are capitalised if they can be used for more than one year, and cost at least £500. They are valued at cost or a reasonable value on receipt.

**Investments**

Investments quoted on a recognised stock exchange are valued at market value at the year end. Other investment assets are included at trustees' best estimate of market value.

**Stocks and work in progress**

These are valued at the lower of cost or market value.

**POLICIES ADOPTED  
ADDITIONAL TO OR  
DIFFERENT FROM  
THOSE ABOVE**



**Section C****Notes to the accounts (cont)****Note 3 Analysis of incoming resources**

*Incoming resources may be further analysed if this would help the reader of the accounts.*

		This year £	Last year £
	<b>Analysis</b>		
<b>Voluntary income</b>	Non-Restricted Donations	10,608	23,880
	Restricted Grants	30,490	33,915
	Unrestricted Grants	5,600	-
	Hospital Shows Income	-	2,165
	<b>Total</b>	<b>46,698</b>	<b>59,959</b>
<b>Activities for generating funds</b>	Sales of Product Income	2,250	-
		-	-
		-	-
		-	-
		-	-
	<b>Total</b>	<b>2,250</b>	<b>-</b>
<b>Investment income</b>	Interest Earned	3	2
		-	-
		-	-
		-	-
	<b>Total</b>	<b>3</b>	<b>2</b>
<b>Incoming resources from charitable activities</b>		-	-
		-	-
		-	-
		-	-
	<b>Total</b>	<b>-</b>	<b>-</b>

**Section C** **Notes to the accounts (cont)**

**Note 4** **Analysis of resources expended**

Resources expended may be further analysed if this would help the reader of the accounts.

	Analysis	This year £	Last year £
<b>Costs of generating voluntary income</b>	Advertising and Promotion	355	123
	Fundraising Costs	-	244
	Communications	-	2,636
	Evaluation Costs	4,290	
	Fundraising Admin	756	5,350
	General Sub-contractors	8,723	-
	<b>Total</b>	<b>14,124</b>	<b>8,353</b>
<b>Fundraising trading costs</b>		-	-
		-	-
		-	-
		-	-
	<b>Total</b>	<b>-</b>	<b>-</b>
<b>Investment management costs</b>		-	-
		-	-
	<b>Total</b>	<b>-</b>	<b>-</b>
<b>Charitable activities</b>	Conferences & Training	212	153
	Tour Costume	100	179
	Entertainment & Gifts	197	251
	Equipment and Materials	1,674	1,352
	Premises Costs	2,340	84
	Printing, Postage & Stationary	62	99
	Research & Development	-	550
	Sub-Contractors	26,242	37,168
	Insurance	-	166
	Travel, Accommodation and Subsistence	736	6,736
	Other	-	-
	<b>Total</b>	<b>31,563</b>	<b>46,739</b>
<b>Governance costs</b>	Accountancy	732	664
	Finance Admin	3,140	3,680
	General Admin	4,640	2,659
	<b>Total</b>	<b>8,512</b>	<b>7,003</b>

## Section C Notes to the accounts (cont)

### Note 5 Support Costs

*Please complete this note if the charity has analysed its expenses using activity categories*

Support cost type	Fundraising activity £	Charitable Activity £	Governance Activity £	Total Cost £
	-	-	-	-
	-	-	-	-
	-	-	-	-
	-	-	-	-
	-	-	-	-
	-	-	-	-
	-	-	-	-
<b>Total</b>	-	-	-	-

### Note 6 Details of certain items of expenditure

#### 6.1 Trustee expenses

*Please provide details of the amount of any payment or reimbursement of out-of-pocket expenses made to trustees or to third parties for expenses incurred by trustees. If no expenses were paid, please enter 'None' in the appropriate box(es).*

Number of trustees who were paid expenses

Nature of the expenses

Total amount paid

This year	Last year
None	None
£	£

#### 6.2 Fees for examination or audit of the accounts

*Please provide details of the amount paid for any statutory external scrutiny of accounts and other services provided by your independent examiner or auditor. If nothing was paid please enter NONE in the appropriate box(es).*

Independent examiner's or auditors' fees for reporting

Other fees (for example: advice, consultancy,

This year £	Last year £
None	None

<b>Section C</b>	<b>Notes to the accounts (cont)</b>
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**Note 7**                      **Paid employees**

*Please complete this note if the charity has any employees.*

**7.1 Staff Costs**

	This year £	Last year £
Gross wages, salaries and benefits in kind	-	-
Employer's National Insurance costs	-	-
Pension costs	-	-
<b>Total staff costs</b>	-	-

**7.2 Average number of full-time equivalent employees in the year**

The parts of the charity in which the employees work

	This year Number	Last year Number
Fundraising	-	-
Charitable Activities	-	-
Governance	-	-
Other	-	-
<b>Total</b>	-	-

**7.3 Defined contribution pension scheme**

*Please complete if a defined contribution pension scheme is operated.*

Brief details of the scheme

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	This year £	Last year £
The costs of the scheme to the charity for the year		
The amount of any contributions outstanding at the year end		
The amount of any contributions prepaid at the year end		

**Section C****Notes to the accounts (cont)****Note 8 Grantmaking**

*Please complete this note if the charity made any grants or donations which in aggregate form a material part of the charitable activities undertaken.*

**8.1 Total value of grants**

Purpose for which grants made	Grants to institutions Total amount £	Grants to individuals Total amount £
	-	-
	-	-
	-	-
	-	-
	-	-
	-	-
<b>Total</b>	-	-

**8.1 Grantmaking costs**

*If the charity's accounts are prepared on the "activity basis" please give details of any support cost associated with grantmaking. Please enter "Nil" if the charity does not identify and/or allocate support costs.*

Support costs of grantmaking

£

**8.3 Grants made to institutions**

*If the charity has made grants to particular institutions that are material in the context of its grantmaking please give details of the institution supported, purpose of the grant and total paid to each institution listed. Sufficient information should be given to provide a reasonable understanding of the range of institutions supported.*

Names of institutions	Purpose	Total amount of grants paid £
		-
		-
		-
		-
		-
		-
		-
		-
		-
		-
<b>Total grants to institutions</b>		-

**Section C****Notes to the accounts (cont)****Note 9 Tangible fixed assets**

*Please complete this note if the charity has any tangible fixed assets*

**9.1 Cost or valuation**

	Freehold land & buildings	Other land & buildings	Plant, machinery and motor vehicles	Fixtures, fittings and equipment	Payments on account and assets under construction	Total
	£	£	£	£	£	£
Balance brought forward	-	-	-	-	-	-
Additions	-	-	-	-	-	-
Revaluations	-	-	-	-	-	-
Disposals	-	-	-	-	-	-
Transfers *	-	-	-	-	-	-
Balance carried forward	-	-	-	-	-	-

**9.2 Accumulated depreciation and impairment provisions**

<b>**Basis</b>	SL or RB	SL or RB	SL or RB	SL or RB	SL or RB
<b>** Rate</b>					

Balance brought forward	-	-	-	-	-	-
Depreciation charge for year	-	-	-	-	-	-
Impairment provisions	-	-	-	-	-	-
Revaluations	-	-	-	-	-	-
Disposals	-	-	-	-	-	-
Transfers*	-	-	-	-	-	-
Balance carried forward	-	-	-	-	-	-

**9.3 Net book value**

Brought forward	-	-	-	-	-	-
Carried forward	-	-	-	-	-	-

**9.4****Revaluation**

*If any fixed assets have been revalued please give details of the valuer and method of valuation*

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\* The "transfers" row is for movements between fixed asset categories.

\*\* Please indicate the method of depreciation by deleting the method not applicable (SL = straight line; RB = reducing balance). Also please indicate the rate of depreciation: for straight line, what is the anticipated life of the asset (in years); for reducing balance, what is the percentage annual deduction.

**Section C****Notes to the accounts (cont)****Note 10 Investment assets**

*Please complete this note if the charity has any investment assets.*

**10.1 Fixed assets investments**

	£
Carrying (market) value at beginning of year	-
<b>Add:</b> additions to investments at cost	-
<b>Less:</b> disposals at carrying value	-
<b>Add/(deduct):</b> net gain/(loss) on revaluation	-
Carrying (market) value at end of year	-

*Please provide below:*

**10.2 A breakdown of the market values of investments shown above agreeing with the balance sheet row B03.**

**10.3 A breakdown of the income from investments agreeing with SOFA row S03.**

**Analysis of investments**

	<b>10.2 Market value at year end £</b>	<b>10.3 Income from investments for the year £</b>
<b>Investment properties</b>	-	-
Investments listed on a recognised stock exchange or held in common investment funds, open ended investment companies, unit trusts or other collective investment schemes	-	-
Investments in subsidiary or connected undertakings and companies	-	-
<b>Securities not listed on a recognised Stock Exchange</b>	-	-
<b>Cash held as part of the investment portfolio</b>	-	-
<b>Other investments</b>	-	-
<b>Total</b>	-	-

**10.4 Material investment holdings**

If any single investment is material in terms of its value (for example represents more than 5 per cent of the value of the charity's total investments) please provide details.

<b>Investment held</b>	
<b>Market Value</b>	

**Section C****Notes to the accounts (cont)****Note 11 Debtors and prepayments**

*Please complete this note if the charity has any debtors or prepayments.*

**Analysis of debtors**

	Amounts falling due within one year		Amounts falling due after more than one year	
	This year £	Last year £	This year £	Last year £
Trade debtors	-	-	-	-
Amounts due from subsidiary and associated undertakings	-	-	-	-
Other debtors	250	-	-	-
Prepayments and accrued income	383	695	-	-
<b>Total</b>	<b>633</b>	<b>695</b>	<b>-</b>	<b>-</b>

**Note 12 Creditors and accruals**

*Please complete this note if the charity has any creditors or accruals.*

**12.1 Analysis of creditors**

	Amounts falling due within one year		Amounts falling due after more than one year	
	This year £	Last year £	This year £	Last year £
Loans and overdrafts	-	-	-	-
Trade creditors	-	-	-	-
Amounts due to subsidiary and associated undertakings	-	-	-	-
Other creditors	-	-	-	-
Accruals and deferred income	300	300	-	-
<b>Total</b>	<b>300</b>	<b>300</b>	<b>-</b>	<b>-</b>

**12.2 Security over assets**

*If any loan, overdraft or other creditor holds a charge or other security over any assets of the charity please provide details.*

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<b>Section C</b>	<b>Notes to the accounts</b>	<b>(cont)</b>
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**Note 13**                      **Endowment and restricted income funds**

*Please complete this section if the charity has any endowment or restricted income funds.*

**13.1 Funds held**

**Please give a brief description of any of the following type of funds held by the charity:**

- permanent endowment funds (PE);
- expendable endowment funds (EE); and
- restricted income funds, including special trusts, of the charity (R).

Fund Name	Type PE, EE or R	Purpose and Restrictions
Christmas for Kids's Tour Fund	R	Grants for Christmas for Kids's Touring Productions

**13.2 Movements of major funds**

*Please give details of the movements of the major funds summarised in the restricted and endowment columns of the Statement of Financial Activities.*

Fund names	Fund balances brought forward £	Incoming resources £	Outgoing resources £	Transfers £	Gains and losses £	Fund balances carried forward £
Christmas for Kids's Tour Fund	-	30,490	30,490	-	-	-
	-	-	-	-	-	-
	-	-	-	-	-	-
	-	-	-	-	-	-
	-	-	-	-	-	-
	-	-	-	-	-	-
<b>Total Funds</b>	-	30,490	30,490	-	-	-

**13.3 Transfers between funds**

*Please give details of any transfers between funds.*

From Fund (Name)	To Fund (Name)	Reason	Amount

**Section C****Notes to the accounts****(cont)****Note 14 Transactions with related parties**

*If the charity has any transactions with related parties (other than the trustee expenses explained in note 6) details of such transactions should be provided in this note. If there are no transactions to report, please enter "None" in the relevant boxes.*

**14.1 Remuneration and benefits**

*Please give the amount of, and legal authority for, any remuneration or other benefits paid to a trustee or other related parties by the charity or any institution or company connected with it.*

Name of trustee or connected party	Legal authority (eg order, governing document)	Amounts paid or benefit value	
		This year £	Last year £
Claire Sundin	Invoice	8,098	8,215
Sue Appleby	Invoice	8,262	7,164
Gareth Tempest	Invoice		650

**14.2 Loans**

*Please give details of and amounts owing to or from the charity's trustees or other related parties by the charity at the year end.*

	Name of trustee or connected party	Legal authority	Amount owing	
			This year £	Last year £
Due to trustees and related parties			None	None
Due from trustees and related parties			None	None

**14.3 Other transaction(s) with trustees or related parties**

*Please give details of any transaction undertaken by (or on behalf of) the charity in which a trustee or related party has a material interest.*

Name of the trustee or related party	Relationship to charity	Description of the transaction(s)	This year £	Last year £
			None	None

<b>Note 15</b>	<b>Additional Disclosures</b>
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The following are significant matters which are not covered in other notes and need to be included to provide a proper understanding of the accounts. If there is insufficient room here, please add a separate sheet.

# Embracing Arts

## Financial Activities

6 April, 2020 - 5 April, 2021

	TOTAL
Income	
Donations	
Christmas Crackers	165.00
Unrestricted Funds Donations	9,903.89
<b>Total Donations</b>	<b>10,068.89</b>
Gift Aid	538.78
Grants	
Restricted Funds Grants	30,490.00
Unrestricted Grants	5,600.00
<b>Total Grants</b>	<b>36,090.00</b>
Sales of Product Income	
LCLC Workshop	2,250.00
<b>Total Sales of Product Income</b>	<b>2,250.00</b>
<b>Total Income</b>	<b>£48,947.67</b>
<b>TOTAL</b>	<b>£48,947.67</b>
Expenditures	
Charitable Activities - Conferences & Training	
Admin Staff Training	212.44
<b>Total Charitable Activities - Conferences &amp; Training</b>	<b>212.44</b>
Charitable Activities - Costume C4K	
Digital Tour Costume	100.41
<b>Total Charitable Activities - Costume C4K</b>	<b>100.41</b>
Charitable Activities - Entertainment & Gifts	197.00
Charitable Activities - Equipment and Materials	
Digital Tour Equipment and Materials	356.37
Digital Tour Post Production Effects	1,256.40
General Equipment and Materials	61.64
<b>Total Charitable Activities - Equipment and Materials</b>	<b>1,674.41</b>
Charitable Activities - Premises Costs	
Digital Tour Premises Hire	2,340.00
<b>Total Charitable Activities - Premises Costs</b>	<b>2,340.00</b>
Charitable Activities - Printing, Postage & Stationary	62.08
Charitable Activities - Sub Contractors	
Digital Tour Actor Filming Fees	3,000.00
Digital Tour Actor Rehearsal Fees	1,800.00
Digital Tour Admin	2,622.50
Digital Tour Subcontractors	18,054.00
Project Development	765.00
<b>Total Charitable Activities - Sub Contractors</b>	<b>26,241.50</b>

# Embracing Arts

## Financial Activities

6 April, 2020 - 5 April, 2021

	TOTAL
Charitable Activities - Travel, Accommodation & Subsistence	
Ad hoc subsistence	141.18
Digital Tour Subsistence	312.89
Digital Tour Travel	281.51
<b>Total Charitable Activities - Travel, Accommodation &amp; Subsistence</b>	<b>735.58</b>
Generating Voluntary Income - Advertising/Promotional	355.45
Generating Voluntary Income - Evaluation Costs	4,290.00
Generating Voluntary Income - Fundraising Costs	756.00
Generating Voluntary Income - Subcontractors	
Communications	2,855.00
Fundraising Admin	4,477.50
General Subcontractors	1,390.00
<b>Total Generating Voluntary Income - Subcontractors</b>	<b>8,722.50</b>
Governance Costs - Accountancy	732.00
Governance Costs - Subcontractors	
Finance Admin	3,140.00
General Admin	4,640.00
<b>Total Governance Costs - Subcontractors</b>	<b>7,780.00</b>
<b>Total Expenditures</b>	<b>£54,199.37</b>
NET OPERATING INCOME	<b>£ -5,251.70</b>
Other Income	
Interest earned	2.86
<b>Total Other Income</b>	<b>£2.86</b>
NET OTHER INCOME	<b>£2.86</b>
NET INCOME/(EXPENDITURE)	<b>£ -5,248.84</b>

# Embracing Arts

## Balance Sheet

As of April 5, 2021

	TOTAL
Fixed Asset	
<b>Total Fixed Asset</b>	
Cash at bank and in hand	
Reserve Fund	11,004.64
Treasurers Account (6468)	26,583.43
<b>Total Cash at bank and in hand</b>	<b>£37,588.07</b>
Debtors	
Debtors	343.78
<b>Total Debtors</b>	<b>£343.78</b>
Current Assets	
Prepaid Expenditures	288.98
<b>Total Current Assets</b>	<b>£288.98</b>
<b>NET CURRENT ASSETS</b>	<b>£38,220.83</b>
Creditors: amounts falling due within one year	
Current Liabilities	
Accruals	300.00
<b>Total Current Liabilities</b>	<b>£300.00</b>
<b>Total Creditors: amounts falling due within one year</b>	<b>£300.00</b>
<b>NET CURRENT ASSETS (LIABILITIES)</b>	<b>£37,920.83</b>
<b>TOTAL ASSETS LESS CURRENT LIABILITIES</b>	<b>£37,920.83</b>
<b>TOTAL NET ASSETS (LIABILITIES)</b>	<b>£37,920.83</b>
Charity funds	
Retained Earnings	37,218.07
Surplus/(Deficit)	702.76
<b>Total Charity funds</b>	<b>£37,920.83</b>