
CHINA PLATE THEATRE LTD
(A company limited by guarantee)

UNAUDITED

TRUSTEES' REPORT AND FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 MARCH 2021

CHINA PLATE THEATRE LTD
(A company limited by guarantee)

TRUSTEES' REPORT
FOR THE YEAR ENDED 31 MARCH 2021

The Trustees present their annual report together with the financial statements of China Plate Theatre Ltd for the period 1 April 2020 to 31 March 2021. The Annual report serves the purposes of both a Trustees' report and a directors' report under company law. The Trustees confirm that the Annual report and financial statements of the charitable company comply with the current statutory requirements, the requirements of the charitable company's governing document and the provisions of the Statement of Recommended Practice (SORP) applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS102) (effective 1 January 2019).

Since the charity qualifies as small under section 382 of the Companies Act 2006, the Strategic report required of medium and large companies under the Companies Act 2006 (Strategic Report and Directors' Report) Regulations 2013 has been omitted.

Objectives and activities

a. Policies and objectives

To advance the arts for the public benefit by the promotion in particular, but not exclusively, of the arts or drama.

In setting objectives and planning for activities, the Trustees have given due consideration to general guidance published by the Charity Commission relating to public benefit, including the guidance 'Public benefit: running a charity (PB2)'.

To advance the objects the Company has adopted the following mission: to challenge the way performance is made, who it's made by and who gets to experience it.

b. Activities undertaken to further the charity's purposes for the public benefit

Established in 2006, China Plate became a charitable company in 2017. It is an independent producer of contemporary theatre. With a portfolio that crosses making, distribution, programming and development, we are a key agent for change and multiplier of investment within the national theatre ecology.

We are passionate about creating adventurous and imaginative theatre with popular appeal and a social purpose. Using performance to engage and inspire, we take shows into theatres, village halls, schools, on to the streets and to festivals in the UK and internationally.

At the heart of our model is a suite of development programmes to nurture artistic practice, facilitate collaboration, commission work, increase access and widen diversity across scales.

The following are examples of how the China Plate creative programme was designed to deliver on our mission in 2020/21:

Challenging the way performance is made:

- China Plate worked with researchers at Coventry University to facilitate an arts-based research programme that provided healthcare workers the opportunity to reflect on their experiences of the Covid-19 pandemic. The resulting audio piece, *Boats on an Ocean*, explored the emotional impact on healthcare professionals and featured in the Coventry Creates online digital exhibition and was shortlisted as Teaching Innovation of the Year by the Student Nursing Times Award 2021.
- Funded through the Arts Council England Producing Hubs, our partnership with Derby Theatre on Derby CAN is a cross art form city-wide initiative looking to develop new ways of co-creating theatre with the people of Derby. Alongside this, our partnership project *Curious Objects of Womens' Independence* supported by Coventry UK City of Culture 2021 is reaching out to women across Coventry to share their stories in an Exhibition with at

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TRUSTEES' REPORT (CONTINUED)
FOR THE YEAR ENDED 31 MARCH 2021

Objectives and activities (continued)

The Mead Gallery.

- Bus Boycott is a new programme of work celebrating a watershed moment for British Civil Rights that will see us work with community groups, professional and non-professional artists to co-design outdoor performances in Birmingham alongside the development of a brand-new musical written by Roy Williams and Tim Sutton.

Challenging who it's made by:

- Our pilot Young Producers programme produced in partnership with Warwick Arts Centre and Coventry UK City of Culture 2021 supported 16–21-year-olds from across Coventry and the West Midlands (including participants not in education, employment or training) to learn about the craft of theatre producing and festival curation. The project culminated in an online digital festival by, with and for 16–21-year-olds from across the UK.
- We worked with Fuel Theatre and a small group of Arts Council England National Portfolio Organisations to create a strategy to support the freelance workforce during the pandemic, including establishing a paid national task force of 160 self-employed theatre and performance makers. The purpose of the task force was to strengthen the influence of the self-employed theatre and performance community during the pandemic and as part of the recovery.
- The Optimists, our training programme for emerging theatre makers, offered free places, travel and access bursaries for participants who have faced racism, discrimination and/or cultural barriers due to their ethnicity, disability, D/deafness, gender identity or socio-economic background.

Challenging who gets to experience it:

- During the pandemic we worked with the Rural Touring Dance Initiative to reimagine how dance could be presented to rural audiences digitally and how artists could continue to build relationships with rural audiences and prepare them for a return to live performance.
- On the shortest day of the year, 60 second digital commissions from 150 artists were released across social media platforms under the banner It Gets Lighter From Here - creating a region wide celebration of optimism. China Plate led on the conception, design and delivery of the project with Culture Central and commissioned 10 new pieces of work; 3 of which were co-programmed with producer Rafia Hussain and 3 pieces with Deaf Explorer.
- China Plate co-produced the 2020 University of Warwick Christmas Lectures. Reimagined online, the 6 lectures reached 3960 YouTube views, inspiring young people from schools across Coventry and the West Midlands (all lectures BSL interpreted for the first time).

Achievements and performance

a. Key performance indicators

In 2020, we reached over 36,000 people across a range of online digital platforms – pivoting our shows and events to adapt during the height of the pandemic. Despite all touring work being delayed or cancelled due to the Covid-19 pandemic, we created, distributed and programmed 96 digital products across a range of online platforms, collectively generating 34,524 interactions, and had 2132 participants taking part in training, learning and engagement programmes.

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TRUSTEES' REPORT (CONTINUED)
FOR THE YEAR ENDED 31 MARCH 2021

Achievements and performance (continued)

Income from grants and donations:	£ 692,853	(2019/20: £ 539,694)
Other income from charitable activities:	£ 28,540	(2019/20: £ 222,887)
Surplus:	£ 309,420	(2019/20: £ 11,900)

Other income from charitable activities includes co-productions with artists, whereby Arts Council England Grants for the Arts / Project Grants and other income is transferred from co-producers to China Plate Theatre to produce, run and close productions. In doing so China Plate is actively engaged in: the decision-making during the production, running and closing phases of productions; makes effective creative, technical and artistic contributions to the productions, and directly negotiates, contracts and pays for rights, goods and services in relation to the productions. This strand of income varies annually, depending on how projects are structured with co-producers..

b. Review of activities

As for almost all cultural organisations, COVID-19 had a profound impact on China Plate in 2020/21. The programme of work we delivered during lockdown differed greatly from the one that we had anticipated, however, its scope and scale are testament to the ingenuity, resilience, and determination of the staff team, collaborating artists and partner organisations we work with.

We produced our first short film (Rachel Bagshaw and Chris Thorpe's Where I Go...) commissioned by the BBC, The Space and Arts Council England for the Culture in Quarantine Programme and developed and released Caroline Horton's All Of Me as both an audio drama on SoundCloud and as an interactive digital work on the Twine platform. Our Civil Rights musical, Bus Boycott (Roy Williams and Tim Sutton), was reimagined as an outdoor performance that will be taken directly into the heart of communities around Birmingham in summer 2022, with an emphasis on audiences with Commonwealth heritage. Early development continued on Chris Thorpe and Rachel Chavkin's third show A Family Business and our first midscale musical production Gin Craze was rescheduled for production in summer 2021.

We have seen a rapid acceleration of our application of digital technologies to our development programme, logistics, communications and creative programme. Our digital creative outputs have enabled us to up-skill our producing and creative teams, whilst reaching new audiences and, in time, could open up new income streams. Moving some of our training programmes online has reduced barriers related to geographic location, cost, and access for some participants and we have seen a steep rise in demand for places on these courses, 7-fold in the case of the Optimists.

Our ongoing work on Young Producers, A Study of Provincial Life and Bus Boycott, and our partnership with Derby CAN, have seen us push forward projects with a more place-based focus (Midlands) and pilot a range of new approaches to co-design and/or co-creation with targeted communities – in turn further diversifying our producing team, the artists we work with and the participants we reach. We have also been able to explore new models of partnership working in other sectors: Humans Not Heroes (healthcare) and planning for a VR adaptation of Romeo and Juliet – Mad Blood Rising (education & immersive technology).

Although all core staff were furloughed for significant parts of the year, we feel fortunate that we haven't needed to make any redundancies, whilst conscious of the huge drop in employment offered to the network of 100+ freelancers we would engage in a normal year. We have instigated a number of flexible working practices that have had a positive impact on staff wellbeing and reduced our overheads and carbon footprint.

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TRUSTEES' REPORT (CONTINUED)
FOR THE YEAR ENDED 31 MARCH 2021

Financial review

a. Reserves policy

It is the policy of the charity to maintain unrestricted funds, which are the free reserves of the charity, at a level that equates to not less than 3 months core unrestricted expenditure. This provides sufficient funds to cover management, administration and support costs.

On 1 April 2020, our unrestricted reserves stood at £70,968, in line with our board-approved strategy to build reserves to three months' running costs (£108,176) over four years. Due to the financial impact of the pandemic, our reserves by year end were slightly depleted at £61,165 but through our successful application to ACE's Cultural Recovery Fund at the end of the financial year 2020/21, we are on track to continue building our reserves during 2021/22.

b. Principal risks and uncertainties

External risk: Ongoing impact of the pandemic

Directors hold a fortnightly strategy meeting, where the latest government guidance is reviewed and we will undertake fortnightly liaison with artists and partners to ensure we can address risks as they arise. We will manage alternative scenarios by reviewing and updating our Risk Register, modelling the ways in which Covid could impact on our activity - including show postponement/cancellation, restrictions of audience numbers, impact of sickness on our company/creative team/participants/audiences - and how we will respond.

External risk: Venues do not reopen in line with current assumptions

The biggest question we still face is when there will be a return to live performance – particularly in relation to our transition to midscale production and touring. Our approach for 21/22 is to progress planned / postponed midscale productions, whilst assessing the longer-term impact of the pandemic on our partner venues and audience demand. Midscale development, which has a longer lead-in time, will continue through Next Stages.

External risk: Audiences behaviour post lockdown is difficult to predict

The majority of our audience-facing activity takes place after June 2021 and our focus remains essential development activity for delivery later in the year and honouring existing programme commitments for longer term projects. The risk to us of consumers returning to cultural venues more slowly than anticipated is relatively low, however, we will conduct fortnightly liaison meetings with venue partners and reschedule activity if necessary.

Financial risk: Reduction in commission and box office income

Whilst 2020/21 saw a reduction in income from shows and partners, significant achievements were made in terms of both emergency and strategic funding applications. The Company was awarded emergency grants from Birmingham City Council, the Coronavirus Job Retention Scheme and Esmée Fairbairn, which enabled the Company to continue to operate effectively. Several successful project grants from trusts and foundations provided additional stability for the core programme of work throughout 2021 and supported the development of a number of projects. In the closing days of the 20/21 financial year, China Plate was successful in being awarded funds from the Cultural Recovery Fund for the following financial year.

Operational risk: Staff Capacity

After a year of operating with significantly reduced staffing we need to restore capacity to deliver our full programme. Cultural Recovery Funding included £32,000 to engage a freelance project coordinator, assistant producer, fundraiser, strategic consultant and bookkeeper on a temporary basis in 2021/22.

Regulatory and compliance risk: key performance indicators

Arts Council England NPO and other funding agreements require the company to deliver against key performance indicators (KPIs). The short and medium-term impacts of the UK-wide lockdown could adversely

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FOR THE YEAR ENDED 31 MARCH 2021

affect China Plate's ability to meet any targets. Mitigation: Regular communication with ACE Relationship Manager and other significant stakeholders (Garfield Weston, Esmée Fairbairn, Warwick Arts Centre, Commonwealth Games).

Governance risk: Board recruitment and diversity

The senior management team recruited 4 new members to the Board in 2020/21. However, we recognise the need to continue actioning our Board Development Plan to broaden the diversity and skills base at a governance level. Our current Chair will step down towards the end of 2021. A Chair recruitment sub-committee has been set up and agreed a recruitment plan. The Board also plan to set up a Finance and Audit Sub-Committee to strengthen governance in this area at a time of financial insecurity in the sector.

Structure, governance and management

a. Constitution

The charity is registered as a charitable company limited by guarantee and was originally set up by a Memorandum of Association on 1 May 2014 as a trading company. It converted to a charity on 11 July 2017. The charity is registered with number 1173766.

The principal object of the charity is to advance the arts for the public benefit by the promotion in particular, but not exclusively, of the arts or drama.

b. Methods of appointment or election of Trustees

The management of the charity is the responsibility of the Trustees who are elected and co-opted under the terms of the Articles of Association.

At every Annual General Meeting one-third of the Directors who are subject to retirement by rotation shall retire from office. The Directors to retire by rotation shall be those who have been the longest in office.

The Directors may appoint a person who is willing to act to be a Director, either to fill a vacancy or as an additional Director. A Director so appointed shall hold office only until the next following annual general meeting and shall not be taken into account in determining the Directors who are to retire by rotation at the meeting. If not reappointed at such annual general meeting, s/he shall vacate office at the conclusion of that meeting.

A Director who retires at an annual general meeting may, if willing to act, be reappointed. If s/he is not reappointed, s/he shall retain office until the meeting appoints someone in her/his place, or if it does not do so, until the end of the meeting.

c. Organisational structure and decision-making policies

China Plate is governed by a Board of Trustees. The board meets at least quarterly. Two Artistic Directors and a General Manager have been appointed by the trustees to manage the day to day operations and activities of the charity. To facilitate effective operations, these staff have been delegated authority, within terms of delegation approved by the trustees, for operational matters including finance, employment, artistic and educational activities.

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TRUSTEES' REPORT (CONTINUED)
FOR THE YEAR ENDED 31 MARCH 2021

Structure, governance and management (continued)

d. Policies adopted for the induction and training of Trustees

New trustees receive orientation information to brief them on their legal obligations under charity and company law, the content of the Constitution, the decision making processes, the business plan and recent financial performance of the charity. The company holds events where board members have the opportunity to meet employees, other trustees and see examples of the company's work. Trustees are encouraged to attend appropriate external training events where these will facilitate the undertaking of their role.

Plans for future periods

The management team continue to plan for a number of scenarios, taking into account lost or threatened income and the best way to employ more limited resources in pursuit of our mission.

We look forward to opening our first midscale show, *Gin Craze* in July 2021 followed by *Wuthering Heights* at the end of the financial year. At studio-scale, early development work continues on Chris Thorpe and Rachel Chavkin's third show *A Family Business* and is due to begin on our second show with Urielle Klein Mekongo, *Trash*.

We will continue to develop partnerships with the Universities of Coventry and Warwick and the health sector to explore a new area of work looking at how the arts can be a tool to support NHS staff in the recovery phase of COVID19. Working with the Faculty of Health and Life Sciences at Coventry University we will run a second workshop programme that will draw on NHS staff testimonies.

We will continue to align strategic partnership work to enable a more place-based approach focused on the Midlands. Activity will include the Derby CAN partnership, significant activity focused around Coventry UK City Of Culture 2021 (*A Study Of Provincial Life*, *First Bite/Bite Size Festival*) and planning for Birmingham 2022 Commonwealth Games (*Bus Boycott*). We will deliver the second iteration of our Young Producers programme in partnership with Warwick Arts centre and complete scoping and fundraising work for a VR adaptation of our hugely successful production of *Romeo and Juliet* aimed at 9-13 year-olds.

China Plate will continue to address identified gaps in the UK theatre ecology (placing emphasis on diversity, children and young people, digital and/or international opportunities) but will markedly reduce the number of live projects on the small scale. These changes are key to the fulfilment of our core objectives to be a catalyst at the midscale, to broaden our audience reach and to support the continued development of the theatre sector across the region.

Our development and engagement programmes will be strategically aligned to focus on depth (Young Producers, *The Optimists*, *Darkroom*, Derby CAN) or breadth (digital engagement and teaching resources).

'China plate will continue to focus on board development and diversity, focusing on the recruitment of a new Chair, exploring sub committees to manage areas of focus and continuing to diversify the make up of the board to reflect the audiences and communities we are making work for and with. The trustees will work with the company management team to embed ACE's Let's Create strategy in our work. A revised business plan for 21/22 was approved by ACE at the start of the new financial year and we will submit a draft business plan for the 2022/23 NPO Extension Year in September. Work will then begin on developing our application to remain part of ACE's national Portfolio 2023-2026, due by 31 March 2022.

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TRUSTEES' REPORT (CONTINUED)
FOR THE YEAR ENDED 31 MARCH 2021

Reference and administrative details of the charity, its trustees and advisers

I. Goosey (resigned 5 July 2021)
P. Hancock, Chair
N. Lewycky
H. Begum (appointed 23 February 2021)
S. Startin
I. Datta (appointed 3 August 2020)
S.K. Sharma (appointed 23 February 2021)
K. C. Stanley-Money (appointed 23 February 2021)

**Company registered
number**

09021628

**Charity registered
number**

1173766

Registered office

Zellig
Gibb Street
Birmingham
B9 4AT

Company secretary

P. Hewlett

Accountant

Drennan & Co
Chartered Accountants
11 Hammersmith Terrace
London
W6 9TS

Artistic Directors

Ed Collier
Paul Warwick

Members' liability

The Members of the charity guarantee to contribute an amount not exceeding £1 to the assets of the charity in the event of winding up.

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TRUSTEES' REPORT (CONTINUED)
FOR THE YEAR ENDED 31 MARCH 2021

Statement of Trustees' responsibilities

The Trustees (who are also the directors of the charity for the purposes of company law) are responsible for preparing the Trustees' report 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 . Under company law, the Trustees must not approve the financial statements unless they are satisfied that they give a true and fair view of the state of affairs of the charity and of its incoming resources and application of resources, including its income and expenditure, for that period. In preparing these financial statements, the Trustees are required to:

- select suitable accounting policies and then apply them consistently;
- observe the methods and principles of the Charities SORP (FRS 102);
- make judgments and accounting estimates that are reasonable and prudent;
- state whether applicable UK Accounting Standards (FRS 102) have been followed, subject to any material departures disclosed and explained in the financial statements;
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charity will continue in business.

The Trustees are responsible for keeping adequate accounting records that are sufficient to show and explain the charity's transactions and disclose with reasonable accuracy at any time the financial position of the charity and enable them to ensure that the financial statements comply with the Companies Act 2006. They are also responsible for safeguarding the assets of the charity and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

Approved by order of the members of the board of Trustees on 1 November 2021 and signed on their behalf by:

P. Hancock



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INDEPENDENT EXAMINER'S REPORT
FOR THE YEAR ENDED 31 MARCH 2021

Independent examiner's report to the Trustees of China Plate Theatre Ltd ('the charity')

I report to the charity Trustees on my examination of the accounts of the charity for the year ended 31 March 2021.

Responsibilities and basis of report

As the Trustees of the charity (and 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 charity 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 the charity's accounts 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

Since the charity's gross income exceeded £250,000 your examiner must be a member of a body listed in section 145 of the 2011 Act. I confirm that I am qualified to undertake the examination because I am a member of ICAEW, which is one of the listed bodies.

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


1. accounting records were not kept in respect of the charity 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.

This report is made solely to the charity's Trustees, as a body, in accordance with Part 4 of the Charities (Accounts and Reports) Regulations 2008. My work has been undertaken so that I might state to the charity's Trustees those matters I am required to state to them in an Independent examiner's report and for no other purpose. To the fullest extent permitted by law, I do not accept or assume responsibility to anyone other than the charity and the charity's Trustees as a body, for my work or for this report.

Signed:

R G Drennan



Dated: 1 November 2021

FCA - ICAEW

11 Hammersmith Terrace, London W6 9TS

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**STATEMENT OF FINANCIAL ACTIVITIES (INCORPORATING INCOME AND EXPENDITURE ACCOUNT)
FOR THE YEAR ENDED 31 MARCH 2021**

Note	Unrestricted funds 2021 £	Restricted funds 2021 £	Total funds 2021 £	Total funds 2020 £
Income from:				
Donations and grants	3	46,831	646,022	692,853
Charitable activities	4	28,540	-	28,540
		<u>75,371</u>	<u>646,022</u>	<u>721,393</u>
Total income				762,581
Expenditure on:				
Charitable activities		344,934	67,039	411,973
		<u>344,934</u>	<u>67,039</u>	<u>411,973</u>
Total expenditure				750,681
Net (expenditure)/income		(269,563)	578,983	309,420
Transfers between funds		259,760	(259,760)	-
		<u>(9,803)</u>	<u>319,223</u>	<u>309,420</u>
Net movement in funds				11,900
Reconciliation of funds:				
Total funds brought forward		70,968	-	70,968
Net movement in funds		(9,803)	319,223	309,420
		<u>61,165</u>	<u>319,223</u>	<u>380,388</u>
Total funds carried forward				70,968

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

The notes on pages 13 to 20 form part of these financial statements.

CHINA PLATE THEATRE LTD
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REGISTERED NUMBER: 09021628

BALANCE SHEET
AS AT 31 MARCH 2021

	Note	2021 £	2020 £
Fixed assets			
		-	-
Current assets			
Debtors	9	3,600	76,543
Cash at bank and in hand		380,355	158,059
		383,955	234,602
Creditors: amounts falling due within one year	10	(3,567)	(163,634)
Net current assets		380,388	70,968
Total assets less current liabilities		380,388	70,968
Net assets		380,388	70,968
Total net assets		380,388	70,968
Charity funds			
Restricted funds		319,223	-
Unrestricted funds		61,165	70,968
Total funds		380,388	70,968

The charity was entitled to exemption from audit under section 477 of the Companies Act 2006.

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

The Trustees acknowledge their responsibilities for complying with the requirements of the Act with respect to accounting records and preparation of financial statements.

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

The financial statements were approved and authorised for issue by the Trustees on 01 November 2021 and signed on their behalf by:

P. Hancock

Phyllide Hancock

CHINA PLATE THEATRE LTD
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REGISTERED NUMBER: 09021628

BALANCE SHEET (CONTINUED)
AS AT 31 MARCH 2021

The notes on pages 13 to 20 form part of these financial statements.

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NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2021

1. General information

The charity is a UK limited company registered at Companies House in England & Wales and with the Charity Commission.

2. Accounting policies

2.1 Basis of preparation of financial statements

The financial statements 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 2015), the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) and the Companies Act 2006.

China Plate Theatre Ltd meets the definition of a public benefit entity under FRS 102. Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy.

2.2 Income

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

Grants are included in the Statement of financial activities on a receivable basis. The balance of income received for specific purposes but not expended during the period is shown in the relevant funds on the Balance sheet. Where income is received in advance of entitlement of receipt, its recognition is deferred and included in creditors as deferred income. Where entitlement occurs before income is received, the income is accrued.

Other income from charitable activities includes co-productions with artists, whereby Arts Council England Grants for the Arts / Project Grants and other income is transferred from co-producers to China Plate Theatre to produce, run and close productions. In doing so China Plate is actively engaged in: the decision-making during the production, running and closing phases of productions; makes effective creative, technical and artistic contributions to the productions, and directly negotiates, contracts and pays for rights, goods and services in relation to the productions. This strand of income varies annually, depending on how projects are structured with co-producers.

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NOTES TO THE FINANCIAL STATEMENTS
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2. Accounting policies (continued)

2.3 Expenditure

Expenditure is recognised once there is a legal or constructive obligation to transfer economic benefit to a third party, 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 classified by activity. The costs of each activity are made up of the total of direct costs and shared costs, including support costs involved in undertaking each activity. Direct costs attributable to a single activity are allocated directly to that activity. Shared costs which contribute to more than one activity and support costs which are not attributable to a single activity are apportioned between those activities on a basis consistent with the use of resources. Central staff costs are allocated on the basis of time spent, and depreciation charges allocated on the portion of the asset's use.

Expenditure on charitable activities is incurred on directly undertaking the activities which further the charity's objectives, as well as any associated support costs.

2.4 Government grants

Government grants relating to tangible fixed assets are treated as deferred income and released to the Statement of financial activities over the expected useful lives of the assets concerned. Other grants are credited to the Statement of financial activities as the related expenditure is incurred.

2.5 Debtors

Trade and other debtors are recognised at the settlement amount after any trade discount offered. Prepayments are valued at the amount prepaid net of any trade discounts due.

2.6 Cash at bank and in hand

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

2.7 Liabilities and provisions

Liabilities are recognised when there is an obligation at the Balance sheet date as a result of a past event, it is probable that a transfer of economic benefit will be required in settlement, and the amount of the settlement can be estimated reliably.

Liabilities are recognised at the amount that the charity anticipates it will pay to settle the debt or the amount it has received as advanced payments for the goods or services it must provide.

Provisions are measured at the best estimate of the amounts required to settle the obligation. Where the effect of the time value of money is material, the provision is based on the present value of those amounts, discounted at the pre-tax discount rate that reflects the risks specific to the liability. The unwinding of the discount is recognised in the Statement of financial activities as a finance cost.

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**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2021**

2. Accounting policies (continued)

2.8 Fund accounting

General funds are unrestricted funds which are available for use at the discretion of the Trustees in furtherance of the general objectives of the charity and which have not been designated for other purposes.

Designated funds comprise unrestricted funds that have been set aside by the Trustees for particular purposes. The aim and use of each designated fund is set out in the notes to the financial statements.

Restricted funds are funds which are to be used in accordance with specific restrictions imposed by donors or which have been raised by the charity for particular purposes. The costs of raising and administering such funds are charged against the specific fund. The aim and use of each restricted fund is set out in the notes to the financial statements.

3. Income from donations and legacies

	Unrestricted funds 2021 £	Restricted funds 2021 £	Total funds 2021 £
Grants			
Arts Council England	-	301,144	301,144
Esmée Fairbairn Foundation	-	82,500	82,500
Garfield Weston Culture Fund	-	102,100	102,100
Commission Income	-	126,870	126,870
The Winston Churchill Memorial Trust	-	9,900	9,900
Subtotal detailed disclosure	-	622,514	622,514
Other grants	-	23,508	23,508
Government/Local Authority grants	46,831	-	46,831
Subtotal	46,831	23,508	70,339
Total 2021	46,831	646,022	692,853

Government/Local Authority grants comprise Furlough income of £20,110 and grants from Birmingham City Council of £26,720. Other grants were received from Bus Boycott £7,875, Without Walls £8,073, GBSLEP £3,000, ESF/Groundwork UK, £2,060 and The Garrick Charitable Trust £2,500.

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(A company limited by guarantee)

**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2021**

3. Income from donations and legacies (continued)

	<i>Restricted funds 2020 £</i>	<i>Total funds 2020 £</i>
Grants		
Arts Council England	478,632	478,632
Esmée Fairburn Foundation	55,000	55,000
	-	-
Other	6,062	6,062
Subtotal detailed disclosure	<u>539,694</u>	<u>539,694</u>
Grants	-	-
<i>Total 2020</i>	<u><u>539,694</u></u>	<u><u>539,694</u></u>

4. Income from charitable activities

	Unrestricted funds 2021 £	Total funds 2021 £
Ticket sales and other income	<u>28,540</u>	<u>28,540</u>
	<i>Unrestricted funds 2020 £</i>	<i>Total funds 2020 £</i>
Ticket sales and other income	<u>222,887</u>	<u>222,887</u>

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**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2021**

5. Analysis of expenditure by activities

	Activities undertaken directly 2021 £	Support costs 2021 £	Total funds 2021 £
Production costs	67,039	42,612	109,651
Core staff & project staff costs	302,322	-	302,322
	<u>369,361</u>	<u>42,612</u>	<u>411,973</u>

	<i>Activities undertaken directly 2020 £</i>	<i>Support costs 2020 £</i>	<i>Total funds 2020 £</i>
Production costs	394,798	65,057	459,855
Core staff & project staff costs	290,826	-	290,826
	<u>685,624</u>	<u>65,057</u>	<u>750,681</u>

6. Independent examiner's remuneration

	2021 £	2020 £
Fees payable to the charity's independent examiner for the independent examination of the charity's annual accounts	1,650	1,600
Fees payable to the charity's independent examiner in respect of: All other services not included above	<u>1,263</u>	<u>900</u>

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NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2021

7. Staff costs

The average number of persons employed by the charity during the year was as follows:

	2021 No.	2020 No.
Directors and staff	18	14

No employee received remuneration amounting to more than £60,000 in either year.

8. Trustees' remuneration and expenses

During the year, no Trustees received any remuneration or other benefits (2020 - £NIL).

During the year ended 31 March 2021, no Trustee expenses have been incurred (2020 - £NIL).

9. Debtors

	2021 £	2020 £
Due within one year		
Trade debtors	3,600	73,103
Other debtors	-	3,440
	3,600	76,543

10. Creditors: Amounts falling due within one year

	2021 £	2020 £
Trade creditors	119	3,287
Other taxation and social security	1,948	12,752
Accruals and deferred income	1,500	147,595
	3,567	163,634

Accruals and deferred income includes £nil (2020: £133,017) of grants received which are for the 2021/22 financial year.

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NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2021

12. Analysis of net assets between funds (continued)

Analysis of net assets between funds - prior year

	<i>Unrestricted funds 2020 £</i>	<i>Restricted funds 2020 £</i>	<i>Total funds 2020 £</i>
Current assets	101,585	133,017	234,602
Creditors due within one year	(30,617)	(133,017)	(163,634)
Total	<u>70,968</u>	<u>-</u>	<u>70,968</u>