
CHINA PLATE THEATRE LTD

(A company limited by guarantee)

UNAUDITED

TRUSTEES' REPORT AND FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 MARCH 2023

CHINA PLATE THEATRE LTD
(A company limited by guarantee)

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TRUSTEES' REPORT
FOR THE YEAR ENDED 31 MARCH 2023

The Trustees present their annual report together with the financial statements of China Plate Theatre Ltd for the period 1 April 2022 to 31 March 2023. 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.

In reporting on the period 1 April 2022 to 31 March 2023, the Trustees of China Plate would like to offer thanks to the funders, stakeholders, partners, staff, and freelancers who supported the company this year.

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 2022/23:

Challenging the way performance is made

We produced a suite of projects alongside the Birmingham 2022 Commonwealth Games, each of which had co-creation and community-led working at its heart.

In August we premiered *To The Streets* – a new musical telling the story of the Bristol Bus Boycott – in parks across the West Midlands, commissioned by Birmingham 2022 Festival and in co-production with Birmingham Hippodrome. The performances brought together a professional cast with a Birmingham community company. Our Associate Artists programme saw four emerging Global Majority artists from the West Midlands embedded

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TRUSTEES' REPORT (CONTINUED)
FOR THE YEAR ENDED 31 MARCH 2023

Objectives and activities (continued)

in the creative team. Performances were accompanied by curtain-raisers from local acts, and a family-friendly festival site. "Just experienced the phenomenon that is To The Streets! Stunning music, brilliant storytelling. This is a show that will fill your heart with joy #powertothepeople Catch it in Brum, Wolverhampton and Warwick before it goes global" To The Streets audience member

To The Streets was accompanied by three co-created projects: On Our Way, Soho Settlers, and We Still Here. In 2021/22 China Plate secured seed funding via a Birmingham City Council Cultural Diversity Grant to get to know areas and groups in North Birmingham better, working with them and with Associate Producers Aksana Khan and Diandra McCalla to design the ideas for these three projects. They shared thematic links with To The Streets and were likewise delivered in summer 2022/23. All three projects expanded the borders of the kind of work that China Plate makes:

On Our Way

Bus stops along the Soho Road were transformed into stained glass galleries by community groups from North Birmingham. British Bangladeshi artist Nilupa Yasmin worked with seven local groups to create collages for the iconic 74 bus route: Handsworth Library, South and City College, Holyhead School, Soho Road Business Improvement District, Handsworth Association of Schools, Black Heritage Walks Network, BID Services at the Deaf Cultural Centre. The project was supported by Local Enterprise Partnership funding, and saw Transport for West Midlands upgrading the bus stops that would house the galleries – something Soho Road residents had been asking for without success. "It isn't often that you see a bus stop and think: wow, that is totally freakin' spectacular. As a project, you really get the feeling like the whole community got involved – and in fact, it kind of did." Time Out

Soho Settlers

Residents of the Soho Road and Handsworth shared their stories of migration with us during curated walks and workshops with Black Heritage Walks Network. Stories also came from Nishkam Elder Ladies, Handsworth Library, Windrush Scandal Claimants group, Handsworth Cycling Club, and groups using Handsworth Park. Their stories were worked into a new heritage walk, were turned into audio pieces, and inspired newly commissioned poems by Charis McRoberts, Rick Sanders, Ryan Sinclair, Adjei Sun, and Cassandra Wiggan. The audio pieces and poems were then digitally pinned to real-life locations using the app Overhear, where people can now continue to download and collect them by exploring Handsworth and its history of migration. "We are extremely proud that Soho Settlers tells stories of the diverse communities who settled in Birmingham. It is important that their lives and personal experiences are documented and further cemented into the archives of Birmingham's histories." Garry Stewart, Black Heritage Walks Network

We Still Here

We Still Here was a craft and activism project involving people from across North Birmingham. Inspired by the everyday individuals who have powered the UK civil rights movement, the project saw residents from Ladywood and the surrounding area come together to chat, connect, and create textile banners displaying messages that came from their communities. Led by Jane Thakoordin, an artist from the Guyanese Diaspora, We Still Here saw workshops taking place across summer with BID Services at the Deaf Cultural Centre, West Indian Peoples Progressive Association, National Express West Midlands Bus Drivers, Incredible Surplus with Places of Welcome, St Peter's Church of England Academy and Handsworth Association of Schools. At HAS, Jane also created a banner-making pack for over 100 school children to use during their holiday club. From 19-20 August the banners created by workshop groups were exhibited in Handsworth Park alongside To The Streets. "This shows that anyone can be an artist" Handsworth school teacher

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TRUSTEES' REPORT (CONTINUED)
FOR THE YEAR ENDED 31 MARCH 2023

Objectives and activities (continued)

Challenging who it's made by

Each of our Birmingham 2022 projects involved people who hadn't previously engaged with making theatre or public art. Across our wider programme, we equally sought to reach new participants and creators, as well as supporting underrepresented producers and artists.

Young Producers is our project focusing on young people who are underrepresented within the arts workforce, and who may not think producing is 'for them'. It's delivered in partnership with Warwick Arts Centre, and sees each cohort learning producing skills over six months before putting these into practice by taking over WAC to run their own event. Eight young people completed the programme in 2022/23, and within this group: 40% were from Indian, White Asian (Mixed), White & Black African (Mixed) and Other White (UK Minority) Backgrounds; 30% were disabled; 60% attended a state funded school, 20% received free school meals when at school, and 1 was Not in Education, Employment or Training.

The Young Producers' event Vivacity Festival took place in April 2022. 19 artists/companies were programmed across the three days, performing either in the Helen Martin Studio or Creative Learning Space at Warwick Arts Centre. Four events programmed sold out, and 745 people attended the festival overall.

In September 2022 we delivered RISE, a week-long online programme providing upskilling, workshops, talks, panel discussions, and networking opportunities for young creatives and artists. RISE was co-designed and co-produced by members and alumni of Young Producers, The Fi.ELD (Future Innovators of East London Dance), and Dance Ambassadors (One Dance UK).

The 2022 iteration of The Optimists, our annual Introduction to Producing course, completed its delivery in early 2022/23. We partnered with Shoot Festival, with 50% of places offered to Shoot Associate Producers. The rest of the course was recruited through an open process, with half of the places offered as bursaries to cover fees for participants with protected characteristics who are underrepresented in producing careers. It was delivered online with access provision including captioning and BSL offered to all participants. In March 2023 we delivered a free, in-person Getting Started With Funding workshop in partnership with Birmingham Hippodrome, a trial for a future producer development programme to be launched in the West Midlands in 2023/24.

Across our work with Birmingham 2022 Festival we continued our 2021/22 approach of employing freelance Associate Producers with specific links to North Birmingham communities to lead each project. Associate Producer Jade Samuels then approached us to support a new play by former Birmingham Poet Laureate Casey Bailey, exploring the UK's colonial legacy through the story of a young Black man who is imprisoned after stealing an African comb from a glass case in a stately home. We began supporting Casey to develop the script through co-creation workshops with young people at risk of involvement with the criminal justice system. We secured funding for Jade's work and development on the project via Birmingham City Council as part of their Commonwealth Games legacy funding, via their Leadership strand.

Other artist development in 2022/23 included Musical Theatre Darkroom. We worked with the Musical Theatre Network, Mercury Musical Development, Royal and Derngate Theatre, and Birmingham Hippodrome to co-produce the Darkroom, which focused on supporting Global Majority creative teams to develop ideas for new musicals. Tamasha, Talawa and New Earth supported the recruitment process. The writing teams and projects were selected in March 2022: Maya Productions with Benny and The Greycats / Nemo Martin with Seashore Yua?nfe?n / Thabo Stuck with #50 Days. Fred Carl and Robert Lee (NYU's Tisch School of the Arts Graduate Musical Theatre Writing Program) facilitated the workshop element of the residency.

Challenging who gets to experience it

Alongside our inclusive approach to making work in 2022/23, we sought to reach broader audiences with our public projects.

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TRUSTEES' REPORT (CONTINUED)
FOR THE YEAR ENDED 31 MARCH 2023

Objectives and activities (continued)

Evaluation of our suite of Birmingham 2022 Festival projects suggests we were successful in this aim. Festival data shows that across festival audiences as a whole there was 'over representation from Black and Black British people as well as Asian and Asian British people compared to the West Midlands average for these populations.' The Festival attributes these high figures to the focus on co-creation across the creative programme. With *To The Streets* we took a large-scale musical directly into community spaces such as Handsworth Park in Birmingham and West Park in Wolverhampton, whilst the *On Our Way* galleries continue to light up the Soho Road. A passenger boards the number 74 bus every 3.5 seconds throughout the week, meaning hundreds of thousands of people will have seen these galleries – equating to more than 3 million passenger journeys. China Plate were also offered a commission from the BBC to make a short film based on the *To The Streets* song 'Longing to Belong' – this meant that part of the work was seen digitally by thousands of people on BBC iPlayer, BBC Arts socials, at Birmingham 2022 Festival Live Sites, and at Warwick Arts Centre's cinema.

We also continued to build our digital reach and profile through *Bite Size* festival 2022, which was presented in partnership with *Shoot Festival's* *Performance: In Bloom* event, a showcase of Coventry and Warwickshire's emerging talent taking place on 28 and 29 April 2022 at the Belgrade Theatre. *Bite Size* itself then took place on Saturday 30 April 2022 at Warwick Arts Centre – alongside an accompanying online programme available through May. We presented a jam-packed taster menu of new theatre from the Midlands, including short excerpts of new work, full-length shows, and exclusive previews of pieces still in development. 33 artists showcased work to an audience of industry professionals and the general public.

We continued to commit to UK regional touring despite a precarious financial landscape following the pandemic. *All of Me* by Caroline Horton ("shakes you...with a sense of awe" Five Stars, *Independent*) completed its spring tour of 14 venues, originally scheduled to take place in spring 2020. Highlights included a week at the Scottish Mental Health Festival at The Tron in Glasgow.

A Family Business, our co-production with Staatstheater Mainz, rehearsed and opened in Germany in December 2022 to sell-out audiences, before performing at Warwick Arts Centre in March 2023. Written by Chris Thorpe, the show explores nuclear disarmament and in the UK was accompanied by a discussion with Véronique Christory (Senior Arms Adviser for the International Committee of the Red Cross, Delegation to the United Nations), Dr Patricia Lewis (Research Director for Conflict, Science and Transformation and Director of the International Security Programme at Chatham House) and Zainab Rauf Trambo (Young Ambassador on the UN's #Youth4Disarmament programme). A UK and international tour is now being booked for 2024 in collaboration with Théâtre de la Ville de Luxembourg. Chris is also developing a one-man version of the show, to enable it to tour to more places and non-theatre spaces.

China Plate's activity has inspired a new model and Business Plan for the company (see Company Review). At the core of this Business Plan will be a newly revised mission, reflecting an increased commitment to inclusivity across all our activity: to open up the way performance is made, who it's made by, and who gets to experience it.

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TRUSTEES' REPORT (CONTINUED)
FOR THE YEAR ENDED 31 MARCH 2023

Achievements and performance

a. Key performance indicators

In 2022/23, we reached 30,641 people across our live and digital work, and a further 4,456 participants through our engagement and participation programmes. We supported and toured 4 productions, produced 2 exhibitions and 2 festivals and created 61 online products, 15 of which were designed for children and young people.

As well as the twelve staff members we employed, we worked with 194 freelance creatives. Of those who responded to our staff survey 41% were from Global Majority backgrounds, 12% were D/deaf or disabled, and 22% were neurodiverse.

Income from grants and donations:	£ 735,927	(2021/22: £ 776,157)
Other income from charitable activities:	£ 214,422	(2021/22: £ 154,578)
(Deficit)/Surplus:	(£288,896)	(2021/22: £ 272,238)

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. Company Review

Early in 2022/23 China Plate completed development of a new three-year Business Plan designed to come into effect at the start of 2023/24, centring co-creation in our working model. 2023/23 therefore functioned as a transition year, in which we turned our attention to our organisational structures to ensure we would be well placed to make a step change and to make good on what would become our newly revised mission: to open up the way performance is made, who it's made by and who gets to experience it.

In 2022/23 we also applied for, and were successfully awarded, Arts Council England National Portfolio funding for the period 2023-26, giving us the assurance that we would have core funding in place to deliver this new Business Plan. We began a new core funding relationship with John Ellerman Foundation, and we continued in our role as Associate Producers at Warwick Arts Centre.

In June 2022 Sarah Preece became our new Chair, bringing extensive experience from her time as CEO of Mountview Academy and Executive Director of Battersea Arts Centre. 2022/23 also marked China Plate's first full year with new Executive Director Chloe Courtney in post.

In November 2022 we recruited for a new Administrator and new Training and Development Producer. We consulted with Associate Producer and Community Engagement specialist Aksana Khan when designing our job packs for these positions, ensuring the language used and experience required made them accessible rather than putting up barriers – they were also BSL interpreted and audio described, and we offered a guaranteed interview scheme for disabled candidates. We worked closely with partners and grassroots organisations across the West Midlands to ensure our recruitment campaign was widely seen. The result was a far more diverse pool of applicants and appointments than previous China Plate campaigns.

Our Training and Development Producer is a new role that sits at the heart of our co-creative vision, as the job description emphasised:

The Training and Development Producer will nurture people, relationships, and ideas. They'll manage The

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TRUSTEES' REPORT (CONTINUED)
FOR THE YEAR ENDED 31 MARCH 2023

Achievements and performance (continued)

Optimists, our producing training programme, as well as other initiatives designed to support young and/or new arts producers. They'll build and sustain connections with people and organisations in Birmingham and beyond. And they'll be on the lookout for creative ideas that China Plate can help to develop. This is a new role for China Plate. It could suit someone with a background in theatre and arts producing – but this isn't essential. If you have worked in training, in developing people's skills and ideas, or in organising projects in community settings then we would love to hear from you.

Alongside these staff appointments we have supported two Internships with University of Birmingham and have continued to offer career opportunities to producers across the UK, employing four freelance Associate Producers each leading on a different show: Amanda Fawcett (Wuthering Heights), Jade Samuels (Please Do Not Touch), Abbie White (Our Ski Project), and Nassy Konan (Trash).

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 three months core unrestricted expenditure. This provides sufficient funds to cover management, administration and support costs.

At 31 March 2023, our reserves stood at £125,000 representing three months' running costs. This is included in designated reserves.

A further £146,000 has been included as designated reserves being funds committed for productions in 2023/24.

The balance of unrestricted reserves is £54,855.

b. Principal risks and uncertainties

In 2022/23 the company managed the following risks, which continue to be relevant into 2023/24:

Financial risk: Reduction in commission, co-production, performance fee, and box office income

The impact of the pandemic still leaves venues with less flexibility on fees, and audiences with less disposable income. The touring theatre sector continues to suffer, and has been noted by Arts Council England as a sector experiencing particular difficulties. China Plate continues to broker new partnerships and diversify our income streams to help mitigate this risk, including in 2022/23 securing three-year core funding from John Ellerman Foundation.

Financial risk: UK economy

The wider financial situation - increases in inflation and cost of living – poses a significant risk to the arts sector as a whole. We continue to model our budgets and plans to respond to increased capitalisation costs, and the increased costs our staff will be faced with (in order to help ensure staff retention).

Note on financial risks: In 2022/23 a Finance Sub-Committee was established by the Board in order to strengthen governance in this area at a time of financial insecurity in the sector.

Regulatory and compliance risk: Key Performance Indicators

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TRUSTEES' REPORT (CONTINUED)
FOR THE YEAR ENDED 31 MARCH 2023

Arts Council England NPO and other funding agreements require the company to deliver against key performance indicators (KPIs). Financial risks detailed here could adversely affect China Plate's ability to meet any targets. We will mitigate this by keeping in regular communication with ACE Relationship Manager and other significant stakeholders (e.g. Warwick Arts Centre, John Ellerman Foundation).

Governance risk: Board recruitment

China Plate has a highly experienced board combining expertise from within and outside the arts sector. However, the relatively small size of our board represents a governance risk. We continue to enact our Board Development Plan to build a larger board and address gaps in our current governance.

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 art of 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 (as of March 2021/22) an Executive Director 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 2023

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 start of 2023/24 marked the beginning of China Plate's new Business Plan, and we look ahead to opening up the way performance is made, who it's made by and who gets to experience it – through co-creation, artist and producer development, and a renewed commitment to both in-person touring and digital imagination.

At the time of writing this report, we have recently completed our first ever mid-scale tour: *Wuthering Heights*, co-produced with Inspector Sands, Royal and Derngate Northampton, and Oxford Playhouse. As well as Northampton and Oxford, the show toured to Warwick Arts Centre, Rose Theatre Kingston, London, and Northern Stage in Newcastle in May and June 2023, accompanied by schools workshops and education resources. "Both silly and deadly serious to the end, this is *Wuthering Heights* with its jagged edges restored, full of moroseness but weirdly, wonderfully, entertaining." Five Stars, *The Guardian*

We have begun a new partnership for *Humans Not Heroes*, our ongoing audio anthology of stories co-created with NHS workers, documenting their experiences of the pandemic and beyond. We teamed up with the Royal College of Nursing to exhibit the stories as part of their *Unmasked* exhibition, which launched in London in May, and will remain in situ for six months before transferring to the Scottish RCN in Edinburgh.

We are looking ahead to the full UK tour of *A Family Business*, which has been funded by Arts Council England through National Lottery Project Grants and which will also tour to Germany and Luxembourg. Meanwhile Chris Thorpe's one-man version of the show, *Talking About The Fire*, will open at London's Royal Court Theatre this December.

As well as delivering *The Optimists 2023*, our Training and Development Producer Kristina Hall has designed and launched a brand-new programme of free producer development workshops, a mixture of online sessions and in-person workshops with venue partners Birmingham Hippodrome, Warwick Arts Centre, and Legacy Centre of Excellence. We are currently planning for the next cohort of Young Producers.

Our Training and Development Producer role is line managed by our Engagement and Participation Producer. We have in effect created a new department within China Plate, and we are currently developing major funding bids to support the work of this department – allowing us to tie our individual producer development programmes together into more of an ecosystem, creating pathways for participants to move between projects, and dedicating staff time to supporting the networks of young people and new producers who take part.

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TRUSTEES' REPORT (CONTINUED)
FOR THE YEAR ENDED 31 MARCH 2023

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

Trustees S. Preece, Chair (appointed 29 June 2022)
K.C. Stanley Money
S.K. Sharma (resigned 14 June 2023)
N. Lewycky
H. Begum
C.R. Courtney
I. Datta
P. Hancock (resigned 29 June 2022)

Company registered number 09021628

Charity registered number 1173766

Registered office Zellig
Gibb Street
Birmingham
B9 4AT

Company secretary C.R. Courtney

Accountant Drennan & Co
Chartered Accountants
64 Belsize Park
London
NW3 4EH

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 2023

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 year. 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 6 December 2023 and signed on their behalf by:



S. Preece

6 December 2023

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INDEPENDENT EXAMINER'S REPORT
FOR THE YEAR ENDED 31 MARCH 2023

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 2023.

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: 6 December 2023

FCA - ICAEW

64 Belsize Park, London NW3 4EH

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**STATEMENT OF FINANCIAL ACTIVITIES (INCORPORATING INCOME AND EXPENDITURE ACCOUNT)
FOR THE YEAR ENDED 31 MARCH 2023**

Note		Unrestricted funds 2023 £	Restricted funds 2023 £	Total funds 2023 £	Total funds 2022 £
Income from:					
Donations and grants	3	289,757	446,170	735,927	776,157
Charitable activities	4	214,422	-	214,422	154,578
Total income		504,179	446,170	950,349	930,735
Expenditure on:					
Charitable activities		423,183	816,062	1,239,245	658,497
Total expenditure		423,183	816,062	1,239,245	658,497
Net income/(expenditure)		80,996	(369,892)	(288,896)	272,238
Transfers between funds		(112,990)	112,990	-	-
Net movement in funds		(31,994)	(256,902)	(288,896)	272,238
Reconciliation of funds:					
Total funds brought forward		357,849	294,777	652,626	380,388
Net movement in funds		(31,994)	(256,902)	(288,896)	272,238
Total funds carried forward		325,855	37,875	363,730	652,626

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

The notes on pages 14 to 21 form part of these financial statements.

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REGISTERED NUMBER: 09021628

BALANCE SHEET
AS AT 31 MARCH 2023

	Note	2023 £	2022 £
Fixed assets			
		-	-
Current assets			
Debtors	9	78,749	16,819
Cash at bank and in hand		323,594	666,907
		<u>402,343</u>	<u>683,726</u>
Creditors: amounts falling due within one year	10	(38,613)	(31,100)
Net current assets		<u>363,730</u>	<u>652,626</u>
Total assets less current liabilities		<u>363,730</u>	<u>652,626</u>
Net assets		<u>363,730</u>	<u>652,626</u>
Total net assets		<u>363,730</u>	<u>652,626</u>
Charity funds			
Restricted funds		37,875	294,777
Unrestricted funds		325,855	357,849
Total funds		<u>363,730</u>	<u>652,626</u>

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 06 December 2023 and signed on their behalf by:



S. Preece

6 December 2023

CHINA PLATE THEATRE LTD
(A company limited by guarantee)

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2023

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.

CHINA PLATE THEATRE LTD
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NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2023

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.

CHINA PLATE THEATRE LTD
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NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2023

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 2023 £	Restricted funds 2023 £	Total funds 2023 £
Grants			
Arts Council England	253,582	154,929	408,511
Esmée Fairbairn Foundation	6,175	-	6,175
GB SLEP	-	17,501	17,501
Commission Income	-	243,613	243,613
John Ellerman Foundation	30,000	-	30,000
Subtotal detailed disclosure	289,757	416,043	705,800
Other grants	-	4,927	4,927
Government/Local Authority grants	-	25,200	25,200
Subtotal	-	30,127	30,127
Total 2023	289,757	446,170	735,927

Government/Local Authority grants comprise restricted grants from Birmingham City Council of £25,200.

Other grants were received from Without Walls £897, ESF/Groundwork UK, £2,243 and Hobson Charity £1,787.

CHINA PLATE THEATRE LTD
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NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2023

3. Income from donations and legacies (continued)

	<i>Unrestricted funds 2022 £</i>	<i>Restricted funds 2022 £</i>	<i>Total funds 2022 £</i>
Grants			
Arts Council England	253,582	389,727	643,309
Esmée Fairbairn Foundation	55,000	-	55,000
Garfield Weston Culture Fund	-	20,000	20,000
Commission income	-	18,121	18,121
The Winston Churchill Memorial Trust	-	11,000	11,000
Subtotal detailed disclosure	<u>308,582</u>	<u>438,848</u>	<u>747,430</u>
Grants	-	3,095	3,095
Government grants	132	25,500	25,632
Subtotal	<u>132</u>	<u>28,595</u>	<u>28,727</u>
<i>Total 2022</i>	<u><u>308,714</u></u>	<u><u>467,443</u></u>	<u><u>776,157</u></u>

Government/Local Authority grants comprise Furlough income of £132 and grants from Birmingham City Council of £8,000 and £17,500 from Birmingham & Solihull LEP. Other grants were received from ESF/Groundwork UK.

CHINA PLATE THEATRE LTD
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NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2023

4. Income from charitable activities

	Unrestricted funds 2023 £	Total funds 2023 £
Ticket sales and other income	214,422	214,422
	<i>Unrestricted funds 2022 £</i>	<i>Total funds 2022 £</i>
Ticket sales and other income	154,578	154,578

5. Analysis of expenditure by activities

	Activities undertaken directly 2023 £	Support costs 2023 £	Total funds 2023 £
Production costs	816,062	120,096	936,158
Core staff & project staff costs	303,087	-	303,087
	<u>1,119,149</u>	<u>120,096</u>	<u>1,239,245</u>
	<i>Activities undertaken directly 2022 £</i>	<i>Support costs 2022 £</i>	<i>Total funds 2022 £</i>
Production costs	221,113	134,618	355,731
Core staff & project staff costs	302,765	-	302,765
	<u>523,878</u>	<u>134,618</u>	<u>658,497</u>

CHINA PLATE THEATRE LTD
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**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2023**

6. Independent examiner's remuneration

	2023 £	2022 £
Fees payable to the charity's independent examiner for the independent examination of the charity's annual accounts	2,400	1,750
Fees payable to the charity's independent examiner in respect of: All other services not included above	660	350

7. Staff costs

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

	2023 No.	2022 No.
Directors and staff	8	10

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 (2022 - £NIL).

During the year ended 31 March 2023, no Trustee expenses have been incurred (2022 - £NIL).

9. Debtors

	2023 £	2022 £
Due within one year		
Trade debtors	76,181	16,819
Other debtors	2,568	-
	78,749	16,819

CHINA PLATE THEATRE LTD
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**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2023**

10. Creditors: Amounts falling due within one year

	2023 £	2022 £
Trade creditors	28,684	25,514
Other taxation and social security	8,429	4,086
Accruals and deferred income	1,500	1,500
	<u>38,613</u>	<u>31,100</u>

11. Summary of funds

Summary of funds - current year

	Balance at 1 April 2022 £	Income £	Expenditure £	Transfers in/out £	Balance at 31 March 2023 £
Designated funds	321,430	-	-	(50,430)	271,000
General funds	36,419	504,179	(423,183)	(62,560)	54,855
Restricted funds	294,777	446,170	(816,062)	112,990	37,875
	<u>652,626</u>	<u>950,349</u>	<u>(1,239,245)</u>	<u>-</u>	<u>363,730</u>

Designated funds represents £146,000 (2022: £204,110) of funds committed to 2023/24 productions and £125,000 (2022: £117,320) of reserves to cover 3 months of management, administration and support costs.

Summary of funds - prior year

	Balance at 1 April 2021 £	Income £	Expenditure £	Transfers in/out £	Balance at 31 March 2022 £
Designated funds	42,000	-	-	279,430	321,430
General funds	19,165	463,292	(437,383)	(8,655)	36,419
Restricted funds	319,223	467,443	(221,114)	(270,775)	294,777
	<u>380,388</u>	<u>930,735</u>	<u>(658,497)</u>	<u>-</u>	<u>652,626</u>

CHINA PLATE THEATRE LTD
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**NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2023**

12. Analysis of net assets between funds

Analysis of net assets between funds - current year

	Unrestricted funds 2023 £	Restricted funds 2023 £	Total funds 2023 £
Current assets	364,467	37,875	402,342
Creditors due within one year	(38,613)	-	(38,613)
Total	<u>325,854</u>	<u>37,875</u>	<u>363,729</u>

Analysis of net assets between funds - prior year

	<i>Unrestricted funds 2022 £</i>	<i>Restricted funds 2022 £</i>	<i>Total funds 2022 £</i>
Current assets	388,949	294,777	683,726
Creditors due within one year	(31,100)	-	(31,100)
Total	<u>357,849</u>	<u>294,777</u>	<u>652,626</u>