

Charity Registration No. 1179366

Company Registration No. 9812411 (England and Wales)

HEART OF GLASS ST HELENS LTD
ANNUAL REPORT AND FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2021

HEART OF GLASS ST HELENS LTD

LEGAL AND ADMINISTRATIVE INFORMATION

Trustees	J E Carruthers
	S A Grindrod
	P P Hogan
	J Jones
	H Firth
	T M Rowlands
	S M Stubbs
	J C Tormey
	D M Foster
	G J Pennington
	J Rowlands
	J P Whaling
Secretary	K Dempsey
Charity number	1179366
Company number	9812411
Registered office	11 Haydock Street St Helens Merseyside WA10 1DD
Auditor	Mitchell Charlesworth LLP 3rd Floor 5 Temple Square Temple Street Liverpool Merseyside L2 5RH

HEART OF GLASS ST HELENS LTD

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HEART OF GLASS ST HELENS LTD

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT AND STRATEGIC REPORT)

FOR THE YEAR ENDED 31 MARCH 2021

The trustees (who are also the directors of the company for the purposes of company law) present their report together with the audited accounts of the charity for the year ended 31st March 2021. The trustees have adopted the provisions of the Statement of Recommended Practice (SORP) "Accounting and Reporting by Charities" (FRS 102) in preparing the annual report and financial statements of the charity.

The financial statements have been prepared in accordance with the accounting policies set out in the notes to the accounts and comply with the charity's governing document, the Companies Act 2006 and 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 published on 16 July 2014 (as amended by Update Bulletin 1 published on 2 February 2016).

Governing document

The charity which is a company limited by guarantee is governed by its Memorandum and Articles of Association dated 12th July 2018. All members have agreed to contribute the sum not exceeding £10 in the event of a winding-up. It is registered as a charity with the Charity Commission.

Organisation

The Board of Trustees, which shall have no less than 3 members but not subject to a maximum number, administers the charity. The board meets at least 4 times a year and consists of sub-committees covering areas of finance & audit and diversity & equality which meet quarterly. A Chief Executive is appointed by the Trustees to manage the day-to-day operations of the charity. To facilitate effective operations, the Chief Executive has delegated authority, within terms of delegation approved by the Trustees, for the implementation of the strategic decisions at an operational level.

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TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT AND STRATEGIC REPORT) (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2021

Objectives and activities

Heart of Glass is an agency for collaborative and social arts practice based in St Helens, Merseyside.

Our charity objects ("Objects") are specifically restricted to the following:

To advance the education of the public in the arts and in particular collaborative arts, contemporary visual arts, performance, music, drama, poetry, craft, media arts and all other associated arts of the highest quality and calibre by:

- Encouraging and developing public participation in these artforms by the presentation of artworks, commissions, concerts, performances, exhibitions and festivals in the Borough of St Helens primarily, and in the North West of England region, nationally and internationally;
- Supporting community well-being and capacity-building in St Helens through commissioning of collaborative arts projects addressing issues of place, community and equality and inclusion; and
- Promoting, supporting and developing the creative community of St Helens and the understanding of collaborative arts practice nationally and internationally.

We support artists and communities in the broadest sense to embark on creative journeys together and make Great Art. Our core values, philosophy and approach as an organisation is founded on co-production with communities and artists. People, both individually and within communities, are central to both our thinking and practice. We are interested in building communities of enquiry, in sharing skills and experience, and placing art in direct interaction with all areas of life that form society.

The results of this work ranges from theatre to visual art, and everything in between. Sometimes the results are dazzling public shows, sometimes they're quietly disruptive performances and often they're both! The work always creates the possibility, through shared art making, to imagine and express new futures and other ways of being.

We work across all sorts of art forms with artists who share our vision and commitment. We also support artists and practitioners through collaboration, professional development opportunities and our annual With For About conference.

Our strategic aims as an organisation are:

- To create transformative and ambitious Art in collaboration with communities in areas of low arts engagement or from protected characteristic groups
- To become a centre for knowledge production in the field of collaborative and social arts practice
- To grow audiences for collaborative and social arts practice locally, regionally and nationally
- To create opportunities for learning and professional development to grow our organisation's resilience.

Public benefit

The trustees have had due regard to the guidance published by the Charity Commission on public benefit when exercising any powers or duties to which the guidance is relevant.

Strategic report

The description under the headings "Achievements and performance" and "Financial review" meet the company law requirements for the trustees to present a strategic report.

HEART OF GLASS ST HELENS LTD

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT AND STRATEGIC REPORT) (CONTINUED) *FOR THE YEAR ENDED 31 MARCH 2021*

Achievements and performance

At the start of the financial year, the first Covid-19 lockdown came into effect which resulted in us having to immediately cancel upwards of 70 workshops and incur irrecoverable costs across all of our delivery programmes. It was an unsettling time for us and society at large. We were keen to honor our commitments to artists and freelancers and where possible we re-imagined our work to create new opportunities. We sought opportunities to collaborate, and reached out to partners locally, nationally and internationally to amplify opportunities and seek connection.

In the beginning of the pandemic planning became short term, and we acknowledged that the next 12 months was filled with many unknowns. We shifted to an 'action research' model across our programmes. In many ways, this time consolidated our practice: strengthening our commitment to 'making art as if the world matters'. Resisting pressures to quickly create a digital offer, we were determined to act responsively to local needs and work even more deliberately from a place of care. And, in the absence of being able to be in the same space, we found possibilities for people to be together in new ways.

Existing projects were re-crafted in collaboration with participants. Our elders, together with the artist/host of their regular 'get-together', learned how to create a welcoming online space. Our primary pupils and teachers re-configured their Changing the World project to invite all young people to contribute thoughts on shaping a better world. Our 'for migrants by migrants' podcast responded to increased feelings of isolation by extending their offer of friendship and companionship to the wider community. Local black artists and activists led us in responding to pressing and immediate global events and, listening to the needs of artists from marginalised communities for spaces to develop and expand their practice, we re-envisioned Faculty North, our alternative art school pilot, as an online offer.

The year began with many unknowns, but through our approach we planted new seeds, fostered, and cared for new relationships, and ended the year with growth across our programmes that we look forward to nurturing in the years to come.

We hope that over the following pages you can get a sense of the breadth of our work and our achievements throughout the year.

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TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT AND STRATEGIC REPORT) (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2021

Producing and presenting

We commission artists and communities to produce new contemporary collaborative work, working across artforms. Quality of process and product is paramount to us and we benchmark our work against best practice nationally and internationally. Key works we have produced and presented this year include:

- ***Compendium of Care – Various Artists***

In April 2020, at the start of the pandemic, we gained cross-sectoral support to fund over 50 artists, collectives, producers, and community workers from across the country, many from working class, LGBTQIA+, disabled, and refugee and migrant communities to explore notions of care with those around them. These 'home work' commissions not only provided continuing creative sustenance for our communities, but also offered financial and psycho-social support for those of whom we knew were disproportionately affected by the pandemic.

The resulting work spanned performance, sound, video, dance, poetry and critical writing and were collated into the Compendium of Care which was shared via weekly posts on our website and social media. The collection remains available on our website.

- ***The Mic Drop - Many Hands One Heart with Larry Achiampong***

The Mic Drop is a collaborative podcast with the sole purpose of creating a space 'for migrants by migrants'; exercising agency and exchange through a shared space of collective thinking, storytelling and debate. Throughout this year the group produced and released 12 episodes of the podcast covering a range of subject matter from personal experiences relating to seeking asylum whilst being LGBTQIA+ through to critical conversations relating to the arts and culture.

Using a mix of social media content including Anchor video clips, images and interviews the episodes were shared widely by the likes of Radio Merseyside, These Walls Must Fall and Refugee Women Connect. The episodes remain available on our website.

- ***videogame_mixtape_ – Larry Achiampong***

Alongside The Mic Drop we have been supporting Larry on a long-term research project, exploring the use of gaming culture, and in particular music, within his practice. This has led to the development of videogame_mixtape_, exploring the heritage and evolution of music and audio in gaming, this endeavour opens up Achiampong's interest in this cultural phenomenon through gestures of play and sharing.

The first mixtape launched as part of Liverpool Biennial's Liquid Club series and has since been shared by NTS Radio and Somerset House. There are now four volumes of mixtapes available on our website.

- ***Chronicle Two: Stand Firm Compassion – Staff members at YMCA St Helens with Mark Storor***

Chronicle Two: Stand Firm Compassion is the second in The Suicide Chronicles series, a project which seeks to develop a collective, creative language to share the infinitely complex and multi-layered experience of suicide.

The film was made at a time when in society we cannot hide from the devastating effect of the systematic deconstruction of the caring society and the destabilising of the caring professions through chronic underfunding nationally. Stand Firm Compassion is a meditation on what it is to be a professional carer, a first responder working in this context. It brings into sharp focus the human cost not only to the people in their care, some of whom take their own lives, but over a period of time the effect it has on the workers themselves. Produced during 2020 the film was launched in May 2021 at FACT, Liverpool.

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- ***The Pip Tapes – Members of Acorn Farm with Gemma Nash, Kristian Gierstad and Callum Perrim***

Following their collaboration on Listen Closely in 2019/20 this commission was focused on; the use of cassette recordings in PIP (Personal Independence Payment) assessment interviews; exploring the history of the cassette tape as a space of rebellion, hope and freedom; and, reflecting on the history of disability activism in England.

Gemma collaborated with artists Kristian Gierstad and Callum Perrim in the development of this commission, producing a series of remixes from original PIP tapes and conversations. The remixes are available on our website.

- ***Remote commissions – Various Artists***

Following our 'home work' investment, and informed by learning throughout the year, in the summer/autumn of 2020 we developed a responsive approach to our commissioning processes offering specific support and resources needed by artists to develop new work during a regularly changing landscape. This strand of work offered artists intensely supported time and space to experiment, trial, shift and learn within their practice.

During the year we supported seven artists and collectives to develop new work. The artists at the time of commission were based in St Helens, Liverpool, Leeds and London and were all from protected characteristic groups. Each approached this period of support from different stages of the process, some from researching and exploring initial ideas through to creating and sharing specific elements of projects or full artworks.

Children & young people

We deliver a 0-25 offer, including commissions, workshops and engagement programmes through schools, young people's organisations and through independent engagement with young people. Highlights of our 2020/21 programme are:

- ***The Book of St Helens – The School for Invisible Urbanists with Andy Field and Beckie Darlington***

In March 2020 Andy Field worked with a group of children from Broad Oak Community Primary School to form a secret society called The School for Invisible Urbanists and together they created A Young Person's Guide to Changing the World; a guide and an invitation to join them in making the world a better place.

In 2021 Andy and long term collaborator Beckie Darlington returned to St Helens to work with around 150 children across Ashurst Primary School, Broad Oak Community Primary School and Rainford C.E. Primary School to create The Book of St Helens. Still a work in progress The Book of St Helens will be a guide to the real and imagined sights of St Helens, places that the children love, places they wish could be better, stories of their own lives and the myths and urban legends that help shape the way they see and experience the town. Once completed the book will form the basis of a debate/consultation between the young people involved and policy makers in the town, with the aim of empowering children to participate in the civic discourse of St Helens at a moment of great uncertainty and change.

- ***Textbook – Teachers with Sarah Bailey, Learner in Residence***

At the start of the financial year, Sarah Bailey wrote a thought piece exploring Heart of Glass' Artist in Residence programme; which reflected on her conversations with teachers and artists about how this model could support schools as they reopened from the pandemic. The piece was featured as part of the Good Reads section of Arts Professional online.

Following the article we commissioned Sarah, as our Learner in Residence, to work with ten teachers from across the country to explore an alternative starting point for schools in the wake of the pandemic. Through many conversations the group are creating Textbook which will capture their vision for education in the future.

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- ***Running on Fumes – Young people of St Helens with Caroline Smith***

Commissioned by Historic England as part of their Future of the High Street programme, the Running On Fumes film was created by Caroline Smith in collaboration with ten young people in St Helens. Aided by photographs and materials from St Helens Archive Service, the group worked together to devise and record a powerful piece of creative-writing which explores their experiences of St Helens High Street, the impact of Covid-19, and their hopes for the future.

The film was launched in March 2021 and is available on both our website and that of Historic England.

- ***Young Hearts Programme – Young women of Parr, St Helens with Kate Hodgson and Sophie Mahon***

Funded through support from Paul Hamlyn Foundation, our multi-year Young Hearts Programme seeks to give the young women of Parr the space to explore and reflect upon their experiences of growing up and living in St Helens. They will co-commission and co-produce new artworks which will form the basis of a touring exhibition presented in schools across Liverpool City Region later in 2021.

In 2020/21 artist Kate Hodgson developed Parrty, a zine for young women living in Parr. Parrty was featured in We Are Commoners Touring exhibition which launched at the end of March at the Oriel Davies Gallery. 150 copies of the first issue of the zine were printed and distributed to individuals, schools and organisations based in Parr. Kate also filmed a series of 'How to Films' introducing the activities and to encourage and support engagement in the project as it moves into its next phase.

Criticality programme

As a socially engaged organisation we are passionate about sharing our learning, supporting the growth and skills of artists and producers, and contributing to the conversation of what it means to create art with communities. Our criticality programme spans our annual conference, professional development programme, networking and sector leadership, and producing critical writing to share with the sector. Despite the pandemic this programme continues to grow from strength to strength. Highlights of our 2020/21 programme were:

- ***With For About 2020 – with James Leadbitter and Cecilia Wee***

Traditionally an in-person conference, due to the pandemic we hosted With For About online for the first time in 2020. Rather than our usual one-day format we chose to host two-hour sessions as weekly episodes over the course of June 2020. Whilst this was a challenge, it did allow us to bring a uniquely global perspective to the debate as the pandemic exposed systemic inequalities throughout the world and the theme of our conference was Art and Crisis.

Hosted by James and Cecilia we shared contributions from over 40 Artists and Activists from across the globe (UK / South Korea / US / Australia / Uganda / Ghana / Palestine / Ireland / Germany / China / Canada), creating a rich resource of lived experience and expanded knowledge from which we hoped the sector, as a whole, could draw.

Practically we were learning on our feet and it was a huge challenge, but we were thrilled with over 500 audience members signed up via Eventbrite and to date over 3000 unique views of the episodes on YouTube.

- ***Northern Faculty of Social Arts Practice – with In Situ, Chrissie Tiller and Kerry Morrison***

Building upon our successful pilot completed in 2016, recruitment for this iteration of our alternative art school began in Autumn 2020 with over 100 applications submitted from artists, producers and curators engaged with social and collaborative arts practices.

Delivered on-line, the six-month programme which began in January 2021 has enabled 40 practitioners to develop their ideas and reflect on their own practice through the modules of; Context and Discourse; Practice and Skills; Ethics, Ethos and Politics; Planning and Presenting a Project; and Self-care and Survival.

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TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT AND STRATEGIC REPORT) (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2021

- **Critical writing**

2020/21 was a period of intense change for ourselves, the wider sector and the communities in which we work. Throughout the year we were keen to reflect on these shifting sands and capture the moments to support our future response. Through commissioned pieces of critical writing we have created a catalogue of this moment in time. Key pieces of writing included:

- at the outset of the pandemic, we invited associate Chrissie Tiller to journey with us as a Writer in Residence for this period. Chrissie conducted interviews with staff, artists, community members and some Trustees and produced a number of critical reflections and learning logs based on our collective experiences of the pandemic including Care as a Radical Act which was widely shared and well received by the sector;
- commissioning critical reflections on With For About 2020 from Harvey Dimond and our Wisdom Catchers - artists Susanne Bosch, Chrissie Tiller, Kerry Morrison and Tellervo Kalleinen);
- commissioning a series of case studies with Armstrong Cameron to capture the key learning from the Liverpool City Region commissioning programme;
- creating The Collaborative Arts Resources pack in partnership with Create Ireland, which gathered the contributions of 120+ practitioners, offering each other tools, texts and resources to support living through the pandemic;
- working with Andrea Nixon to reflect upon our current business model and the creation of a series of recommendations for 21/22 to strengthen our organisation; and,
- working with Chrissie Tiller to create a new version of our vision document A Modest Proposal. creating a new roadmap and vision for our organisation for the next 10 years; which will feed into our next Arts Council England National Portfolio application in Winter 2021.

- **Networking and sector leadership**

Throughout the year we have made presentations at conferences and training events, sharing our experiences of working within the field of socially engaged practice. Events have included:

- Open Eye Gallery - CPD series
- Create Ireland – Annual Conference
- Historic England – Annual Conference
- Consequences - hosted by Metal

We maintain membership of various networks including Change Creation, Co-Creating Change, a-n, Artworks Alliance, Social Art Network and March for the Arts to name a few.

Strategic Projects

Creative People and Places

Supported by a local consortium - including Torus Housing, St Helens College, FACT Liverpool, St Helens Council, St Helens Arts Partnership (Platform Arts, The Citadel Arts Centre and The World of Glass museum) and Buzzhub Coalition of Disabled People - we have continued to successfully deliver the Arts Council England funded Creative, People and Places programme across St Helens despite the numerous lock-downs of 2020/21. There were delays and there were moments of reconfiguring how to deliver the programme which has the communities of St Helens at its core. Programme highlights included:

- **Walking Together/Walking Apart - Refugee Women Connect with Claire Weetman**

Artist Claire Weetman undertook a series of workshops (pre-lockdown) with 20 women from Refugee Women Connect exploring shared physical journeys; the narrative of what is concealed and shared through these journeys and the conversations that take place.

During the many lockdowns Claire maintained connection with the women through a WhatsApp group, creating works in the form of activity and self-care packages for the women and their children to explore and share within the themes of 'time for you', 'who we are', 'create' and 'share knowledge'. A series of illustrations and text were created to sit alongside the project and are available to see on our website.

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TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT AND STRATEGIC REPORT) (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2021

- ***Queer Company – LGBTQ+ community of St Helens with Amy Pennington***

Throughout 2020, Queer Artist Amy Pennington held a series of conversations and exchanges with people living in St Helens who identify as LGBTQ+ / LGBTQ+ curious / an ally to compare and contrast their experience of growing up queer in a small town in the 90s to experiences of what it's like now for young people growing up today in St Helens, what has changed and what has stayed the same?

This collaboration culminated in two artworks; firstly a new iteration of Amy's ongoing film work entitled 4:3 which launched as part of Homotopia Festival in October 2020; and a new animated film entitled Queer Treatment which is available to view on our website.

- ***This Head, These Hands – Young Carers with Sheila Ghelani***

Artist Sheila Ghelani began working with Young Carers delivering a series of drop-in art workshops covering photography, collage, drawing and dance prior to the first lockdown. What originally was planned to be a summer performance changed and developed through conversation and in response to the ongoing pandemic and it was decided to create an artwork that would take the form of a creative care package.

The care package, which was distributed to 97 young carers aged between 16-18 years living in St Helens, included: a specially designed double-sided piece of print created in response to conversations; illustrations and documentation of the earlier workshops with the Young Carers; a stone for healing; gloves for warmth; pulse point aromatherapy for sleep; hot chocolate mix for comfort; a water bottle for health; and an It's Cool to Be Kind tote bag created by St Helens artist, Kate Hodgson in collaboration with Looked After Children as part of a previous Heart of Glass project.

- ***World of Work – Students of St Helens College with Michelle Browne***

World of Work explores the future world of work in St Helens, and towns like it. It follows on from our previous work with Artist Michelle Browne reflecting on the history of Pilkington's Glass, previously a major employer in the town.

The resulting artwork, World of Work is a collaborative board game, where players work together to deal with external forces, tech innovations and societal changes that assist or reduce job creation in a town like St Helens. The aim of the game is to gather a number of social benefits such as housing, sustainable environment, and basic income, that will improve the lives of those who live in the town.

In creating the game we are shining a light on the fundamental inequalities and global impacts that have contributed to St Helens having such large-scale unemployment and worklessness. World of Work offers the space to think strategically about the future of our towns.

- ***I Heart Thursdays – with Kitty O'Shea***

Originally hosted in person each month in various venues across St Helens, I Heart Thursdays transitioned online during the pandemic. Hosted by local performance artist Kitty O'Shea the I Heart Thursdays programme was a space for local people to engage with our programme, meet our artists and find out more about our work. Kitty brought an atmosphere of inclusivity and fun, with an all-pink backdrop, to the programme as she spent time conversing with artists; sharing performances and talking about their practice; and inviting the audience to join the discussions.

Considering Co-Creation – with Battersea Arts Centre

Commissioned by Arts Council England and working in partnership with Battersea Arts Centre we produced a piece of research to provoke debate and share learning on the concept of co-creation with the aims of; supporting Arts Council England's policy development in this area and supporting the cultural sector to develop a shared understanding of what is meant by co-creation.

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TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT AND STRATEGIC REPORT) (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2021

We engaged experienced professionals to undertake a literature review of current and historic resources and thinking linked to co-creation and associated fields of practice. We invited responses to a bespoke survey produced to gain wisdom from active practitioners in the field. And we commissioned the production of written case studies and a series of podcasts which hosted conversations on the topic with artist, producers and participants.

A New Imaginary – with Create Ireland

A New Imaginary (formally titled the Triennial for Collaborative and Social Arts Practice) is a major three-year socially engaged arts initiative between us and our project partners Create Ireland. During 2020/21 we established our partnership with Create Ireland and together wrote the business case for the programme.

Working with curator Megs Morley, A New Imaginary will be organised along three programmatic strands, which set out to; produce new coordinates for socially engaged arts based on translocal practice; present a professional development programme which equip practitioners for a post-pandemic world; and to establish the Temporary Institute of Escapology as a progressive, socially engaged practice hub for the creative recalibration of political imagination and governance in a post-pandemic world.

Supporting Artists

Against the backdrop of Covid-19 and the fluctuating lockdowns, we were successful in engaging with a great breadth of artists, writers, producers and collaborators in 2020/21. Across all our programmes we commissioned over 100 artists this year with many of those artists being from protected characteristic groups. Within these numbers, and through our Compendium of Care commission and the Northern Faculty of Social Arts Practice we were able to support over 50 emerging artists.

Audience and participant engagement

While much face-to-face engagement did not go ahead in the year due to the pandemic, we were able to shift and grow our digital audiences from both within St Helens as well as regionally, nationally, and internationally. During 2020/21 we worked with over 1,000 participants through artist collaborations and workshops, with over 25 community organisations and 11 schools, and we presented our work to over 12,000 people from across the globe.

Promoting equality, diversity and inclusion

In the summer of 2020 we were awarded Outstanding by Arts Council England for our work around the Creative Case for Diversity, with our funder recognising that equality, diversity and inclusion is embedded throughout our organisational culture and in how we deliver our strands of work. In making their assessment they reflected on; the opportunities we gave to artists and emerging artists from protected characteristic groups; the work that we have done in removing barriers to participating and engaging with the sector; our reflective and evaluative approach in how we develop and improve our policies and processes in relation to equality, diversity and inclusion; and the leadership role we have in extending our sphere of influence locally, nationally and internationally through our programmes of work.

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TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT AND STRATEGIC REPORT) (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2021

For all organisations the Black Lives Matter movement shone a light on internal practices, recruitment processes, and the make-up of staff, boards and freelancers. We were no different and throughout 2020/21 we worked with Toki Allison, our Critical Friend for Diversity & Inclusion, reflecting on our current practices and producing an action plan for change. During this period we undertook the following to promote and improve equality, diversity and inclusion across our organisation:

- We wrote and shared our anti-racism statement and action plan in response to Black Lives Matter in July 2020 on our website
- We produced a reading list for our staff, board, freelancers, and our wider audiences on our website in July 2020
- We created a Safer Spaces policy which we shared with all participants and audiences who engaged with our work in 'live' sessions, this is available on our website,
- We reviewed our suite of policies to ensure they supported our stance on equality, diversity and inclusion
- We undertook a review of our Board of Trustees, conducted a skills audit and put plans in place for recruiting a more diverse board in 2021/22
- We organised relevant staff training which included gender awareness and allyship in the workplace, and
- We reviewed our recruitment practices and implemented changes in our recruitment of the Writer in Residence position which resulted in our largest and most diverse pool of applicants to date.

Our ambitions and commitments to equality for artists, audiences and staff members are articulated in the following values:

- we recognise and value the cultural diversity that exists in society;
- we are wholly committed to promoting equity, and it is our intention that all people should be treated with respect, courtesy, dignity and integrity whilst involved in activities with us;
- we actively seek to improve the quality of our services, communications and facilities to serve the differing needs of those we engage with, removing barriers to access;
- we aim to avoid or remove any unfair and/or discriminatory practices within our organisation and delivery programmes;
- we actively oppose all forms of discrimination; and
- we are committed to taking positive steps to remove barriers to participation and access, so that everyone in our community may enjoy and benefit from our programmes of work.

Partnerships

Throughout this year we have continued to grow our partnership base both locally, regionally, nationally and internationally; strengthening our role as a leader in the field of socially engaged arts practice.

In 2020/21 we worked in partnership with many organisations including:

- Funders – Arts Council England, Esmée Fairbairn Foundation, Paul Hamlyn Foundation, Historic England, Granada Foundation, The Calouste Gulbenkian Foundation, Wellcome Trust and the Liverpool City Region Local Authorities;
- Community Partners - Many Hands One Heart at Sahir House, Acorn Farm, Refugee Women Connect, YMCA St Helens, St Helens College, Young Carers St Helens, Derbyshire Hill Community Centre, and Buzz Hub;
- Education Partners - LCEP St Helens, St Helens Music Hub, Primary Arts Network, Ashurst Primary School, Broad Oak Community Primary School and Rainford C.E. Primary School; and
- Arts Partners - Create Ireland, Open Eye Gallery, LADA, In Situ, Battersea Arts Centre, Citadel Arts, and FACT.

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TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT AND STRATEGIC REPORT) (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2021

Operational growth and sustainability

2020/21 was a challenging year for the organisation, with the pandemic impacting on the uncertainty of fundraising, the closure of schools resulting in staff needing to home school their children, and the multiple lockdowns with the government insisting that people should work from home were possible. At each and every one of these points our staff team worked together and rose to the challenge. We are in no doubt that we are stronger as a team and as individuals now than we were previously and we are grateful to our staff for their commitment to the organisation.

Throughout the year key moments to acknowledge include:

- at the start of the pandemic we were quick to conduct home working risk assessments and supply staff with appropriate home working equipment and guidance;
- throughout the year staff were supported to adjust to the changing landscape of the pandemic through a variety of means, including agreed flexible working, reduced hours, making use of the furlough scheme, hosting virtual social events, arranging wellbeing 1-1s, as well as the offer of our professional employee assistance programme;
- we encouraged moments for staff research and training, providing allowances for Black Lives Matter book purchases, offering pre and post Christmas 'reading weeks' and arranging numerous whole staff training sessions;
- we conducted a staffing review in light of the future delivery of our strategic and core programmes, making adjustments to staffing hours and job descriptions accordingly;
- when appropriate the office was reopened with thorough Covid-safe guidance and an appropriate risk assessment in place, work supported by our health and safety consultant; and
- despite the challenges of the pandemic we were also able to widen our pool of funders, bringing new core and project funding into the organisation.

To bring best practice into the organisation, staff continue to be members of sector specific support organisations such as the Arts Marketing Association, Charity Finance Group and the Chartered Institute of Professional Development.

Plans for the future

Founded in 2015 we consider ourselves to still be a new organisation. We are always learning, reflecting, changing, and growing in response to the programmes that we deliver, the people with whom we engage and the society in which we live.

In the summer of 2021, we will be publishing the new version of our 10-year strategy document A Modest Proposal which will detail our strategic priorities for delivery over the coming decade. The document, which has been produced in consultation with our staff team and partners, will also influence our leadership role within the sector in response to contemporary issues facing society.

We are fortunate to be in receipt of core funding from Arts Council England, as a National Portfolio Organisation until March 2023, and Esmée Fairbairn Foundation until April 2023, as well as being in receipt of strategic funding from Arts Council England for the Creative People and Places programme in St Helens until September 2023. During 2021/22 we will be applying to Arts Council England for extensions to our core funding as well as for the delivery and expansion into Knowsley of the Creative People and Places programme, and if successful these will be secured until March 2025.

Throughout our future work we will continue to champion under-represented groups, seek to make improvements in how we work, and build a robust and responsive organisation that is sustainable and supportive

Financial review

Total income for the year 2020/21 amounted to £1,025,235 (2020: £923,465). Expenditure amounted to £883,330 (2020: £984,676) resulting in the year ending with an overall surplus of £141,905 (2020: deficit £61,211) representing a surplus on restricted funds of £38,178 and a surplus on unrestricted funds of £103,727. The final balance on unrestricted funds is £258,269 (2020: £154,542).

HEART OF GLASS ST HELENS LTD

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT AND STRATEGIC REPORT) (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2021

Reserves policy

The Board of Trustees agreed to build unrestricted financial reserves to a level which covers four months of core operational costs, covering staff salaries and administration costs. The reserves level will be monitored every quarter by the Board of Trustees and the policy and reserves target will be reviewed annually or whenever there are significant changes in staff hours or numbers

Investment powers and policy

Our investment policy is to invest our monies not immediately required for our charitable purposes in or upon such investments, securities or property as may be thought fit, subject to conditions imposed or required by law.

Risk management

The Risk Register is one of the key documents in our organisational business plan. Being aware of risks facing the organisation is critical to ensuring that we can grow, develop and become a sustainable part of the nation's creative ecology. We have implemented a risk register, which captures known risks to the organisation across the areas of; programme delivery, governance, human resources, financial management, funding, legal and national standards and policy, information communication technology, communications and marketing, equipment and assets, and external influences. Each risk is assessed on its likelihood and impact and given a severity rating between 1 and 9. They are also attributed to an owner within the organisation who is responsible for managing the risk through identified mitigating and contingent actions. Risks will stay open on the risk register until they have been fully mitigated or negated. The risk register is monitored by the Board of Trustees who ensure that known risks are well managed and who support the leadership team in identifying new risks to the organisation as they occur.

Our organisational policy on risk management is to:

- follow best practice in designing our risk management framework
- encourage well-managed taking of risk to deliver business objectives
- provide staff with policies and procedures necessary to manage risk
- embed risk management in the day-to-day business
- identify and prioritise risk using the risk management methodology
- regularly monitor major risks at Chief Executive level, and
- achieve continuous improvement in risk management.

Structure, governance and management

Trustees

The trustees, who are also the directors for the purpose of company law, and who served during the year and up to the date of signature of the financial statements were:

J E Carruthers

S A Grindrod

P P Hogan

J Jones

H Firth

T M Rowlands

S M Stubbs

J C Tormey

D M Foster

G J Pennington

J Rowlands

J P Whaling

HEART OF GLASS ST HELENS LTD

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT AND STRATEGIC REPORT) (CONTINUED) *FOR THE YEAR ENDED 31 MARCH 2021*

Appointment of Trustees

Trustees are appointed at the Annual General Meeting or may be appointed to fill a casual vacancy or as an addition to the current board. Any person so appointed shall retain office until the next AGM and may seek re-election. One third of the Trustees must retire at each AGM and may seek re-election by members of the charitable company attending the AGM. The Chair of the Trustees is elected by the Board of Trustees. The Chair of Trustees shall preside as Chairperson at every general meeting.

Trustee induction and training

New Trustees will undergo orientation to brief them on; their legal obligations under charity and company law; the content of the Memorandum and Articles of Association; the committee and decision-making processes; the business plan; and, the financial performance of the charity. During their induction they meet employees and other Trustees. Trustees are encouraged to attend appropriate external training events where these will facilitate the undertaking of their role.

Remuneration of key management personnel

We have benchmarked our salaries and rates of pay with other UK arts organisations and as such our key management personnel are paid in accordance with this.

Related parties

There are no related parties.

HEART OF GLASS ST HELENS LTD

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT AND STRATEGIC REPORT) (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2021

Statement of trustees' responsibilities

The Trustees are responsible for preparing the Trustees' Annual Report and the accounts in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

Company law requires the Trustees to prepare accounts for each financial year which give a true and fair view of the state of affairs of the charitable company and of the incoming resources and application of resources, including the income and expenditure of the charitable company for that period.

In preparing these accounts, the Trustees are required to:

- select suitable accounting policies and then apply them consistently;
- observe the methods and principles in the charities SORP;
- make judgements and estimates that are reasonable and prudent;
- state whether applicable UK Accounting Standards have been followed, subject to any material departures disclosed and explained in the accounts; and
- prepare the accounts on the going concern basis unless it is inappropriate to presume that the charitable company will continue its activities.

The Trustees are responsible for keeping adequate accounting records that disclose with reasonable accuracy at any time the financial position of the charitable company and to enable them to ensure that the accounts comply with the Companies Act 2006. The Trustees are also responsible for safeguarding the assets of the charitable company and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

Trustees' statement of disclosure of information to the auditors

Each of the persons who is a Trustee at the date of approval of this report confirm in so far as they are aware that:

- there is no relevant audit information of which the charitable company's auditor is unaware, and
- the Trustees have taken all steps that they ought to have taken to make themselves aware of any relevant information and to establish that the auditors are aware of that information.

Auditor

Mitchell Charlesworth LLP is willing to continue in office and a resolution for their reappointment will be proposed at the forthcoming Annual General Meeting

Disclosure of information to auditor

Each of the trustees has confirmed that there is no information of which they are aware which is relevant to the audit, but of which the auditor is unaware. They have further confirmed that they have taken appropriate steps to identify such relevant information and to establish that the auditor is aware of such information.

The trustees' report, including the strategic report, was approved by the Board of Trustees.



J Rowlands

Trustee

Dated: 8 September 2021

HEART OF GLASS ST HELENS LTD

INDEPENDENT AUDITOR'S REPORT

TO THE MEMBERS OF HEART OF GLASS ST HELENS LTD

Opinion

We have audited the financial statements of Heart of Glass St Helens Ltd (the 'charity') for the year ended 31 March 2021 which comprise the statement of financial activities, the balance sheet, the statement of cash flows and the notes to the financial statements, including significant accounting policies. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards, including FRS 102 *The Financial Reporting Standard applicable in the UK and Republic of Ireland* (United Kingdom Generally Accepted Accounting Practice).

In our opinion, the financial statements:

- give a true and fair view of the state of the charitable company's affairs as at 31 March 2021 and of its incoming resources and application of resources, for the year then ended;
- have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice; and
- have been prepared in accordance with the requirements of the Companies Act 2006.

Basis for opinion

We conducted our audit in accordance with International Standards on Auditing (UK) (ISAs (UK)) and applicable law. Our responsibilities under those standards are further described in the Auditor's responsibilities for the audit of the financial statements section of our report. We are independent of the charity in accordance with the ethical requirements that are relevant to our audit of the financial statements in the UK, including the FRC's Ethical Standard, and we have fulfilled our other ethical responsibilities in accordance with these requirements. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

Conclusions relating to going concern

In auditing the financial statements, we have concluded that the trustees' use of the going concern basis of accounting in the preparation of the financial statements is appropriate.

Based on the work we have performed, we have not identified any material uncertainties relating to events or conditions that, individually or collectively, may cast significant doubt on the charity's ability to continue as a going concern for a period of at least twelve months from when the financial statements are authorised for issue.

Our responsibilities and the responsibilities of the trustees with respect to going concern are described in the relevant sections of this report.

Other information

The other information comprises the information included in the annual report other than the financial statements and our auditor's report thereon. The trustees are responsible for the other information contained within the annual report. Our opinion on the financial statements does not cover the other information and, except to the extent otherwise explicitly stated in our report, we do not express any form of assurance conclusion thereon. Our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements or our knowledge obtained in the course of the audit, or otherwise appears to be materially misstated. If we identify such material inconsistencies or apparent material misstatements, we are required to determine whether this gives rise to a material misstatement in the financial statements themselves. If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact.

We have nothing to report in this regard.

HEART OF GLASS ST HELENS LTD

INDEPENDENT AUDITOR'S REPORT (CONTINUED)

TO THE MEMBERS OF HEART OF GLASS ST HELENS LTD

Opinions on other matters prescribed by the Companies Act 2006

In our opinion, based on the work undertaken in the course of our audit:

- the information given in the trustees' report, which includes the directors' report and the strategic report prepared for the purposes of company law, for the financial year for which the financial statements are prepared is consistent with the financial statements; and
- the strategic report and the directors' report included within the trustees' report have been prepared in accordance with applicable legal requirements.

Matters on which we are required to report by exception

In the light of the knowledge and understanding of the charity and its environment obtained in the course of the audit, we have not identified material misstatements in the strategic report or the directors' report included within the trustees' report.

We have nothing to report in respect of the following matters in relation to which the Companies Act 2006 requires us to report to you if, in our opinion:

- adequate accounting records have not been kept, or returns adequate for our audit have not been received from branches not visited by us; or
- the financial statements are not in agreement with the accounting records and returns; or
- certain disclosures of trustees' remuneration specified by law are not made; or
- we have not received all the information and explanations we require for our audit.

Responsibilities of trustees

As explained more fully in the statement of trustees' responsibilities, the trustees, who are also the directors of the charity for the purpose of company law, are responsible for the preparation of the financial statements and for being satisfied that they give a true and fair view, and for such internal control as the trustees determine is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error. In preparing the financial statements, the trustees are responsible for assessing the charity's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless the trustees either intend to liquidate the charitable company or to cease operations, or have no realistic alternative but to do so.

Auditor's responsibilities for the audit of the financial statements

Our objectives are to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes our opinion. Reasonable assurance is a high level of assurance but is not a guarantee that an audit conducted in accordance with ISAs (UK) will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of these financial statements.

A further description of our responsibilities for the audit of the financial statements is located on the Financial Reporting Council's website at <http://www.frc.org.uk/auditorsresponsibilities>. This description forms part of our auditor's report.

Irregularities, including fraud, are instances of non-compliance with laws and regulations. We design procedures in line with our responsibilities, outlined above, to detect material misstatements in respect of irregularities, including fraud. The extent to which our procedures are capable of detecting irregularities, including fraud, is detailed below.

HEART OF GLASS ST HELENS LTD

INDEPENDENT AUDITOR'S REPORT (CONTINUED)

TO THE MEMBERS OF HEART OF GLASS ST HELENS LTD

Extent to which the audit was considered capable of detecting irregularities including fraud

We identify and assess the risks of material misstatement of the financial statements, whether due to fraud or error, and then design and perform audit procedures responsive to those risks, including obtaining audit evidence that is sufficient and appropriate to provide a basis for our opinion.

Identifying and assessing potential risks related to irregularities

In identifying and assessing risks of material misstatement in respect of irregularities, including fraud and non-compliance with laws and regulations, we considered the following:

the nature of the industry and sector, control environment and business performance;

the charity's own assessment of the risks that irregularities may occur either as a result of fraud or error;

the results of our enquiries of management and members of the Board of Trustees of their own identification and assessment of the risks of irregularities;

any matters we identified having obtained and reviewed the charity's documentation of their policies and procedures relating to:

identifying, evaluating and complying with laws and regulations and whether they were aware of any instances of non-compliance;

detecting and responding to the risks of fraud and whether they have knowledge of any actual, suspected or alleged fraud; and

the internal controls established to mitigate risks of fraud or non-compliance with laws and regulations; and

the matters discussed among the audit engagement team regarding how and where fraud might occur in the financial statements and any potential indicators of fraud.

As a result of these procedures, we considered the opportunities and incentives that may exist within the organisation for fraud and identified the greatest potential for fraud in the following areas:

(i) The presentation of the charity's Statement of Financial Activities, (ii) the charity's accounting policy for revenue recognition; and (iii) the overstatement of salary and other costs. In common with all audits under ISAs (UK), we are also required to perform specific procedures to respond to the risk of management override.

We also obtained an understanding of the legal and regulatory framework that the charity operates in, focusing on provisions of those laws and regulations that had a direct effect on the determination of material amounts and disclosures in the financial statements. The key laws and regulations we considered in this context included the UK Companies Act and the Statement of Recommended Practice - 'Accounting and Reporting by Charities' issued by the joint SORP making body .

In addition, we considered provisions of other laws and regulations that do not have a direct effect on the financial statements but compliance with which may be fundamental to the charity's ability to operate or to avoid a material penalty. These included Safeguarding and Data Protection Regulations.

HEART OF GLASS ST HELENS LTD

INDEPENDENT AUDITOR'S REPORT (CONTINUED)

TO THE MEMBERS OF HEART OF GLASS ST HELENS LTD

Audit response to risks identified

As a result of performing the above, we identified the presentation of the charity's Statement of Financial Activities, revenue recognition and overstatement of wages and other costs as the key audit matters related to the potential risk of fraud. The key audit matters section of our report explains the matters in more detail and also describes the specific procedures we performed in response to those key audit matters.

In addition to the above, our procedures to respond to risks identified included the following:

- reviewing the financial statement disclosures and testing to supporting documentation to assess compliance with relevant laws and regulations described above as having a direct effect on the financial statements;
- enquiring of management and members of the Board of Trustees concerning actual and potential litigation and claims;
- performing analytical procedures to identify any unusual or unexpected relationships that may indicate risks of material misstatement due to fraud;
- reading minutes of meetings of those charged with governance and reviewing correspondence with relevant authorities where matters identified were significant;
- in addressing the risk of fraud through management override of controls, testing the appropriateness of journal entries and other adjustments; assessing whether the judgements made in making accounting estimates are indicative of a potential bias; and evaluating the business rationale of any significant transactions that are unusual or outside the normal course of business.

We also communicated relevant identified laws and regulations and potential fraud risks to all engagement team members and remained alert to any indications of fraud or non-compliance with laws and regulations throughout the audit.

Use of our report

This report is made solely to the charitable company's members, as a body, in accordance with Chapter 3 of Part 16 of the Companies Act 2006. Our audit work has been undertaken so that we might state to the charitable company's members those matters we are required to state to them in an auditors' report and for no other purpose. To the fullest extent permitted by law, we do not accept or assume responsibility to anyone other than the charitable company and the charitable company's members as a body, for our audit work, for this report, or for the opinions we have formed.

Mitchell Charlesworth

Philip Griffiths (Senior Statutory Auditor)
for and on behalf of Mitchell Charlesworth LLP

14 September 2021

Chartered Accountants
Statutory Auditor

3rd Floor
5 Temple Square
Temple Street
Liverpool
Merseyside
L2 5RH

HEART OF GLASS ST HELENS LTD

STATEMENT OF FINANCIAL ACTIVITIES INCLUDING INCOME AND EXPENDITURE ACCOUNT

FOR THE YEAR ENDED 31 MARCH 2021

		Unrestricted funds 2021 £	Restricted funds 2021 £	Total 2021 £	Unrestricted funds 2020 £	Restricted funds 2020 £	Total 2020 £
	Notes						
Income from:							
Donations and legacies	2	71,193	57,395	128,588	-	156,315	156,315
Charitable activities	3	432,665	463,800	896,465	422,689	342,509	765,198
Investments	4	182	-	182	1,952	-	1,952
Total income		504,040	521,195	1,025,235	424,641	498,824	923,465
Expenditure on:							
Charitable activities	5	400,313	483,017	883,330	343,304	641,372	984,676
Net income/(expenditure) for the year/ Net movement in funds		103,727	38,178	141,905	81,337	(142,548)	(61,211)
Fund balances at 1 April 2020		154,542	164,825	319,367	73,205	307,373	380,578
Fund balances at 31 March 2021		258,269	203,003	461,272	154,542	164,825	319,367

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

All income and expenditure derive from continuing activities.

The statement of financial activities also complies with the requirements for an income and expenditure account under the Companies Act 2006.

HEART OF GLASS ST HELENS LTD

BALANCE SHEET

AS AT 31 MARCH 2021

	Notes	2021 £	£	2020 £	£
Fixed assets					
Tangible assets	9		10,055		7,856
Current assets					
Debtors	10	38,307		50,578	
Cash at bank and in hand		510,990		331,392	
		<u>549,297</u>		<u>381,970</u>	
Creditors: amounts falling due within one year	11	<u>(98,080)</u>		<u>(70,459)</u>	
Net current assets			451,217		311,511
Total assets less current liabilities			<u>461,272</u>		<u>319,367</u>
Income funds					
Restricted funds	12		203,003		164,825
<u>Unrestricted funds</u>					
Designated funds	13	134,998		41,165	
General unrestricted funds		<u>123,271</u>		<u>113,377</u>	
			258,269		154,542
			<u>461,272</u>		<u>319,367</u>

The financial statements were approved by the Trustees on 8 September 2021



J Rowlands
Trustee

Company Registration No. 9812411

HEART OF GLASS ST HELENS LTD

STATEMENT OF CASH FLOWS

FOR THE YEAR ENDED 31 MARCH 2021

	Notes	2021 £	£	2020 £	£
Cash flows from operating activities					
Cash generated from/(absorbed by) operations	15		195,104		(147,031)
Investing activities					
Purchase of tangible fixed assets		(15,688)		(10,021)	
Investment income received		182		1,952	
Net cash used in investing activities			(15,506)		(8,069)
Net cash used in financing activities			-		-
Net increase/(decrease) in cash and cash equivalents			179,598		(155,100)
Cash and cash equivalents at beginning of year			331,392		486,492
Cash and cash equivalents at end of year			510,990		331,392

HEART OF GLASS ST HELENS LTD

NOTES TO THE FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 MARCH 2021

1 Accounting policies

Charity information

Heart of Glass St Helens Ltd is a company limited by guarantee and a registered charity in the United Kingdom. In the event of the charity being wound up, the liability in respect of the guarantee is limited to £10 per member of the charity. The address of the registered office is given in the charity information on page 1 of these financial statements. The nature of the charity's operations and principal activities are set out in the Trustees' Report on page 2

1.1 Accounting convention

The financial statements have been prepared in accordance with the charity's Memorandum and Articles of Association, the Companies Act 2006 and "Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019)". The charity is a Public Benefit Entity as defined by FRS 102.

The financial statements are prepared in sterling, which is the functional currency of the charity. Monetary amounts in these financial statements are rounded to the nearest £.

The financial statements have been prepared under the historical cost convention, modified to include the revaluation of freehold properties and to include investment properties and certain financial instruments at fair value. The principal accounting policies adopted are set out below.

1.2 Going concern

At the time of approving the financial statements, the trustees have a reasonable expectation that the charity has adequate resources to continue in operational existence for the foreseeable future. Thus the trustees continue to adopt the going concern basis of accounting in preparing the financial statements.

1.3 Charitable funds

Unrestricted funds are available for use at the discretion of the trustees in furtherance of their charitable objectives.

Restricted funds are subject to specific conditions by donors as to how they may be used. The purposes and uses of the restricted funds are set out in the notes to the financial statements.

Endowment funds are subject to specific conditions by donors that the capital must be maintained by the charity.

1.4 Income

Income is recognised when the charity is legally entitled to it after any performance conditions have been met, the amounts can be measured reliably, and it is probable that income will be received.

Cash donations are recognised on receipt. Other donations are recognised once the charity has been notified of the donation, unless performance conditions require deferral of the amount. Income tax recoverable in relation to donations received under Gift Aid or deeds of covenant is recognised at the time of the donation.

Legacies are recognised on receipt or otherwise if the charity has been notified of an impending distribution, the amount is known, and receipt is expected. If the amount is not known, the legacy is treated as a contingent asset.

HEART OF GLASS ST HELENS LTD

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2021

1 Accounting policies

(Continued)

1.5 Expenditure

All expenditure is accounted for on an accruals basis and has been classified under headings that aggregate all costs related to the category. Expenditure is recognised where there is a legal or constructive obligation to make payments to third parties, it is probable that the settlement will be required and the amount of the obligation can be measured reliably. It is categorised under the following headings:

- Costs of raising funds.
- Expenditure on charitable activities.
- Other expenditure represents those items not falling into the categories above.

Support costs are those that assist the work of the charity but do not directly represent charitable activities and include office costs, governance costs and administrative payroll costs. Where support costs cannot be directly attributed to particular headings they have been allocated to cost of raising funds and expenditure on charitable activities on a basis consistent with use of the resources.

The analysis of these costs is included in note 6.

1.6 Tangible fixed assets

Tangible fixed assets are initially measured at cost and subsequently measured at cost or valuation, net of depreciation and any impairment losses.

Depreciation is recognised so as to write off the cost or valuation of assets less their residual values over their useful lives on the following bases:

Fixtures and fittings	50% straight line
Computers	33.33% straight line

The gain or loss arising on the disposal of an asset is determined as the difference between the sale proceeds and the carrying value of the asset, and is recognised in net income/(expenditure) for the year.

1.7 Impairment of fixed assets

At each reporting end date, the charity reviews the carrying amounts of its tangible assets to determine whether there is any indication that those assets have suffered an impairment loss. If any such indication exists, the recoverable amount of the asset is estimated in order to determine the extent of the impairment loss (if any).

1.8 Cash and cash equivalents

Cash and cash equivalents include cash in hand, deposits held at call with banks, other short-term liquid investments with original maturities of three months or less, and bank overdrafts. Bank overdrafts are shown within borrowings in current liabilities.

HEART OF GLASS ST HELENS LTD

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2021

1 Accounting policies

(Continued)

1.9 Financial instruments

The charity has elected to apply the provisions of Section 11 'Basic Financial Instruments' and Section 12 'Other Financial Instruments Issues' of FRS 102 to all of its financial instruments.

Financial instruments are recognised in the charity's balance sheet when the charity becomes party to the contractual provisions of the instrument.

Financial assets and liabilities are offset, with the net amounts presented in the financial statements, when there is a legally enforceable right to set off the recognised amounts and there is an intention to settle on a net basis or to realise the asset and settle the liability simultaneously.

Basic financial assets

Basic financial assets, which include debtors and cash and bank balances, are initially measured at transaction price including transaction costs and are subsequently carried at amortised cost using the effective interest method unless the arrangement constitutes a financing transaction, where the transaction is measured at the present value of the future receipts discounted at a market rate of interest. Financial assets classified as receivable within one year are not amortised.

Basic financial liabilities

Basic financial liabilities, including creditors and bank loans are initially recognised at transaction price unless the arrangement constitutes a financing transaction, where the debt instrument is measured at the present value of the future payments discounted at a market rate of interest. Financial liabilities classified as payable within one year are not amortised.

Debt instruments are subsequently carried at amortised cost, using the effective interest rate method.

Trade creditors are obligations to pay for goods or services that have been acquired in the ordinary course of operations from suppliers. Amounts payable are classified as current liabilities if payment is due within one year or less. If not, they are presented as non-current liabilities. Trade creditors are recognised initially at transaction price and subsequently measured at amortised cost using the effective interest method.

Derecognition of financial liabilities

Financial liabilities are derecognised when the charity's contractual obligations expire or are discharged or cancelled.

1.10 Employee benefits

The cost of any unused holiday entitlement is recognised in the period in which the employee's services are received.

Termination benefits are recognised immediately as an expense when the charity is demonstrably committed to terminate the employment of an employee or to provide termination benefits.

1.11 Retirement benefits

Payments to defined contribution retirement benefit schemes are charged as an expense as they fall due.

HEART OF GLASS ST HELENS LTD

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2021

2 Donations and legacies

	Unrestricted funds 2021 £	Restricted funds 2021 £	Total 2021 £	Restricted funds 2020 £
Donations and gifts	6,210	-	6,210	-
Government grants received	64,983	-	64,983	-
Donated goods and services	-	57,395	57,395	156,315
	<u>71,193</u>	<u>57,395</u>	<u>128,588</u>	<u>156,315</u>

HEART OF GLASS ST HELENS LTD

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2021

3 Charitable activities

	National portfolio 2021 £	Creative People and Places 2021 £	Total 2021 £	National portfolio 2020 £	Creative People and Places 2020 £	Ambition for Excellence 2020 £	Total 2020 £
Ticket sales	26	-	26	5,078	656	-	5,734
Consultancy fees	11,199	-	11,199	15,097	128	-	15,225
Grants receivable	612,893	272,347	885,240	431,727	211,706	48,500	691,933
Other income	-	-	-	52,306	-	-	52,306
	<u>624,118</u>	<u>272,347</u>	<u>896,465</u>	<u>504,208</u>	<u>212,490</u>	<u>48,500</u>	<u>765,198</u>
Analysis by fund							
Unrestricted funds	432,665	-	432,665	421,905	784	-	422,689
Restricted funds	191,453	272,347	463,800	82,303	211,706	48,500	342,509
	<u>624,118</u>	<u>272,347</u>	<u>896,465</u>	<u>504,208</u>	<u>212,490</u>	<u>48,500</u>	<u>765,198</u>

HEART OF GLASS ST HELENS LTD

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2021

3 Charitable activities

(Continued)

	National portfolio 2021 £	Creative People and Places 2021 £	Total 2021 £	National portfolio 2020 £	Creative People and Places 2020 £	Ambition for Excellence 2020 £	Total 2020 £
Grants receivable							
Arts Council England	492,993	270,847	763,840	350,000	200,000	48,500	598,500
Paul Hamlyn	20,000	-	20,000	60,000	-	-	60,000
St. Helens Council	3,000	-	3,000	8,210	-	-	8,210
Other local authorities	4,300	-	4,300	4,517	-	-	4,517
I Will - YP Conference	-	-	-	5,000	-	-	5,000
P H Holt Foundation	-	-	-	4,000	-	-	4,000
Esme Fairbairn	58,000	-	58,000	-	-	-	-
Necessity - Suicide Chronicles	20,000	-	20,000	-	-	-	-
Other	14,600	1,500	16,100	-	11,706	-	11,706
	<u>612,893</u>	<u>272,347</u>	<u>885,240</u>	<u>431,727</u>	<u>211,706</u>	<u>48,500</u>	<u>691,933</u>

HEART OF GLASS ST HELENS LTD

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2021

4 Investments

	Unrestricted funds 2021 £	Unrestricted funds 2020 £
Interest receivable	182	1,952
	<u> </u>	<u> </u>

5 Charitable activities

	2021 £	2020 £
Staff costs	181,681	166,898
Programme expenditure	309,832	284,062
Evaluation and development	24,100	36,480
Marketing and communications	32,715	39,147
In kind sponsorship and expenditure	57,395	156,315
	<u> </u>	<u> </u>
	605,723	682,902
	<u> </u>	<u> </u>
Share of support costs (see note 6)	267,476	289,182
Share of governance costs (see note 6)	10,131	12,592
	<u> </u>	<u> </u>
	883,330	984,676
	<u> </u>	<u> </u>
Analysis by fund		
Unrestricted funds	400,313	343,304
Restricted funds	483,017	641,372
	<u> </u>	<u> </u>
	883,330	984,676
	<u> </u>	<u> </u>

HEART OF GLASS ST HELENS LTD

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2021

6 Support costs

	Support costs	Governance costs	2021	Support costs	Governance costs	2020
	£	£	£	£	£	£
Staff costs	221,447	-	221,447	235,466	-	235,466
Depreciation	13,488	-	13,488	8,534	-	8,534
Premises costs	7,318	-	7,318	16,040	-	16,040
Computer costs	1,816	-	1,816	1,183	-	1,183
Telephone	2,194	-	2,194	991	-	991
Legal and professional	7,825	-	7,825	4,485	-	4,485
Insurance	2,423	-	2,423	2,176	-	2,176
Bank charges	695	-	695	892	-	892
Staff training	8,706	-	8,706	8,094	-	8,094
Printing, stationery and postage	254	-	254	1,099	-	1,099
Other staff expenses	196	-	196	7,484	-	7,484
Office expenses	1,114	-	1,114	2,738	-	2,738
Audit fees	-	10,118	10,118	-	10,381	10,381
Board development	-	-	-	-	1,669	1,669
Trustees' expenses	-	-	-	-	542	542
Regulatory fees	-	13	13	-	-	-
	<u>267,476</u>	<u>10,131</u>	<u>277,607</u>	<u>289,182</u>	<u>12,592</u>	<u>301,774</u>
Analysed between						
Charitable activities	<u>267,476</u>	<u>10,131</u>	<u>277,607</u>	<u>289,182</u>	<u>12,592</u>	<u>301,774</u>

7 Trustees

None of the Trustees (or any persons connected with them) received any remuneration during the year (2020: £Nil). Reimbursed travel expenses totaled £Nil (2020: £542) relating to no Trustees (2020: 2)

The total amount of employee benefits received by key management personnel is £212,414 (2020: 205,482).

The charity considers its key management personnel to comprise the Chief Executive, Executive Director, Head of Finance and Operations, Head of Development, Head of Programme and Head of Marketing and Communications.

HEART OF GLASS ST HELENS LTD

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2021

8 Employees

The average monthly number of employees during the year was:

	2021 Number	2020 Number
Administration	5	5
Service delivery	8	9
Total	13	14

Employment costs	2021 £	2020 £
Wages and salaries	364,487	362,295
Social security costs	29,507	30,486
Other pension costs	9,134	9,583
	403,128	402,364

The number of employees whose annual remuneration was £60,000 or more were:

	2021 Number	2020 Number
£60,000 to £69,999	1	-

HEART OF GLASS ST HELENS LTD

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2021

9 Tangible fixed assets

	Fixtures and fittings	Computers	Total
	£	£	£
Cost			
At 1 April 2020	9,207	19,653	28,860
Additions	4,045	11,643	15,688
	<u> </u>	<u> </u>	<u> </u>
At 31 March 2021	13,252	31,296	44,548
	<u> </u>	<u> </u>	<u> </u>
Depreciation and impairment			
At 1 April 2020	4,604	16,400	21,004
Depreciation charged in the year	6,626	6,863	13,489
	<u> </u>	<u> </u>	<u> </u>
At 31 March 2021	11,230	23,263	34,493
	<u> </u>	<u> </u>	<u> </u>
Carrying amount			
At 31 March 2021	2,022	8,033	10,055
	<u> </u>	<u> </u>	<u> </u>
At 31 March 2020	4,603	3,253	7,856
	<u> </u>	<u> </u>	<u> </u>

10 Debtors

	2021	2020
	£	£
Amounts falling due within one year:		
Prepayments and accrued income	38,307	50,578
	<u> </u>	<u> </u>

11 Creditors: amounts falling due within one year

	2021	2020
	£	£
Other taxation and social security	-	1,765
Trade creditors	42,200	32,360
Other creditors	4,405	-
Accruals and deferred income	51,475	36,334
	<u> </u>	<u> </u>
	98,080	70,459
	<u> </u>	<u> </u>

HEART OF GLASS ST HELENS LTD

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2021

12 Restricted funds

The income funds of the charity include restricted funds comprising the following unexpended balances of donations and grants held on trust for specific purposes:

	Movement in funds			Movement in funds			
	Balance at 1 April 2019	Incoming resources	Resources expended	Balance at 1 April 2020	Incoming resources	Resources expended	Balance at 31 March 2021
	£	£	£	£	£	£	£
Arts Council England - Ambition for Excellence	10,342	48,500	(58,842)	-	-	-	-
Arts Council England - Creative People and Places	292,531	200,000	(388,839)	103,692	270,847	(281,814)	92,725
St Helens Council - Schools Programme	4,500	-	(4,500)	-	-	-	-
St Helens Council - Childrens Charter	-	4,800	(4,800)	-	-	-	-
St Helens Council - Infant Feeding	-	3,410	(3,410)	-	-	-	-
Wirral MBC == Hunt & Darton Wirral	-	4,517	(4,517)	-	-	-	-
British Council	-	2,500	(2,500)	-	-	-	-
I Will - YP Conference	-	5,000	-	5,000	-	(1,641)	3,359
Indonisian Council	-	4,706	(4,706)	-	-	-	-
Paul Hamlyn	-	60,000	(3,867)	56,133	15,000	(13,146)	57,987
P H Holt - Gemma Wash	-	4,000	(4,000)	-	-	-	-
Vaccum Cleaner - Takeover	-	5,076	(5,076)	-	-	-	-
Donated services	-	156,315	(156,315)	-	57,395	(57,395)	-
Carried forward	307,373	498,824	(641,372)	164,825	343,242	(353,996)	154,071

HEART OF GLASS ST HELENS LTD

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2021

12 Restricted funds

(Continued)

	Movement in funds			Movement in funds			
	Balance at 1 April 2019	Incoming resources	Resources expended	Balance at 1 April 2020	Incoming resources	Resources expended	Balance at 31 March 2021
	£	£	£	£	£	£	£
Brought forward	307,373	498,824	641,372	164,825	343,242	353,996	154,071
Arts Council England - Cultural Recovery Fund	-	-	-	-	136,553	(109,121)	27,432
St Helens Council - Home work	-	-	-	-	3,000	(3,000)	-
Other Local Authorities and Organisations - Home work	-	-	-	-	4,900	(4,900)	-
WFA 2020	-	-	-	-	6,000	(6,000)	-
Necessity - Suicide Chronicles	-	-	-	-	20,000	-	20,000
Historic England - The Future of the High Street	-	-	-	-	6,000	(6,000)	-
Torus - Time for Tea	-	-	-	-	1,500	-	1,500
	<u>307,373</u>	<u>498,824</u>	<u>(641,372)</u>	<u>164,825</u>	<u>521,195</u>	<u>(483,017)</u>	<u>203,003</u>

HEART OF GLASS ST HELENS LTD

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2021

12 Restricted funds

(Continued)

Arts Council England - Ambition for Excellence (Helen)

Helen is a three year partnership programme with idle women, ANU Productions and the women of St Helens. The programme creates opportunities for women to develop new skills and experiences and responds to the high levels of domestic abuse in St Helens.

Arts Council England - Creative People and Places

Supported by a local consortium we deliver the Creative People and Places programme in St Helens undertaking a series of residencies and commissions with local community groups to build arts engaged audiences in the town and to embed arts and arts-led commissioning in the borough's strategic decision-making.

St Helens MBC - Schools Programme

Through this fund we delivered our Heart of Glass, Young Hearts: Schools and Colleges Programme. Supporting our Artist in Residence to deliver CPD sessions to teachers, programme activity with children and young people, and produce resource packs for use in schools and colleges across the borough.

St Helens Council - Children's Charter

Working in partnership with St Helens MBC we delivered this project to creatively consult with children and young people across the borough, capturing their vision for the future St Helens.

St Helens Council - Infant Feeding

Working in partnership with St Helens MBC we delivered this project to creatively consult with parents, carers and guardians of children in St Helens on the subject of breastfeeding.

Wirral MBC - Hunt & Darton Wirral

Culminating in a 12 hour live radio broadcast in Liscard town centre this commission worked with local community groups to understand the town and build skills in radio production.

British Council - Hana Madness

As part of A Madlove Takeover, Artist Hana Madness presented her own work and also worked in residence with members of CGL (Change, Grow, Live) to produce new artworks for the exhibition.

I Will - YP Conference

Following the Children's Charter, this conference will be devised, conducted and attended by young people in the borough of St Helens to debate and consult with local policy makers, discussing and tackling a provocation relevant to the arts.

HEART OF GLASS ST HELENS LTD

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2021

12 Restricted funds

(Continued)

Indonesian Council - Hana Madness

As part of A Madlove Takeover, Artist Hana Madness was supported to travel from Indonesia to work in residence with the local community at St Helens and present her work during the festival.

Paul Hamlyn - Young Hearts

The vision of Young Hearts is to address challenges of provision with young women in St Helens via a bespoke and socially engaged approach to developing collaborative arts activities with young women. We are working with two artists, Sophie Mahon and Kate Hodgson, to develop two projects with young women to explore co-producing, co-commissioning and the creation of new artworks reflective of young women's experiences of growing up and living in St Helens.

P H Holt - Gemma Nash

This fund enabled additional support for Artist Gemma Nash to work with learning disabled participants at Acorn Farm and Halewood Activity Base, to explore issues of the voice, leading to developing new creative ways of making sounds and using the voice.

Vaccum Cleaner - A Madlove Takeover

Take Over is our annual festival that reimagines public spaces through art projects made with, for and about people in St Helens. This year we invited artist and mental health activist the vacuum cleaner (aka James Leadbitter) to take over a vast empty shop and create a space for art, conversation and care.

Arts Council England - Cultural Recovery Fund

Administered by Arts Council England, the Cultural Recovery Fund was established by the UK Government to support cultural organisations through the Covid-19 pandemic. The fund enabled us to find new ways to deliver our work, including transferring the full delivery of The Northern Faculty of Social Arts Practice online, setting up our staff team for effective home working, conducting a digital audit of our work as well as supporting staff training on equality and diversity in the workplace.

Necessity - Suicide Chronicles

This fund is supporting the development of the third phase of our Suicide Chronicles commission working with artist Mark Storer.

Torus - Time for Tea

Following the Madlove Take Over in November 2019 we received funds from Torus Housing to support ongoing work with the participants from Clock Face in St Helens who collaboratively created a tea blend as part of the festival.

HEART OF GLASS ST HELENS LTD

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2021

13 Designated funds

The income funds of the charity include the following designated funds which have been set aside out of unrestricted funds by the trustees for specific purposes:

	Balance at 1 April 2019	Transfers	Balance at 1 April 2020	Transfers	Balance at 31 March 2021
	£	£	£	£	£
Arts Council England - NPO	34,046	7,119	41,165	37,281	78,446
Arts Council England - Co-Creation	-	-	-	2,199	2,199
Esme Fairbairn	-	-	-	28,820	28,820
Staffing	-	-	-	25,405	25,405
Street Hunt Book Sales	-	-	-	128	128
	<u>34,046</u>	<u>7,119</u>	<u>41,165</u>	<u>93,833</u>	<u>134,998</u>

The trustees have set aside the sum of £134,998 for the purpose of programme delivery in 2021/22.

14 Analysis of net assets between funds

	Unrestricted funds	Restricted funds	Total	Unrestricted funds	Restricted funds	Total
	2021	2021	2021	2020	2020	2020
	£	£	£	£	£	£
Fund balances at 31 March 2021 are represented by:						
Tangible assets	10,055	-	10,055	7,856	-	7,856
Current assets/(liabilities)	248,214	203,003	451,217	105,521	164,825	311,511
	<u>258,269</u>	<u>203,003</u>	<u>461,272</u>	<u>113,377</u>	<u>164,825</u>	<u>319,367</u>

HEART OF GLASS ST HELENS LTD

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2021

15	Cash generated from operations	2021	2020
		£	£
	Surplus/(deficit) for the year	141,906	(61,211)
	Adjustments for:		
	Investment income recognised in statement of financial activities	(182)	(1,952)
	Depreciation and impairment of tangible fixed assets	13,488	8,534
	Movements in working capital:		
	Decrease/(increase) in debtors	12,271	(14,849)
	Increase/(decrease) in creditors	27,621	(77,553)
	Cash generated from/(absorbed by) operations	195,104	(147,031)

- 16 Analysis of changes in net funds**
The charity had no debt during the year.

17 Related party transactions

There were no disclosable related party transactions during the year (2020 - none).

In the opinion of the trustees there is no ultimate controlling party.