REGISTERED COMPANY NUMBER: SC024805 (Scotland)
REGISTERED CHARITY NUMBER: SC003030

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REPORT OF THE TRUSTEES AND

FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 MARCH 2026

FOR

THE GREENOCK ARTS GUILD LIMITED

THE GREENOCK ARTS GUILD LIMITED

CONTENTS OF THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2026

	Page
Reference and Administrative Details	1
Chair's Statement	2 to 3
Report of the Trustees	4 to 17
Report of the Independent Auditors	18 to 21
Statement of Financial Activities	22
Balance Sheet	23
Cash Flow Statement	24
Notes to the Cash Flow Statement	25
Notes to the Financial Statements	26 to 37

THE GREENOCK ARTS GUILD LIMITED

REFERENCE AND ADMINISTRATIVE DETAILS FOR THE YEAR ENDED 31 MARCH 2026

TRUSTEES	Ms F J Brennan Mr T J Dillon Mr J W Haworth Mr M J Hughes (resigned September 2025) Ms J Klivington Mr J Muotune Mr A Reedijk Mrs E L Robertson Dr L Weir Mr W Wilson (resigned December 2025)
COMPANY SECRETARY	Ms K Townsend
REGISTERED OFFICE	The Beacon Arts Centre Customhouse Quay Greenock Renfrewshire PA15 1HJ
REGISTERED COMPANY NUMBER	SC024805 (Scotland)
REGISTERED CHARITY NUMBER	SC003030
AUDITORS	Azets Audit Services Chartered Accountants Statutory auditor Titanium 1 Kings Inch Place Renfrew PA4 8WF
SOLICITORS	BTO 48 St Vincent Street Glasgow G2 5HS

GREENOCK ARTS GUILD LIMITED
CHAIR'S STATEMENT
FOR THE YEAR ENDED 31 MARCH 2026

I am delighted to present my statement for the past year of trading as Chair of Greenock Arts Guild.

This has been a significant year for the Beacon Arts Centre as we continue to cement our role as a cultural anchor for Inverclyde and a recognised force in Scotland's wider creative and economic landscape. The Beacon's contribution to the national arts economy continues to grow—through producing and co-producing high-quality theatre, supporting emerging and established artists, nurturing community engagement, and delivering a programme that reflects our commitment to accessibility, inclusion, and excellence.

In 2025-2026, we welcomed 71,773 audience members across 496 performances and creative engagement activities. We are especially proud that 47.4% of those attending were from Inverclyde—a powerful testament to the Beacon's place in the lives of local people.

We continued our strong relationships with Scotland's National Performing Companies. Alongside this, our commitment to new work remained steadfast. Our In Association work this year included *SCOTS* with producers Raw Material, *The Sailmaker* with Ayr Gaiety, *The Raft of The Crab* part of Made In Scotland for the Manipulate Festival, *Regina Caeli* with 21 Common which was part of the Take Me Somewhere Festival. We also continue to offer free studio space for new and emerging artists to rehearse and develop their work.

Our annual Pantomime continues to deliver high-quality production values while keeping the ticket process affordable for all our loyal customers in Inverclyde. This last year saw over 21,000 through our door over 48 performances with 4- and 5-star reviews.

Our live music and comedy programme has gone from strength to strength with performances from artists such as King Creosote, Paul Young, Withered Hand, Butler, Blake & Grant, Horse, and Simon & Oscar. Our growing partnerships with the **Royal Conservatoire of Scotland** and the **Indie Inverclyde** strand brought classical and youth-focused music to new audiences. Comedy continued its rise with popular appearances from Stuart Mitchell, Ali Park, Mark Black and many more.

Kids performances continue to grow as we offer a wider range of shows for our audiences such as Fireman Sam, Dino Adventures, You Choose and Frozen Light to name a few.
The Beacon's Visual Arts programme, curated by internationally recognised Scottish artist Fraser Taylor, delivered eight outstanding exhibitions. Our annual Summer Open and Daisy Richardson shows are particular highlights of our commitment to local and Scottish wide talent.

Our Creative Engagement programme delivers in the heart of the community, taking our work out to those who either can't access the venue, or for those who the venue is too daunting. This year saw our Beacon on the Road programme take in Care Homes, Community Centres and Schools and everything in between. Working with grassroots organisations such as "friends Forever" and "Oor Club" as well as the more established partner organisations such as IFit and Inverclyde Education Department, makes sure we deliver what our community needs. Our projects are diverse, from Creative Recovery working with those in Recovery to Creatability a weekly drop in for neurodiverse and disabled young people, means we continue to deliver life-affirming experiences that place wellbeing, connection and inclusivity at their core. This work with marginalised groups—refugees, those in recovery, and young people disengaged from education—underlines the vital role the arts can play in transforming lives.

In terms of leadership, the established co-directorship model, with Lesley Davidson and Karen Townsend at the helm, is delivering real impact. Their complementary skills in programming, community development and business leadership shaping a dynamic new chapter for the Beacon, with strategic priorities set firmly on growth and innovation.

I'm proud that the Beacon's impact and growing reach have continued to be recognised during the year. Creative Recovery, delivered in partnership with Your Voice, was recognised as **Arts Champion of the Year at the Community Champion Awards**, reflecting the difference this work continues to make within Inverclyde.
We also successfully launched the **first Beacon Book Festival**, welcoming almost **1,340 attendances** and establishing a significant new cultural event for Inverclyde. Our role within the **Inverclyde Culture Collective** was further strengthened during the year. In March 2026, the partnership secured **£300,000 from Creative Scotland** to support cultural activity across Inverclyde, creating paid opportunities for artists and using creative practice to explore themes including health, climate and barriers to participation. The Beacon is one of the key cultural partners involved in delivering this work locally.

GREENOCK ARTS GUILD LIMITED
CHAIR'S STATEMENT
FOR THE YEAR ENDED 31 MARCH 2026

Our continued participation in **National Theatre Connections** also demonstrates the Beacon's reach beyond Inverclyde. In 2025, the Beacon was one of only **33 partner theatres across the UK** taking part in the 30th anniversary of the Connections programme, hosting youth theatre groups from across Scotland. One of the groups performing as part of the Beacon's regional festival was subsequently selected to progress to the **National Theatre Connections Festival in London**, placing work seen on the Beacon stage within the programme's national showcase.

The Beacon's place within Scotland's national cultural landscape is also reflected in our continuing relationship with the **Royal Scottish National Orchestra**, with the RSNO bringing performances to Greenock during the year, including *RSNO Plays Mozart* in September 2025 and its Viennese Gala in January 2026. The importance of bringing national cultural organisations into communities such as Inverclyde was highlighted at the **Scottish Parliament** in January 2026, when the Parliament's Finance and Public Administration Committee specifically referenced the forthcoming RSNO Viennese Gala at the Beacon during evidence from the Orchestra. This followed recognition in a Scottish Parliament debate in January 2025, when the Beacon was described as a **"highly successful"** arts organisation which generates a significant proportion of its own income.

Taken together, these achievements demonstrate the Beacon's role not only as Inverclyde's principal arts venue, but as an organisation increasingly connected to national cultural networks — creating opportunities locally, bringing nationally significant work to Inverclyde and providing routes for local artists, participants and young people to connect with opportunities beyond the area.

I would like to acknowledge the unwavering support of our funders—**Creative Scotland** and **Inverclyde Council**—whose core funding is essential to our work. Thanks, are also due to **National Lottery**, **Baillie Gifford, Hugh Fraser Foundation, Backstage Trust, R S McDonald, MacDonalds Paper Bag Trust, Warm Hand of Friendship** among others, for enabling vital programmes that support vulnerable communities. Their contributions allow us to ensure the arts remain accessible to all.

As ever, my heartfelt thanks go to the exceptional staff and volunteers at the Beacon, whose creativity, commitment and resilience drive all that we achieve. I would also like to thank my fellow Trustees for their invaluable guidance and support over the past year.

Together, we look ahead to 2026 – 2027 with optimism and ambition—as we continue to grow our programme, deepen community impact, and advocate for the transformative power of the arts in Scotland.

Alex Reedijk OBE FRC
September 2026



REPORT OF THE TRUSTEES
FOR THE YEAR ENDED 31 MARCH 2026

The Trustees, who are also directors of the charity for the purposes of the Companies Act 2006, present their report with the financial statements of the charity for the year ended 31 March 2026. The Trustees have adopted the provisions of 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).

Legal and administrative information set out on page one forms part of this report.

Objectives and Activities

Greenock Arts Guild Limited trades as the Beacon Arts Centre. The charity's purpose is to advance, promote, maintain and improve education, participation and enjoyment of the arts, including, without limitation, the arts of drama, mime, dance, singing, music, film, paintings and sculpture.

Strategic Aims

Our vision and mission

Our vision
To be Scotland's most influential, accessible and entertaining arts venue.

Our mission:
To 'light up lives' by providing a rich and varied programme including:
- Artistic performances including co-productions, Touring-funded and Open-funded Work and new writing.
- Exhibitions from local, national and international artists
- Creative engagement for community cohesion, health, and wellbeing giving a sense of belonging for marginalised groups.
- Skills development opportunities from entry level to career professionals. To make a lasting impact and 'light up lives' by giving as many people as possible the opportunity to engage with the arts in enjoyable and meaningful ways. We achieve this through diverse programming which is curated to appeal to all the communities we serve.

Our values
Equality, **diversity** and **inclusion** lie at the heart of our actions and activities

- Growth
  Everything we do should provide an opportunity for growth, seen or unseen. We believe passionately in the transformative power of cultural experiences. We constantly aim to expand our reach, support new talent, and grow our audiences. We want people who engage with us to find different perspectives, increasing confidence, skills, or simply enjoyment.
- Accessibility
  We encourage people to find their own way to connect with the arts, either at the Beacon or through our work in the community. That means being sympathetic to different needs and perspectives and we strive to create a welcoming and respectful environment that is open and friendly, whether within the Beacon or "on the road".
- Enthusiasm
  We love our work and want to share it as widely as possible. In the considered, deep effort we put into programming, outreach, promotion, and collaborations, we go the extra mile to encourage those who don't think 'the arts' are for them to try us.
- Resilience
  We meet every challenge head on. By planning strategically and creatively, by developing partnerships that expand our reach and capacity, and by exploring intelligent and exciting ways to attract audiences, we secure our future and lead the way in arts engagement.
- Responsiveness
  We engage equally with our audiences and participants, Board of Trustees, strategic and creative partners, and staff. We listen and respond, taking on board advice, criticism, and praise to continually fine tune our offering.

Our contribution to the Scottish economy and arts economy
On a national scale, The Beacon adds to the vibrancy of Inverclyde supports Scotland's internationally recognised artistic contributions and economy by:

Significantly contributing to the local economy as employer and visitor attraction. Employing a permanent workforce of over 42, the business operates in the context of Inverclyde's population of almost 768,550 population (2025).

Working in partnership with Scottish companies who work on an international scale, for example Raw Material, Vanishing Point, Scottish Producers, and Tenterhooks. We are in talks with Grid Iron, Visible Fictions and Vanishing Point to co-produce new work in 2027.

Delivering our Visual Arts Exhibition programme by an Internationally recognised Scottish artist and curator which delivered up to 8 exhibitions per year, one of which was an open call and saw over 100 professional and amateur local artists.

Offering job opportunities for freelance creative professionals in Scotland. saw 101 artists and workers in freelance contract-base roles, an uplift of 16 on the previous year, including 30 on the annual in-house Panto.

Measuring and Evaluating Success

We engage with people as creators, participants, audiences, volunteers, ambassadors and partners, building long-term relationships and encouraging deeper engagement. As technology evolves, we continue to embrace innovative tools and platforms to enhance audience engagement, while maintaining a human approach to communication.

Our ticketing system, Spektrix, enables us to collect and analyse insights through a range of methods, including:

- Pre- and post-show surveys
- Post-event evaluations
- Digital engagement
- Audience analysis, including postcode data and demographics
- Booking and attendance patterns

This data helps us better understand our audiences, measure the impact of our activity and gather valuable customer feedback to effectively facilitate the 'long-term association' with positive cultural experience. These insights are integral to the organisation's continued growth, informing programming decisions, audience development and community outreach. We also work closely with partner organisations and community members to hear directly what is important to them. Our evaluation framework is aligned to our KPIs and supported by a toolkit commissioned specifically for the organisation.

Our audience data demonstrates growing engagement from Inverclyde and surrounding areas, as well as from visitors across Scotland. Delivering targeted and effective communications in these locations is crucial to sustaining audience growth, strengthening partner relationships and positioning us as a compelling cultural destination. The effectiveness of our engagement approach is further evidenced through successful partnerships with third sector organisations and community groups that share our aims and objectives.

To ensure that our community offering is effective, we have commissioned an independent evaluator to create a bespoke evaluation tool which we apply to our community projects. It is based around our KPIs, for example "Residents feel supported and are engaged with the Arts through. Beacon Arts Centre" or "Produce exciting and engaging engagement projects relevant to community needs". There are a whole range of KPIs, and projects are monitored against this evaluation tool while each programme is running. To ensure that evaluation is robust we also include:

1. Feedback sessions with participants and their support networks
2. Audience feedback
3. Evaluation sessions with partner organisations
4. External evaluation for some projects.
5. Statistics (e.g. community engagement, increased physical and mental wellbeing etc)

Participants are encouraged to feedback in a number of ways. These include questionnaires, feedback via social media

and, in partnership with external evaluators, we have developed a barriers matrix to ensure that we sensitively work to overcome preconceptions and reluctance to engage in the arts.

Regular conversations with our Industry peers provide us with shared knowledge, to identify new opportunities and keep ahead of best practice. We use our knowledge of the demographic of the people who live in Inverclyde to effectively programme in performances that will appeal to and engage specific groups.

Strategic Report

Achievement and performance People and Audiences
People and Audiences

Performances and participation activities
Tickets sold – 71,773
Ticket Income – £1,385,539.41
47.4% of audience from Inverclyde
67% of transactions online
27% of transactions in person at Box Office
6% of transactions by telephone
32,180 avg. monthly website users
19,305 avg. monthly website sessions

17,425 followers on Facebook (lifetime)
6,723 followers on Instagram (lifetime)
4987 followers on X (formerly Twitter)
231 followers on BlueSky
2 brochures circulated annually
40,956 customers have opted into email communications

Performance Programme Highlights

It has been another wonderful year for the Beacon Arts Centre with a healthy mixture of performances to ensure that there is *something for everyone* in our programming.

- Music has been again one of the highlights of our programming this year. Major bands such as Simon & Oscar, King Creosote, Paul Young, Withered Hand, Horse and Butler, Blake & Grant to name a few. RSNO visited with their yearly Viennese Gala and schools' performance. Our partnership with the Royal Conservatoire of Scotland and the Beacon had gone from strength to strength with classical students from RCS playing in our gallery suite on Sunday afternoons – these were very well received and have happened 8 times in the year. Our Indie Inverclyde programme continues – offering space for Indie bands to play our studio theatre space and reaching the 14-21 age group. Beacon Jazz Club continued with several exciting jazz bands throughout the year.
- Children's performances have continued to grow with several wonderful performances such as The MacDougall's, Frozen Light, Dino Adventures, You Choose and Imaginate to name a few. Family audiences are continuing to grow.
- Dance has also been prominent throughout the year highlights were - Crown Ballet, Elite Ballet, MC Lafitte hip hop dance and Scottish Dance Producers. We also partnered with Y Dance on their annual show as well as supporting them with free space throughout the year to connect with the local community.
- We supported new work throughout the year with free space in our studio theatre - Tenacious Audacious theatre an all-female company with two weeks R&D followed by a sharing of work to the industry and a programmed performance of Gaggle by Tenterhooks.
- We had several partnerships throughout the year with other theatre companies such as Ayr Gaiety, 21 Common, Raw Material, Ninon Noiret and local company Theatre Enigma.
- Drama on stage included Raw Material with SCOTS, Tron Theatre's Man's Best Friend, 21 Common's Regina Caeli, Bodies of Water.
- We continue to support local dance and amateur companies with space in our main and studio theatres at a charity rate.
- Comedy also continued to grow. This included Ali Park, Gary Meikle, Stuart Mitchell, The Comedy Collective, Mark Black and many more.

- The highlight of this year has been our new Beacon Book Festival. We were delighted at the success of this 3-day festival and welcomed many authors to share their books and stories which included; The Hebridean Baker, Peter McQueen, Justin Currie, Denise Mina, Louise Welsh, Christopher Brookmyre, Ross Collins, Damien Barr and more. This inaugural festival saw 1,340 through our doors over the 3 days.

Exhibitions

The walls of our gallery spaces, curated by renowned Scottish artist Fraser Taylor, featured local, national and international artists such as Daisy Richardson, Cowal Open Studios, The Trust, Ally Wallace and our annual Summer open exhibition was a great success with nearly 100 local artists submitting work.

Creative Engagement and Career Pathways

The Beacon Arts Centre's commitment to being the leading resource for Community Creativity in Inverclyde is now embedded and continues to thrive with plans for development. The Beacon continues to recognise the importance of its commitment to supporting the development of careers in the Creative Industries. Below are listed just some of the highlights of a very successful year. These illustrate the Beacon's commitment to ensure that as many people have access to the arts, whether as a participant or a member of the audience, regardless of their circumstances.

Participation

This strand of our work delivers "something for everyone" here in Inverclyde. It consists of:

- Beacon Youth Theatre: this provision actively encourages those who have barriers to participation in mainstream provision with additional support workers in place.
- Beacon Young Company: Our activity for young people with an interest in careers in the performing arts.
- Dance for Parkinson's: delivered 48 weeks of the year this class has proven benefits to those with Parkinson's and their partners and carers. It includes a social café.
- Creatability: this provision is for neurodiverse and disabled young people. A free drop-in session that covers drama, music, visual arts and movement.
- Platinum Dance: Dance for those over 55 in our studio looking over the Clyde Estuary
- Mindful Movement: Based on Pilates and yoga with proven health benefits.
- Work Experience
- Technical Theatre Training with West College Scotland
- Mentoring
- Early Career Development Opportunities

Projects:

- This strand sees more intensive and supported work by the Beacon Team with dedicated outcomes aligned to our Business Plan KPI's.
- Inverclyde Woman Create: A weekly art group in partnership with Your Voice New Scots (refugees), supporting integration and language development in creative setting. The group work in partnership to support other areas of our work and exhibit.
- Beacon on the Road: key to the delivery model of the Beacon, this programme sees creative activity out in the community in Community Hubs, Grassroots groups, Care Homes and schools. This year we partnered with Visible Fictions to take theatre to schools in Inverclyde, and our Glowbugs BYT group went "on tour" to local care homes. We expanded our karaoke project to incorporate an additional group with support requirements.
- Creative Recovery: We completed the first year of a three-year project in partnership with local organisations that support those in recovery and their families such as Your Voice, Jericho House and IFit.
- NT Connections: The Beacon supports this national festival each year which sees eight groups of young people from across Scotland come together and perform new writing commissioned by the National Theatre of Great Britain along with learning opportunities.
- We delivered activity in all key community days in Inverclyde, ensuring the communities voice is heard by the Beacon.
- Tours – Tours for family, schools and other organisations to highlight careers in theatre and social history of the Arts Guild in Inverclyde to schools and community groups.

- Scots language activity: in partnership with the Greenock Burns Club [mother club] the Beacon deliver engaging fun sessions with historic stories, games and songs. School pupils learn Scots language and Scottish Social History in a fun and engaging way.
- Non School Attendees. The second year of the Beacon's project working to engage pupils who are not engaging with school. This has had a success rate of 75% and is expanding.

Programme Support
As well as the support the Beacon provides to the Arts sector in Scotland by aiding production, touring companies and individual artists in their research and development of new work we also support companies to connect to the communities of Inverclyde. 2025/26 saw work with:

- Dunedin Consort
- Scottish Ballet
- Tenderhooks
- Feral Arts
- Frozen Light
- Papermoon

AUDIENCE DEVELOPMENT

Overview

The Beacon opened in 2013, specifically as an integral part of the regeneration of the Greenock Waterfront and more generally as part of Inverclyde Council's aspirations for improving the quality of life of its residents. We are a creative hub for a wide range of activities, and we hire out our state-of-the-art facilities for conferences, events and performances

The Beacon focuses on audience development by:

- Taking a leadership role in supporting the development of the cultural sector in Inverclyde
- Acting as a hub for production and performance for national and international artists, as well as emerging local artists and the amateur sector
- Offering residency opportunities to artists and companies for the purpose of developing work

The Beacon works to develop and grow audiences and participants in all its events and activities by:
a. Ensuring that the residents of Inverclyde are able to experience the excellence of National Performing Companies on their doorstep. Ensuring that residents in the communities most impacted by poverty in Inverclyde have access to the Beacon through its pricing policies and creative learning programmes
b. Working with Inverclyde Organisations across National and Local Government, Social Enterprise and Charity to raise the profile and reach of Inverclyde and the surrounding areas.
c. Delivering a wide range of participatory arts and learning activities and through a range of activities that we deliver in partnership with local community groups. We provide a base for community engagement as well as delivering activity and access to the arts in the local community via community hubs and other spaces.
d. Providing the residents of Greenock and Inverclyde with access to creativity. Events and activities are designed to meet the interests of all, with specific strands for children, young people, people with disabilities and older and isolated people
e. Reducing barriers to accessing arts and cultural activity and inspiring local people has the following impacts:
f. reducing social isolation
g. improving self-esteem and confidence
h. Improving the health of individuals
i. Influencing the social cohesion of a community

Improving communications & customer service

Our current website launched in 2020, creating a new brand identity, fully integrated ticket sales and improved ways of engaging with audiences. While the website remains user-friendly and accessible, the version of Umbraco on which it is built is now unsupported. This presented an increasing organisational risk in relation to security, maintenance and the ongoing resilience of the website.
We have therefore migrated the website to WordPress, providing a supported and more sustainable platform for the future. The redevelopment will also ensure the website is fully optimised for mobile devices, reflecting the way audiences increasingly browse and purchase tickets. The project provided an opportunity to review functionality, accessibility, content design and the overall customer journey, particularly the experience of finding events and booking tickets online.

Ticketing:
We continue to utilise Spektrix (our ticketing system) to its full potential- allowing the Beacon to significantly improve its audience development, marketing strategies and customer experiences through data-led decision making that informs our Marketing and Programming. We have introduced ticket scanners to ensure a quicker customer journey and stop the issue of customers selling tickets on and also attending the event, all of which safeguard against income loss.

Social media:
With the number of followers growing substantially each year, the Beacon's social media presence across Facebook, Instagram, LinkedIn and, most recently, Bluesky demonstrates the increasing importance of our digital channels in building awareness, engaging audiences and supporting ticket sales.
The Beacon is no longer actively using X (formerly Twitter). This reflects concerns about the direction of the platform and, in particular, the prevalence of harmful, discriminatory and hateful content and the environment this has created for users. We do not currently consider active participation on the platform to be consistent with the Beacon's values or the type of online environment in which we want to engage with our audiences.
Our marketing team continues to use social media analytics and reporting to measure engagement and assess return on investment across our programme of performances, classes, exhibitions and events. The addition of Bluesky provides a further channel through which we can develop our digital reach and engage with audiences.

Brand progression:
We remain focused on identifying and developing sub brands for individual programme strands to highlight work and initiatives, including children and family shows, music (Indie Inverclyde, Beacon Jazz Club, Classical concerts) and larger scale festivals (Beacon Book Festival, NT Connections).

Audience Demographics

- At **30 June 2025**, Inverclyde's estimated population was **78,550**, a decrease of around **190 people (0.2%)** over the previous year. Population decline remains a significant long-term challenge for the area. [National Records of Scotland, Mid-2025 Population Estimates]
- The decline reflects Inverclyde's continuing pattern of **more deaths than births**. During the year to mid-2025 there were approximately **1,092 deaths and 571 births**, although this was partly offset by positive net migration of around 310 people. [National Records of Scotland/Inverclyde Council]
- This contrasts with Scotland as a whole, where the population increased slightly to approximately **5.55 million** in mid-2025.

Location & Deprivation

- Located on Scotland's west coast, Inverclyde has strong transport links, a distinctive cultural identity and strong community networks. However, significant and persistent socio-economic inequalities remain.
- The **Scottish Index of Multiple Deprivation (SIMD) 2020**, which remains the most recent SIMD available, identifies approximately **45% of Inverclyde's data zones as being within the 20% most deprived in Scotland**. Inverclyde therefore continues to have one of the highest concentrations of deprivation of any Scottish local authority area.
- Deprivation is particularly concentrated in parts of Greenock and Port Glasgow, with communities experiencing interconnected challenges relating to income, employment, health and educational outcomes.

Disability & Long-Term Health Conditions

- **Scotland's Census 2022** provides a clear picture of disability and long-term health conditions in Inverclyde. Approximately **29% of the population** reported that a long-term health problem or disability limited their day-to-day activities, compared with around **24% across Scotland**.
- **11,434 people (14.5%)** reported that their activities were limited a lot, while a further **11,543 (14.7%)** reported being limited **a little.**
- Census data also records **9,985 people (12.7% of Inverclyde's population)** as having a physical disability. The prevalence increases significantly with age, with almost **30% of residents aged 65 and over** reporting a physical disability.
- These figures underline the importance of ensuring that the Beacon's building, performances, participation programmes and customer services are accessible and inclusive.

Ageing Population

- Inverclyde continues to experience the effects of an **ageing population**, alongside its wider population decline.
- This reflects the national trend: by mid-2025, **21% of Scotland's population was aged 65 and over**, compared with 16.3% twenty years earlier.
- Inverclyde Council identifies its ageing population as a significant factor in future demand for health, social care and community services. This demographic context continues to inform the Beacon's work with older people, including opportunities for social connection, participation and creative activity.

LGBTQ+ Communities

- The Beacon recognises that headline population statistics do not fully reflect the experiences or needs of LGBTQAI+ people and continues to consider sexual orientation and gender identity within its wider equality, diversity and inclusion work.

Together, these demographic factors — particularly **persistent deprivation, population decline, an ageing population and higher-than-average levels of disability and long-term health conditions** — continue to shape the Beacon's approach to **Equality, Diversity and Inclusion** and our mission to enhance lives through arts and creative experiences.

Equality, Diversity and Inclusion

During the year we have continued to move from EDI commitments towards more practical and consistent approaches across the organisation. This has included progressing the introduction of the **Nimbus Access Card** to provide a clearer and more consistent process for access requirements and essential companion tickets, while reducing the amount of sensitive information the Beacon needs to hold.

We have continued to prioritise affordability through **Pay It Forward**, supported places and concessionary ticketing, with particular consideration given to schools and communities experiencing the greatest financial barriers. Our Creative Engagement programme continues to provide targeted opportunities including **Creatability for disabled and neurodivergent young people, Dance for Parkinson's and work with schools and community partner**s supporting people who may experience barriers to engaging with the arts.

Accessibility is also increasingly being considered at the point at which activity is planned and programmed, including physical access, affordability, communication, sensory needs and the different ways in which audiences and participants engage with the Beacon.

At governance level, the **Board Skills Audit and current trustee recruitment process** provide an opportunity to review the range of skills, experience and perspectives represented on the Board and to identify areas where greater representation would strengthen the organisation.

There remains more to do. Our focus for the coming year is on ensuring that EDI is embedded consistently across programming, recruitment, audience development, digital access, customer service and organisational decision-making, with clearer monitoring of progress and impact.

Staff Training

Staff training continues on an annual basis in the following areas:
Compliance training for staff

- Emergency first aid
- Evac chair
- Fire warden
- IOSH
- Ladder training
- Manual handling
- Cyber awareness training
- COSHH
- Working at height
- Health & Safety
- Legionella Training

Other staff training

- Counter-terrorism training
- GDPR
- Audience Awareness Training
- Alcohol Awareness
- EDI Training
- Anti Racism Awareness
- Appraisal Training
- Disability and Access
- Grief Training

Environmental sustainability

Climate change and environmental sustainability remain important priorities for the Beacon. We are committed to reducing the environmental impact of our operations and embedding environmental considerations into both day-to-day decision-making and longer-term planning.

Our long-term ambition is to bring a 'green mindset' to everything we do, operationally and creatively, and to continue reducing our carbon footprint wherever this is practicable and financially sustainable.

The **Beacon Green Team**, established in 2015, continues to lead and support this work across the organisation. We record and monitor carbon emissions through our Carbon Management Plan and remain members of Creative Carbon Scotland's Green Arts Initiative. Environmental responsibility is shared across the organisation, with staff encouraged to consider sustainability within their individual areas of work.

During **2025/26**, we continued to make practical changes to reduce waste, improve procurement and embed more sustainable working practices. These included:

- introducing a **tablet-based visitor sign-in system**, replacing five separate paper sign-in sheets used across the building and expected to save approximately **1,820 sheets of A4 paper each year**, while also improving the secure management of visitor information;
- moving our ice cream supply to **Mackie's**, a Scottish B Corp certified supplier, reducing food miles compared with our previous supplier based in Somerset;
- establishing an account with **Lomond Wholesale**, enabling sweets and ice cream to be sourced through one supplier and reducing the number of separate deliveries to the venue;
- beginning a further review **of printed materials and associated waste**;
- progressing the introduction of **digital wallet tickets**, with the aim of reducing replacement e-tickets printed by the Box Office;
- continuing to reduce print production and digitise operational processes across the organisation.

A significant area of development during the year has been our work with the **Theatre Green Book (TGB).** The Beacon is participating in the Theatre Green Book mentorship programme, with our Green Team Champion working with a mentor from the National Theatre of Scotland. The programme provides theatre-specific expertise and a structured approach to implementing environmental improvements and ensuring our work reflects current industry standards and emerging good practice.

We have successfully completed the preliminary pledges within the Theatre Green Book framework and are progressing towards operating consistently at **TGB Basic Level**. Our next stage is to develop a structured framework to support progression towards **TGB Intermediate Level**, requiring sustainability to become more deeply integrated within both operational practice and longer-term organisational planning.

Alongside this work, we continue to:

- source and work with more sustainable suppliers where possible;
- monitor and seek to reduce energy consumption;
- reduce waste and improve recycling;
- consider environmental impact when purchasing goods and services;
- reduce unnecessary printing and increase the use of digital systems;
- monitor and evaluate waste management;
- increase environmental knowledge and responsibility across the staff team; and
- consider how environmental themes can be reflected through our programme, partnerships and community activity.

Previous investment has included the installation of energy-efficient LED lighting in areas of the building and the introduction of a building switch-off policy in response to higher-than-expected overnight energy use. Monitoring energy consumption remains important in identifying where further reductions can be achieved.

Looking ahead, a key challenge is the environmental performance of the building itself. We will continue to identify and investigate opportunities to reduce energy use and carbon emissions, alongside potential sources of funding for capital improvements. Longer-term ambitions include further conversion to LED theatre lighting and exploring opportunities for renewable and lower-carbon energy technologies, where these are technically and financially viable.

Financial Review Core Funding

As a Creative Scotland Regularly Funded Organisation (RFO), the Beacon has been awarded an uplift to £306,111 per annum. In addition, Inverclyde Council provided £180,000 of annual core funding under a Service Level Agreement.

Accessible Pricing
Classes and workshops included free activities, no cost tickets through our pay it forward scheme for children, young people and their family groups. Costs ranging from £0-£8 for participation activity and free taster sessions are available to all new participants.

Fundraising
Fundraising has continued to develop. This year saw success with the following:

- Baillie Gifford for our Beacon on the Road Programme
- RS MacDonald for Dance for Parkinson's
- Warm Hand of Friendship for Dance for Parkinson's
- National Lottery Communities Fund for our Creative Recovery Programme
- Back Stage Trust for our Creative Recovery Programme
- National Theatre of Great Britain Connections Festival Funding.
- McDonald's Inverclyde for Creatability
- Hugh Fraser for our Community Programme
- Scottish Mental Health Festival for Inverclyde Women Create.
- National Lottery Young Start for our Youth Theatre.
- Film Nation for our Careers in Theatre
- Creative Scotland for our offering for Galoshans
- 1458 people made online donations.

The 2025 Pantomime saw three local sponsors and we also attracted ten sponsored messages in our Pantomime programme. The producers circle and individual giving continue to be a developing income stream.

Reserves Policy

Reserves are needed to bridge the gap between the spending and receiving of income and to cover unplanned emergency repairs and other expenditure. The Trustees aim to build reserves in unrestricted funds at a level which equates to approximately three months of unrestricted charitable expenditure as soon as is practicable. At the end of the Financial Year the Beacon held unrestricted reserves of £193,273 (2025: 187,472).

Structure, Governance and Management Governing Document

The charity is controlled by its governing document, a deed of trust, and constitutes a limited company, limited by guarantee, as defined by the Companies Act 2006.

Management and Staff

The Beacon has effective governance in place with a strong Board of Trustees including business, political, civil service, legal and arts expertise to ensure the charitable aims are effective. Alex Reedijk, who has successfully led Scottish Opera since 2006 as its General Director, continues as Chair of Trustees since his appointment in March 2019.

The organization is led by two Co-Directors, Karen Townsend and Lesley Davidson, both of whom work closely with the Chair and report to the Board at regular meetings throughout the year. These reports focus on the artistic, operational and financial performance of the business, in line with the company's policies and objectives. The Directors have overall management responsibility for the running of the organisation, with Karen Townsend leading on the creative and development programmes and Lesley Davidson on the programming and general management.

The majority of our staff are resident in Inverclyde. The Beacon is a Scottish Living Wage employer. Staffing in March 2026 noting the full time equivalent (FTE) was as follows:

Core Staff	21 (16 FTE)
Casual Staff	21
Regular Freelancers	17
TOTAL:	59

Plans for the Future

The Board and Beacon Team have continued to work collaboratively to build on the success and momentum of the previous year. As we enter 2026/27, our focus is on delivering the next phase of our business plan (2025–28), ensuring sustainable growth across all areas of the organisation while embedding our key strategic priorities: access, artist development, environmental responsibility, and community impact.

As Inverclyde's only multi-arts venue, the Beacon remains a vital cultural, civic and economic resource. Our diverse, year-round programme continues to evolve to serve both local audiences and those from further afield, showcasing Scotland's National Performing Companies, supporting new Scottish talent, and working with internationally renowned artists. With an ageing population and some of the highest levels of deprivation in Scotland, the importance of inclusive and transformational arts experiences remains central to our mission.

Looking forward to 2026/27 and beyond:

• **Develop the programme** by continuing to build relationships with Scottish and international artists, expanding co-productions with companies such as Raw Material, Vanishing Point and Grid Iron. Continuing to grow our offer in music, comedy, classical, children's theatre and festivals. Building on the overwhelming success of the 2026 book festival in 2027.

• **Advance audience development** through improved digital tools, data-led marketing and a refreshed loyalty scheme. We will deepen our understanding of evolving audience behaviours and implement strategies to increase attendance and engagement.

• **Develop the visual arts programme**, with eight exhibitions annually, and welcome a new International Curator Garth Ivan.

• **Strengthen community outreach** by seeking out new partnerships, new community venues and participants delivering innovative engagement work to reach those most impacted by poverty, isolation and health inequality.

• **Maintain the Beacon as a centre for work-based learning**, offering opportunities from school age through to early and mid-career. A focus on technical theatre, producing, and arts management will support skills development in line with the needs of Scotland's creative economy.

• **Position the Beacon as a sought-after events venue**, leveraging our unique setting and facilities to grow hires for conferences, weddings, and special events across Inverclyde and beyond.

• **Secure additional investment for environmental sustainability**, including progressing towards the installation of a new Building Management System and achieving carbon reduction targets in line with our commitment to becoming carbon neutral by 2031.

• **Invest in staff development**, with training, mentoring and new roles in key areas such as marketing, technical, sustainability and EDI, ensuring our team is resourced to lead confidently into the future.

Trustees

The Greenock Arts Guild Ltd Board of Trustees governs in accordance with its Memorandum & Articles of Association, last revised in 2015. Trustees serve for a period of three years, then are eligible to stand for re-appointment for one further three-year term. Decisions are taken collectively; any decision of the Trustees must be either a majority decision at a meeting, or a unanimous decision. Three of our Trustees are local (two are politicians, one a community centre manager) and the remaining seven are creative industry and business professionals, ensuring wide representation across our various communities.

At present, the Board has four regular meetings per year, meeting approximately every three months. Where access remains a barrier, our Board strives to accommodate digital attendance.

In addition, Trustees participate in the work of our recently established sub-committees - Finance and General Purposes, and Board Nominations, established to deal with particular aspects of the business. This is likely to involve up to a maximum of 6 additional meetings per sub-committee per year. We also actively welcome all Trustees to, where possible, attend and act as Ambassadors at the events and activities organised by the Beacon.

New Trustees are recruited through open recruitment. When a new Trustee joins us, they are given the opportunity to come and visit the venue and meet our team. We support new members with an induction programme that covers our current business and operational plans, our budget and financial systems. In addition, all members are offered the opportunity to undergo training in board membership as appropriate.

Personal Attributes of Trustees:

We ask that all Trustees display the following personal attributes:

- an enthusiasm for the work of Beacon Arts Centre and a commitment to be well informed about our work
- a commitment to attend Board meetings and the AGM
- the ability to work as a member of a team, and a willingness to state personal convictions and, equally to accept a majority decision whatever one's personal view
- a preparedness to offer personal and business skills and experience to support the work of staff when required
- a willingness to act as an ambassador for the organisation
- the ability to treat sensitive information confidentially

The Board's Responsibilities

- acting as Trustees of the registered charity
- approving the Beacon Arts Centre's overall direction, major policies and budgets
- supporting the Senior staff team including the Director
- ensuring the company operates within the law and is exercising good practice.

Code of Conduct

Greenock Arts Guild Ltd. has developed a Code of Conduct that acts as an agreement between the Guild and individual Trustees. The document spells out the conduct and standards of behaviour expected from all members of the Board

Statement on Risk

The Board of Directors is responsible for ensuring that effective systems of control and risk management are in place and recognises that the management of risk is an integral aspect of all of the Beacon's activities. The company operates a risk register which is reviewed and updated monthly by the Senior management team. The Finance and General Purposes committee meets every three months, and the risk register is a standing item on the agenda. The Senior Management team is responsible for monitoring the company's risk management systems and raising awareness and understanding of the risks. Risks are tracked with a target risk level agreed for risk mitigation. Areas of focus are financial, health & safety, employee wellbeing and climate.

Statement of Trustees Responsibilities

The Trustees (who are also the directors of Greenock Arts Guild Limited for the purposes of company law) are responsible for preparing the Report of the Trustees 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 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 those financial statements, the trustees are required to:

- select suitable accounting policies and then apply them consistently
- observe the methods and principles in the Charity SORP
- make judgements and estimates that are reasonable and prudent
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charitable company will continue in business.

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

In so far as the Trustees are aware:

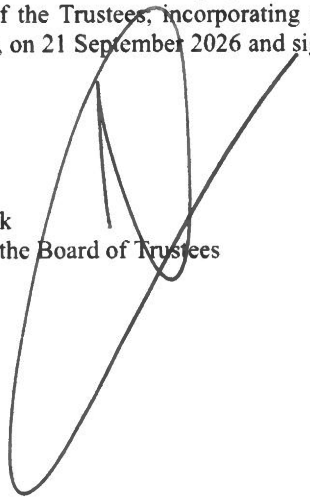
- there is no relevant audit information of which the charitable company's auditors are unaware; and

- the Trustees have taken all steps that they ought to have taken to make themselves aware of any relevant audit information and to establish that the auditors are aware of that information.

AUDITORS

The auditors, Azets, will be proposed for re-appointment at the forthcoming meeting of the Trustees.

Report of the Trustees, incorporating a strategic report, approved by order of the board of trustees, as the company directors, on 21 September 2026 and signed on the board's behalf by:



A Reedijk
Chair of the Board of Trustees

REPORT OF THE INDEPENDENT AUDITORS TO THE MEMBERS OF THE GREENOCK ARTS GUILD LIMITED

Opinion

We have audited the financial statements of The Greenock Arts Guild Limited (the 'charitable company') for the year ended 31 March 2026 which comprise the Statement of Financial Activities, the Balance Sheet, the Cash Flow Statement and notes to the financial statements, including a summary of significant accounting policies. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards (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 2026 and of its incoming resources and application of resources, including its income and expenditure, 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, the Charities and Trustee Investment (Scotland) Act 2005 and Regulation 8 of the Charities Accounts (Scotland) Regulations 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 Auditors' responsibilities for the audit of the financial statements section of our report. We are independent of the charitable company 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 charitable company'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 trustees are responsible for the other information. The other information comprises the information included in the Annual Report, other than the financial statements and our Report of the Independent Auditors thereon.

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.

In connection with our audit of the financial statements, 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 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.

Opinions on other matters prescribed by the Companies Act 2006

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

- the information given in the Report of the Trustees for the financial year for which the financial statements are prepared is consistent with the financial statements; and
- the Report of the Trustees has 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 charitable company and its environment obtained in the course of the audit, we have not identified material misstatements in the Report of the Trustees.

We have nothing to report in respect of the following matters where the Companies Act 2006 and the Charities Accounts (Scotland) Regulations 2006 (as amended) requires us to report to you if, in our opinion:
- adequate and proper 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; or
- the trustees were not entitled to take advantage of the small companies exemption from the requirement to prepare a Strategic Report or in preparing the Report of the Trustees.

Responsibilities of trustees
As explained more fully in the Statement of Trustees' Responsibilities, the trustees 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 charitable company'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.

Our 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 a Report of the Independent Auditors 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.

Irregularities, including fraud, are instances of non-compliance with laws and regulations. We design procedures in line with our responsibilities, outlined above and on the Financial Reporting Council's website, to detect material misstatements in respect of irregularities, including fraud.

We obtain and update our understanding of the entity, its activities, its control environment, and likely future developments, including in relation to the legal and regulatory framework applicable and how the entity is complying with that framework. Based on this understanding, we identify and assess the risks of material misstatement of the financial statements, whether due to fraud or error, design and perform audit procedures responsive to those risks, and obtain audit evidence that is sufficient and appropriate to provide a basis for our opinion. This includes consideration of the risk of acts by the entity that were contrary to applicable laws and regulations, including fraud.

In response to the risk of irregularities and non-compliance with laws and regulations, including fraud, we designed procedures which included:

- Enquiry of management and those charged with governance around actual and potential litigation and claims as well as actual, suspected and alleged fraud;
- Reviewing minutes of meetings of those charged with governance;
- Assessing the extent of compliance with the laws and regulations considered to have a direct material effect on the financial statements or the operations of the company through enquiry and inspection;
- Reviewing financial statement disclosures and testing to supporting documentation to assess compliance with applicable laws and regulations;
- Performing audit work over the risk of management bias and override of controls, including testing of journal entries and other adjustments for appropriateness, evaluating the business rationale of significant transactions outside the normal course of business and reviewing accounting estimates for indicators of potential bias.

Because of the inherent limitations of an audit, there is a risk that we will not detect all irregularities, including those leading to a material misstatement in the financial statements or non-compliance with regulation. This risk increases the more that compliance with a law or regulation is removed from the events and transactions reflected in the financial statements, as we will be less likely to become aware of instances of non-compliance. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control.

A further description of our responsibilities for the audit of the financial statements is located on the Financial Reporting Council's website at www.frc.org.uk/auditorsresponsibilities. This description forms part of our Report of the Independent Auditors.

REPORT OF THE INDEPENDENT AUDITORS TO THE MEMBERS OF THE GREENOCK ARTS GUILD LIMITED

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, and to the charitable company's trustees, as a body, in accordance with Regulation 10 of the Charities Accounts (Scotland) Regulations 2006. Our audit work has been undertaken so that we might state to the charitable company's members and the trustees 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.

William Vernall

William Vernall BA CA (Senior Statutory Auditor)
for and on behalf of Azets Audit Services
Chartered Accountants
Statutory Auditor
Eligible to act as an auditor in terms of Section 1212 of the Companies Act 2006
Titanium 1
King's Inch Place
Renfrew
PA4 8WF

21 / 9 / 2026

THE GREENOCK ARTS GUILD LIMITED

STATEMENT OF FINANCIAL ACTIVITIES
FOR THE YEAR ENDED 31 MARCH 2026

		2026 Unrestricted Funds £	2026 Restricted Funds £	2026 Total Funds £	2025 Total Funds £
INCOME AND ENDOWMENTS FROM					
Donations and legacies	2	463,494	195,224	658,718	590,440
Charitable activities	5				
Charitable Activities		790,372	-	790,372	811,037
Other trading activities	3	91,542	-	91,542	134,582
Investment income	4	6,460	-	6,460	7,978
Total		1,351,868	195,224	1,547,092	1,544,037
EXPENDITURE ON					
Raising funds	6	39,304	-	39,304	69,140
Charitable activities					
Charitable Activities		1,359,476	392,503	1,751,979	1,594,592
Other		-	-	-	-
Total		1,398,780	392,503	1,791,283	1,663,732
NET INCOME/(EXPENDITURE) BEFORE TAX		(46,912)	(197,279)	(244,191)	(119,695)
Theatre Tax Relief		62,713	-	62,713	71,021
Funds Transfer		(10,000)	10,000	-	-
		5,801	(187,279)	(181,478)	(48,674)
RECONCILIATION OF FUNDS					
Total funds brought forward		187.472	6,772.207	6.959.679	7,008,353
TOTAL FUNDS CARRIED FORWARD		193,273	6,584,928	6,778,201	6,959,679

THE GREENOCK ARTS GUILD LIMITED

BALANCE SHEET
31 MARCH 2026

	Notes	2026 £	2025 £
FIXED ASSETS			
Tangible assets	13	6,561,766	6,742,593
CURRENT ASSETS			
Stocks	14	7,697	9,894
Debtors	15	102,302	95,522
Cash at bank and in hand		457,254	480,840
		567,253	586,256
CREDITORS			
Amounts falling due within one year	16	(350,818)	(369,170)
NET CURRENT ASSETS		216,435	217,086
TOTAL ASSETS LESS CURRENT LIABILITIES		6,778,201	6,959,679
CREDITORS			
Amounts falling due after more than one year		-	-
NET ASSETS		6,778,201	6,959,679
FUNDS	18		
Unrestricted funds		193,273	187,472
Restricted funds		6,584,928	6,772,207
TOTAL FUNDS		6,778,201	6,959,679

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

The financial statements were approved by the Board of Trustees and authorised for issue on 21 September 2026 and were signed on its behalf by:

A Reedijk - Trustee

THE GREENOCK ARTS GUILD LIMITED

CASH FLOW STATEMENT
FOR THE YEAR ENDED 31 MARCH 2026

	Notes	2026 £	2025 £
Cash flows from operating activities			
Cash generated from operations	1	(23,694)	26,202
Interest paid		-	-
Net cash (used in)/provided by operating activities		(23,694)	26,202
Cash flows from investing activities			
Interest received		6,460	7,978
Net cash provided by investing activities		6,460	7,978
Cash flows from financing activities			
Loan repayments in year		-	-
Fixed Asset Purchases		(6,352)	-
Net cash provided by/(used in) financing activities		(23,586)	34,180
Change in cash and cash equivalents in the reporting period		(23,586)	34,180
Cash and cash equivalents at the beginning of the reporting period		480,840	446,660
Cash and cash equivalents at the end of the reporting period		457,254	480,840

THE GREENOCK ARTS GUILD LIMITED

NOTES TO THE CASH FLOW STATEMENT FOR THE YEAR ENDED 31 MARCH 2026

1. RECONCILIATION OF NET EXPENDITURE TO NET CASH FLOW FROM OPERATING ACTIVITIES

	2026 £	2025 £
Net expenditure for the reporting period (as per the Statement of Financial Activities)	(181,476)	(48,674)
Adjustments for:		
Depreciation charges	187,180	186,870
Interest received	(6,460)	(7,978)
Decrease/(Increase) in Stock	2,197	(3,807)
(Increase)/Decrease in debtors	(6,782)	56,635
Increase/(Decrease) in creditors	(18,353)	(158,843)
Net cash (used in)/provided by operations	(23,694)	26,202

2. ANALYSIS OF CHANGES IN NET FUNDS

	At 1/4/25 £	Cash flow £	At 31/3/26 £
Net cash			
Cash at bank and in hand	480,840	(23,586)	457,254
TOTAL	480,840	(23,586)	457,254

1. ACCOUNTING POLICIES

Basis of preparing the financial statements
The financial statements of the charitable company, which is a public benefit entity under FRS 102, 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 2019)', Financial Reporting Standard 102 'The Financial Reporting Standard applicable in the UK and Republic of Ireland' and the Companies Act 2006. The financial statements have been prepared under the historical cost convention, as modified by the revaluation of certain assets.

The financial statements are prepared in sterling, which is the functional currency of the charitable company. Monetary amounts in these financial statements are rounded to the nearest £. The Greenock Arts Guild Ltd meets the definition of a public benefit entity under FRS102. Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in relevant accounting policy notes.

Going concern
At the time of approving the financial statements, the Trustees have a reasonable expectation that the charitable company has adequate resources to continue in operational existence for the foreseeable future. Additional funding for the year ended 31 March 2027 has been agreed, and the charitable company will continue to seek new sources of funding to support its ongoing activities. In addition, costs will be monitored to ensure that these are maintained within the available resources. Thus the Trustees continue to adopt the going concern basis of accounting in preparing the financial statements.

Income
All income is recognised in the Statement of Financial Activities once the charity has entitlement to the funds, it is probable that the income will be received and the amount can be measured reliably.

Income from grants, whether capital grants or revenue grants, is recognised when the charity has entitlement to the funds, any performance conditions attached to the grants are met, it is probable that the income will be received and the amount can be measured reliably and is not deferred.

Income received in advance of a theatrical performance or provision of other specified service is deferred until the criteria for income recognition are met.

Expenditure
Liabilities are recognised as expenditure as soon as there is a legal or constructive obligation committing the charity to that expenditure, 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 accounted for on an accruals basis and has been classified under headings that aggregate all cost related to the category. Where costs cannot be directly attributed to particular headings they have been allocated to activities on a basis consistent with the use of resources.

Allocation and apportionment of costs
Costs of raising funds comprise the costs of commercial trading including merchandising, the bistro and bar and their associated support costs.

Expenditure on charitable activities includes the cost of performances, exhibitions and other educational activities undertaken to further the purposes of the charity and their associated support costs.

Support costs are those functions that assist the work of the charity but do not directly undertake charitable activities. Support costs include office costs, finance, personnel, payroll and governance costs which support the charity's artistic programmes and activities. These costs have been allocated between cost of raising funds and expenditure on charitable activities.

1. ACCOUNTING POLICIES - continued

Tangible fixed assets
Depreciation is provided at the following annual rates in order to write off each asset over its estimated useful life.

Freehold property	-	Straight line over 44 years
Fixtures and fittings	-	10% on cost

Stocks
Stocks are valued at the lower of cost and net realisable value, after making due allowance for obsolete and slow moving items.

Taxation
The charity is exempt from corporation tax on its charitable activities.

Fund accounting
Unrestricted funds can be used in accordance with the charitable objectives at the discretion of the trustees.

Restricted funds can only be used for particular restricted purposes within the objects of the charity. Restrictions arise when specified by the donor or when funds are raised for particular restricted purposes.

Further explanation of the nature and purpose of each fund is included in the notes to the financial statements.

Pension costs and other post-retirement benefits
The charitable company operates a defined contribution pension scheme. Contributions payable to the charitable company's pension scheme are charged to the Statement of Financial Activities in the period to which they relate.

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

Cash at bank and in hand
Cash and cash equivalents are basic financial assets and include cash in hand, deposits held at call with banks and other short-term liquid investments with original maturities of three months or less.

Creditors and provisions
Creditors and provisions are recognised where the charity has a present obligation resulting from a past event that will probably result in the transfer of funds to a third party and the amount due to settle the obligation can be measured or estimated reliably. Creditors and provisions are normally recognised at their settlement amount after allowing for any discounts due.

Financial Instruments
The Company 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 Company's balance sheet when the Company 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 transactions 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.

1. ACCOUNTING POLICIES - continued

Derecognition of financial assets
Financial assets are derecognised only when the contractual rights to the cash flows from the asset expire or are settled, or when the Company transfers the financial asset and substantially all the risks and rewards of ownership to another entity, or if some significant risks and rewards of ownership are retained but control of the asset has transferred to another party that is able to sell the asset in its entirety to an unrelated third party.

Financial Instruments
Classification of financial liabilities
Financial liabilities and equity instruments are classified according to the substance of the contractual arrangements entered into. An equity instrument is any contract that evidences a residual interest in the assets of the Company after deducting all of its liabilities.

Basic financial liabilities
Basic financial liabilities, including creditors, 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.

Significant Judgements and Estimates
In the application of the Company's accounting policies, the trustees are required to make judgements, estimates and assumptions about the carrying values of assets and liabilities that are not readily apparent from other sources. The estimates and underlying assumptions are based on historical experience and other factors that are considered to be relevant. Actual results may differ from these estimates.

The estimates and underlying assumptions are reviewed on an ongoing basis. Revisions to accounting estimates are recognised in the period in which the estimate is revised if the revision affects both current and future periods. The trustees are satisfied that the accounting policies are appropriate and applied consistently.

2. DONATIONS AND LEGACIES

	2026	2025
	£	£
Donations	23,494	13,379
Grants	635,224	577,061
	658,718	590,440

Grants received, included in the above, are as follows:

	2026	2025
	£	£
Unrestricted Grants		
Inverclyde Council - Revenue Grant	180,000	180,000
Creative Scotland Core Funding	260,000	200,000
	440,000	380,000
Restricted Grants		
Culture Collective	-	11,978
McGlashan Trust	-	5,000
National Lottery Recovery Fund	34,887	33,226
Foyle Foundation	-	25,000
Ballie Gifford	-	65,000
Melliora Festival	58	-
Galoshans	1,799	1,370
Pay it Forward	14,503	6,263
Foot in the Door	10,973	21,382
Inverclyde Dance for Parkinsons	-	2,250
Barcaple	-	5,000
Inverclyde Women Create	855	1,000
Warm Hand of Friendship	2,000	550
Restoration Levy	24,505	19,042
National Lottery Young Start	21,979	-
R S McDonald	13,800	-
McDonalds	10,100	-
Youth Music Initiative	5,878	-
Beacon Book Festival	8,878	-
NT Connections	8,652	-
Hugh Fraser Foundation	10,000	-
Back Stage Trust	6,805	-
Film Nation	1,000	-
Inverclyde Conditions Survey	7,200	-
Inverclyde Lighting Assistance	5,000	-
Inverclyde Parental Employment Programme	4,352	-
Inverclyde Community Fund	2,000	-
	195,224	197,061
	635,224	577,061

3. OTHER TRADING ACTIVITIES

	2026	2025
	£	£
Cafe and function income	91,542	134,582

4. INVESTMENT INCOME

	2026	2025
	£	£
Deposit account interest	6,460	7,978

5. INCOME FROM CHARITABLE ACTIVITIES

	2026	2025
	£	£
Theatre and room rents	169,222	164,778
Ticket sales	495,369	551,590
Income from classes	12,255	11,019
Equipment hire and commissions	82,773	71,340
Programme & merchandise sales	30,753	12,310
	790,372	811,037

6. RAISING FUNDS

Other trading activities

	2026	2025
	£	£
Purchases	38,805	69,324
Bad debts	499	(184)
	39,304	69,140

7. CHARITABLE ACTIVITIES COSTS

	Direct costs	Support costs (see note 8)	Total
	£	£	£
Charitable Activities	1,654,373	97,606	1,751,979

8. SUPPORT COSTS

Charitable Activities – Governance Costs	97,606

9. NET INCOME/(EXPENDITURE)

Net income/(expenditure) is stated after charging/(crediting):

	2026	2025
	£	£
Auditors' Remuneration	12,000	8,750
Depreciation – owned assets (Restricted - £183,601)	187,180	186,870

10. TRUSTEES' REMUNERATION AND BENEFITS

There were no trustees' remuneration or other benefits for the year ended 31 March 2026 nor for the year ended 31 March 2025.

Trustees' expenses

There were no trustees' expenses paid for the year ended 31 March 2026 nor for the year ended 31 March 2025.

11. STAFF COSTS

	2026	2025
	£	£
Wages and salaries	575,586	570,768
Social security costs	49,569	42,387
Other pension costs	9,339	9,224
	634,494	622,379

The average monthly number of employees during the year was as follows:

	2026	2025
Administration and Management	3	3
Charitable Activities	46	46
	49	49

The number of employees whose emoluments, excluding pension contributions but including benefits in kind, were in excess of £60,000 was:

	2026	2025
	No.	No.
£60,001 - £70,000	2	0
£70,001 - £80,000	0	0

The key management personnel of the charity comprise the trustees and the Co-Directors. The remuneration of the key management personnel was £120,750 (2025 - £100,028).

12. COMPARATIVES FOR THE STATEMENT OF FINANCIAL ACTIVITIES

	Unrestricted fund £	Restricted funds £	Total funds £
INCOME AND ENDOWMENTS FROM			
Donations and legacies	393,379	197,061	590,440
Charitable activities			
Charitable Activities	811,037	-	811,037
Other trading activities	134,582	-	134,582
Investment income	7,978	-	7,978
Total	1,346,976	197,061	1,544,037
EXPENDITURE ON			
Raising funds	69,140	-	69,140
Charitable activities			
Charitable Activities	1,259,780	334,812	1,594,592
Total	1,328,920	334,812	1,663,732
NET INCOME/(EXPENDITURE) BEFORE TAX	18,056	(137,751)	(119,695)
Theatre Tax Relief	71,021	-	71,021
Funds transfer	(10,000)	10,000	-
RECONCILIATION OF FUNDS			
Total funds brought forward	108,395	6,899,958	7,008,353
TOTAL FUNDS CARRIED FORWARD	187,472	6,772,207	6,959,679

13. TANGIBLE FIXED ASSETS

	Freehold property £	Plant and machinery £	Totals £
COST			
At 1 April 2025	9,370,939	607,118	9,978,057
Purchase of assets	-	6,353	6,353
At 31 March 2026	9,370,939	613,471	9,984,410
DEPRECIATION			
At 1 April 2025	2,643,665	591,799	3,235,464
Charge for year	181,818	5,362	187,180
At 31 March 2026	2,825,483	597,161	3,422,644
NET BOOK VALUE			
At 31 March 2026	6,545,456	16,310	6,561,766
At 31 March 2025	6,727,274	15,319	6,742,593

The company's land and buildings were valued by D.M. Hall, Chartered Surveyors, on 30 May 2017. At that date their valuation of the property calculated on a depreciated replacement cost basis was £8,000,000. The Trustees are of the opinion that this valuation , as depreciated, was appropriate at 31 March 2026.

14. STOCKS

	2026 £	2025 £
Finished goods	7,697	9,894

15. DEBTORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

	2026 £	2025 £
Trade debtors	36,753	24,611
Other debtors	62,909	60,664
Prepayments and accrued income	2,640	10,247
	102,302	95,522

16. CREDITORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

	2026	2025
	£	£
Trade creditors	97,816	152,644
Social security and other taxes	31,504	23,230
Other creditors	9,677	5,190
Deferred income	171,514	143,150
Accrued expenses	40,307	44,956
	350,818	369,170

DEFERRED INCOME

Deferred income includes ticket income received in advance of shows occurring after the year end.

	2026	2025
	£	£
Opening balance	143,150	234,679
Released in the year	(143,150)	(234,679)
Deferred in the year	171,514	143,150
Closing Balance	171,514	143,150

17. ANALYSIS OF NET ASSETS BETWEEN FUNDS

	Unrestricted fund	Restricted funds	2026 Total funds	2025 Total funds
	£	£	£	£
Fixed assets	6,993	6,554,773	6,561,766	6,742,593
Current assets	537,098	30,155	567,253	586,256
Current liabilities	(350,818)	-	(350,818)	(369,170)
	193,273	6,584,928	6,778,201	6,959,679

18. MOVEMENT IN FUNDS

		At 1/4/25	Income	Expenditure	Transfers	At 31/3/26
Unrestricted funds						
	General fund	187,472	1,414,581	(1,398,780)	(10,000)	193,273
Restricted funds						
	Arts Centre Redevelopment Fund	6,560,683	-	(183,601)	-	6,377,082
	Monies received towards equipment costs	10,233	5,000	(2,393)	-	12,840
	Postcode Community Trust	139	-	-	-	139
	Inverclyde Council Equipment Fund	20,290	-	-	-	20,290
	Culture Collective	585	-	-	-	585
	McGlashan Trust	5,000	-	(5,000)	-	-
	Legacies	5,000	-	-	-	5,000
	Reserve for Replacement Assets	30,000	-	-	10,000	40,000
	Creative Carbons Climate Fund	5,594	-	-	-	5,594
	Creatability Youth Access Fund	697	-	(697)	-	-
	Youth Music Initiative	1,348	5,878	(6,208)	-	1,018
	Pay it Forward	8,796	14,503	(15,734)	-	7,565
	Melliora Festival	2,084	58	(2,141)	-	-
	Galoshans	64	1,799	(1,152)	-	711
	Traveltech	2,000	-	-	-	2,000
	Warm Hand of Friendship	65	2,000	(2,000)	-	65
	Restoration Levy	16,739	24,505	(30,132)	-	11,112
	National Lottery Recovery Fund	31,926	34,887	(33,029)	-	33,784
	Ballie Gifford	55,851	-	(35,451)	-	20,400
	Foot in the Door	12,215	10,973	(23,188)	-	-
	Barcaple	2,263	-	(2,263)	-	-
	Inverclyde Women Create	635	855	(576)	-	914
	National Lottery Young Start	-	21,979	(16,735)	-	5,244
	R S McDonald	-	13,800	(3,081)	-	10,719
	McDonalds	-	10,100	(8,523)	-	1,577
	Hugh Fraser Foundation	-	10,000	(189)	-	9,811
	Beacon Book Festival	-	8,878	(7,726)	-	1,152
	N T Connections	-	8,652	(7,756)	-	896
	Back Stage Trust	-	6,805	(3,735)	-	3,070
	Inverclyde Conditions Survey	-	7,200	-	-	7,200
	Inverclyde Parental Employment Programme	-	4,352	(1,193)	-	3,159
	Inverclyde Community Fund	-	2,000	-	-	2,000
	Film Nation	-	1,000	-	-	1,000
		6,772,207	195,224	(392,503)	10,000	6,584,928
TOTAL FUNDS		6,959,679	1,609,805	(1,791,283)	-	6,778,201

18. MOVEMENT IN FUNDS - continued

Comparatives for movement in funds

		At 1/4/24	Income	Expenditure	Transfers	At 31/3/25
Unrestricted funds						
	General fund	108,395	1,417,997	(1,328,920)	(10,000)	187,472
Restricted funds						
	Arts Centre Redevelopment Fund	6,744,284	-	(183,601)	-	6,560,683
	Monies received towards equipment costs	14,123	-	(3,890)	-	10,233
	Postcode Community Trust	7,396	-	(7,257)	-	139
	Inverclyde Council Equipment Fund	20,290	-	-	-	20,290
	Culture Collective	24,924	11,978	(36,317)	-	585
	McGlashan Trust	3,853	5,000	(3,853)	-	5,000
	Legacies	5,000	-	-	-	5,000
	Reserve for Replacement Assets	20,000	-	-	10,000	30,000
	Creative Carbons Climate Fund	9,159	-	(3,565)	-	5,594
	Creatability Youth Access Fund	7,087	-	(6,390)	-	697
	Foyle Foundation	-	25,000	(25,000)	-	-
	Youth Music Initiative	11,212	-	(9,864)	-	1,348
	Pay it Forward	24,381	6,263	(21,848)	-	8,796
	Melliora Festival	2,084	-	-	-	2,084
	Galoshans	724	1,370	(2,030)	-	64
	Traveltech	2,000	-	-	-	2,000
	Inverkip	1,082	-	(1,082)	-	-
	Warm Hand of Friendship	59	550	(544)	-	65
	Restoration Levy	2,300	19,042	(4,603)	-	16,739
	National Lottery Recovery	-	33,226	(1,300)	-	31,926
	Baillie Gifford	-	65,000	(9,149)	-	55,851
	Foot in the Door	-	21,382	(9,167)	-	12,215
	Inverclyde Dance for Parkinsons	-	2,250	(2,250)	-	-
	Barcaple	-	5,000	(2,737)	-	2,263
	Inverclyde Women Create	-	1,000	(365)	-	635
		6,899,958	197,061	(334,812)	10,000	6,772,207
TOTAL FUNDS		7,008,353	1,615,058	(1,663,732)	-	6,959,679

18. MOVEMENT IN FUNDS - continued

A current year 12 months and prior year 12 months combined position is as follows:

	At 1/4/24	Net movement in funds	Transfers between funds	At 31/3/26
	£	£	£	£
TOTAL FUNDS	7,008,353	(230,152)	-	6,778,201

Redevelopment Fund
Comprises grants and donations received for the construction of the new arts centre and this fund is being reduced by the annual depreciation charges.

Lighting Costs
Monies received towards the cost of future expenditure on lighting for the arts centre.

Other Restricted Funds
Grant funding received for specific programming or a purpose as set out in the name of the fund.