

COMPTON VERNEY

COMPTON VERNEY HOUSE TRUST

ANNUAL REPORT AND FINANCIAL STATEMENTS

31 December 2021

Charity Registration Number
1032478

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Reference and administrative information

GOVERNORS

Penny Egan, CBE (Chair)
Janet Bell Smith (retired 15 February 2022)
Philip Bunt
Sarah Carthew (retired 15 February 2022)
Oliver Cox
Julie Finch
Samantha Henney
Helen Rose
Jon Sheaff
Ross Sleight
Paul Smith
Lydia Thomas
Peter Wilson

CHIEF EXECUTIVE Julie Finch, CEO-Director

EXECUTIVE TEAM

Sarah Bunney (Finance & Assets Director)
Bernadette O Sullivan (Commercial Director)
Thomas Williams (Head of Fundraising)
Abigail Viner (Head of Exhibitions, Creative Programme and Audience)

REGISTERED ADDRESS

Compton Verney
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CV35 9HZ

**CHARITY REGISTRATION
NUMBER** 1032478

AUDITOR

Buzzacott LLP
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London
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BANKERS

Barclays Bank plc
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Liverpool
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SOLICITORS

Bates Wells & Braithwaite
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EC4M 6YH

CHAIR'S WELCOME

I am delighted to welcome you to our 2021 Annual Report. 2021 has been an important year for Compton Verney. While ensuring that we reduced the impact of Covid-19 on our charity, we have focussed on the longer term developing our mission to connect people, art, nature and creativity.

Despite the house and galleries being closed until mid-May, we have welcomed our highest visitor numbers to date; over 127,000 people came to Compton Verney in 2021. For the first time, the grounds were open all year round, encouraging visitors to enjoy the natural landscape and ecology, as well as the many interventions and events programmed across the grounds. We were also delighted to partner with the Grinling Gibbons Society to celebrate the tercentenary of Grinling Gibbons, showcasing his extraordinary work and that of contemporary emerging carvers inspired by his legacy.

We have demonstrated our ability to introduce a range of new events in the grounds and work in partnership with a variety of organisations including Coventry City of Culture and the National Portrait Gallery.

To strengthen our charity, we have worked towards incorporation and updated our three-year strategy to ensure that inclusivity, environmental sustainability and digital infrastructure all play an important role in our development. We completed an Access Review which will help steer our organisation toward a more inclusive future. We have raised our profile through national media and been featured in BBC1 Countryfile, the Guardian, BBC Radio 4 Front Row and the Times.

The support of Arts Council England, both through our continued NPO relationship and through the Cultural Recovery Fund, enabled us to continue to build our infrastructure and modernise the charity, introducing a new website and Customer Relationship Management System, and extending our digital programme. We are grateful to Arts Council England and the Department for Digital Culture Media and Sport for this vital funding. We have worked hard to increase the secondary spend on site, procuring new caterers, introducing café pods in the grounds and revitalising the merchandise in our shops. We also continue to develop relationships with funders and donors, and have secured crucial funding for the development of our Naples galleries in 2023 and other projects in future years.

Our visitors have experienced a range of exciting activities, events and exhibitions throughout the year. From May, we were thrilled to be able to invite schools and groups back to our site, and in the final seven months of the year we welcomed over 1400 schoolchildren to the galleries. As well as continuing to run our ever-popular Forest School, we trialled a number of new initiatives to engage local families and young people with art and nature. In December, we opened our first ever show curated by our Youth Panel. We've continued to invest in the management and accessibility of our collections, re-hanging our British Portraits, hosting Inclusive Histories fellowships, and inviting interventions from community partners.

I am enormously proud of the inspiration and dedication of our talented team, volunteers and Board members as we continue to work towards the One Compton Verney vision and visitor experience, whether online or in person.



Penny Egan CBE

Chair

CEO-DIRECTOR OVERVIEW 2021

Compton Verney is an extraordinary place connecting people, art, nature and creativity. During 2021, we have further built on the foundations laid by our founder, Sir Peter Moores, with a clear focus on ensuring that this cultural venue is genuinely a place for everyone.

Building on our new approach to develop our *One Compton Verney* proposition for our audiences, we continued with our organisational cultural change to become an outward facing organisation placing audiences at the centre of planning, design and developments. Our attention is focused on 'Levelling Up', securing great art for the next generation, fostering inclusivity rurally and across urban areas, promoting health and wellbeing, proactively addressing digitisation and cultural democracy and integrating art and creativity within the living environment.

Once more Covid-19 failed to dash the excitement and commitment of our board, team and volunteers, despite the galleries being closed until 18th May, 2021, the grounds were open all year round for the first time. We focused on hyper local and regional audiences accessing as much of the site as possible during 2021, planning for the future, including our celebrations in 2024 which mark 20 years of Compton Verney and striving to meet our strategic objectives. Our activities included:

- ◆ For the first time, successfully opening up the grounds all year round. The strategy to open the grounds for 12 months of the year has paid dividend with the highest visitor numbers ever experienced at Compton Verney, 127,000 during 2021. Visitors not only enjoyed the grounds, they were able to experience a vivid array of cultural events, wellbeing opportunities, exhibitions, creative activities and learning experiences. For the first time since charging, children 18 and under enter for free.
- ◆ Finalisation of the Strategic Plan 2021-2024 (March 2021) setting out our vision, mission, values, culture code and behaviours and our nine strategic aims. Our detailed plans were based on audience research undertaken by Morris Hargreaves McIntyre reaching out to 20,000 people, to inform the connection between audiences through a culture segments model, focused marketing and the quality of the visitor proposition.
- ◆ Completion of the Impairment Review which catalogues the necessary capital investment required to maintain the quality of the visitor experience and up keep of the heritage asset, this report identified the need for investment of £8m over 20 years.
- ◆ Commencing our incorporation project, reframing and modernising our charity, updating our charitable objects and developing a legacy archive of critical information, the project was completed in March 2022.
- ◆ Completing the first stage of the Compton Verney, Equalities Diversity and Inclusion Listening Project, working with Nyasha Pitt. This project was invaluable in enabling the board and senior team to fully engage with clarity the strategic development process, to place all audiences at the centre of our planning. This project has initially led to an inclusive round of recruitment at board level, volunteer and staff training and an action plan.
- ◆ Building our reputation through high profile media presence, with a dedicated programme on BBC Countryfile about the Grinling Gibbons exhibition and our outstanding landscape and natural environment. We developed a new partnership with Sky Arts through hosting Landscape Artist of the Year, filmed during the year and being released in spring 2022. During 2021, the Antiques Road Show (filmed 2019) programmes were repeated several times throughout the year. There has also been national media coverage through publications including The Times, Sunday Times, BBC Radio 4 – Front Row, Country Life, The Guardian and Art Newspaper.

CEO-Director's Overview Year to 31 December 2021

- ◆ Successfully applying for Arts Council England funding to further support Compton Verney (Department for Digital Culture Media and Sport Culture Recovery Funds 2) with a sum of £460,000 during 2021 and for the extension year of National Portfolio Funding to 2023.
- ◆ Supporting communities through the distribution of 500 Covid Community Engagement Art Packs to the most deprived rural areas in the hyper local area and providing free annual passes to families whose children receive subsidised school meals, working across a wide range of new community partners.
- ◆ Gaining an improved score for the quality of the visitor experience which was rated at 92% during 2021 (4% uplift on 2019), as part of the Visit England Visitor Attraction Quality Scheme. Our front line staff and volunteers continue to uphold the excellent standard of visitor experience.
- ◆ Securing strategic partnerships; in particular, we welcomed Caelum et Teramo (Coventry UK City of Culture partnership) event, as well as Movies by Moonlight, Potfest, Museum of the Moon, Winter Festival, Print and Textile Fairs and a range of other smaller events. At the same time, we launched our new partnership with Fosters catering reopening the restaurant, terrace and outdoor coffee Pods.
- ◆ Demonstrating commercial recovery following closure through launching our collections-linked merchandise, with retail performing well throughout the year. Welcoming over 100,000 visitors to our new café, restaurant and terrace offer and successfully delivering 34 weddings.
- ◆ Diversifying our cultural and creative programme, providing an expansive range of activity, engaging with audiences through a range of exhibitions which included Rebecca Louise Law Seasons, Mary Newcomb: Nature's Canvas, Grinling Gibbons: Centuries in the Making, and John Nash: The Landscape of Love and Solace during a 7-month period of gallery opening.
- ◆ Exploring inclusivity and equity in collections development as a central theme, we completed an Inclusive Histories project drawing on research by fellows Martha Clewlow, Jenni Hunt, Babar Suleman, exploring perspectives of disability, cultural diversity and LGBTQ.
- ◆ Exploring the story of Sir Peter Moores, focusing on the history of Compton Verney, and the origins of the venue and the collections, the Inclusive Histories project included working with Narrative Threads, a specialist museum interpretation company. This research will form the basis for an interpretation plan for the site and collections and a film.
- ◆ Partnering with young people through the work of Compton Verney's first Youth Panel culminating in an installation, Digital Biosphere, the group briefed and selected a digital artist and worked with the artists on the end to end process for the install.
- ◆ Introducing creative play across our grounds and gallery spaces which have been reviewed to assess the future of creative play across the whole site. We worked with Studio Hardie and Muf Architecture to develop the basis of the Play Strategy which will be included in the Master Plan for the whole site.
- ◆ Refreshing our world class collections which have been a focal point for a Portraiture rehang, including community interpretation undertaken by Maokwo and Warwickshire Girl Guides. This project links to our new strategic partnership with the National Portrait Gallery.
- ◆ Diversifying our cultural offer in the grounds, we have hosted projects from internationally renowned artists Guerrilla Girls, dance performances by 2Faced Dance Company, and established a strong making,

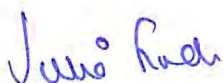
CEO-Director's Overview Year to 31 December 2021

environmental and science-themed series of family activities, tours and adult courses such as Wild Wednesdays and Woodland Tribe.

- ◆ Enhancing volunteering opportunities through diversification of roles and areas of activity which resulted in over 140 active volunteers providing 12,000 volunteering hours to ensure that our visitor experience and operations were of the highest quality.
- ◆ Completing our Access Audit to ensure that physical, online and intellectual access are considered in future plans to provide a clear road map to ensure that Compton Verney becomes a more welcoming experience for everyone.
- ◆ Strengthening our digital infrastructure through the introduction of a new website and CRM system.
- ◆ Encouraging environmental sustainability, embracing the 'no mow May' initiative; leaving selected areas to flower and set seed adds to the habitat enrichment, and lends weight to a nationwide idea growing in popularity. The ethos tied in with Mary Newcomb and Rebecca Louise Law exhibitions, and the Grounds team and volunteers felt a strong connection to both exhibitions having contributed to both.
- ◆ Welcoming wildlife with early bird counts and butterfly surveys recording strong results. The swan pair nested and raised 4 cygnets, a first on the lake for 7 years. The Grebes raised one chick, Red Kites are now a common sight over the meadows and 25 species of butterfly were recorded on site, including the rare dark green fritillary. The bat survey confirmed that the Barbastelle bat was present, for the second time in 8 years. In addition, we provided a home to 4 orphaned badger cubs.

We are extremely grateful for the commitment of our Board and sub-Committees. We are enormously grateful to our staff (permanent and casual), volunteers, freelancers, contractors and artists who have all contributed to ensuring that the audience experience is of the highest quality, is innovative and connects people to art, nature and creativity, despite the impact of Covid-19 in 2021. Their endurance to uphold the unique magic of this venue, has been of huge benefit to all of our visitors coming out of the most difficult pandemic period ever experienced.

We are also grateful to our Benefactors, Patrons and Supporters; their continued support for Compton Verney has been generous. Through our Patrons, we secured funding for our Dementia-friendly café for the next three years. We have also secured funds for our exhibitions and collections; The Henry Moore Foundation and Art Fund's Weston Loan Programme both supported our exhibition Grinling Gibbons: Centuries in the Making, and investment of £39,000 from the Wolfson Foundation to support the future redisplay of our Naples collections. We were successful in securing an extension of our NPO funding from Arts Council England to 2023, and supported artist Luke Jerram's successful ACE bid for £30,000 towards 2022's 'Crossings' project here at Compton Verney.



Julie Finch
CEO-Director

The Board of Governors (the board) is pleased to present the annual report of Compton Verney House Trust together with the consolidated financial statements including the subsidiary company Compton Verney Publications Limited.

The financial statements have been prepared in accordance with accounting policies to the financial statements and comply with the charity's trust deed, applicable law and the requirements of the Statement of Recommended Practice - Accounting and Reporting by Charities: (SORP) applicable to charities preparing their accounts in accordance with FRS 102. The organisation is an unincorporated charity, constituted under a trust deed dated 27 August 1993 and registered as a charity on 1 February 1994.

OUR MISSION AND OBJECTIVES

Our Mission

To care for, interpret and animate Compton Verney's site and culture, engaging audiences with art, heritage and the environment, providing outstanding visitor experiences, and securing a sustainable and accessible future.

Our Values

Inspired by our founder, Sir Peter Moores, we believe that great art is for everyone, and that culture should have no boundaries. At Compton Verney, all are welcome and there is space for everyone.

HOW WE ACHIEVE OUR OBJECTIVES

- ◆ Compton Verney, having been restored by the Peter Moores Foundation, opened in 2004 with the intention of attracting visitors who would not normally visit galleries or museums. We actively welcome the broadest audiences. The Grade I-listed house and 120 acres of Grade II*-listed landscape includes the park commissioned from Lancelot 'Capability' Brown in 1768, restored in 2018 as a result of a successful bid to National Lottery Heritage Fund. The Assets are open to the public either through ticket purchase, subsidised or free (children and project participants) entry to enable the development of audiences who have not visited before.
- ◆ We present world-class art providing access to six permanent collections of national and international standards supporting the Government's 'Levelling Up' agenda, providing access to outstanding art in the regions, and global reach through digital content. In addition, we ensure interventions and engagement across the whole site drawing together art, nature and creativity.
- ◆ We ensure our creative programme engages with new and existing audiences. Our annual exhibition programme is diverse and dynamic, drawing on loans from across the UK and abroad. Having secured Arts Council England (ACE) National Portfolio Funding (NPO) of £152,760 per annum to 2023, we experiment in creating connections between the landscape, art, collections and the exhibition programme to engage the most diverse audiences in pursuing CVHT's own strategy and that of ACE, the Let's Create Strategy.

HOW WE ACHIEVE OUR OBJECTIVES (continued)

- ◆ We commission, loan and originate art, working with artists across all art forms, including digital and performance artists.
- ◆ We maintain and develop our natural environment in a sustainable way through planting new species, undertaking careful land management and recording ecological developments. We are seeking proactively to ensure the whole of the estate becomes activated socially, environmentally and creatively, underpinned by an Environmental and Ecological Grounds Master Plan.

The Board members confirm they have complied with their duty to have due regard to the Charity Commission's guidance concerning public benefit. The Board considers all these initiatives as important means to delivering public benefit.

In order to finance these activities, CVHT and CVPL are engaged in generating income through a wide range of commercial activities, including membership, ticket sales, hires, weddings, events, publications, retail and sales of food and beverage. We also fundraise for activities and projects, and undertake both of these income generation functions in order to financially support our charitable objectives and meet our responsibilities as a charity.

OUR ACHIEVEMENTS AND PERFORMANCE

Strategic

During 2021 the 2021-2024 Strategy was agreed by the board, this focused on Covid recovery and an operating breakeven position by the December 2023. The strategy sets out 9 strategic aims aligned to our new brand. The strategy is a living document, our performance against the strategy is monitored by the board and funders such as ACE. We have in place data collection systems, performance indicator model and an evaluation strategy.

The Lived Brand

Aim 1: To strengthen governance and strategic leadership

During 2021, Compton Verney established a governance project to incorporate. Compton Verney House Trust (CVHT) was established under a deed of trust. After taking professional advice the governors decided that it be in the best interests of the charity to incorporate. After receiving the consent of the Charity Commission, a new company limited by guarantee was formed and on 31 March 2022 the assets, liabilities, undertaking and staff were transferred to that new company, Compton Verney House Charity (CVHC). At the same time CVHC was appointed as the sole corporate trustee of CVHT and the governors all retired and were appointed as trustees of CVHC.

Health and Safety has been an extremely high priority throughout 2021, with significant expenditure on Covid safe measures to reassure visitors, staff and volunteers that Compton Verney has a safe environment.

In terms of the assets, as Compton Verney approaches its twentieth anniversary, the governors noted that much of the refurbishment and installation of mechanical and electrical systems took place at similar times. They therefore commissioned a property review to establish the condition of the house and these systems so that a plan could be developed to refresh and replace these where necessary. The recommendations in the report have been prioritised and necessary work will take place over several years when resources permit.

OUR ACHIEVEMENTS AND PERFORMANCE (continued)

The Lived Brand (continued)

Aim 1: To strengthen governance and strategic leadership (continued)

The Site Master Plan project progressed with due diligence and recording all the work to date, including surveys, land ownerships, matters associated with the lake and boundaries. This project will be a significant development from 2022 onwards incorporating our commitment to environmental sustainability as a key feature. The Compton Verney site is under pressure due to the success of the audience engagement strategy and development of the visitor proposition.

Aim 2: To establish a positive and purposeful organisational culture

As part of developing the strategy, the Culture Code set out the expected behaviours aligned to our vision, mission, strategy and ways of working. Staff are supported through Personal Development Reviews, an Employee Assistance provider; coaching, mentoring and training, there are also newly introduced staff welfare support mechanisms. During 2021, there were 66 FTE employed at Compton Verney with new executive team members joining during the year. Some roles were part furloughed for the first five months during lockdowns and partial site closure, staff have been well supported throughout the Covid period by CVHT.

Aim 3: To fulfil our stewardship of the Compton Verney estate and assets

In terms of environmental sustainability, Compton Verney has successfully replaced all petrol tools with battery powered tools during 2021. During the year, Compton Verney staff have developed their knowledge through attending Coventry UK City of Culture, Arts Council England and CW10 (Coventry and Warwickshire visitor attractions group) events and webinars, drawing on ideas for greener retail, hospitality and business planning interventions that will reduce our carbon footprint. In addition, we commissioned a Natural Capital Account Report, the natural capital balance sheet shows a total of £23,351. The report recognises the work undertaken over the last 20 years to create a habitat rich environment and also highlights possible improvements.

The Experienced Brand

Aim 4: To invest in the management and accessibility of our collections

We were delighted to receive a bequest from Lady Grantchester, whose collection of 80 portrait miniatures primarily from 17th & 18th Century has now been accessioned and conserved. Significant loans continued despite Covid, for example, our Canaletto's were loaned to Tate Britain, for the Hogarth exhibition (November 2021-March 2022).

As part of our programme for 2021 we welcomed new voices and critical engagement with our site and collections; this will be a continuous theme as Compton Verney engages further with audiences. In 2021, we hosted three early career Research Fellows, Muhammed Suleman, Martha Clewlow and Jenni Hunt. Their research projects engaged in new ways with hidden histories at Compton Verney within collections and the landscape, exploring stories of disability and voicing queer and non-Western perspectives. In the second-floor galleries, Jenni Hunt has explored the history of disabled lives through a display of objects from the Folk-Art collection. In 2022, Gallery A will show a film by artist and filmmaker Muhammed Suleman, created in response to his first visit to Compton Verney. Martha Clewlow's research focused on both the Marx-Lambert collection and on queer narratives throughout the collections, available as a digital tour.

We commissioned a research project exploring the founding of Compton Verney and the role of Sir Peter Moores working with interpretation specialists Narrative Threads and Foxtrot Films. The outcomes of this research and interpretation will be installed on site in 2022.

OUR ACHIEVEMENTS AND PERFORMANCE (continued)

The Experienced Brand (continued)

Aim 4: To invest in the management and accessibility of our collections (continued)

Compton Verney successfully bid to become a partner in the National Skills Sharing Partnership with the National Portrait Gallery, as a precursor to a rehang of the British Portraits collections, enabling more accessible and audience-friendly interpretation.

Our approach to working with audiences and collections development, is to enable co-production of interpretative messages and new narratives. For example, there was an installation of 2Faced Dance film in the Coxon Reading Room, inviting in 'We are Maokwo' exploring female narratives in art and developing relationships with Warwickshire Girl Guides and Make Space for Girls who explored other new perspectives related to the collections.



Image: 2Faced Dance Performance

Looking forward, Compton Verney has been awarded £39,000 funding from the Wolfson Foundation for the redisplay of our Naples collections in 2023. In addition, we have developed a research partnership with Centre for the Art and Architectural History of Port Cities / Centro per la Storia dell'Arte e dell'Architettura delle Città Portuali, a partnership between the Edith O'Donnell Institute of Art History at the University of Texas at Dallas and the Museo e Real Bosco di Capodimonte as part of this project. In the future, planning collections interventions, assessing interpretative methodologies and contracting with national institutions to loan works of art to juxtapose collections drawing out new narratives will be constant themes.

OUR ACHIEVEMENTS AND PERFORMANCE (continued)

The Experienced Brand (continued)

Aim 5: To develop an interdisciplinary approach delivering immersive experiences

Creative play and exploration has been a central theme. Studio Hardie undertook consultation and engagement activity associated with the development of a play strategy for the site which will be incorporated into the Site Master Plan 2022-2026. In addition, Muf (Art and Architecture) explored a creative plan within the gallery and house spaces, the Woodland Tribe construction day camp was hugely successful and will be repeated in 2022.



Image: Woodland Tribe

Our exhibition programme was launched in May 2021 highlighting the importance of nature, when the house reopened to the public. Mary Newcomb: Nature's Canvas was extremely well received, a natural scientist, farmer and artist, with a life rooted in art and nature, this exhibition was the most extensive survey of Mary's work to date. At the same time, Rebecca Louise Law: Seasons, captured the differing characteristics of the seasons, in an immersive and visually stunning installation of 250,000 preserved flowers. During the Summer, our partnership with Art Night-Isabel Lewis, introduced a new project to the Women's library exploring Lichen and connections to nature.



Images: Left: Mary Newcombe Exhibition, Right: Rebecca Louise Law

During the autumn, Grinling Gibbons: Centuries in the Making was launched, a partnership with Grinling Gibbons Society, exploring how his bold new direction changed the landscape of British carving, sculpture and interiors, and how his extraordinary talent inspired historic and contemporary artists. John Nash: The Landscape of Love and Solace in partnership with Eastbourne's Towner Gallery saw Compton Verney hosting the most comprehensive exhibition of John Nash's work over the past 50 years.



Image: Grinling Gibbons Exhibition

OUR ACHIEVEMENTS AND PERFORMANCE (continued)

The Experienced Brand (continued)

Aim 5: To develop an interdisciplinary approach delivering immersive experiences (continued)

Our digital reach increased as we progressed development of digital content. In January we launched the 'Love Compton Verney' films, enabling audiences to re-engage with the venue in new ways, other content included: Rebecca Louise Law and Mary Newcombe online films, 'We are Maokwo' Instagram project and online wellbeing resources. Strategically, we undertook a review of our digital content potential, a report sets out the actions we need to take to progress our digital presence. Digital content was accessed from 187 different countries across the world.

Aim 6: To significantly increase access and community engagement

During 2021 we have focused an Equalities, Diversity and Inclusion listening project, this enabled debate, learning and understanding at board level, in the executive team and in developing staff and volunteers. This project continues to inform how Compton Verney is shaped inclusively alongside the Goss Access Audit which was undertaken at the same time. Both actions plans are important documents as we embark on the Site Master Plan briefing phase, and more immediate actions, for example, we have lowered the height of the Portrait collection in line with accessibility best practice.

We also focused on site-wide creative learning, play and engagement, introducing a new core programme of public-facing workshops, courses and events established. This activity is aligned to strategic plan and manifesto, and at the same time responding to audience needs and relevance and included holiday clubs, adult skills workshops, and school holidays activities (4,000 participants). Volunteering practice has deepened through our work with the National Council for Volunteers with over 140 Volunteers providing 12,000 hours of support. The profile of our extraordinary volunteering group has diversified, and their range of skills contribute to the development of Compton Verney across many functions.



Image: Summer Art Club

OUR ACHIEVEMENTS AND PERFORMANCE (continued)

The Experienced Brand (continued)

Aim 6: To significantly increase access and community engagement (continued)

During the Covid closure period, the grounds welcomed many people who took part in activities such as the Spring Wellie Walk. An aspect of the development of the Mary Newcombe exhibition, Artist Rachel Masseys designed a 'Walk towards' trail encouraging wellbeing and mindfulness.



Image: West Lawn

As part of the focus on environmental responsibility, the Rotary Club Young Environmentalist of the year competition was held through online blog posts. We also engaged with the Banbury Futures institute, Wykham Park School students and Star Fish Collaborative in the offsite creation of Nature Diaries project forming part of the Rebecca Louise Law exhibitions. Woodland Tribe held construction workshops for children which resulted in a new temporary 'fort' structure in the grounds. The Big Butterfly Count project added important data to the Butterfly Conservation App.

As we reopened for the first exhibition in 2021, (Rebecca Louise Law), we were able to welcome back Welcombe Hills SEN Students and Staff, who not only were the first school back to Compton Verney but were also embarking on their first visit from school since Covid-19 outbreak.

Compton Verney also participated in 'Art in the Park' at Leamington Spa and held workshops with Keiran Stiles (Landscape painting), Kate Green (photography landscape). Ian Jelly from the Wildlife Trust led a talk on Living Landscapes and Kineton RAF returned with their STEM Ambassador programme and worked closely with Think Forward. Our new holiday clubs were facilitated by artists and educators, this was a new model which was tested to devise the offer for 2022, introducing Warts and All Theatre as a partner in this project.

Working with a new Youth Advisory Panel was an important project for Compton Verney, collectively, young people curated and commissioned an artist, whose work culminated in a digital installation and visitor experience, the Digital Biosphere.

OUR ACHIEVEMENTS AND PERFORMANCE (continued)

The Experienced Brand (continued)

Aim 6: To significantly increase access and community engagement (continued)

A new range of partnerships were established with the Men's Sheds and Foundation House, Warwickshire Moth Group, Warwickshire Natural History Society, Rugby Archaeological Society and D3 who run wild swimming in the lake.

The Communicated Brand

Aim 7: To establish Compton Verney as a singular destination

During 2021, Compton Verney received a significant amount of press coverage from across the UK and beyond. The largest and most wide-reaching piece of coverage was the appearance on BBC1 *Countryfile* in November. Not only was this broadcast in all the BBC regions, but the show was strongly promoted in the media, with highlight listings in the *Daily Mail* and *Radio Times*.

Compton Verney also received daily press coverage throughout September in both national and regional press for the popular Grinling Gibbons exhibition. It featured as one of the top shows to see in the *Daily Telegraph*, *The Times*, *The Sunday Times*, *Daily Mail*, *The Guardian*, *Prospect*, and Tom Sutcliffe visited for BBC Radio 4 Front Row, doing a 10-minute feature on the exhibition. There were 967 articles posted (779 digital and 188 traditional), with the Advertising Value Equivalent at £5.46m and a potential reach of 446 million. Compton Verney increased Instagram followers by 33% in a year and Facebook followers by 15%.

Compton Verney have worked with Fish in a Bottle to produce a new website which went live in November, this is being integrated with Spektrix (CRM System), our new CRM system. In addition, the digital signage strategy project was completed, with new digital signage integrated as part of the visitor journey.

The Engaged Brand

Aim 8: To build a Compton Verney community

The new CRM system, facilitates better stewarding of relationships with Members, Benefactors, Patrons, and Supporters, capturing data that enables Compton Verney to identify which particular activities we need to profile for certain audiences to build better relationships.

The move to 12 month opening has paid dividend, adding value to the membership offer and new pricing strategy, with greater secondary spend on site and bookings for commercial events.

Our partnerships in 2021 were extensive, not only in delivering the programme, but also working across Warwickshire with unitary authorities, borough councils; with funders and cultural organisations; schools and voluntary organisations to promote and present our One Compton Verney approach. Compton Verney has also further established a higher profile with national institutions including, the British Library, National Gallery, National Portrait Gallery and British Museum.

We have worked locally to ensure that our neighbours are well informed, and where, possible forge partnerships to underpin joint activity, e.g. Coventry, UK City of Culture.

OUR ACHIEVEMENTS AND PERFORMANCE (continued)

The Engaged Brand (continued)

Aim 9: To achieve financial sustainability

We have built resilience in our governing documents, reviewing policies (Fraud, Cyber Security) and updating our financial regulations, we have improved budget management and accountability. We have further strengthened our financial reporting and closed out the historic VAT matter.

Commercial development has enabled Compton Verney to trial new ways of engaging audiences utilising the whole site. Events such as Movies by Moonlight, Textile Fair and Print Fairs were well received.



Image: Textile Fair

We produced our first December family showcase, entitled 'Winter Festival'. A range of events were offered across the site including: a visit to Father Christmas in the magical woodland grotto; Festive Afternoon Teas in the spectacular Adam Hall; late-night music; an outdoor Christmas market; evening gallery openings and musical concerts in the Chapel. Over 3,000 visitors enjoyed the activities.



Image: Winter Festival

OUR ACHIEVEMENTS AND PERFORMANCE (continued)

The Engaged Brand (continued)

Aim 9: To achieve financial sustainability

'Caelum et Teramo', a high-wire event in partnership with Coventry UK City of Culture, created a spectacular performance within our outdoor space Old Town Meadow and across the lake. We welcomed over 3,000 people to enjoy the talented aerial artists' display. Over 60% of visitors were new to Compton Verney and travelled from Coventry to experience the show, which received national press coverage.

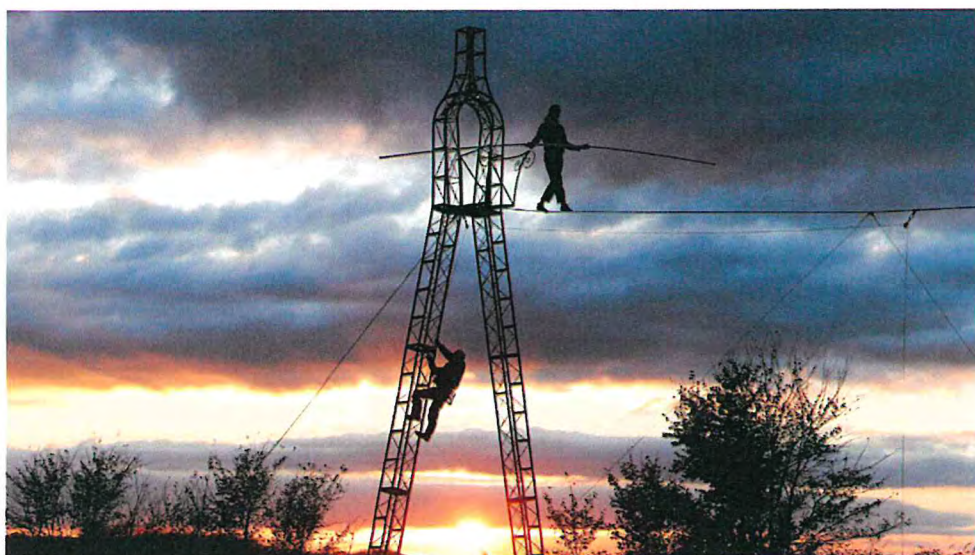


Image: Caelum et Teramo

Potfest by the Lake was a three-day selling fair showcasing ceramic artists from around the UK. Over 2,500 people enjoyed the mix of artists in marquees on the lawns in front of the house. This event brought many first-time visitors to Compton Verney.

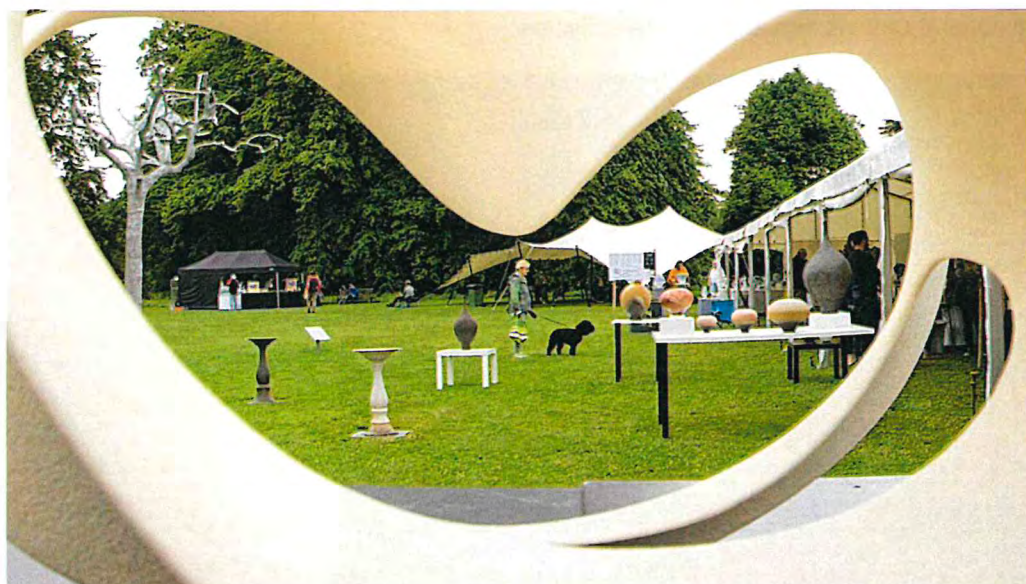


Image: Potfest by the Lake

OUR ACHIEVEMENTS AND PERFORMANCE (continued)

The Engaged Brand (continued)

Aim 9: To achieve financial sustainability

Following a competitive tender process, Fosters Catering were appointed as the preferred supplier of food and beverage. The café, terrace and outside offer through the provision of Pods and stretch tents has much enhanced our food offer. Other activities included 32 weddings over 7 months of full site opening, with new bookings largely as a result of virtual tours and others carried forward from 2020.

We are also grateful to our Benefactors, Patrons and Supporters; their continued support for Compton Verney has been generous, contributing £35,000 in 2021 through their membership. Through our Patrons, we also secured £7,500 funding for our Dementia-friendly café over the next three years and an unrestricted £18,750 donation to support Compton Verney. We have also secured funds for our exhibitions and collections; The Henry Moore Foundation, £10,600 and Art Fund's Weston Loan Programme, £22,500 both supported our exhibition *Grinling Gibbons: Centuries in the Making*, and investment of £39,000 from the Wolfson Foundation to support the future redisplay of our Naples collections. We were successful in securing an extension of our National Portfolio Organisation funding from Arts Council England to 2023, essential funding to support the development of the cultural programme. Artist Luke Jerram's successful ACE bid for £30,000 towards 2022's 'Crossings' project here at Compton Verney was also successful.

As an affirmation of the value of all the hard work through the year, the Visit England Visitor Attraction Quality Scheme awarded an overall mark of 92% overall with an attraction score of 98% (up from 88% in 2019), their report stated: *This performance, achieved against the backdrop of the global Covid-10 pandemic, reflects an excellent response to the severe challenges of 2020/21, as well as impressive resilience and creativity. The attraction score of 98% again demonstrates that Compton Verney offers an exceptionally high quality product and the overall experience is memorable and educational as well as uplifting.*

Future plans

Our future plans are based on 'One Compton Verney', a Manifesto for an extraordinary place. This new manifesto has been approved by the Board of Governors and forms the basis of our three-year strategy 2021-2024. Our strategy is to further focus on the visitor proposition to ensure that we are more inclusive, and recognised by a wider range of people, to grow revenues and surpluses and improve the overall financial position of the charity as we focus on major developments. The basis of the strategy is rooted in the new Manifesto, brand development, organisational change and a view to the next 20 years.

ONE COMPTON VERNEY – A MANIFESTO FOR AN EXTRAORDINARY PLACE

An extraordinary place

We are One Compton Verney; more than an art gallery, a house and a park. Rather than separate elements, our exhibits, interpretation, education, activities, experiences, events, facilities, services and digital presence are deeply integrated. We deliberately blur the perceived boundaries between visual and performing arts, indoor and outdoor, architecture and landscape, science and nature, creativity and learning, digital and analogue, and visiting and participating.

ONE COMPTON VERNEY – A MANIFESTO FOR AN EXTRAORDINARY PLACE (continued)

We connect everyone to art, nature and creativity

Our galleries, spaces and grounds are places for contemplation, conversation, music, performance, storytelling, learning, making, gardening, play and creative response. This fascinating and ever-changing cultural kaleidoscope is magical, it envelops you and invites your engagement. This engagement promotes visitors' wellbeing, physical and mental health.

We are a catalyst for ideas

We are a platform for dialogue, debate and interaction with society; a generator of new ideas and a facilitator of how to action them. To do this, we convene artists, creatives, writers, dancers, musicians, scientists, academics and specialists with our audiences. Together, through discussion, debate, research, experiment, co-creation, dynamic encounters and unique experiences, we explore contemporary ideas, innovative solutions to pressing problems, new interpretations, multiple perspectives and challenge traditional narratives.

We invite you to spend deep, meaningful time

A visit to Compton Verney is an extraordinarily immersive experience with a profound sense of place. We want you to relax and spend deep, meaningful time in our landscape, and with our art. But we can also animate and provoke, stimulate and heighten all of our senses. We invite you to roam, explore and discover, to be yourself, lose yourself and find yourself, feel free, and maybe try something you have never done. For you and those you love, we want your visit to be joyful, playful, surprising and delighting. Your search for truth and beauty will bring food for thought and a feast for the soul. A visit to Compton Verney is a tonic; it energises, nourishes, rejuvenates and uplifts.

We experiment, influence, ignite and inspire

Everything we do is done with careful reflection, great commitment and attention to detail. Our knowledge base, expertise, reach and international standing give us the authority to innovate. We are agile and proactive, inventive and entrepreneurial and have the courage to take and manage risks, learning from every experiment. We influence arts practitioners, environmentalists and scientists, igniting and inspiring the next generation.

We think globally and act locally

We take a stand and contribute to a better, kinder world. Specifically, we champion environmental sustainability, build audience diversity and equity, deliver transformative learning outcomes and commit to social responsibility in everything we do.

We are for everyone

We reach out to engage the widest possible audience. We welcome you and your family to ours and invite you to join us. We support our visitors to feel safe, at ease and at home. We count on your support to sustain Compton Verney for the future. We want one visit to mean that you will carry a piece of us with you until you return.

ONE COMPTON VERNEY – A MANIFESTO FOR AN EXTRAORDINARY PLACE (continued)

Our key areas of focus will be:

The Lived Brand

- ◆ Completion of our incorporation project, working with the Board and set up of CVHC (March 2022) retaining a comprehensive archive.
- ◆ To develop and support staff in order to deliver the strategy and ensure Compton Verney is a responsible and positive employer, through staff development, PDRs and opportunities to shape the organisation.
- ◆ To draw out the priority asset development areas and successfully deliver the property review and maintenance plans, integrating the EDI Listening Project, Access Review and Creative Play Strategy and Master Plan 2022-2026.
- ◆ Complete the systems review project, website development and implementation of systems across the site at all levels to improve efficiency and effectiveness.
- ◆ Ensure a fit for purpose organisation, artistically, inclusively, accessibly, digitally, sustainably, physically and economically, in order to meet the mission, vision, values and charitable objects through strategic planning, bench marking, contextualisation and appropriate development.

The Experienced Brand

- ◆ Further develop collections through restating the agreement between Compton Verney Collections Settlement (CVCS) and CVHC to ensure that the strategy can be delivered, provide greater access and engagement and achieve Arts Council England Accreditation.
- ◆ Develop a lasting, vivid and memorable offer for visitors to experience in our celebration year, 20 years of CVHC in 2024.
- ◆ Plan thoughtfully, the programme to 2026 in order to maximise quality, audience development and footfall opportunities, providing depth and breadth of opportunity and ability to meet the objectives of the Strategy and audience needs.
- ◆ Deepen and broaden access to Compton Verney through a successful application to Arts Council England, National Portfolio Organisation investment and other funding sources.

The Communicated Brand

- ◆ Fully roll out the new brand, and deliver against a hero marketing campaign to increase awareness and economic sustainability.
- ◆ Cascade fully the Culture Segments model, use of the audience development proforma and delivery of the evaluation and data capture model to reflect on learning to inform growth and improvement.
- ◆ Maximise digital channels to sustain footfall, build awareness, capitalise on up-selling and meet audience expectations of the visitor experience in person.

ONE COMPTON VERNEY – A MANIFESTO FOR AN EXTRAORDINARY PLACE (continued)

The Engaged Brand

- ◆ Relaunch and grow the Benefactors' Scheme, to add value to the charity's work and audience impact.
- ◆ Clarify strategic partnership framework as aligned to the ambitions of Compton Verney to 2026.
- ◆ Develop and deliver the fundraising strategy in-year, and plan for future years to deliver the ambition, quality and reach of activity, working up the Site Master Plan 2022-2026 funding model.
- ◆ Deepen effective delivery of commercial activity to realise the surplus and trading margins required to support the business model and build a sustainable future for Compton Verney.
- ◆ Ensure that financial management is simple and efficient, in order to maximise servicing the functions and enable key accountabilities, performance data used to inform developments and business development.

OUR GOVERNANCE AND ADMINISTRATION

The Charity Structure

CVHT was established by the Peter Moores Foundation under the leadership of Sir Peter Moores and the venue opened in 2004, under the original Articles. Compton Verney House Trust is currently in the process of incorporating and is updating its governing document to reflect this and current best practice.

A Board of Governors is responsible for governance and overall control of the charity and meets up to five times a year. The staff of the Charity, under the direction of the CEO-Director, is responsible for the day-to-day delivery of the charity's objectives and the policy decisions, as agreed by the Board.

Directors and Governors

The following Governors were in office during the year and since the year-end: -

Penny Egan CBE – Chair

Janet Bell Smith (retired 15 February 2022)

Philip Bunt

Sarah Carthew (retired 15 February 2022)

Oliver Cox

Julie Finch – Ex-Officio (Staff appointed role)

Samantha Henney

Helen Rose

Jon Sheaff

Ross Sleight

Paul Smith

Lydia Thomas

Peter Wilson

OUR GOVERNANCE AND ADMINISTRATION (continued)

Directors and Governors (continued)

All members of the Board constitute as Governors of the charity for the purpose of charity law.

The Board comprises a maximum of 13 elected Governors, each of whom is recruited through an open call, and appointments are finalised through the Nominations Committee and one appointed Ex-Officio Governor.

The Governors are recruited for their expertise in diverse areas, including governance, finance and risk management, HR, marketing, commercial skills, culture and heritage, environmental sustainability and natural environment, digital development and major projects. On appointment to the Board, Governors are sent a comprehensive pack of relevant documents to enable them to understand their legal responsibilities to fulfil their roles as Governors. Governors are generally appointed for a term of up to four years, which is set to conclude at the end of the (calendar) financial year. At the end of their term of office, Governors either retire or may be asked by the Chair to offer themselves for one four-year term of re-appointment.

All members of the Board receive regular information from the CEO-Director, Executives and Corporate Manager on matters related to CVHT. Governors give their time voluntarily and receive no benefits from the charity, but their expenses are covered to ensure that an individual's ability to participate is not dependent upon their financial means. The CEO-Director is remunerated for her executive capacity and not for her role as a Governor.

Executive Team

Julie Finch	CEO-Director
Sarah Bunney	Finance and Assets Director
Bernadette O Sullivan	Commercial Director
Thomas Williams	Head of Fundraising
Abigail Viner	Head of Exhibitions, Creative Programme, and Audience

Organisation

The Governors consider that they, together with the executive team, comprise the key management personnel of the charity, in charge of directing and controlling, running and operating the charity on a day-to-day basis. The CEO-Director is responsible for the day-to-day management of the charity and for implementing all policy decisions as determined by the Board.

While still retaining final responsibility, the Board delegates oversight of certain important areas of governance to two committees, each of which reports to and is accountable to the Board. These committees are the Finance and Audit Committee and the Nominations Committee. During the Covid-19 period a Covid-19 Governors Committee has operated, which came to an end in August 2021. Remuneration of the Executive Team is overseen by the Nominations Committee, with reference to sector benchmarks.

Compton Verney House Trust is an equal opportunities employer, recruitment criteria and procedures ensure that individuals are selected, promoted and treated on the basis of their relevant merits and abilities. Wherever possible, employees are provided with further specialist training to enable them to broaden their knowledge and skills and to advance their careers in the charity and arts sector.

OUR GOVERNANCE AND ADMINISTRATION (continued)

Organisation (continued)

The Charity has welcomed interns and those seeking work experience during the year, the interns receiving a short contract. We have also employed consultants and specialists able to support certain areas of change in relation to audience and business development, finance and VAT, governance and marketing and Public Relations.

Our charitable work is reliant on the commitment of our loyal supporters. In particular, to the teams of volunteers who share a range of diverse skills, we are grateful for all of this support. In addition, our members, Benefactors, Patrons and Supporters have remained loyal throughout the pandemic period, we are also very grateful for their support.

Trading activities are mainly undertaken through Compton Verney Publications Limited, a trading company registered with Companies House (registered number 3101327).

Fundraising

Compton Verney House Trust is registered with the Fundraising Regulator, and has been compliant with regulations throughout the year. The Charity is reliant on its own team for all fundraising activities and for attracting donations to the charity. Any funded project is carefully managed to ensure that outcomes are met. The Governors receive regular reports of compliance as part of their meetings. No complaints relating to fundraising have been received during the year.

Our policies

The charity has policies and guidelines in place to cover wide ranging areas of our business encompassing financial management, asset management, HR, operational management including Health, Child Protection and Safeguarding Vulnerable Adult Policy, Equal Opportunities Policy.

All staff are required to understand and comply with these policies, which we review biannually to ensure that they are suitable for the organisation's structure and objectives. We strive to update our policies through on-going consultations with Governors, staff, volunteers and the public.

The Finance and Audit Committee

Chaired by Philip Bunt, the Finance and Audit Committee reports to the CVHT Board of Governors. The CVHT Finance and Assets Director submits five-yearly accounts and strategic financial reports to each sub-committee meeting; the meeting minutes are then circulated to the CVHT Governors, who are ultimately responsible for reviewing financial performance. The Chair and CEO-Director of CVHT also attend on a regular basis.

The Finance and Audit Committee provides high-level oversight of the accounting systems, procedures and policies and financial reporting, including budgets and medium-term plans, and makes recommendations to the CVHT Board on any changes that are required.

Nominations Committee

The Nominations Committee, chaired by Janet Smith, is responsible for recruiting new Governors within a defined process, considering staff remunerations and staff reorganisations. Lydia Thomas took over as Chair of the Committee in January 2022.

OUR GOVERNANCE AND ADMINISTRATION (continued)

Related parties

Compton Verney House Trust (CVHT) co-operates with two related charities and one related company in order to achieve its objectives. The two charities are the Compton Verney Collections Settlement (CVCS) and the Compton Verney Fund (CVF), both founded by Sir Peter Moores.

Compton Verney Collection Settlement (CVCS)

CVCS is a charitable trust (number 1085810), set up at the same time as CVHT in 1993. CVCS is chaired by Brian Allen. The trustees of CVCS oversee the permanent collection at Compton Verney, and a loan deed outlines the terms upon which the collection is displayed at CVHT.

New CVCS trustees are appointed on either the recommendation of the executive or of existing trustees on the basis of their relevant expertise. They tend to be museum professionals, able to advise on collection-related issues. The CVHT CEO-Director and other staff attend every board meeting; other senior CVHT staff attend meetings as appropriate.

The Compton Verney Fund (CVF)

CVF (number 1134907) was established by trust deed in March 2010 to hold an endowment of £25 million on Compton Verney's behalf. CVF is a separate trust, with a separate Board from CVHT, and stands independently to ensure its assets cannot be compromised by any potential difficulty encountered by CVHT. During the year Philip Bunt was appointed as a CVF trustee.

Compton Verney Publications Limited (CVPL)

Chaired by Helen Rose, Compton Verney Publications Limited is wholly owned by CVHT, and undertakes the educational, hire, catering and retail activity at Compton Verney. The Chair of CVHT's Board of Governors, Penny Egan and Julie Finch CEO-Director, were unpaid directors of CVPL during 2021.

Management of risk

The executive and the Board have a strategy for the management of risks faced by the charity. Risk processes are kept under constant review and comprise the following key controls:

- ◆ Weekly executive meetings with an aim of identifying potential risks at any early stage and escalating them when appropriate
- ◆ A formal quarterly assessment of all the risks by the Finance and Audit Committee, in conjunction with the senior charity staff, which leads to the updating, monitoring and circulation of a Risk Register to mitigate these risks throughout the year
- ◆ A formal annual review of the charity's risk management process by the Finance and Audit Committee
- ◆ A review of the charity's Risk Register is carried out at each meeting of the Board
- ◆ Through the implementation of these risk management controls, the Board has evaluated the main financial and non-financial risks to the organisation and is satisfied that the risks identified are adequately monitored and managed

The key risks for the charity, as identified by the Governors are described below, together with the principal ways in which they are mitigated:

OUR GOVERNANCE AND ADMINISTRATION (continued)

Management of risk (continued)

- ♦ If CVHT lacks strategic direction, the future of the Trust could be at risk from deterioration of assets, lack of refreshment of assets and lack of investment in the future. CVHT's three-year strategy has been further reviewed as a living document (November 2021, April 2022) and will continued to be reviewed and contextualised alongside changes in the external environment.
- ♦ If CVHT fails to identify capital and revenue growth opportunities, increased income will not be achieved and the future sustainability of CVHC will be threatened. This is being addressed through shorter term capital projects to raise commercial income including the temporary car park, catering outlet in the grounds and Garden House upgrade, longer term the Site Master Plan addresses our growth strategy.
- ♦ If CVHT introduces unplanned additional work, or is not realistic about the capacity of the team this can affect morale and delivery. This is addressed through the Strategic Plan, clear person objectives, regular monitoring, board and staff meetings, data collection and evaluation.
- ♦ If CVHT fails to comply with legal requirements (Charity, Equalities, Data Protection, Employment, tax, Health and Safety, National Government legislation related to Covid-19 restrictions) there could be an impact on reputation. Updates from the Charity Commission are acted upon, Cyber Security policy in place as a living document, all policies under review on an annual basis, updated Disaster Plan and Health and Safety plans in place.

Statement of responsibilities of the governors

Law applicable to charities in England and Wales requires the Governors to prepare financial statements for each financial year which give a true and fair view of the charity's financial activities during the period and of its financial position at the end of the period. In preparing financial statements giving a true and fair view, the Governors should follow best practice and:

- ♦ Select suitable accounting policies and then apply them consistently;
- ♦ Observe the methods and principles in Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounting in accordance with the Financial Reporting Standard applicable in the United Kingdom and Republic of Ireland;
- ♦ Make judgements and estimates that are reasonable and prudent;
- ♦ State whether applicable UK Accounting Standards and statements of recommended practice have been followed, subject to any material departures disclosed and explained in the financial statements; and
- ♦ Prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charity will continue in operation.

The Governors are responsible for keeping proper accounting records that disclose with reasonable accuracy at any time the financial position of the charity and enable them to ensure that the financial statements comply with the Charities Act 2011. They are also responsible for safeguarding the assets of the charity and group and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

OUR GOVERNANCE AND ADMINISTRATION (continued)

Statement of responsibilities of the governors (continued)

The Governors are responsible for the maintenance and integrity of the corporate and financial information included on the charity's website. Legislation in the United Kingdom governing the preparation and dissemination of financial statements may differ from legislation in other jurisdictions.

FINANCIAL REVIEW

Overview

Group funds reduced by £227,931 (2020 increase £903,981).

Group income of £3,619,600 and costs of £3,836,743 in 2021 resulted in a deficit before net losses on investments of £217,143. This was above our internal plan.

Group income of £3,619,000 fell by £253,657 in the year from £3,872,657 in 2020.

Group investments fell by £10,788 in 2021, compared to a loss of £58,811 in 2020.

Total income

Group income came from three main income sources: 65% from donations and grants (£2,334,793), 20% from charitable activities (£720,957) and 16% from trading income (£563,616).

Donations and grants

Income from donations and grants of £2,334,793, an annual reduction of 28% from £3,244,717 (2020).

Our largest donor was the Compton Verney Fund, which donated £1,400,000 in both years.

In 2021 Compton Verney received £568,458 of donations and grants linked to the pandemic. This comprised £460,000 from ACE Culture Recovery Fund 2, £46,708 from Coronavirus Job Retention Scheme, £36,750 from Local Recovery Grants and £25,000 from the Arts Council Kick Start Grant.

In 2020 Compton Verney received £1,507,625 of donations and grants linked to the pandemic. This comprised £980,000 from ACE Culture Recovery Fund, £223,500 from National Lottery Heritage Fund, £228,018 from Coronavirus Job Retention Scheme, £70,000 from Compton Verney Collection Settlement, and £6,107 from local recovery grants.

The organisation received £152,760 of income from ACE as part of the band 1 NPO investment (2020: £152,760) and £90,333 from ACE as part of the Small Capital Grant Scheme.

The Grinling Gibbons Exhibition received £86,721 of funding from three major donors, The Grinling Gibbons Society £53,621, Art Fund Weston Loan Programme £22,500 and the Henry Moore Foundation £10,600.

Wider work was supported by other trusts and foundations as set out in note 1b to the financial statements.

FINANCIAL REVIEW (continued)

Charitable activities

The relaxation of restrictions due to the Pandemic saw admissions income rise in the year. Income from charitable activities (mainly admissions income) amounted to £720,957 (2020: £465,000), a 55% increase.

Sales of day tickets increased by 152% as the House and Exhibitions were reopened from May 21. Day ticket sales totalled £301,698 (2020: £199,588). Our Members, who supported throughout 2020, continued to support us in 2021. Membership sales totalled £301,698 (2020: £260,443), an increase of 16%. Income from informal learning, digital and events was £63,052 (2020: £67,911), a decrease of 7%. Other charitable income totalled £38,161 (2020: £17,059), an increase of 113%.

Income from other trading activities and investments

Income from other trading activities amounted to £563,616 (2020: £158,523), an increase of 255% - as trading activities were able to restart from May 2021.

Income in the retail shop £201,824 (2020: £70,729), an 185% increase. Hire income was £204,589 (2020: £37,590), a 444% increase. Income from our in-house catering commission was £52,446 (2020: £13,118), a 300% increase.

We launched our new Commercial Events in 2021 with income of £87,643 (2020 £0). Events included a Winter Festival, Movies by Moonlight, Potfest, and Print and Textile Fairs.

The Pandemic continued to impact on educational income, which totalled £8,226 (2020: £8,202), the same level as 2020 – a good achievement as other venues were unable to welcome schools. Touring of our exhibitions was delayed by a year from 2021 to 2022, resulting in £0 income (2020 £8,048).

OPERATIONAL REVIEW

Review for the year

Compton Verney House Trust delivered an operating deficit of £217,143 (2020: surplus £962,792). The 2021 deficit excluded £470,031 of grant income recognised in 2020 for 2021 activity. Adjusting for this, the Group generated an underlying operating surplus of £252,888 (2020: £492,761).

Garden House

The Garden House was let at the end of July 2021, with Rental Income received of £10,800 (2020: £0).

Expenditure

The Group, in line with reopening and adopting a growth strategy saw the expenditure grow by 32%.

Staffing costs represent our largest area of expenditure but our people are also the charity's most valued asset. Costs of £1,326,420 were 35% (2020: 44%) of expenditure, as staffing costs increased by £37,540.

We invested in additional posts to grow the Commercial Event Income.

The direct costs of public display of the permanent collections fell by 4% to £983,524 (2020: £1,025,232). The direct costs of special exhibitions and projects rose by 152% to £981,841 (2020: £389,366). These changes reflect the mix of fixed and variable costs of Group activities.

OPERATIONAL REVIEW (continued)

Expenditure (continued)

The direct costs of raising funds rose 87% to £705,339 (2020: £376,612) reflecting the increase of activity, with increased expenditure on staffing hitting £452,804 (2020: £278,164) and cost of sales and exhibitions £251,474 (2020: 68,875).

Support and Governance costs rose by 4% to £1,166,040 (2020 £1,118,655). Professional fees on legal and taxation reduced by 20% to £78,677 (2020 £98,024) as work progressed on governance for incorporation but reduced on VAT. Strategic projects in 2021 included work with MHM (£35,010) and Boyd Thorpe Catering (£34,427).

Pricing policy

Accessibility is a key element of our public benefit offering. We are committed to enabling as many people as possible to view art and enjoy the grounds regardless of their income and ability to pay. During Covid lockdowns we offered a £5 grounds-only pass (from January to June 2021). There was no price increase in memberships from 2020 to 2021.

Investment policy

CVHT commissioned a property review in 2020 which has informed the amount of funds required to maintain and develop the assets. This will inform the Investment Policy which is currently being considered in the post Covid-19 era.

Reserves policy

The Group balance sheet shows total reserves of £28,302,819 comprising restricted funds of £9,954, designated funds of £27,246,866 and general funds of £1,045,999.

Restricted funds

The level of Restricted funds has reduced significantly in the year to £9,954 (2020: £350,119) as the unspent balance on the ACE Culture Recovery Fund of £339,921 was spent in the year.

Designated funds

Designated funds are ring-fenced by the Governors for special purposes and the largest is the Building and Gallery Fund of £23,791,367. This represents the investment in the development of the gallery, grounds and other fixed assets. The value of the fund fell by £48,765 in 2021 – being the excess of annual depreciation of £249,538 over capital investments of £200,775. With the exception of the Garden House investment of £900,000 which could be sold if needed, most of this fund represents assets which are intrinsic to the operation of the charity and therefore cannot be realised as reserves.

The second largest fund is the Building and Gallery Sustainability Fund which is valued at £3,360,635 – no change in the year. The purpose of this fund is to support ongoing development, conservation and maintenance of the estate as well as to provide funding for strategic, artistic and commercial activities.

The Arts Council NPO fund represents the expenditure on projects which have been delayed due to the Pandemic. The end balance of £94,864 comprises of £14,006 for the deinstallation of the grounds art installation, £13,730 for activities originally planned for 2020 but delayed to 2021 and £67,129 for the Morag Myerscough installation in the grounds planned for 2022.

OPERATIONAL REVIEW (continued)

Unrestricted funds

The Governors have set a level of reserves consistent with our ability to protect future activities prior to the pandemic, nominally unexpected financial risk as between three and six months of expenditure would have been sufficient, however, this is currently under review. The balance at the end of 2021 was £1,045,999, an increase from 2020 of £836,623. This increase is in line with our plan to increase the value of the general fund. It represents 3.2 months of running costs (2020: 3.5).

The Charity's Assets

Acquisitions and disposals of fixed assets during the period are recorded in the notes to the financial statements.

Incorporation

Under the Incorporation process, the accounting policies state that because of the transfer of the undertaking it was appropriate to prepare the financial statements on a basis other than a going concern, although this did not result in any changes to the amounts at which the assets and liabilities were recognised in the balance sheet as at 31 December 2021. Details of the amounts transferred are set out in note 22 - post balance sheet event. The governors note the emphasis of matter required in these circumstances in the report of the auditor, but the undertaking is continuing to operate within the new corporate structure.

The first financial statements of CVHC will be prepared from incorporation to 31 March 2023 and the accounting reference date of CVHT will be changed to ensure consistency.

While CVHT has become dormant since the end of the financial year it will be retained for the foreseeable future to ensure that no charitable income cannot be collected.

Approved by the Trustees on 18/10/22 and signed on their behalf by:

Penny Egan CBE
Chair



INDEPENDENT AUDITOR'S REPORT TO THE TRUSTEES OF COMPTON VERNEY HOUSE TRUST

Opinion

We have audited the accounts of Compton Verney House Trust (the 'parent charity') and its subsidiary (the group) for the year ended 31 December 2021 which comprise the consolidated statement of financial activities, the balance sheets, the consolidated statement of cash flows, the principal accounting policies and the notes to the accounts. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards, including Financial Reporting Standard 102 'The Financial Reporting Standard applicable in the UK and Republic of Ireland' (United Kingdom Generally Accepted Accounting Practice).

In our opinion, the accounts:

- ◆ give a true and fair view of the state of the group's and of the parent charity's affairs as at 31 December 2021 and of 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 Charities Act 2011.

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 accounts section of our report. We are independent of the group in accordance with the ethical requirements that are relevant to our audit of the accounts in the UK, including the FRC's Ethical Standard, and we have fulfilled our other ethical responsibilities in accordance with these. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

Emphasis of matter – accounts prepared on a basis other than going concern

We draw attention to the statement regarding going concern in the principal accounting policies, which indicates that the trustees have prepared the accounts on a basis other than a going concern basis. This is due to the activities, assets and liabilities of the charity being transferred to Compton Verney House Charity on 31 March 2022. Our opinion is not modified in respect of this matter.

Other information

The trustees are responsible for the other information. The other information comprises the information included in the annual report and accounts, other than the accounts and our auditor's report thereon. Our opinion on the accounts does not cover the other information and we do not express any form of assurance conclusion thereon.

In connection with our audit of the accounts, our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the accounts 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 there is a material misstatement in the accounts or a material misstatement of the other information. 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.

INDEPENDENT AUDITOR'S REPORT TO THE TRUSTEES OF COMPTON VERNEY HOUSE TRUST
(continued)

Matters on which we are required to report by exception

We have nothing to report in respect of the following matters in relation to which the Charities Act 2011 requires us to report to you if, in our opinion:

- ◆ the information given in the trustees' annual report is inconsistent in any material respect with the accounts; or
- ◆ sufficient accounting records have not been kept by the parent charity; or
- ◆ the parent charity accounts are not in agreement with the accounting records and returns; or
- ◆ we have not received all the information and explanations we require for our audit.

Responsibilities of trustees

As explained more fully in the trustees' responsibilities statement, the trustees are responsible for the preparation of the accounts 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 accounts that are free from material misstatement, whether due to fraud or error.

In preparing the accounts, the trustees are responsible for assessing the group's and the parent 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 group or the parent charity or to cease operations, or have no realistic alternative but to do so.

Auditor's responsibilities for the audit of the accounts

Our objectives are to obtain reasonable assurance about whether the accounts 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 accounts.

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.

Our approach to identifying and assessing the risks of material misstatement in respect of irregularities, including fraud and non-compliance with laws and regulations, was as follows:

- ◆ the engagement partner ensured that the engagement team collectively had the appropriate competence, capabilities and skills to identify or recognise non-compliance with applicable laws and regulations; and

INDEPENDENT AUDITOR'S REPORT TO THE TRUSTEES OF COMPTON VERNEY HOUSE TRUST
(continued)

Auditor's responsibilities for the audit of the accounts (continued)

- ◆ we obtained an understanding of the legal and regulatory frameworks that are applicable to the group and determined that the most significant frameworks which are directly relevant to specific assertions in the accounts are those that relate to the reporting framework (Statement of Recommended Practice: Accounting and Reporting by Charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the United Kingdom and Republic of Ireland (FRS 102) and the Charities Act 2011) and those that relate to data protection (General Data Protection Regulation).

We assessed the susceptibility of the group's accounts to material misstatement, including obtaining an understanding of how fraud might occur, by:

- ◆ making enquiries of management as to their knowledge of actual, suspected and alleged fraud; and
- ◆ considering the internal controls in place to mitigate risks of fraud and non-compliance with laws and regulations.

To address the risk of fraud through management bias and override of controls, we:

- ◆ performed analytical procedures to identify any unusual or unexpected relationships;
- ◆ tested journal entries to identify unusual transactions; and
- ◆ assessed whether judgements and assumptions made in determining the accounting estimates for the calculation of the annual depreciation charge; the allocation of support costs between charitable expenditure categories; and the estimation of future income and expenditure flows for the purpose of assessing going concern were indicative of potential bias.

In response to the risk of irregularities and non-compliance with laws and regulations, we designed procedures which included, but were not limited to:

- ◆ reading the minutes of meetings of those charged with governance; and
- ◆ enquiring of management as to actual and potential litigation and claims.

There are inherent limitations in our audit procedures described above. The more removed that laws and regulations are from financial transactions, the less likely it is that we would become aware of non-compliance. Auditing standards also limit the audit procedures required to identify non-compliance with laws and regulations to enquiry of the trustees and other management and the inspection of regulatory and legal correspondence, if any.

Material misstatements that arise due to fraud can be harder to detect than those that arise from error as they may involve deliberate concealment or collusion.

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

INDEPENDENT AUDITOR'S REPORT TO THE TRUSTEES OF COMPTON VERNEY HOUSE TRUST
(continued)

Use of our report

This report is made solely to the charity's trustees, as a body, in accordance with section 144 of the Charities Act 2011 and with regulations made under section 154 of that Act. Our audit work has been undertaken so that we might state to the charity's trustees those matters we are required to state to them in an auditor's 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 charity and the charity's trustees as a body, for our audit work, for this report, or for the opinions we have formed.



Buzzacott LLP
Statutory Auditor
130 Wood Street
London
EC2V 6DL

Date: 6 October 2022

Buzzacott LLP is eligible to act as an auditor in terms of section 1212 of the Companies Act 2006

Consolidated statement of financial activities Year to 31 December 2021

	Notes	Unrestricted funds £	Restricted funds £	2021 Total £	Unrestricted funds £	Restricted funds £	2020 Total £
Income from:							
Donations and legacies	1	1,906,597	428,196	2,334,793	2,538,950	705,767	3,244,717
Charitable activities:							
. Public displays of art collections	2	720,957	—	720,957	465,000	—	465,000
Other trading activities	3	563,616	—	563,616	158,523	—	158,523
Investments		233	—	233	4,417	—	4,417
Total income		3,191,404	428,196	3,619,600	3,166,890	705,767	3,872,657
Expenditure on:							
Raising funds:							
. Fundraising costs		266,349	—	266,349	140,338	—	140,338
. Trading activities		742,160	—	742,160	527,124	—	527,124
Charitable activities:							
. Public displays of permanent collections		1,671,487	—	1,671,487	1,685,239	—	1,685,239
. Special exhibition/project costs		501,060	655,687	1,156,747	266,308	290,856	557,164
Total expenditure	4	3,181,056	655,687	3,836,743	2,619,009	290,856	2,909,865
Net income (expenditure) before net losses on investments		10,348	(227,491)	(217,143)	547,881	414,911	962,792
Net losses on investments		(10,788)	—	(10,788)	(58,811)	—	(58,811)
Net (expenditure) income	5	(440)	(227,491)	(227,931)	489,070	414,911	903,981
Transfers between funds	19	112,674	(112,674)	—	32,761	(32,761)	—
Net movement in funds		112,234	(340,165)	(227,931)	521,831	382,150	903,981
Reconciliation of funds							
Total funds brought forward		28,180,631	350,119	28,530,750	27,658,800	(32,031)	27,626,769
Total funds carried forward	19	28,292,865	9,954	28,302,819	28,180,631	350,119	28,530,750

On 31 March 2022 the assets, liabilities and activities of Compton Verney House Trust were transferred to Compton Verney House Charity (see note 22). There were no other recognised gains or losses other than those stated above. Movements in funds are disclosed in note 19 to the financial statements.

Balance sheets 31 December 2021

	Notes	Group		Charity	
		2021 £	2020 £	2021 £	2020 £
Fixed assets					
Tangible assets	9	23,791,369	23,840,133	23,791,369	23,840,133
Investments	10	2,118,173	2,128,961	2,118,173	2,128,961
		<u>25,909,542</u>	<u>25,969,094</u>	<u>25,909,542</u>	<u>25,969,094</u>
Current assets					
Stock	13	34,515	27,723	—	—
Debtors	14	621,905	785,818	575,833	778,912
Cash at bank and in hand		2,395,648	2,122,177	2,371,119	2,112,007
		<u>3,052,068</u>	<u>2,935,718</u>	<u>2,946,952</u>	<u>2,890,919</u>
Liabilities					
Creditors: amounts falling due within one year	15	(658,791)	(374,062)	(553,677)	(329,265)
Net current assets		<u>2,393,277</u>	<u>2,561,656</u>	<u>2,393,275</u>	<u>2,561,654</u>
Total net assets		<u>28,302,819</u>	<u>28,530,750</u>	<u>28,302,817</u>	<u>28,530,748</u>
Funds	19				
Restricted income funds		<u>9,954</u>	<u>350,119</u>	<u>9,954</u>	<u>350,119</u>
Unrestricted income funds					
. Designated funds		27,246,866	27,344,009	27,246,864	27,344,007
. General funds		1,045,999	836,622	1,045,999	836,622
Total unrestricted funds		<u>28,292,865</u>	<u>28,180,631</u>	<u>28,292,863</u>	<u>28,180,629</u>
Total reserves	18	<u>28,302,819</u>	<u>28,530,750</u>	<u>28,302,817</u>	<u>28,530,748</u>

Approved by the Board of Trustees on 18/08/2022 and signed on their behalf by:



Penny Egan CBE
Chair

Consolidated statement of cash flows 31 December 2021

	Notes	2021 £	2020 £
Cash flows from operating activities	A		
Net cash provided by operating activities		474,013	44,898
Cash flows from investing activities			
Dividends, interest and rents from investments		233	4,417
Purchase of fixed assets		(200,775)	(162,284)
Purchase of COIF deposit		(2,128,961)	(2,218,189)
Sales of COIF investment for cash		2,128,961	2,218,189
Net cash used in investing activities		(200,542)	(157,867)
Change in cash and cash equivalents in the year		273,471	(112,969)
Cash and cash equivalents at the beginning of the year		2,122,177	2,235,146
Cash and cash equivalents at the end of the year	B	2,395,648	2,122,177

Notes to the statement of cash flows for the year to 31 December 2021

A Reconciliation of net income to net cash flow from operating activities

	2021 £	2020 £
Net (expenditure) income for the year (as per the statement of financial activities)	(227,931)	903,981
Adjustments for:		
Depreciation charges	249,538	249,647
Losses on investments	10,788	58,811
Dividends, interest and rent from investments	(233)	(4,417)
(Increase) decrease in stocks	(6,792)	3,653
Decrease (increase) in debtors	163,913	(489,646)
Increase (decrease) in creditors	284,729	(677,131)
Net cash provided by operating activities	474,013	44,898

B Analysis of cash and cash equivalents

	At 1 January 2021 £	Cash flows £	At 31 December 2021 £
Cash at bank and in hand	2,122,177	273,471	2,395,648
Total cash and cash equivalents	2,122,177	273,471	2,395,648

No separate reconciliation of net debt has been prepared as there is no difference between the net cash (debt) of the charity and the above cash and cash equivalents.

Statutory information

Compton Verney House Trust is a charitable trust. The registered office address and principal place of business is Compton Verney, Warwickshire, CV35 9HZ.

Basis of preparation

The accounts (financial statements) have been prepared in accordance with the Statement of Recommended Practice: Accounting and Reporting by Charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) – (Charities SORP FRS 102) and the Financial Reporting Standard applicable in the United Kingdom and Republic of Ireland (FRS 102) and the Charities Act 2011.

Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy or note.

These financial statements consolidate the results of the charity and its wholly-owned subsidiary Compton Verney Publications Limited on a line by line basis. Transactions and balances between the charity and its subsidiary have been eliminated from the consolidated financial statements. Balances between the two companies are disclosed in the notes of the charity's balance sheet. A separate statement of financial activities, or income and expenditure account, for the charity itself is not presented as the summary of the result for the year is disclosed in the notes to the accounts.

Public benefit entity

The charity meets the definition of a public benefit entity under FRS 102.

Critical accounting estimates and areas of judgement

Preparation of the accounts requires the Governors and management to make significant judgements and estimates.

The items in the accounts where these judgements and estimates have been made include:

- ◆ the useful economic lives attributed to tangible fixed assets used to determine the annual depreciation charge;
- ◆ the allocation of support costs between charitable expenditure categories;
- ◆ the estimation of future income and expenditure flows for the purpose of assessing going concern (see below).

Going concern

The Governors have assessed whether the use of the going concern assumption is appropriate in preparing these financial statements. The Governors have made this assessment in respect to a period of one year from the date of approval of these financial statements.

As described in the Governors' report, the charity's assets, liabilities and activities were transferred to Compton Verney House Charity on 31 March 2022. The Governors have prepared the financial statements on a basis other than a going concern basis.

The Governors acknowledge and recognise the ongoing potential impact of Covid-19 on the future operations of the charity, its beneficiaries, partners and stakeholders and on wider society. As well as the personal risk to health of its staff, the charity may lose planned income as the result of the cancellation of events and/or the absence of key personnel, although there may also be some compensating expenditure savings. The reduced opportunities for scheduled face to face interaction may well impact on the ability to plan effectively for the medium term but, at the current time, it is not anticipated that the financial solvency of the charity is materially threatened. As detailed in the Governors' report we continue to take account of the challenges and opportunities that the pandemic poses. This will help ensure Compton Verney remains relevant and can meet its charitable objects.

The Governors do not consider that there are any sources of estimation uncertainty at the reporting date that have significant risk of causing material adjustment to the carrying amounts of assets and liabilities within the next reporting period.

Income

Income is recognised when the charity has entitlement to the funds, any performance conditions attached to the income have been met, it is probable that the income will be received and that the amount can be measured reliably.

Income from government and other grants, whether 'capital' grants or 'revenue' grants, is recognised when the charity has entitlement to the funds, any performance conditions attached to the grants have been 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 the provision of a specified service is deferred until the criteria for income and recognition are met.

Interest receivable

Interest on funds held on deposit is included when receivable and the amount can be measured reliably by the charity; this is normally upon notification of the interest paid or payable by the bank.

Fund accounting

Restricted funds are to be used for specific purposes as laid down by the donor. Expenditure which meets these criteria is charged to the fund.

Unrestricted funds are donations and other income received or generated for the charitable purposes.

Designated funds are unrestricted funds earmarked by the Governors for particular purposes.

Expenditure and irrecoverable VAT

Expenditure is recognised once there is a legal or constructive obligation to make a payment to a third party, it is probable that settlement will be required and the amount of the obligation can be measured reliably. Expenditure is classified under the following activity headings:

- ♦ *Cost of raising funds* relate to the costs incurred by the charity in inducing third parties to make voluntary contributions to it, as well as the cost of any activities with a fundraising purpose.
- ♦ *Expenditure on charitable activities* includes the costs of exhibitions undertaken to further the purposes of the charity and their associated support and governance.

- ♦ *Other expenditure* represents those items not falling into any other heading.

Allocation of support and governance costs

Resources expended are allocated to the particular activity where the cost relates directly to that activity. However, the cost of overall direction and administration of each activity, comprising the salary and overhead costs of the central function, is apportioned on the following basis which are an estimate, based on staff time, of the amount attributable to each activity.

Cost of raising funds	26%
Public display of permanent collections	59%
Special exhibitions/projects	15%

Governance costs are the costs associated with the governance arrangements of the charity. These costs are associated with constitutional and statutory requirements and include any costs associated with the strategic management of the charity's activities.

Operating leases

Rental charges are charged on a straight-line basis over the term of the lease.

Tangible fixed assets

Items of equipment are capitalised where the purchase price exceeds £500. Depreciation costs are allocated to activities on the basis of the use of the related assets in those activities. Assets are reviewed for impairment if circumstances indicate their carrying value may exceed their net realisable value and value in use.

Depreciation is provided at rates calculated to write down the cost of each asset to its estimated residual value over its expected useful life. The depreciation rates in use are as follows:

Freehold property	see below
Plant and machinery	4 years
Fixtures and fittings	4 years
Motor vehicles	5 years

The Governors consider the residual value of the freehold property to be at least equal to its cost, and therefore there is no depreciation charge on the property. The Governors carry out a review of the property at least annually to ensure there is no indication of an impairment to the property. The balance sheet includes £21,324,213 for the value of the House and Garden House.

However, the cost of the freehold property includes fit out costs such as gallery lighting. In 2016 new buildings were constructed on the estate and in 2017 an additional property, Garden House, was purchased by the estate. The Car Park is treated as fit out cost. The assets will be written down to estimated residual value over their expected useful life and depreciated as follows:

New buildings	25 years
Fit out costs	10 years
Garden House	no impairment

Investments

Investments are a form of basic financial instrument and are initially recognised at their transaction value and subsequently measured at their fair value as at the balance sheet date using the closing quoted market price. Any change in fair value will be recognised in the statement of financial activities and any excess of fair value over the historic cost of the investments will be shown as a fair value reserve in the balance sheet.

Investment gains and losses, whether realised or unrealised, are combined and shown in the heading "Net gains (losses) on investments" in the statement of financial activities. The charity does not acquire put options, derivatives or other complex financial instruments.

Investment in subsidiaries

Investments in subsidiaries are at cost.

Stocks

Stocks are stated at the lower of cost and net realisable value. In general, cost is determined on a first in first out basis and includes transport and handling costs. Net realisable value is the price at which stocks can be sold in the normal course of business after allowing for the costs of realisation. Provision is made where necessary for obsolete, slow moving and defective stocks.

Debtors

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

Cash at bank and in hand

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

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 trade discounts due.

Pensions

Compton Verney operates a defined contribution pension scheme. The assets of the scheme are held separately from Compton Verney in an independently administered fund. The pension cost charge represents contributions payable under the scheme by Compton Verney to the fund. Compton Verney has no liability under the scheme other than for the payment of those contributions.

Since the onset of auto enrolment in April 2015, the charity has been required to enrol staff who meet set criteria based on earnings and age. If new staff meet the criteria they are typically enrolled into the scheme after a 3 months postponement period. Staff who do not meet the criteria are given the option of joining the scheme on a voluntary basis if they wish. Contributions are in line with the statutory minimums set out under the auto enrolment legislation although there is an option for staff to have their contributions matched at a higher level.

1 Income from donations and legacies

	Unrestricted £	Restricted £	2021 Total £
Donations (see note 1a)	1,434,320	2,142	1,436,462
Grants (see note 1b)	472,277	426,054	898,331
	1,906,597	428,196	2,334,793

	Unrestricted £	Restricted £	2020 Total £
Donations (see note 1a)	1,476,077	2,500	1,478,577
Grants (see note 1b)	1,062,873	703,267	1,766,140
	2,538,950	705,767	3,244,717

1a Donations

	Unrestricted £	Restricted £	2021 Total £
Compton Verney Fund – Endowment funding	1,400,000	—	1,400,000
Other donations	34,320	2,142	36,462
	1,434,320	2,142	1,436,462

Other donations include unrestricted gift in kind donations of £12,280, valued in accordance with the Charities SORP.

	Unrestricted £	Restricted £	2020 Total £
Compton Verney Fund – Endowment funding	1,400,000	—	1,400,000
Other donations	76,077	2,500	78,577
	1,476,077	2,500	1,478,577

1b Grants received

	Unrestricted £	Restricted £	2021 Total £
Arts Council England – Cultural Recovery Fund	236,000	224,000	460,000
Arts Council England – National Portfolio	152,760	—	152,760
Arts Council England – Small Capital Grant	—	90,333	90,333
Grinling Gibbons Society	—	53,621	53,621
Coronavirus Job Retention Scheme	46,708	—	46,708
Local Recovery Grant	36,750	—	36,750
Arts Council England – Kick Start Grant	—	25,000	25,000
Art Fund Weston Loan Programme	—	22,500	22,500
Henry Moore Foundation	—	10,600	10,600
Other grants (under £1,500)	59	—	59
	472,277	426,054	898,331

1b Grants received (continued)

	Unrestricted £	Restricted £	2020 Total £
<i>Arts Council England – Cultural Recovery Fund</i>	600,000	380,000	980,000
<i>Coronavirus Job Retention Scheme</i>	228,018	—	228,018
<i>National Lottery Heritage Fund – Cultural Recovery</i>	—	223,500	223,500
<i>Arts Council England – National Portfolio</i>	152,760	—	152,760
<i>National Lottery Heritage Fund</i>	—	96,767	96,767
<i>Compton Verney Collection Settlement</i>	70,000	—	70,000
<i>Local Recovery Grant</i>	6,107	—	6,107
<i>Rural Payments Agency</i>	5,988	—	5,988
<i>University of Warwick</i>	—	2,000	2,000
<i>Other grants (under £1,500)</i>	—	1,000	1,000
	1,062,873	703,267	1,766,140

2 Income from charitable activities

	Unrestricted £	Restricted £	2021 Total £
Membership	317,597	—	317,597
Admissions	301,698	—	301,698
Informal Learning, Digital & Events	63,502	—	63,502
Benefactors, Patrons, Supporters & Corporates	18,998	—	18,998
Garden House rental	10,800	—	10,800
Sundry income	8,363	—	8,363
Total	720,957	—	720,957

	Unrestricted £	Restricted £	2020 Total £
<i>Admissions</i>	119,588	—	119,588
<i>Membership</i>	260,443	—	260,443
<i>Informal Learning, Digital & Events</i>	67,911	—	67,911
<i>Benefactors, Patrons, Supporters & Corporates</i>	9,919	—	9,919
<i>Sundry income</i>	7,140	—	7,140
Total	465,000	—	465,000

3 Income from other trading activities

	Unrestricted £	Restricted £	2021 Total £
Retail	201,824	—	201,824
Hire	204,489	—	204,489
Commercial Events	87,643	—	87,643
In House Catering Commission	52,446	—	52,446
Hire Catering	8,987	—	8,987
Educational activities	7,140	—	7,140
	563,616	—	563,616

3 Income from other trading activities (continued)

	Unrestricted £	Restricted £	2020 Total £
<i>Retail</i>	70,729	—	70,729
<i>Hire</i>	37,590	—	37,590
<i>Hire Catering</i>	20,295	—	20,295
<i>In House Catering Commission</i>	13,118	—	13,118
<i>Educational activities</i>	8,202	—	8,202
<i>Touring income</i>	8,048	—	8,048
<i>Sundry income</i>	542	—	542
	<u>158,523</u>	<u>—</u>	<u>158,523</u>

4 Analysis of expenditure

	Cost of raising funds £	Public display of permanent collections £	Special exhibitions/ projects £	Governance costs £	Support costs £	2021 Total £
Staff costs	428,716	335,458	77,523	123,183	254,885	1,219,765
Consultancy – temporary staff cover	24,088	1,210	—	12,519	68,838	106,655
Cost of sales and exhibitions	251,474	12,141	417,361	—	—	680,976
Arts Council England – Cultural Recovery Fund 1	—	—	310,746	—	—	310,746
Arts Council England – Cultural Recovery Fund 2	—	—	176,211	—	—	176,211
Funded projects	—	—	486,957	—	—	486,957
Utilities	—	249,989	—	—	—	249,989
Depreciation	—	—	—	—	249,538	249,538
Office costs and other people costs	7,871	42,774	—	—	99,303	149,948
Maintenance	—	118,778	—	—	—	118,778
Strategy projects	23,992	—	—	—	90,610	114,602
Marketing & PR	—	—	—	—	102,075	102,075
Governance including taxation, legal and audit fees	—	—	—	101,524	—	101,524
Security	—	95,936	—	—	—	95,936
Insurance	—	80,839	—	2,486	—	83,325
Cleaning, rates, storage	—	46,400	—	—	8,887	55,287
Information technology	—	—	—	—	49,274	49,274
Cost of sales catering	73	—	—	—	2,915	2,988
Capital Goods Scheme VAT rebate	(30,875)	—	—	—	—	(30,875)
	<u>705,339</u>	<u>983,525</u>	<u>981,841</u>	<u>239,712</u>	<u>926,326</u>	<u>3,836,743</u>
Support costs	240,845	546,532	138,949	—	(926,326)	—
Governance costs	62,325	141,430	35,957	(239,712)	—	—
Total expenditure 2021	<u>1,008,509</u>	<u>1,671,487</u>	<u>1,156,747</u>	<u>—</u>	<u>—</u>	<u>3,836,743</u>

4 Analysis of expenditure (continued)

	Cost of raising funds £	Public display of permanent collections £	Special exhibitions/ projects £	Governance costs £	Support costs £	2020 Total £
Staff costs	278,164	471,844	78,802	131,893	277,409	1,238,112
Consultancy – temporary staff cover	—	20,790	—	—	29,978	50,768
Depreciation	—	—	—	—	249,647	249,647
Utilities	—	206,329	—	—	—	206,329
Funded projects	—	—	205,805	—	—	205,805
Cost of sales and exhibitions	68,875	—	89,120	—	—	157,995
Marketing and PR	—	—	—	—	156,278	156,278
Security	—	116,047	—	—	—	116,047
Office costs and other people costs	8,618	43,484	15,640	—	46,774	114,516
Governance including taxation, legal and audit fees	—	—	—	114,511	—	114,511
Maintenance	—	109,917	—	—	1,796	111,713
Insurance	—	70,400	—	2,933	1,339	74,672
Cleaning, rates and storage	—	50,231	—	—	8,495	58,726
Information technology	—	—	—	—	44,365	44,365
Cost of sales of catering	20,954	—	—	—	21,137	42,091
Strategy projects	—	—	—	—	32,100	32,100
Irrecoverable VAT on charitable activities	—	(63,810)	—	—	—	(63,810)
	<u>376,611</u>	<u>1,025,232</u>	<u>389,367</u>	<u>249,337</u>	<u>869,318</u>	<u>2,909,865</u>
Support costs	226,023	512,898	130,397	—	(869,318)	—
Governance costs	64,828	147,109	37,400	(249,337)	—	—
Total expenditure 2020	<u>667,462</u>	<u>1,685,239</u>	<u>557,164</u>	<u>—</u>	<u>—</u>	<u>2,909,865</u>

5 Net (expenditure) income for the year

This is stated after charging:

	2021 Total £	2020 Total £
Depreciation	249,538	249,647
Trustees' indemnity insurance	2,486	2,933
Trustees' reimbursed expenses	973	737
Operating lease rentals:		
. Other	1,579	1,579
Auditor's remuneration (excluding VAT)	19,949	14,600
. Auditor's related company taxation services	9,358	32,444
. Other services	1,925	1,150

6 Analysis of staff costs

Staff costs were as follows:

	2021 Total £	2020 Total £
Salaries and wages	1,106,188	1,113,272
Social security costs	91,085	82,778
Employer's contribution to defined contribution pension schemes	35,248	38,244
	1,232,521	1,234,294
Consultancy – temporary staff cover	106,655	50,768
	1,339,176	1,285,062

The following number of employees received employee benefits (excluding employer pension and employer's national insurance costs) during the year between:

	2021 No.	2020 No.
£80,000 – £89,999	1	1

The total employee benefits including employer's pension contribution and employer's national insurance of the key management personnel were £319,610 (2020: £236,632).

The Board of Governors did not receive any other benefits from employment with the charity in the year (2020: £nil).

Board of Governors' expenses represents the payment or reimbursement of travel and subsistence costs totalling £973 (2020: £737) incurred by 3 (2020: 2) members relating to attendance at meetings of the trustees.

One Governor has been paid remuneration for employment within the charity, in accordance with the Compton Verney House Trust Deed variation 10th February 2020, which appointed the role of CEO to the Governors. In her role as CEO, Julie Finch received gross pay of £88,434 (2020: £86,700) and employer pension contributions of £5,306 (2020: £5,202). There were no other benefits within the remuneration.

Staff numbers

The average number of employees (head count based on number of staff employed) during the year was as follows:

	2021 No.	2020 No.
Raising funds	5	6
Public display of collections	34	47
Support	25	23
Governance	2	2
	66	78

6 Analysis of staff costs (continued)

Total staff costs of £1,339,176 (2020: £1,285,062) rose by 4.2% - with employee costs of £1,232,521 (2020: £1,234,294) falling by 0.2% and consultancy (temporary staff cover) £106,655 (2020: £50,768) rising by 110%.

The average number of employees for the year of 66 (2020: 78) consists of 46 permanent staff (2020: 34) and 20 seasonal staff (2020: 44). The reorganisation of staff at the end of 2020 with the appointment of more permanent positions along with all year-round opening has resulted in the average cost of staff increasing by 18% £18,675 (2020: £15,829).

7 Related party transactions

Compton Verney House Trust receives endowment income annually from the Compton Verney Fund. In 2021 Compton Verney received £1.4 million (2020: £1.4 million). Philip Bunt is trustee of both Compton Verney Fund and Compton Verney House Trust.

A number of Governors have voluntarily contributed to the Benefactor scheme, total value £1,650 (2020: £2,800) and qualify for the same benefits as all Benefactors.

Further details of the related party organisation are included in the Governors' report.

Details of the related party transactions with Compton Verney Publications Limited are in note 11.

8 Taxation

As an unincorporated trust the Charity is exempt from corporation and income tax.

The charity's trading subsidiary Compton Verney Publications Limited donates available profits to the parent charity under gift aid. No corporation tax was liable for Compton Verney Publications Limited in 2021 and 2020.

9 Tangible fixed assets

Group and charity	Main Compton Verney land & estate £	New buildings & fit out costs £	Plant and machinery £	Fixtures, fittings & motor vehicles £	Total £
Cost					
At the start of the year	9,227,297	16,205,958	605,754	467,833	26,506,842
Additions	—	119,187	34,097	47,491	200,775
At the end of the year	<u>9,227,297</u>	<u>16,325,145</u>	<u>639,851</u>	<u>515,324</u>	<u>26,707,617</u>
Depreciation					
At the start of the year	—	1,762,354	486,849	417,506	2,666,709
Charge for the year	—	157,584	59,419	32,535	249,538
At the end of the year	<u>—</u>	<u>1,919,938</u>	<u>546,269</u>	<u>450,041</u>	<u>2,916,248</u>
Net book value					
At the end of the year	<u>9,227,297</u>	<u>14,405,207</u>	<u>93,582</u>	<u>65,283</u>	<u>23,791,369</u>
At the start of the year	<u>9,227,297</u>	<u>14,443,604</u>	<u>118,905</u>	<u>50,327</u>	<u>23,840,133</u>

All of the above assets are used for charitable purposes.

10 Investments

The Charity held two types of investment during 2021. At the start of the year, it held £2,128,961 in a COIF charity deposit fund. On 23 December 2021 the COIF charity deposit funds were used to purchase 102,991.04 units of the COIF Charity Investment Fund at £2,067.36 per unit. At year end the units had a mid-market valuation of £2,056,64

At the start of 2020 the Charity held 11.651.84 units of the COIF Charity Investment Fund. In May 2020 these units were sold at a price of 18,264.83 per unit and the proceeds of £2,128,189 were placed in the COIF Charity Deposit Account.

	Group		Charity	
	2021 £	2020 £	2021 £	2020 £
COIF Investment Fund				
Fair value at the start of the year	—	2,187,775	—	2,187,775
Disposal proceeds	—	(2,218,189)	—	(2,218,189)
Purchase value	2,129,214	—	2,129,214	—
Net loss on change in fair value	(11,041)	(59,586)	(11,041)	(59,586)
Fair value at the end of the year	2,118,173	—	2,118,173	—
Historical cost at the end of the year	2,129,214	—	2,129,214	—
	Group		Charity	
	2021 £	2020 £	2021 £	2020 £
COIF Deposit Account				
Fair value at the start of the year	2,128,961	—	2,128,961	—
Disposal proceeds	(2,129,214)	—	(2,129,214)	—
Purchase value	—	2,218,189	—	2,218,189
Net gain on change in fair value	253	772	253	772
Fair value at the end of the year	—	2,218,961	—	2,218,961
Historical cost at the end of the year	—	2,218,961	—	2,218,961

11 Subsidiary undertaking

The charity owns the whole of the issued ordinary share capital of Compton Verney Publications Limited, a company incorporated in the United Kingdom and registered in England and Wales (company number 03101327). The subsidiary is used for non-primary purpose trading activities. All activities have been consolidated on a line by line basis in the statement of financial activities. On 1st January 2021 Mark Adams and Helen Rose were appointed directors of the subsidiary. From January 2021 the board of the subsidiary is: Helen Rose (chair of subsidiary), Mark Adams (independent Non-Executive Director), Julie Finch (CEO) and Penny Egan (Chair of Charity). Three directors, Helen Rose, Julie Finch and Penny Egan are Trustees of the Charity. Two shares are held by individuals in trust for the Charity. Available profits are gift aided to the parent charity under a deed of covenant. A summary of the results of the subsidiary is shown below:

11 Subsidiary undertaking (continued)

	2021 Total £	2020 Total £
Turnover	563,616	158,523
Cost of sales	(245,985)	(69,295)
Gross profit	317,632	89,228
Administrative expenses	(10,638)	(28,718)
Management charge from parent undertaking	(173,155)	(59,734)
Profit on ordinary activities	133,839	776
Total comprehensive income for the financial year	133,839	776
Changes in equity		
Total equity brought forward	2	159,808
Total comprehensive income for the year	133,839	776
Gift aid distribution to parent charity	(133,829)	(160,582)
Total equity carried forward	2	2
The aggregate of the assets, liabilities and funds was:		
Assets	123,794	111,246
Liabilities	(123,792)	(111,244)
Funds	2	2

Amounts owed from the parent to undertaking were £12,324 (2020: £66,140) are shown in note 15.

12 Parent charity

The parent charity's gross income and the results for the year are disclosed as follows:

	2021 £	2020 £
Gross income	3,362,978	3,799,643
Result for the year	(350,982)	962,017

13 Stock

	Group		Charity	
	2021 £	2020 £	2021 £	2020 £
Finished goods	34,515	27,723	—	—

14 Debtors

	Group		Charity	
	2021 £	2020 £	2021 £	2020 £
Trade debtors	56,569	9,116	8,039	4,556
Other debtors	57,364	11,290	55,107	9,880
VAT	82,588	83,376	88,942	83,412
Accrued grant income	267,721	533,607	267,721	533,607
Prepayments and accrued income	157,663	148,429	156,024	147,457
	621,905	785,818	575,833	778,912

15 Creditors: amounts falling due within one year

	Group		Charity	
	2021 £	2020 £	2021 £	2020 £
Trade creditors	374,213	167,956	314,563	160,122
Taxation and social security	31,839	23,735	31,839	23,735
Amount due to group undertaking	—	—	12,324	66,410
Accruals and deferred income	252,739	182,371	194,951	78,998
	658,791	374,062	553,677	329,265

16 Deferred income

Deferred income comprises unexpended grants received and deposits for private hires.

	Group		Charity	
	2021 £	2020 £	2021 £	2020 £
Balance at the beginning of the year	96,471	77,467	15,340	4,160
Amount released to income in the year	(85,854)	(59,290)	(8,981)	(910)
Amount deferred in the year	66,150	78,294	20,685	12,090
Balance at the end of the year	76,769	96,471	27,044	15,340

17 Pension scheme

As at 31 December 2021, contributions amounting to £6,375 (2020: £5,416) were outstanding or owed to the defined contribution pension schemes. At the year end the Aegon administered pension schemes had a total of 35 active members (2020: 36 active members).

18 Analysis of group net assets between funds

	General unrestricted funds £	Designated funds £	Restricted funds £	Total funds £
Tangible fixed assets	—	23,791,369	—	23,791,369
Investments	—	2,118,173	—	2,118,173
Net current assets	1,045,999	1,337,324	9,954	2,393,277
Net assets at 31 December 2021	1,045,999	27,246,866	9,954	28,302,819

	General unrestricted funds £	Designated funds £	Restricted funds £	Total funds £
Tangible fixed assets	—	23,840,133	—	23,840,133
Investments	—	2,128,961	—	2,128,961
Net current assets	836,622	1,374,915	350,119	2,561,656
Net assets at 31 December 2020	836,622	27,434,009	350,119	28,530,750

19 Movement in funds

	At 1 January 2021 £	Income £	Expenditure £	Gains £	Transfers £	At 31 December 2021 £
Restricted funds						
Arts Council England – Cultural Recovery Fund 1	339,921	—	(340,270)	—	349	—
Arts Council England – Cultural Recovery Fund 2	—	224,000	(224,210)	—	210	—
Arts Council England – Small Capital Grant	—	90,333	—	—	(90,333)	—
Arts Council England – Kick Start Grant	—	25,000	—	—	(25,000)	—
National Lottery Heritage Fund – Park Restoration	6,098	—	(244)	—	—	5,854
Exhibition funding	2,100	—	(2,100)	—	—	—
Exhibition funding: Grinling Gibbons Society, Weston and Henry Moore Foundation	—	86,721	(86,721)	—	—	—
Dementia Café	—	300	(300)	—	2,100	2,100
Creative and engagement	—	1,842	(1,842)	—	—	—
Endowment	2,000	—	—	—	—	—
Total restricted funds	350,119	428,196	(655,687)	—	(112,674)	9,954
Unrestricted funds						
Designated funds:						
Building and gallery fund	23,840,132	—	—	—	(48,765)	23,791,367
Arts Council NPO	143,242	152,760	(201,138)	—	—	94,864
Building and gallery sustainability fund	3,360,635	—	—	—	—	3,360,635
Total designated funds	27,344,009	52,760	(201,138)	—	(48,765)	27,246,866
Arts Council England – Cultural Recovery Fund 2	—	236,000	(236,000)	—	—	—
Coronavirus Job Retention Scheme	—	46,708	(46,708)	—	—	—
General funds	836,622	2,755,936	(2,697,210)	(10,788)	161,438	1,045,999
Total unrestricted funds	28,180,631	3,191,404	(3,181,056)	(10,788)	112,674	28,282,865
Total funds at 31 December 2021	28,530,750	3,619,600	(3,836,743)	(10,788)	—	28,302,819

19 Movement in funds (continued)

	At 1 January 2020 £	Income £	Expenditure £	Gains £	Transfers £	At 31 December 2020 £
<i>Restricted funds</i>						
Arts Council England – Cultural Recovery Fund	—	380,000	(40,079)	—	—	339,921
National Lottery Heritage Fund – Cultural Recovery Fund	—	223,500	(224,719)	—	1,219	—
National Lottery Heritage Fund – Park Restoration	(36,880)	96,767	(19,809)	—	(33,980)	6,098
Exhibition funding	1,000	2,100	(1,000)	—	—	2,100
Endowment	2,000	—	—	—	—	2,000
Outdoor activities	—	900	(900)	—	—	—
Gallery	1,849	2,500	(4,349)	—	—	—
Total restricted funds	(32,031)	705,767	(290,856)	—	(32,761)	350,119
<i>Unrestricted funds</i>						
<i>Designated funds:</i>						
Building and gallery fund	23,927,496	—	—	—	(87,364)	23,840,132
Arts Council NPO	23,330	152,760	(32,848)	—	—	143,242
Building and gallery sustainability fund	2,871,351	—	—	—	489,284	3,360,635
Total designated funds	26,822,177	152,760	(32,848)	—	401,920	27,344,009
Arts Council England – Cultural Recovery Fund	—	600,000	(600,000)	—	—	—
Coronavirus Job Retention Scheme	—	228,018	(228,018)	—	—	—
General funds	836,623	2,186,112	(1,758,143)	(58,811)	(369,159)	836,622
Total unrestricted funds	27,658,800	3,166,890	(2,619,009)	(58,811)	32,761	28,180,631
Total funds at 31 December 2020	27,626,769	3,872,657	(2,909,865)	(58,811)	—	28,530,750

Purposes of restricted funds

Arts Council England – Cultural Recovery Fund awarded £380,000 of restricted funds for the period from October 2020 to March 2021 to assist the cultural recovery of the Charity from the impact of the pandemic. In 2020 £40,079 helped finance the Winter creative programme. At the start of January 2021 £339,921 of restricted funds remained unspent.

The remaining funding was used towards £90,000 for staffing of the gallery and house to meet new social distancing requirements, interpretation of the collections and culture, a young persons' project and a research project into the decentralisation of collections narratives. £50,000 was used towards digital signage to build younger audiences, a campaign to reach a broad range of audience and social distancing cleaning costs and measures. We worked with consultants in the creative industry, spending £85,000 on a new learning model, market testing for non-visiting focus groups, a redesign of the grounds play area with an artist intervention, and a redesign of our indoor family area. We spent £40,000 to purchase equipment for our young people's project and for catering equipment to build resilience in an area fraught with commercial issues. Funding of £35,000 was used to improve access for a broad range of visitors. Total spend in 2021 was £340,270 with the overspend of £349 transferred from Charity Funds.

All £600,000 of the unrestricted funds were spent in 2020.

19 Movement in funds (continued)

Purposes of restricted funds (continued)

Arts Council England Recovery Fund 2 awarded £224,000 of restricted funds and £236,000 of unrestricted funds to be spent between April 2021 and December 2021 (originally June 2021). To facilitate re-opening of galleries and provision of content for cancelled Exhibitions, £35,600 was spent on interpretation – relaunching the reopening of collections in Q2 with digital and in-gallery interpretation providing safe and inclusive novel approaches, and £15,000 was spend on an online, digital interpretation of On Colour (cancelled in person due to Covid). Funding was used towards £48,000 for staffing of gallery and house to meet social distancing needs, £21,000 on cleaning to provide a safer environment, £2,620 on PPE and £24,000 on security to ensure visitor confidence in returning to site under different Tier options. Our volunteers are key to our offer, and £14,869 was invested in their reintroduction, including training to meet the needs of the 'post Covid' world. Further funding was used to invest in training, systems and purchasing expertise to meet future commercial targets. £31,188 was invested in a new CRM system to grow the commercial side of the business, with a further £21,845 on staff training on new systems and £10,000 on purchasing expertise. There was an overspend of £210 which was funded by Charity General Funds.

The £236,000 of unrestricted monies were spent in 2021.

The Arts Council Small Capital Grant was awarded in 2018 at a total value of £120,000 to fund £145,000 of expenditure on investment in additional lighting, power and Wi-Fi within the grounds to facilitate more ambitious programming in the grounds, especially at night. £29,667 of the Grant was drawn down and spent in previous years. A final drawdown of £90,333 was received in 2021.

In 2021 the Arts Council awarded a Kick Start Grant of £25,000 to fund the balance which was to have been paid from Charity Reserves. This money was all spent in 2021.

A total value of £115,333 of Assets were capitalised in the year.

Exhibition Funding awarded in the year of £86,721 was used to fund the Grinling Gibbons exhibition. Prior year funding of £2,100 was used for work on Colour and Mary Newcombe.

Restricted donations of £2,142 were used for work in the Dementia café (£300) and on Creative & Engagement projects (£1,842).

The Park Restoration project – funded by the National Lottery Heritage Fund, concluded in 2020. The fund started the year at £6,098 for future decommissioning costs. £244 of this fund was used in 2021.

19 Movement in funds (continued)

Purposes of designated funds

Designated funds represent funds ring-fenced by the Governors for special purposes. The largest fund is the Building and Gallery fund £23,791,367 (£23,840,132 – 2020) and it shows the value of monies already invested in the development of the gallery, grounds and other fixed assets. The value of the fund decreased in the year by £48,765 – being the difference between capital investments of £200,775 and annual depreciation £249,538.

The second largest fund is the Building & Sustainability fund which has been built up over the past few years with the help of the Matched Funding from CVF. The purpose of this fund is to support ongoing development, conservation and maintenance of the estate as well as provide funding for strategic artistic and commercial initiatives. There were no major initiatives in 2021 (due to the pandemic). The balance on this fund is £3,360,635.

The designated Arts Council NPO funding was used to fund a number of artistic interventions in the park. The fund started 2021 at £143,242, which was for the delayed Rebecca Louise Law 2021 exhibition £119,912 and the deinstallation of the Ariel Schlesinger sculpture in the same year. The fund ended 2021 at £94,864, the majority of which was used for Morag Myerscough installation in the grounds in Q1 2022.

Unrestricted funds

The Governors retain unrestricted reserves to provide for future expenditure, whether of a capital or revenue nature, which cannot be covered by incoming resources. The Governors review the level of unrestricted reserves carried forward annually to ensure they provide a sound underpinning, in terms of cash flow, strategic planning and risk management for ongoing investments in the capital infrastructure of the estate.

The Governors believe that unrestricted general funds should be held to cover between three and six months' running and reorganisation costs, in order to finance operations should extraordinary events beyond the Trust's control affect its revenue streams or operating costs. The intention is to grow the level of this General Fund to match increased running costs. At the year end, current general reserves stood at £1,045,999 an increase of £209,377 in the year. and was in line with the policy. The net transfer on the fund was an increase of £161,438.

20 Operating lease commitments

The group's total future minimum lease payments under non-cancellable operating leases are as follows for each of the following periods:

	2021 £	2020 £
Less than 1 year	884	1,579
1 – 5 years	1,326	2,210
	2,210	3,789

21 Capital commitments

At the balance sheet date, the group had no commitments in respect of capital projects (2020: £nil).

22 Post balance sheet event

A new charity, Compton Verney House Charity (CVHC), company registration number 13754286, was incorporated on 19 November 2021. The assets, liabilities and activities of Compton Verney House Trust were transferred to CVHC on 31 March 2022.

The assets and liabilities were represented by the following funds:

	31 March 2022 £
Tangible fixed assets	
. Cost	26,715,991
. Depreciation	(2,958,533)
	<u>23,757,458</u>
Investments	2,005,652
Debtors	411,265
Cash at bank and in hand	1,950,614
Creditors: amounts falling due within one year	(93,996)
	<u>28,030,993</u>
	31 March 2022 £
Restricted funds	15,240
General funds	1,100,713
Designated funds	26,915,040
	<u>28,030,993</u>

