

WYSING ARTS CHARITY

England & Wales · Charity number 1039555

Details

Other names	WYSING ARTS CENTRE
Status	Registered
Legal form	Charitable company
Company number	02942151
Registered	1994-07-19
Register	View on the Charity Commission register

Contact

Address	Wysing Arts Centre Fox Road Bourn Cambridge CB23 2TX
Phone	01954718881
Email	info@wysingartscentre.org
Website	www.wysingartscentre.org

Activities

Objects: TO PROMOTE ASSIST AND IMPROVE THE EDUCATION OF THE PUBLIC IN THE ARTS CRAFTS AND CRAFTSMANSHIP

Activities: Wysing Arts Centre is a visual arts organisation that develops new ways to support artists, enabling art and ideas to reach a wide range of people in unexpected ways. We develop educational programmes for artistic experimentation, enquiry and production, supporting innovative art to be created and experienced by new audiences, including specialist programmes for young people and schools.

Classification

- **How:** Provides Buildings/facilities/open Space
- **What:** General Charitable Purposes, Education/training, Arts/culture/heritage/science, Environment/conservation/heritage
- **Who:** Children/young People, The General Public/mankind

Geography

- **Area of benefit:** NOT DEFINED -IN PRACTICE,CAMBRIDGESHIRE
- Cambridgeshire
- Central Bedfordshire
- Hertfordshire

Finances

Period end	Income	Expenditure	Assets	Employees
2025-03-31	£862,516	£743,206	£1,122,703	12
2024-03-31	£716,745	£679,370	£1,003,393	10
2023-03-31	£634,471	£693,093	£966,018	10
2022-03-31	£762,248	£759,739	£1,024,640	11
2021-03-31	£626,164	£632,683	£1,022,131	8

Trustees

Name	Role	Appointed
Adam Peavoy		2024-09-19
Ciara Fitzgibbon		2024-09-19
Elizabeth Louise Benson		2024-09-19
HAROLD OFFEH		2018-05-06
Laura Wright		2023-07-04
Luke Billington-Brooks		2024-09-19
Mary Jane Wiltshire		2024-09-19
Mx Xiyao Chen		2024-09-19
RUMMANA NAQVI LADAK		2018-09-26

WYSING ARTS CHARITY

England & Wales - Charity number 1039555

Accounts

REGISTERED COMPANY NUMBER: 02942151 (England and Wales)
REGISTERED CHARITY NUMBER: 1039555

REPORT OF THE TRUSTEES AND
AUDITED FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2025
FOR
WYSING ARTS CHARITY

Staffords
Chartered Accountants
& Statutory Auditors
Unit 1, Cambridge House
Camboro Business Park
Oakington Road, Girton
CAMBRIDGE
Cambridgeshire
CB3 0QH

WYSING ARTS CHARITY

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FOR THE YEAR ENDED 31 MARCH 2025

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WYSING ARTS CHARITY

REPORT OF THE TRUSTEES **FOR THE YEAR ENDED 31 MARCH 2025**

The trustees who are also directors of the charity for the purposes of the Companies Act 2006, present their report with the financial statements of the charity for the year ended 31 March 2025. The trustees have adopted the provisions of Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019).

"Wysing was founded with a utopian vision to create space for artists to live & work. Today it is ... pioneering an experimental approach to artistic practice, learning & curating." Louise Benson, Elephant Magazine.

Wysing Arts Centre is a progressive organisation in a rural setting, established in 1989. We enable artists and publics to engage their imagination freely and take creative risks; we believe that everybody has the right to time and space for creativity, away from the distractions of daily life.

The site is ten miles from Cambridge city. It holds 20 subsidised studios, accommodation for up to 80 visiting artists annually, recording and ceramics studios, flexible space to experiment, present and learn, fields, woodland, and several outdoor artworks.

Wysing invites artists from across the world to stay and reflect on their practice without the pressure of producing new work: time spent without a plan can often be when the best new ideas emerge. We take a proactive, intersectional approach to equity, and often support artists who have not been well supported by mainstream gallery and funding systems. Several artists who have spent time at Wysing have gone on to be Turner-prize or Paul Hamlyn Award winners. Some artists go on to be commissioned by Wysing to create new work, presented on site and in places where a wide range of people will enjoy it; many participate in Wysing's lively events programme.

Wysing engages people of all ages through artist-led workshops, events, online projects, gatherings and an alternative art school called The Syllabus. Our youth-led learning programme focuses on providing creative opportunity, confidence and empowerment for rurally isolated young people; our Creative Youth Council holds decision-making powers in our organisation.

We are funded principally by Arts Council England through its National Portfolio scheme. Further funds are raised through Trusts, Foundations, individual giving, and commercial activity.

In 2024, Wysing successfully met its capital fundraising target with the generous support of Arts Council England, Garfield Weston, South Cambridgeshire Rural England Prosperity Fund, Cambridgeshire Capital Priorities Fund, South Cambridgeshire Zero Carbon Communities Fund and Thalia WB. The site-wide capital project is focused on environmental sustainability and accessibility that will see our grounds and key areas of our site made fit for purpose, increasing the financial stability of our organisation, and enabling us to better match our mission, vision and values.

In March 2025, we completed Phase 1 of our capital project which included installing an array of 25 solar panels in one of Wysing's fields, as well as re-surfacing the South Courtyard and pathways across the site to improve disabled access. Phase 2 will see the transformation of the reception and live/work spaces, enabling them to become more welcoming, and functional, for wider audiences with a wider range of requirements.

We are active in Plus Tate; we lead the Eastern branch of the Contemporary Visual Arts Network, and our Director is a co-lead of Create Cambridge cultural compact. Our impactful local, national and international collaborative partnerships with cultural, educational and social organisations are core. They are built to share resources and knowledge in our sector, and to widen our reach.

WYSING ARTS CHARITY

REPORT OF THE TRUSTEES **FOR THE YEAR ENDED 31 MARCH 2025**

OBJECTIVES AND ACTIVITIES

Vision, Mission, Aims and Objectives

VISION: to cultivate the freewheeling imagination.

MISSION: Wysing believes in the transformative social and personal benefits of art and creativity, and that a more just world can only be achieved if everyone has equal access to the time and space needed to imagine it. Wysing provides accessible opportunities and resources to think and create, outside the habits of daily life. We support artists to develop their talent; we advocate for the immense value they have in the world, and we work to create the conditions necessary for them to have sustainable careers.

AIMS and OBJECTIVES:

- | | | |
|---|-----------------------|--|
| * | Collaborative: | Work together to build resources |
| * | Generous: | Model change, sharing our resources equitably |
| * | Agile: | Create and seize opportunity |
| * | Attentive: | Listen to what people say, and respond effectively |
| * | Transparent: | Build trust, and be open about how we work |
| * | Ethical: | Avoid causing harm to people and the planet |

Our Director and Deputy Director are supported by Trustees who hold expertise in key areas of our work. Our Trustees are led by Wysing's Chair, Laura Wright (CEO, Postal Museum, former CEO, Tate Enterprises) who joined in September 2023.

Our work is reviewed quarterly at Board meetings, together with a range of policies and Wysing's risk register. Board sub-committee meetings, including finance and site groups, are held when needed throughout the year.

Qualitative and quantitative evaluation frameworks to help us learn and develop, and to meet targets on equity, diversity and inclusion. We gather data from visitor surveys and verbally, as well as from social media and press. We learn, adapt and deepen the value of our artist support programmes through formal evaluation assessed by staff. Throughout 2024-5 we have been working with Evaluation and Audience Development professionals Ruth Melville and Anna Franks to help build a comprehensive framework for evaluation and development across the organisation, which will be complete by the end of 2025.

Our team receives training throughout the year, focusing on key areas that reflect our work - these include safeguarding, disability awareness, autism awareness, mental health first aid, fire safety and first aid training.

LORNA O'BRIEN (1969-2024) AND TERRY BROOKS (1951-2024)

December 2024 saw the untimely death of two pillars of Wysing's staff team and community. Wysing's Deputy Director Lorna O'Brien died on 8 December 2024 following a cancer diagnosis in the Autumn, and later that month, on 22 December, Wysing's co-founder and longest standing Trustee, Terry Brooks, died peacefully after living with COPD for many years. Celebrations of Life were held for both Lorna and Terry at Wysing Arts Centre, in March and July respectively.

The impact on the organisation has been significant, emotionally and in terms of capacity across the team.

REPORT OF THE TRUSTEES
FOR THE YEAR ENDED 31 MARCH 2025

OBJECTIVES AND ACTIVITIES

Significant activities

Residencies

Artistic residencies are core to our work. We provide national and international artists at key moments in their careers with a bursary, workspace, accommodation, as well as ongoing curatorial and practical support. We continue to support artists after they have completed residencies by offering ongoing critical guidance where requested, and the opportunity to return to Wysing to stay for short periods to continue developing their practice.

We continue to offer a flexible residency model that allows artists to determine the length of their stay, recognising that some artists may not be able to spend blocks of time at Wysing (e.g. caring responsibilities, health conditions, jobs). We have a designated Access Budget that enables us to support artists who need additional resources to participate meaningfully. In 2024-5 our Artist Advisory Committee were Delaine Le Bas, Daniel Oduntan, Sammy Paloma and Eve Stainton.

Residency artists for 2024-5 were: Emii Alrai (UK, supported by Knotenpunkt), C&G Artpartment (UK/Hong Kong, in partnership with Para Site, Hong Kong), Cade & MacAskill (UK), Appau Jnr Boakye-Yiadom (UK, recipient of the Donna Lynas residency Award in partnership with Somerset House Studios, South London Gallery and Modern Art Oxford), emilyn claid (UK, supported by Knotenpunkt), Georgia Gendall (UK), Hannan Jones (UK), Alastair Kwan (UK), Shepherd Manyika (UK), Bella Milroy (UK, with a digital residency co-organised with Vital Capacities), Abi Palmer (UK), Elsa Prudent (France, in partnership with CAPC Bordeaux as part of FLUXUS Magnetic Programme), and Diana Puntar (UK/USA, supported by Knotenpunkt).

"During our residency at Wysing we've been working on a new performance titled 'NOW NOT NOW'; that reflects on time and sensation through a neuroqueer lens. The work uses manipulated video and we've been experimenting with performing at different speeds to reveal clashing temporalities and different experiences of time.

"This is our second stay at Wysing this year. We've loved working and living here and, in the summer, we enjoyed spending time creating slow-motion, durational video performances in the woods. Returning in January and observing the changing seasons has been inspiring. This time, we worked mainly in Wysing's Project Space and experimented with music for the performance including dabbling with recorders." Cade and MacAskill

Forms of support throughout the year included help with Arts Council England Developing Your Creative Practice grants, which were successful for emilyn claid and Barby Asante, and Georgia Gendall's Henry Moore Foundation grant, which was also successful.

Events

For the second year running, we presented six iterations of Wysing's sell-out performance and music night for LGBTQI+ audiences Club Urania in partnership with Cambridge Junction and queer organisers in Cambridge. Club Urania is a LGBTQI+ inclusive space featuring live 'work-in-progress' performance and open mic slots for locally based performers to try new works, followed by music and dancing. The event aims to meet a range of audience requirements, offering captioned performances and livestreaming for remote viewing. In 2024-5 we supported six artists to try out new works in this context, including Eve Stainton, Belladonna Paloma, Tam Reynolds, Babeworld and Juliet Jacques. Queer Utopias, Wysing Arts Centre's festival of queer culture, rescheduled from 2023-4, took place in May 2024, with contributions from Babeworld, Ama Josephine Budge, Diarmuid Hester, Noreen Masud and many others.

On 6 July 2024, Wysing Open took place, with contributions from studio artists together with residency artists, across the site - see below 'exhibitions & commissions'.

Wysing offers an integrated approach to digital and in-person events, live streaming where possible to ensure that those who cannot attend person can attend digitally. We work with live captioners to ensure accurate subtitling.

WYSING ARTS CHARITY

REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2025

OBJECTIVES AND ACTIVITIES

Exhibitions & Commissions

2024-5 saw the continuation of Wysing's New Block Commission, an exhibition on Wysing's road-facing studio block, seen by over 1,000 passersby, daily. Rafal Zajko's hugely impactful commission Corns and Calluses continued to run from February 2024 until September 2024. This was followed by Alexis Parinas' There Are So Many Seeds, So Many Stars, from September 2024 to September 2025, created in collaboration with over 500 students from St Peter's School, Huntingdon, spanning Years 7 and 8 (11-13yrs). An event that included a screening of a film that Alexis had made with the students, and a Q&A, enabled the young people to see their commission on site at Wysing Arts Centre.

Temporary exhibitions took place across the year. As part of Queer Utopias, Diana Puntar transformed Amphis into an installation connecting fungi and queer dance-floor culture. During Wysing Open, Appau Jnr. Boakye-Yiadom presented moving image work After: Compliments (2024), Georgia Gendall presented sound work The Worm Forgives the Plough (2024), Alastair Kwan presented 8 Bottle (2024-ongoing); Hannan Jones and Shamica Ruddock presented their sound installation The Shift (2022).

Works created at Wysing often go on to be seen elsewhere. For example, 2023-4 residency artist Delaine Le Bas was nominated for the Turner Prize, specifically for work that she made at Wysing on her residency. This work was first presented as an exhibition Incipit Vita Nova at Secession, Vienna, in 2023, was presented as part of the Turner Prize exhibition at Tate Britain from 25 September 2024 - 16 February 2025. Eve Stainton's performance Impact Driver continued its tour to Chapter, Cardiff, for a multi-show run from 24-7 November 2024, having been produced on residency at Wysing in 2022-3.

Partnerships

Across 2024-5, significant work to maintain and engage new national and international partnerships took place, creating opportunity and development for national and international artists. This includes:

- * Raspberry Pi Foundation invited us to co-devise an artist-in-residence programme for an artist to spend time between the Foundation and Wysing, with a fee of over £13k and additional research/travel budget. This resulted in the appointment of Sahjan Kooner who began their residency in January 2025.
- * Leicester University Museum Studies. In partnership with Dr Rosemary Shirley, we successfully applied for a fully funded joint PhD for a researcher to spend 3 years exploring the legacy of rurality based arts centres in shaping perceptions of rurality and rural arts, from 1970s to the present. Central to this will be an in-depth exploration of Wysing's archive. The candidate will be considered a 'researcher in residence' and will be announced in Spring 2025.
- * St Peter's School, Huntingdon have confirmed an extension of our artist in residence programme, enabling an artist to work with years 7 and 8. This has increased the artist fee and will increase impact of the work from 270 to almost 600 young people directly impacted, annually.
- * Para Site, Hong Kong: have confirmed C&G Artpartment for a joint artist-in-residence programme for UK based HK artists.
- * Magnetic / FLUXUS Foundation, in partnership with Arts Council England, have agreed another year's of residency at Wysing for a Bordeaux-based French artist, organised in partnership with CAPC Bordeaux.
- * Japan House are supporting two Japan-based artists in residence for 2025; GB Sasakawa funded a trip for Wysing's Director in May 2024 to build partnerships and knowledge of the sector.
- * Continuation of support for the Donna Lynas Residency Award (3 years of support for an artist) in partnership with South London Gallery and Somerset House Studios (both London), and Modern Art Oxford (Oxford).
- * Continuation of Syllabus alternative learning programme, developed and delivered in partnership with Eastside Projects (Birmingham), Ps2 (Belfast), SITE Gallery (Sheffield), Studio Voltaire and TACO! (London), and New Art Exchange (Nottingham).

REPORT OF THE TRUSTEES
FOR THE YEAR ENDED 31 MARCH 2025

OBJECTIVES AND ACTIVITIES

Wysing Studio Artists

Wysing studio artist tenants continue to be supported through portfolio reviews and mentoring sessions, as well as presenting their work as part of Wysing's annual, public-facing Wysing Open, centred around artist studio presentations. CJ Mahony tried out a new body of work in Wysing's Project Space, presenting it to invited members of the public for their feedback. Studio artists are also eligible to apply for a 'Test Space' professional development grant: in 2024-5 this was awarded to CJ Mahony, to bring together a book of writing with support from Emmy Yoneda, and Bettina Furnee to work with sound designer / filmmaker Graeme Arnfield to complete her work Out of Our Earth ahead of an exhibition at the Broadway Gallery, Letchworth, in 2025. Bettina Furnee and Beverley Carruthers were also supported to receive an Arts Council England project grant. Wysing also employs studio artists where their skills and experience matches opportunity.

In June 2024, the studio artist lease review concluded, following an in-depth period of consultation that involved studio artists, members of the wider Cambridge/shire artist community, Trustees and Wysing's team. The collective decision was made to provide greater security for studio artists through more secure lease terms. Wysing appointed the legal expertise of Bates Wells and Broadfield Law to review studio artist leases, and Wysing's head lease with Rapoport, to ensure that any change would fully meet Wysing Arts Centre's legal and charitable responsibilities.

Syllabus

March 2024 saw the conclusion of the Syllabus VII, a co-designed learning programme for artists that unfolds as a series of gatherings across the year. Artists in this year's cohort were Omid Asidi, Maggie Campbell, Katrina Cobain, Sophie Gresswell, Sahjan Kooner, Yoojin Lee, Natasha MacVoy, Michael., Alexis Parinas and Moira Salt.

Young People

Wysing's young people's programme is centred around two key areas: Creative Youth Council, and Schools. It is developed for and by young people. Across 2024-5 it was primarily supported by the generosity of the John Armitage Charitable Trust and the Ragdoll Foundation.

Wysing's Creative Youth Council is for young people aged 14-18 with additional support requirements and/or who are at risk of isolation (especially rural). 38 young people engaged across 2023-4. They met 11 times in 2024-5, for four hour sessions each month, to collaborate and experiment with artists, meet new friends in a safe and supportive space, to get involved in a variety of arts opportunities, including programming events, festivals, resources, and their own artwork, build teamwork and leadership skills which can then be used to support college, university and / or job applications, and to Programme events including annual Creative Youth Festival, which in October 2024 attracted 75 young people. In 2024-5, 78% of CYC reported feeling more confident after participating in CYC activities, with their confidence increasing still further throughout the course of the sessions. 94% reported that their voices were heard, and 85% said that their ideas and imagination were expanded. "When we come up with an idea for the art projects, the response isn't 'no,' it's 'how can we make it work?' So, it's very nice not to be told 'you can't do that' but instead to be encouraged to do it."

CYC member comment, via interview

In 2024-5 we included additional activity in response to the needs and requests of the young people we engaged. This included Summer School (12-15 August 2024), with targeted offers for those in receipt of pupil premium. Taxi transport or a £15 bursary was provided. Themes were developed with CYC members and included experiencing Wysing's ceramics studio, recording studio, woodlands and fields. It was important to CYC that the Summer School was also an opportunity to creatively support young people's mental health and wellbeing through connecting to nature. It also included a bespoke mentoring opportunity for Pheo Cox, who - from September 2023 to July 2024 - received mentorship from artists Dylan Fox and Sean Roy Parker. There were 100 contact hours spread across 9 months, which was flexible and bespoke to support Pheo's access needs, and resulted in a new artwork commission by Pheo, launched at Queer Utopias festival. "I think places like Wysing make you realise about diversity within communities and it's like this whole other world and when you step foot into it, and you see so much diverse creation around you, and it's all called art."

Young person's mentoring placement comment, via interview

WYSING ARTS CHARITY

REPORT OF THE TRUSTEES **FOR THE YEAR ENDED 31 MARCH 2025**

OBJECTIVES AND ACTIVITIES

In December 2024, the CYC took a trip to London to meet with Delaine Le Bas in her Turner Prize exhibition. Tate generously offered free entry to the group, many of whom had never been to London before.

Wysing's third Creative Youth Festival was co-programmed with CYC, and offered prioritised attendance for pupil premium young people and partner organisations St Neots Youth Council and Pride Group, Centre 33 and Romsey Mill, Aspire group. Activities included makeup with Jack Oliver, pumpkin carving with Sean Roy Parker, and mural making with Alexi Marshall.

Schools and youth visits increased in 2024-5 as our programme and approach became more widely known. This included visits from Caldecote Primary School, Romsey Mill, Fenland Youth Group, 20Twenty Productions, Northstowe Secondary School, and Martin Bacon Academy SEND School (supporting their Silver Arts Award).

Artist residency at St Peter's School, Huntingdon. Following the success of the previous year's programme, the School invited Wysing to hold a residency with years 7 and 8 (11-13) across the 2024-5 academic year, through weekly workshops. In the first half of the year, artist Dylan Fox worked with young people, followed by Louise Ashcroft (January - June). Ideas and designs they developed together will be presented in public during 2025. Alexis Parinas worked across the 2023-4 academic year, leading to a significant new commission for Wysing Arts Centre's 'New Block Commission' which reaches over 100,000 passers-by to the site in 2024-5.

Trustee Statement on Public Benefit

It is the Trustees' intention to ensure that Wysing continues to play a unique role in providing high quality facilities and access to innovative programmes of contemporary art for the benefit of artists and for wider society. Wysing provides studio accommodation (where there is a significant noted shortage of studio provision in Cambridgeshire, especially provision that is affordable), is one of a few rural venues in the UK that offer funded residency opportunities, as well as funding new work to be created and shown at our site or partner venues. It is a priority for the Trustees to continue to further the diversity, accessibility, reach and impact of our work, and to ensure the financial stability of our organisation especially in such challenging times.

In considering the public benefit of the charity the Trustees have had regard to the Charity Commission's guidance on Public Benefit.

REPORT OF THE TRUSTEES
FOR THE YEAR ENDED 31 MARCH 2025

ACHIEVEMENTS AND PERFORMANCE

Significant Charitable Activities

2024-5 in numbers

- * 31 artists spent time in residence at Wysing;
- * We supported 52 artists to produce new work;
- * We presented three on-site commissions, with three more presentations of work produced by Wysing residency artists presented nationally;
- * 624,558 in-person audience reach from onsite commissioning;
- * 78,287 in-person attendances to UK activity, 640 to international activity;
- * 11 performances;
- * 10 talks;
- * Five artist-led workshops for adults, with Wysing's ceramics studio open to members for six days a week;
- * One youth-focused, youth-led festival;
- * Eight digital projects with 25,951 engagements, and 544 social media posts with 11,475 engagements;
- * 47 formal learning sessions directly engaging 585 young people, and directly impacting 1,525 more;
- * 22 informal learning sessions directly engaging 100 young people;
- * 20 site-based studio artists.

Fundraising performance against objectives

Fundraising for the organisation is embedded across our work. Our freelance fundraiser works with the team to identify funding streams and develop bids. Alongside raising funds to meet annual budget targets, we continue to build new partnerships that enable us to meet targets and share costs. Our Resource and Enterprise Coordinator is tasked with growing commercial income across Wysing's site - a relatively new venture for our organisation.

- * Following an initial grant in 2023-4, The John Armitage Charitable Trust awarded us a three-year award to support our Young People's Programme, acknowledging Wysing's focus on young people facing rural isolation in an area of low cultural offer for that demographic.
- * Ragdoll Foundation continued to support our young people's programme in the final year of the funding agreement.
- * Freelands Foundation worked with us closely in response to the feedback we received from artists and partners participating in Syllabus to spread the total amount we received differently - increasing the funding amount per year to tackle the cost of living crisis, leading to an overall reduction in years that Syllabus will be funded by Freelands Foundation (reduced from 10 years to 7).
- * FLUXUS awarded us funding to support a Bordeaux-based artist-in-residence, in partnership with CAPC Bordeaux.
- * Knotenpunkt supported Emi Alrai and emilyn claid to be in residence in 2024-5, doubling their support from one residency to two, and enabling Diana Puntar to extend her residency for another year.
- * GB Sasakawa awarded Wysing a grant to travel to Japan, following funding received by Japan House in 2023-4.
- * We received a generous, anonymous donation via the Charities Aid Foundation to support our programme with a particular emphasis on our work with young people.
- * We received funds from Garfield Weston Foundation, Thalia WB, Cambridgeshire Capital Priorities and the South Cambridgeshire Rural England Prosperity Fund for our capital project, adding to funds from Arts Council England.
- * We refined Wysing's ceramics studio programme and invested in our ceramics studio to make it more user-friendly. We also grew our space hire offer.
- * We launched one new Limited Edition - a print by Delaine Le Bas.

REPORT OF THE TRUSTEES
FOR THE YEAR ENDED 31 MARCH 2025

FINANCIAL REVIEW

Financial position & reserves policy

Wysing has a robust financial strategy that supports our aims and objectives. Over the last five years we have developed our cash reserves mitigating financial risk to the organisation. The trustees review our reserves policy on an annual basis.

The Board has set a target of a minimum reserve of £480,000 to enable the organisation its operation whilst also protecting cashflow. Designated Reserves enable the organisation to develop strategic areas of work, while addressing challenges and managing risk.

The organisation works towards an annual budget that is approved by the Trustees and monitored throughout the year. We are privileged to have a highly skilled board of Trustees, the majority of whom have significant financial responsibilities within their own professions. They make a valuable contribution to the business strategy and embrace their responsibilities as charity Trustees.

In addition to quarterly board meetings, the board has convened a dedicated Finance Committee which meets with the management team separately. Wysing's Deputy Director and Director, supported by the Finance Manager, report regularly on income and expenditure, our cashflow position and reserves. All budget-holders work within stated financial guidelines and we actively seek advice on developments within the charity sector.

Overhead costs for the organisation include a rolling programme of building and site maintenance to ensure that equipment and facilities can be upgraded throughout the year thereby avoiding the need for emergency cash items and large-scale expenditure as far as possible. Assets are being depreciated at a realistic rate and the register is updated regularly and in tandem with the maintenance programme.

Our aim is to be a model of best practice, to build a financial strategy that can withstand the fluctuations in the general economy, provide stability and allow us to grow as one of the country's leading arts organisations.

When funds allow, they are transferred into a three-month fixed term treasury bond to maximise interest.

REPORT OF THE TRUSTEES
FOR THE YEAR ENDED 31 MARCH 2025

FINANCIAL REVIEW

It is Wysing Arts Centre's policy to hold free reserves in its unrestricted funds to establish an appropriate level of working capital and to protect the future operations of the Charity from the effects of any unforeseen variations in its income streams, as part of good financial management practice.

The Trustees have set a reserves policy which requires free reserves to be maintained at a level that ensures Wysing's core charitable purpose can continue to be delivered even during a period of unforeseen difficulty.

The calculation of the required level of reserves is an integral part of the organisation's planning, budgeting, and forecasting processes. It takes into account:

- * The resources required to manage and adjust staffing levels across the charity.
- * The resources required to fulfil existing contracts, and other obligations and commitments.
- * The resources required to manage unexpected short-term drops in income; delays in receipt of grant funding; and emergency expenditures.
- * The resources for planned strategic investment and development.

Designated reserves funds:

To support robust financial planning, free reserves may be designated by the Trustees for the following purposes:

1. One-off risk management: £70,000
This reserve is held to protect the charity against short-term, unplanned financial risks or shocks. It may include:
 - * Sudden and significant loss of income (e.g. loss of income due to a global event such as the COVID-19 pandemic).
 - * Emergency repairs or urgent capital maintenance (e.g. building infrastructure failure).
 - * Legal or compliance costs not covered by insurance.
 - * Costs associated with winding down operations in a worst-case scenario.
2. Core Operational Expenditure Reserve: £190,000
This reserve supports the continued delivery of core activities in the event of cash flow disruption or funding delays. It typically covers:
 - * Staff salaries and associated overheads for a defined minimum period (e.g. 3-6 months).
 - * Rent, utilities, and service contracts for the site.
 - * Essential programme delivery costs where contracts or funder obligations are in place.
3. Strategic and Development Reserve: £60,000
This reserve is intended to allow for forward-looking investment aligned with Wysing's mission and business plan. It may include:
 - * Seed funding for new programmes or partnerships.
 - * Match funding to unlock grants or major donations.
 - * Investment in new digital infrastructure or audience development strategies.
4. Capital Expenditure Reserve: £70,000
This reserve is designated for the acquisition, maintenance, and improvement of Wysing's physical and digital infrastructure, and is developed alongside Wysing's business and site plan. It may cover:
 - * Capital projects (e.g. building improvements, new studios or public spaces).
 - * Equipment replacement cycles (e.g. IT, AV, or workshop tools).
 - * Environmental sustainability upgrades (e.g. energy efficiency measures).

REPORT OF THE TRUSTEES
FOR THE YEAR ENDED 31 MARCH 2025

FINANCIAL REVIEW

The levels allocated to each of the above reserves will be reviewed annually, and updated as required based on risk assessments, strategic priorities, and changes in operational scale.

Based on these principles, the target level of free reserves for the Charity at 31 March 2025 has been calculated as £480,000, £350,000 being 6 months of costs, £60,000 being the Strategic Development Reserve, and £70,000 being the Capital Expenditure Reserve.

Monitoring and Review

Reserves levels are monitored quarterly and reviewed annually as part of the budgeting and planning process. If reserves fall below the target level, the Trustees will develop and implement a recovery plan. If reserves significantly exceed the target, the Trustees will consider designating surplus funds to future strategic projects or increasing allocations to designated reserves.

Reporting

The reserves policy and the level of reserves held are disclosed in the annual report and accounts. As of 31 March 2025, the level of accumulated unrestricted reserves stood at £449,535, of which £24,544 is committed on future spending, giving free reserves of £424,991.

REPORT OF THE TRUSTEES
FOR THE YEAR ENDED 31 MARCH 2025

FUTURE PLANS

2024-5 saw the appointment of two new team members: Amy Jones, Curator, and Brendan Cavaciuti who was appointed as Site and Environmental Futures Coordinator, a new role for the organisation. Despite a stable start, the year became increasingly challenging following the illness of Deputy Director, Lorna O'Brien in Autumn 2024, and her death in December. Wysing still achieved its core objectives, but several of the initiatives planned for the year adopted a different scale or were postponed to 2025-6. Wysing's Trustee away-day in May 2025 has a focus on strategic planning towards the next NPO period, and the development of an updated business plan, to build on the current one which runs to the end of 2026. The process will identify key priorities and areas for development, including capacity building, across the next five years.

Capital development

Wysing's capital project, titled 'A Greener, More Accessible Wysing', will:

- * Enable us to support a wider range of access requirements across our site;
- * Reduce our carbon footprint including dependency on oil and gas;
- * Create a better, more accessible visitor experience;
- * Make us more financially sustainable, through an improved commercial offer and by reducing our utilities bills.

The financial situation remains extremely challenging for the arts sector, given inflationary increases and the cost-of-living crisis, as well as the increased competitiveness for funding across the sector from Trusts and Foundations and the fact that ACE funding remains at standstill and out of proportion with inflationary increases. The cost of energy and materials have risen substantially; we know that demand for public and private funding for institutions and artists outweighs supply. Once we complete our capital development project, we will be far better placed to develop and deliver a programme, confidently, that continues to be of significant value to all who engage with our work and that is of improved public value - especially in light of the environmental measures we will put in place.

By the end of 2025-6, we will also have a ten-year site plan in place so that we are able to build a targeted fundraising plan and robust reserves policy that takes into account any further capital works, including much-needed site-wide repairs, that we need to undertake. The appointment of two architects to our Board in 2024-5 will help us to achieve this key strategic aim.

Environmental sustainability

In March 2024, we appointed a new role: Site and Environmental Futures Manager. This role better reflects our future ambitions - to embed environmental sustainability across our work, including re-thinking the way we conceive of our site-based commissions in relation to our rural location, to sustainable site-based improvements, and supply chain / contract reviews.

Following the installation of solar panels in February 2025, 2025-6 will see us reduce our energy consumption from the grid - by end March we were seeing a decrease of 70%. This will be further augmented by the installation of rainwater harvesting solutions and air source heat pumps as part of the wider capital project.

We will also be implementing biodiversity measures across our site, including:

- * Introducing a swale to improve water flow;
- * Improved landscaping and planting;
- * Controlled planting and thinning to improve and create new habitats for flora and fauna.

Website and rebrand

Since 2023 we have been working with designer / developers Twelve to update Wysing's brand and website. Combined with a new approach to audience development, this will enable us to tell the story of our work in a more dynamic and accessible way, updating signage and creating new avenues for digital production and dissemination of our work. The new website will be a platform to showcase the breadth of work across Wysing including our commercial offer of courses, event and space hire, specialist post-production services, and our shop selling unique books and prints. Our website will also offer a more visible online platform for donations.

REPORT OF THE TRUSTEES
FOR THE YEAR ENDED 31 MARCH 2025

The rebranding, with a new logo, will be an opportunity to refresh our visual identity to existing and new audiences.

Audience Development and Evaluation

We know that environmental sustainability is a key concern for our local, national and international audiences, and we believe that realising our ambitions to create a more environmentally sustainable, biodiverse Wysing will enable us to better connect to 'hyperlocal' audiences who may have an interest in nature, the environment and the outdoors. In the longer term, we hope to share best practice and become a destination for other sectors, funders and individuals who may be interested in our approach, thereby offering a new way of engaging with Wysing.

Having undertaken significant work from 2021- onwards to build engagement with our Young People's programme, we know that there is work to continue to build audiences and respond to the specific needs of young people in our area. We also want to ensure that we are evaluating with a focus on depth of engagement, and identifying areas of improvement and success. We will do this by continuing to ensure the young people we work with have a voice and are involved in decision making and programme design.

Similarly, we know that our acclaimed residency and artistic programmes are vital opportunities for the artists we support. Tracking longitudinal impact has been challenging, and while some success measures (e.g. going on to win prestigious awards) are easy to spot, we want to ensure that we are able to determine against a more complex set of criteria, that is defined by artists themselves and that their relationship with / commitment to Wysing goes far beyond their physical time with us.

We want to ensure that our work is reaching key audiences who can engage in many different ways and on many different levels (hyperlocal, local, national and international) and that we are making the case for the work we do with an effective evidence base that is continually reviewed, revised and relevant.

We have extended the evaluation period from 2024-5 to 2025-6 to acknowledge capacity in the organisation; during this time we will continue to work with Ruth Melville and Anna Franks - two highly experienced professionals to help us build a bespoke framework for evaluation and audience development - enabling us to continually develop, assess and improve our work with ever greater impact.

Commercial income generation

Our refreshed programme and approach reflects our small organisation's ability to be agile under challenging circumstances, and we have been able to re-shape our work in a way that maintains excellence, while increasing value and benefit for artists and publics.

We know that our site offers much potential in terms of achieving financial resilience, and we are confident that we can further develop an approach to commercial income generation that aligns with our mission, vision and values. We will continue to review our targets and increase them according to reviewed capacity.

In 2025-6 we will be growing our ceramics studio membership and introducing paid-for ceramics courses that address need in our area. We will also be reviewing our recording studio facilities and marketing in relation to other aspects of our commercial hire with a view to being able to offer specialist post-production facilities and services that can appeal to both commercial production requirements as well as supporting individuals or groups who have specific access needs or requirements.

We are fortunate to have our Grade 2 listed Farmhouse as an asset in generating holiday rental income, and will work to ensure this is both balanced and working at an optimal level in relation to our core artist residency programme, while also promoting it as a place and space to retreat. Visitors will be seen as a new audience with whom we can find innovative ways of engaging.

Partnerships

We believe that partnerships remain central to resilience: they enable us to do more, share knowledge, and support artists and our team through learning opportunities. The success of partnerships such as Plus Tate, Syllabus and Create Cambridge are vital to Wysing; we will continue to explore and realise further targeted partnership opportunities across 2025-6, with an emphasis on those that support sector development, artistic development and risk-taking, and that grow our international reach and impact.

WYSING ARTS CHARITY

REPORT OF THE TRUSTEES **FOR THE YEAR ENDED 31 MARCH 2025**

In developing a resilient business model, we will also grow our networks and partnerships with hyperlocal businesses where alliances will result in mutually beneficial opportunities. As Wysing has excellent facilities for holding meetings and/or away days, we will be exploring advertising opportunities across the area in order to encourage groups to choose us.

Equally, with our growing environmental credentials, we will ensure we are plugged in to local and regional networks to ensure we can showcase best practice and leadership in this area. We have just become part of Cambridge Climate Leaders group.

We are developing a body of work around external consultation regarding arts and place, and Rosie Cooper has been asked by South Cambridge District Council to advise on a range of new town public art strategies including the major development, Northstowe. We will be looking for new consultancy opportunities to share our practice and knowledge, as well as advocating for artists and the infrastructure they need to thrive.

Equity and meeting a range of requirements

We know that we need to ensure that our working practices and the way we support colleagues, artists and publics across our organisation and in our sector must be meet our visitors requirements, building equity from an intersectional starting point. We have been rated 'outstanding' in Arts Council England's 'Creative Case for Diversity' each year since 2016, but we need to do more. We know that the way our sector is built supports ableist, neurotypical habits and practices. We will continue to learn as a team how to support one another, and the artists / publics we work with, better through peer support, training, listening, adapting, and, where necessary, slowing down.

In 2024-5, we initiated our first programme audit, looking in detail at the demographics of residency artists over the last five years to ensure that we actively address 'blind spots' in our programme. We will continue to do this on an annual basis and respond accordingly.

In 2025 we will welcome the next DASH Curatorial fellow, to actively address the need for professional opportunity for disabled curators in our sector, and in preparation for this the Wysing team are taking part in the Social Model of Disability training led by Ramps on the Moon.

Charitable responsibilities

As part of our Trustee Away Day in 2024, we were supported by Bates Wells Charity Law specialist Erica Crump to embed a full understanding of the charitable / legal responsibilities that Wysing Arts Centre, and Trustees, have. As we move forward with some of the changes we are committed to make in relation to studio leases, we will be drawing on legal support to ensure any decision we make is legally and charitably compliant.

STRUCTURE, GOVERNANCE AND MANAGEMENT

Governing document

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

Trustees

In September 2024 we were joined by new Trustees: Luke Billington-Brooks, who continues the family connection with Wysing as the son of two of Wysing's co-founders, artist/architect Xiyao Chen; Mary Jane Edwards, Director of the Arts Foundation; architect Adam Peavoy, and accountant Ciara Fitzgibbon (Treasurer).

Recruitment and appointment of new Trustees

Wysing is committed to maintaining a pro-active approach to equity. As with all recruitment of staff and Trustees, we draw up detailed job descriptions prior to advertising for any staff position or Trustee role. Where a description already exists, it is reviewed and updated. Posts and roles are advertised internally and externally and all advertisements carry an Equal Opportunities declaration. All applicants are judged on job or role-related, relevant criteria and short-listing for all senior posts and Trustees involves at least two members of staff and one Trustee. Recruitment decisions are filed for at least six months and feedback given to unsuccessful candidates on request. Upon appointment, all staff and Trustees are provided with a job description, handbook and contract of employment if appropriate.

REPORT OF THE TRUSTEES
FOR THE YEAR ENDED 31 MARCH 2025

STRUCTURE, GOVERNANCE AND MANAGEMENT

Organisational structure

Wysing Arts Charity trades under the name Wysing Arts Centre. The organisation is governed by a voluntary Board of Trustees who are also Directors of the Company. The Board meets no less than four times a year. For certain specialised areas of the charity's work subcommittees are formed which then report back to the full Wysing Arts Centre Board. A team of salaried staff carry out the day-to-day tasks of the organisation overseen by the Artistic Director (Chief Executive). Other than for the services of the Directors, the charity is not dependent for its work on unpaid volunteers or donations-in-kind.

Induction and training of new Trustees

All new Trustees are given a broad range of materials when they join the board. The material includes the aims and objectives of the organisation, a staff and Trustee handbook, budgets and accounts and an outline of the role and responsibilities of becoming a Trustee.

Wider network

Wysing Arts Centre is a member of the Plus Tate network. The charity co-ordinates the East Contemporary Visual Arts Network (ECVAN) for the East of England and Wysing's Director sits on the national CVAN Steering Committee. Wysing is also a founder member, and national co-ordinator, of the Syllabus network. Wysing's Director is a co-lead of Create Cambridge, the Cultural Compact for Cambridge/shire.

Related parties

The charity has no related parties.

Risk management

The Trustees are responsible for the management of risks faced by the organisation. The organisation's risk register is updated and shared at each Trustee meeting; this includes a Capital risk register. The key controls used by the charity include:

- * Formal agendas for all Board of Trustee meetings
- * Comprehensive strategic planning, budgeting and management accounting and reporting, making full use of funder-provided templates (e.g. Arts Council's reporting frameworks and Julie's Bicycle, ACE environmental reporting framework)
- * Formal written policies that are reviewed by Trustees annually
- * Established organisational structure and lines of reporting
- * A Risk Register that forms part of the Business Plan and is regularly reviewed and updated where necessary, as well as being shared quarterly with Trustees

Through the risk management processes established, the Trustees are satisfied that the major risks identified have been adequately mitigated where appropriate. The following key risks have been identified and sit within the Financial Risk Register. The potential impact of these risks has been considered and steps are in place to monitor and mitigate the risk:

- * Loss of funding / income
- * Loss of key staff
- * Poor cashflow
- * Poor reserves
- * Budget does not match business plan objectives
- * Decisions and planning from inaccurate financial information
- * Poor financial control
- * Poor credit control
- * Fraud
- * Reputational risk
- * Site damage

A qualifying third party indemnity provision is in force for the benefit of the Trustees.

WYSING ARTS CHARITY

REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2025

REFERENCE AND ADMINISTRATIVE DETAILS

Registered Company number

02942151 (England and Wales)

Registered Charity number

1039555

Registered office

Fox Road
Bourn
CAMBRIDGE
Cambridgeshire
CB23 2TX

Trustees

T N Brooks (resigned 20/1/2025)
H Offeh
R N Ladak
C Willoughby (resigned 28/7/2025)
E L Benson
L Billington-Brooks
L A Wright
C Fitzgibbon (appointed 20/1/2025)
X Chen (appointed 20/1/2025)
A Peavoy (appointed 20/1/2025)
M Wiltshire (Mary Jane Edwards) (appointed 28/1/2025)

Senior Statutory Auditor

Matthew Pettifer FCA

Auditors

Staffords
Chartered Accountants
& Statutory Auditors
Unit 1, Cambridge House
Camboro Business Park
Oakington Road, Girton
CAMBRIDGE
Cambridgeshire
CB3 0QH

Bankers

Lloyds Bank Plc
1 Legg St
Chelmsford
Essex
CM1 1JS

Solicitors

Stephany & Co
72 Watling Street
Radlett
Hertfordshire
WD7 7NP

WYSING ARTS CHARITY

REPORT OF THE TRUSTEES **FOR THE YEAR ENDED 31 MARCH 2025**

STATEMENT OF TRUSTEES' RESPONSIBILITIES

The Trustees (who are also the directors of Wysing Arts Charity for the purposes of company law) are responsible for preparing the Report of the Trustees and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice) including Financial Reporting Standard 102 "The Financial Reporting Standard applicable in the UK and Republic of Ireland".

Company law requires the Trustees to prepare financial statements for each financial year. Under that law, the trustees have elected to prepare the financial statements in accordance with United Kingdom Generally Accepted Accounting Practice (United Kingdom Accounting Standards and applicable law).

Under company law the Trustees must not approve the financial statements unless they are satisfied that they give a true and fair view of the state of affairs of the charitable company and of the incoming resources and application of resources, including the income and expenditure, of the charitable company for that period. In preparing those financial statements, the trustees are required to

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

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

In so far as the trustees are aware:

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

AUDITORS

The auditors, Staffords, will be proposed for re-appointment at the forthcoming Annual General Meeting.

This report has been prepared in accordance with the special provisions of Part 15 of the Companies Act 2006 relating to small companies.

Approved by order of the board of Trustees on and signed on its behalf by:

.....
L A Wright - Trustee

REPORT OF THE INDEPENDENT AUDITORS TO THE MEMBERS OF WYSING ARTS CHARITY

Opinion

We have audited the financial statements of Wysing Arts Charity (the 'charitable company') for the year ended 31 March 2025 which comprise the Statement of Financial Activities, the Balance Sheet, the Cash Flow Statement and notes to the financial statements, including a summary of significant accounting policies. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice), including Financial Reporting Standard 102 'The Financial Reporting Standard applicable in the UK and Republic of Ireland'.

In our opinion the financial statements:

- give a true and fair view of the state of the charitable company's affairs as at 31 March 2025 and of its incoming resources and application of resources, including its income and expenditure, for the year then ended;
- have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice, including Financial Reporting Standard 102 'The Financial Reporting Standard applicable in the UK and Republic of Ireland'; and
- have been prepared in accordance with the requirements of the Companies Act 2006.

Basis for opinion

We conducted our audit in accordance with International Standards on Auditing (UK) (ISAs (UK)) and applicable law. Our responsibilities under those standards are further described in the Auditors' responsibilities for the audit of the financial statements section of our report. We are independent of the charitable company in accordance with the ethical requirements that are relevant to our audit of the financial statements in the UK, including the FRC's Ethical Standard, and the provisions available for small entities, in the circumstances set out in note 22 to the financial statements, and we have fulfilled our other ethical responsibilities in accordance with these requirements. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

Conclusions relating to going concern

In auditing the financial statements, we have concluded that the Trustees' use of the going concern basis of accounting in the preparation of the financial statements is appropriate. Based on the work we have performed, we have not identified any material uncertainties relating to events or conditions that, individually or collectively, may cast significant doubt on the charitable company's ability to continue as a going concern for a period of at least twelve months from when the financial statements are authorised for issue. Our responsibilities and the responsibilities of the trustees with respect to going concern are described in the relevant sections of this report.

Other information

The Trustees are responsible for the other information. The other information comprises the information included in the Annual Report, other than the financial statements and our Report of the Independent Auditors thereon.

Our opinion on the financial statements does not cover the other information and, except to the extent otherwise explicitly stated in our report, we do not express any form of assurance conclusion thereon.

In connection with our audit of the financial statements, our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements or our knowledge obtained in the audit or otherwise appears to be materially misstated. If we identify such material inconsistencies or apparent material misstatements, we are required to determine whether this gives rise to a material misstatement in the financial statements themselves. If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact. We have nothing to report in this regard.

Opinions on other matters prescribed by the Companies Act 2006

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

- the information given in the Report of the Trustees for the financial year for which the financial statements are prepared is consistent with the financial statements; and
- the Report of the Trustees has been prepared in accordance with applicable legal requirements.

REPORT OF THE INDEPENDENT AUDITORS TO THE MEMBERS OF WYSING ARTS CHARITY

Matters on which we are required to report by exception

In the light of the knowledge and understanding of the charitable company and its environment obtained in the course of the audit, we have not identified material misstatements in the Report of the Trustees.

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

- adequate accounting records have not been kept or returns adequate for our audit have not been received from branches not visited by us; or
- the financial statements are not in agreement with the accounting records and returns; or
- certain disclosures of trustees' remuneration specified by law are not made; or
- we have not received all the information and explanations we require for our audit; or
- the trustees were not entitled to take advantage of the small companies exemption from the requirement to prepare a Strategic Report or in preparing the Report of the Trustees.

Responsibilities of Trustees

As explained more fully in the Statement of Trustees' Responsibilities, the trustees (who are also the directors of the charitable company for the purposes of company law) are responsible for the preparation of the financial statements and for being satisfied that they give a true and fair view, and for such internal control as the trustees determine is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

In preparing the financial statements, the trustees are responsible for assessing the charitable company's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless the trustees either intend to liquidate the charitable company or to cease operations, or have no realistic alternative but to do so.

REPORT OF THE INDEPENDENT AUDITORS TO THE MEMBERS OF WYSING ARTS CHARITY

Our responsibilities for the audit of the financial statements

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

The extent to which our procedures are capable of detecting irregularities, including fraud is detailed below:

We have obtained an understanding of the legal and regulatory framework applicable to the company, focusing on provisions of those laws and regulations that had a direct effect on the determination of material amounts and disclosures in the Financial Statements.

We have considered the nature of the industry and sector, control environment and business framework, including the design of the company's remuneration policies.

We have enquired of management in regard to their own assessment of the risks of irregularities, including fraud.

We have obtained relevant documentation and representations in order to form an opinion on potential irregularities, including fraud.

We have reviewed the company's documentation of their policies and procedures relating to identifying, evaluating, and complying with laws and regulations, detecting and responding to the risks of fraud, and the internal controls established to mitigate the risks of fraud and non-compliance with laws and regulations.

Audit procedures performed during the audit included transaction testing with a focus on areas of judgement and estimations, and entries determined to be large or relating to unusual transactions. These audit procedures are designed to provide reasonable assurance that the Financial Statements were free from fraud or error. However, detecting irregularities that result from fraud is inherently more difficult than detecting those that result from error, as those irregularities that result from fraud may involve collusion, deliberate concealment, forgery or intentional misrepresentations.

No instances of non compliance with laws and regulations or of fraud were communicated to us during the audit.

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

**REPORT OF THE INDEPENDENT AUDITORS TO THE MEMBERS OF
WYSING ARTS CHARITY**

Use of our report

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

Matthew Pettifer FCA (Senior Statutory Auditor)
for and on behalf of Staffords
Chartered Accountants
& Statutory Auditors
Unit 1, Cambridge House
Camboro Business Park
Oakington Road, Girton
CAMBRIDGE
Cambridgeshire
CB3 0QH

Date:

WYSING ARTS CHARITY

STATEMENT OF FINANCIAL ACTIVITIES
(INCORPORATING AN INCOME AND EXPENDITURE ACCOUNT)
FOR THE YEAR ENDED 31 MARCH 2025

	Notes	Unrestricted funds £	Restricted funds £	2025 Total funds £	2024 Total funds £
INCOME AND ENDOWMENTS FROM					
Donations and legacies	3	30,057	-	30,057	24,314
Charitable activities	6				
Studios and Buildings		60,741	-	60,741	46,337
Public Programme		509,510	221,342	730,852	598,651
Other trading activities	4	1,901	-	1,901	4,168
Investment income	5	9,332	-	9,332	7,791
Other income		29,633	-	29,633	35,484
Total		<u>641,174</u>	<u>221,342</u>	<u>862,516</u>	<u>716,745</u>
EXPENDITURE ON					
Raising funds	7	6,815	967	7,782	9,304
Charitable activities	8				
Studios and Buildings		-	-	-	99,183
Public Programme		595,371	140,053	735,424	570,883
Total		<u>602,186</u>	<u>141,020</u>	<u>743,206</u>	<u>679,370</u>
NET INCOME		38,988	80,322	119,310	37,375
Transfers between funds	19	<u>7,003</u>	<u>(7,003)</u>	<u>-</u>	<u>-</u>
Net movement in funds		45,991	73,319	119,310	37,375
RECONCILIATION OF FUNDS					
Total funds brought forward		403,544	599,849	1,003,393	966,018
TOTAL FUNDS CARRIED FORWARD		<u>449,535</u>	<u>673,168</u>	<u>1,122,703</u>	<u>1,003,393</u>

The notes form part of these financial statements

WYSING ARTS CHARITY (REGISTERED NUMBER: 02942151)

BALANCE SHEET
31 MARCH 2025

	Notes	Unrestricted funds £	Restricted funds £	2025 Total funds £	2024 Total funds £
FIXED ASSETS					
Tangible assets	16	18,784	613,832	632,616	562,287
CURRENT ASSETS					
Debtors	17	93,637	4,940	98,577	69,387
Cash at bank		<u>454,578</u>	<u>54,396</u>	<u>508,974</u>	<u>417,401</u>
		548,215	59,336	607,551	486,788
CREDITORS					
Amounts falling due within one year	18	(117,464)	-	(117,464)	(45,682)
		<u> </u>	<u> </u>	<u> </u>	<u> </u>
NET CURRENT ASSETS		<u>430,751</u>	<u>59,336</u>	<u>490,087</u>	<u>441,106</u>
TOTAL ASSETS LESS CURRENT LIABILITIES		<u>449,535</u>	<u>673,168</u>	<u>1,122,703</u>	<u>1,003,393</u>
NET ASSETS		<u>449,535</u>	<u>673,168</u>	<u>1,122,703</u>	<u>1,003,393</u>
FUNDS	19				
Unrestricted funds				449,535	403,544
Restricted funds				<u>673,168</u>	<u>599,849</u>
TOTAL FUNDS				<u>1,122,703</u>	<u>1,003,393</u>

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

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

.....
L A Wright - Trustee

WYSING ARTS CHARITY

CASH FLOW STATEMENT
FOR THE YEAR ENDED 31 MARCH 2025

	Notes	2025 £	2024 £
Cash flows from operating activities			
Cash generated from operations	1	<u>208,905</u>	<u>66,379</u>
Net cash provided by operating activities		<u>208,905</u>	<u>66,379</u>
Cash flows from investing activities			
Purchase of tangible fixed assets		(126,664)	-
Interest received		<u>9,332</u>	<u>7,791</u>
Net cash (used in)/provided by investing activities		<u>(117,332)</u>	<u>7,791</u>
Change in cash and cash equivalents in the reporting period		91,573	74,170
Cash and cash equivalents at the beginning of the reporting period		<u>417,401</u>	<u>343,231</u>
Cash and cash equivalents at the end of the reporting period		<u>508,974</u>	<u>417,401</u>

The notes form part of these financial statements

WYSING ARTS CHARITY

NOTES TO THE CASH FLOW STATEMENT
FOR THE YEAR ENDED 31 MARCH 2025

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

	2025 £	2024 £
Net income for the reporting period (as per the Statement of Financial Activities)	119,310	37,375
Adjustments for:		
Depreciation charges	56,335	31,866
Interest received	(9,332)	(7,791)
(Increase)/decrease in debtors	(29,190)	29,690
Increase/(decrease) in creditors	<u>71,782</u>	<u>(24,761)</u>
Net cash provided by operations	<u><u>208,905</u></u>	<u><u>66,379</u></u>

2. ANALYSIS OF CHANGES IN NET FUNDS

	At 1/4/24 £	Cash flow £	At 31/3/25 £
Net cash			
Cash at bank	<u>417,401</u>	<u>91,573</u>	<u>508,974</u>
	<u>417,401</u>	<u>91,573</u>	<u>508,974</u>
Total	<u><u>417,401</u></u>	<u><u>91,573</u></u>	<u><u>508,974</u></u>

NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2025

1. LEGAL FORM

The charity is a registered charity registered in England and Wales number 1039555 and a company limited by guarantee number 02942151 having no share capital incorporated in England and Wales.

Its registered office and principal place of business is at Fox Road, Bourn, Cambridge, Cambridgeshire, CB23 2TX.

2. ACCOUNTING POLICIES

Basis of preparing the financial statements

The financial statements of the charitable company, which is a public benefit entity under FRS 102, have been prepared in accordance with the Charities SORP (FRS 102) 'Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019)', Financial Reporting Standard 102 'The Financial Reporting Standard applicable in the UK and Republic of Ireland' and the Companies Act 2006. The financial statements have been prepared under the historical cost convention.

The accounts have been prepared on a going concern basis. There are no material uncertainties about the charity's ability to continue.

Income

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

Donations are recognised on receipt. Gift Aid is recognised in the same period as the donation to which it relates.

Legacy income is recognised in full when the amount and timing can be quantified with reasonable accuracy. This is the earlier of the receipt of an interim distribution or the grant of probate.

Grant income is recognised in full on receipt unless there are unfulfilled performance conditions that do not allow the income to be recognised. In this case the grant is accounted for as a liability until the performance conditions have been met.

Grant income is only deferred if the grant is time-related and relates partly or wholly to a post year-end time period.

Income is shown net of VAT where applicable.

Studio rental income is recognised in the period to which it relates.

Expenditure

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

Governance costs

Governance costs include those costs associated with meeting the constitutional and statutory requirements of the charity and include the audit fees, registration fees and legal costs.

NOTES TO THE FINANCIAL STATEMENTS - continued
FOR THE YEAR ENDED 31 MARCH 2025

2. ACCOUNTING POLICIES - continued

Allocation and apportionment of costs

Costs are allocated between the activity relating to Exhibitions and Workshops where the cost is incurred in relation to the delivery of arts activities. Costs are allocated to the Studios and Buildings activity where the costs relate to the provision of studio spaces or maintenance of the site.

Tangible fixed assets

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

Leasehold	- Over the length of the lease
Short leasehold	- 5% on cost
Improvements to property	- 20% on cost
Plant and machinery	- 20% on cost
Fixtures and fittings	- 20% on cost
Motor vehicles	- 20% on cost

Tangible fixed assets costing more than £1,500 are capitalised and included at cost including any incidental costs of acquisition.

In 2019, the lease on the land was extended by 20 years to expire in March 2048. This has been reflected in a change in the depreciation rates to write off the costs over the length of the new lease.

Taxation

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

Fund accounting

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

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

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

Pension costs and other post-retirement benefits

The charitable company operates a defined contribution pension scheme. Contributions payable to the charitable company's pension scheme are charged to the Statement of Financial Activities in the period to which they relate.

Debtors

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

Cash and 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 estimated or measured reliably. Creditors and provisions are normally recognised at their settlement amount after allowing for any trade discounts due.

WYSING ARTS CHARITY

NOTES TO THE FINANCIAL STATEMENTS - continued FOR THE YEAR ENDED 31 MARCH 2025

2. ACCOUNTING POLICIES - continued

Financial instruments

The charity only has financial assets and financial liabilities of a kind that qualify as basic financial instruments. Basic financial instruments are initially recognised at transaction value and subsequently measured at their settlement value.

3. DONATIONS AND LEGACIES

	2025	2024
	£	£
Donations	<u>30,057</u>	<u>24,314</u>

4. OTHER TRADING ACTIVITIES

	2025	2024
	£	£
Cafe sales	349	180
Sales of books and artwork	<u>1,552</u>	<u>3,988</u>
	<u>1,901</u>	<u>4,168</u>

5. INVESTMENT INCOME

	2025	2024
	£	£
Deposit account interest	<u>9,332</u>	<u>7,791</u>

6. INCOME FROM CHARITABLE ACTIVITIES

	2025	2024
	£	£
Provision of subsidised studio space	29,133	30,533
Farmhouse residential rent	12,232	8,250
Space hire	4,958	2,321
Other income	14,418	5,233
Grants	716,515	584,114
Curatorial consultancy	2,413	2,158
Ticket sales	1,467	665
Other income	<u>10,457</u>	<u>11,714</u>
	<u>791,593</u>	<u>644,988</u>

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

	2025	2024
	£	£
Arts Council England	385,173	465,173
Henry Moore Foundation	-	3,000
South Cambridgeshire District Council	160,000	15,000
The Ragdoll Foundation	-	11,700
British Art Network Research Group	-	1,000
Fluxus Art Projects	<u>7,082</u>	<u>16,058</u>

Carried forward	552,255	511,931
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WYSING ARTS CHARITY

NOTES TO THE FINANCIAL STATEMENTS - continued **FOR THE YEAR ENDED 31 MARCH 2025**

6. INCOME FROM CHARITABLE ACTIVITIES - continued

	2025	2024
	£	£
Brought forward	552,255	511,931
Cambridgeshire Community Fund	-	2,600
Growth Works	-	15,683
Freelands Foundation	50,000	12,000
John Armitage Charitable Trust	30,000	25,000
Japan House London Trust	-	16,900
Garfield Weston	50,000	-
GB Sasakawa	2,000	-
Raspberry Pi Foundation	<u>32,260</u>	<u>-</u>
	<u>716,515</u>	<u>584,114</u>

The charity has also benefitted from Charitable Rate Relief.

7. RAISING FUNDS

Raising donations and legacies

	2025	2024
	£	£
General marketing costs	2,751	4,230
ECVAN Costs	<u>1,950</u>	<u>281</u>
	<u>4,701</u>	<u>4,511</u>

Costs to generate earned income

	2025	2024
	£	£
Development costs	<u>3,081</u>	<u>4,793</u>
Aggregate amounts	<u>7,782</u>	<u>9,304</u>

8. CHARITABLE ACTIVITIES COSTS

	Direct Costs (see note 9)	Support costs (see note 10)	Totals
	£	£	£
Public Programme	<u>725,351</u>	<u>10,073</u>	<u>735,424</u>

WYSING ARTS CHARITY

NOTES TO THE FINANCIAL STATEMENTS - continued **FOR THE YEAR ENDED 31 MARCH 2025**

9. DIRECT COSTS OF CHARITABLE ACTIVITIES

	2025	2024
	£	£
Staff costs	320,971	299,079
Site running costs	93,286	99,183
Office administration	35,541	41,980
Space hire costs	1,598	984
Other costs	377	578
Programme costs	168,399	123,581
Training, recruitment & HR	15,798	18,204
Travel and motor expenses	2,891	3,282
Freelance costs	30,157	44,351
Depreciation	<u>56,333</u>	<u>31,866</u>
	<u>725,351</u>	<u>663,088</u>

10. SUPPORT COSTS

	Governance costs
	£
Public Programme	<u>10,073</u>

11. NET INCOME/(EXPENDITURE)

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

	2025	2024
	£	£
Depreciation - owned assets	<u>56,335</u>	<u>31,866</u>

12. AUDITORS' REMUNERATION

	2025	2024
	£	£
Fees payable to the charity's auditors for the audit of the charity's financial statements	<u>5,758</u>	<u>5,425</u>

13. TRUSTEES' REMUNERATION AND BENEFITS

There were no trustees' remuneration or other benefits for the year ended 31 March 2025 nor for the year ended 31 March 2024.

WYSING ARTS CHARITY

NOTES TO THE FINANCIAL STATEMENTS - continued **FOR THE YEAR ENDED 31 MARCH 2025**

13. TRUSTEES' REMUNERATION AND BENEFITS - continued

Trustees' expenses

During the year three trustees was reimbursed for expenses totalling £410 (2024: one trustee, £419).

14. STAFF COSTS

	2025 £	2024 £
Wages and salaries	290,064	270,517
Social security costs	19,611	18,352
Other pension costs	<u>11,296</u>	<u>10,210</u>
	<u><u>320,971</u></u>	<u><u>299,079</u></u>

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

	2025	2024
Direct charitable	<u><u>12</u></u>	<u><u>10</u></u>

The number of employees whose employee benefits (excluding employer pension costs) exceeded £60,000 was:

	2025	2024
£60,001 - £70,000	<u><u>1</u></u>	<u><u>-</u></u>

During the year the Key Management Personnel costs were considered by the Trustees to be £170,489. (2024: £177,585).

15. COMPARATIVES FOR THE STATEMENT OF FINANCIAL ACTIVITIES

	Unrestricted funds £	Restricted funds £	Total funds £
INCOME AND ENDOWMENTS FROM			
Donations and legacies	24,314	-	24,314
Charitable activities			
Studios and Buildings	46,337	-	46,337
Public Programme	521,610	77,041	598,651
Other trading activities	4,168	-	4,168
Investment income	7,791	-	7,791
Other income	<u>35,484</u>	<u>-</u>	<u>35,484</u>
Total	<u><u>639,704</u></u>	<u><u>77,041</u></u>	<u><u>716,745</u></u>
EXPENDITURE ON			
Raising funds	463	8,841	9,304
Charitable activities			
Studios and Buildings	98,183	1,000	99,183
Public Programme	<u>481,562</u>	<u>89,321</u>	<u>570,883</u>
Total	580,208	99,162	679,370

WYSING ARTS CHARITY

NOTES TO THE FINANCIAL STATEMENTS - continued
FOR THE YEAR ENDED 31 MARCH 2025

15. COMPARATIVES FOR THE STATEMENT OF FINANCIAL ACTIVITIES - continued

	Unrestricted funds £	Restricted funds £	Total funds £
NET INCOME/(EXPENDITURE)	59,496	(22,121)	37,375
RECONCILIATION OF FUNDS			
Total funds brought forward	344,048	621,970	966,018
TOTAL FUNDS CARRIED FORWARD	<u>403,544</u>	<u>599,849</u>	<u>1,003,393</u>

16. TANGIBLE FIXED ASSETS

	Leasehold £	Short leasehold £	Improvement to property £
COST			
At 1 April 2024	1,527,875	60,950	44,804
Additions	-	-	125,428
Disposals	-	-	(359)
At 31 March 2025	<u>1,527,875</u>	<u>60,950</u>	<u>169,873</u>
DEPRECIATION			
At 1 April 2024	982,311	55,963	44,804
Charge for year	22,732	3,048	25,085
Eliminated on disposal	-	-	(359)
At 31 March 2025	<u>1,005,043</u>	<u>59,011</u>	<u>69,530</u>
NET BOOK VALUE			
At 31 March 2025	<u>522,832</u>	<u>1,939</u>	<u>100,343</u>
At 31 March 2024	<u>545,564</u>	<u>4,987</u>	<u>-</u>

WYSING ARTS CHARITY

NOTES TO THE FINANCIAL STATEMENTS - continued **FOR THE YEAR ENDED 31 MARCH 2025**

16. TANGIBLE FIXED ASSETS - continued

	Plant and machinery £	Fixtures and fittings £	Motor vehicles £	Totals £
COST				
At 1 April 2024	93,789	49,467	5,193	1,782,078
Additions	-	1,236	-	126,664
Disposals	<u>(13,336)</u>	<u>(2,043)</u>	<u>-</u>	<u>(15,738)</u>
At 31 March 2025	<u>80,453</u>	<u>48,660</u>	<u>5,193</u>	<u>1,893,004</u>
DEPRECIATION				
At 1 April 2024	82,053	49,467	5,193	1,219,791
Charge for year	5,223	247	-	56,335
Eliminated on disposal	<u>(13,336)</u>	<u>(2,043)</u>	<u>-</u>	<u>(15,738)</u>
At 31 March 2025	<u>73,940</u>	<u>47,671</u>	<u>5,193</u>	<u>1,260,388</u>
NET BOOK VALUE				
At 31 March 2025	<u>6,513</u>	<u>989</u>	<u>-</u>	<u>632,616</u>
At 31 March 2024	<u>11,736</u>	<u>-</u>	<u>-</u>	<u>562,287</u>

In the event of a disposal of the leasehold property occupied by Wysing Arts Charity or cessation of trading, a proportion of funding received towards the development of the property is potentially repayable, secured by a legal charge over buildings on the property.

17. DEBTORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

	2025 £	2024 £
Other debtors	15,793	66,744
VAT	5,475	363
Prepayments and accrued income	<u>77,309</u>	<u>2,280</u>
	<u>98,577</u>	<u>69,387</u>

WYSING ARTS CHARITY

NOTES TO THE FINANCIAL STATEMENTS - continued **FOR THE YEAR ENDED 31 MARCH 2025**

18. CREDITORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

	2025 £	2024 £
Trade creditors	104,017	26,171
Social security and other taxes	4,065	5,184
Other creditors	2,895	2,771
Accruals and deferred income	<u>6,487</u>	<u>11,556</u>
	<u>117,464</u>	<u>45,682</u>

Supplier invoices are paid within the supplier's agreed terms, typically within 30 days. Social security and other taxes are paid by the 19th of the following month.

Other creditors are paid when due - credit card in the following month, pensions at the beginning of the new month and studio deposits on vacation of the studio, if repayable.

19. MOVEMENT IN FUNDS

	At 1/4/24 £	Net movement in funds £	Transfers between funds £	At 31/3/25 £
Unrestricted funds				
General fund	192,544	38,988	(171,997)	59,535
Capital spend	30,000	-	(30,000)	-
Equipment & Maintenance	60,000	-	(60,000)	-
Personnel	16,000	-	(16,000)	-
Programme Fund	75,000	-	(75,000)	-
Website	30,000	-	(30,000)	-
Capital Expenditure Reserve	-	-	70,000	70,000
Core Operational Expenditure Reserve	-	-	190,000	190,000
Strategic and Development Reserve	-	-	60,000	60,000
One-off Risk Management Reserve	<u>-</u>	<u>-</u>	<u>70,000</u>	<u>70,000</u>
	403,544	38,988	7,003	449,535
Restricted funds				
Capital Development various funders	550,550	(48,044)	111,326	613,832
ECVAN: New Geographies	2,551	(892)	-	1,659
British Council Net/Work Residency	52	(52)	-	-
Art fund	10,464	(4,058)	-	6,406
Growth Works	7,003	-	(7,003)	-
FLUXUS / Magnetic	-	(5,029)	-	(5,029)
Solar Panels	15,000	-	(15,000)	-
Syllabus: Freelands Foundation	2,843	(3,913)	-	(1,070)
Creative Youth Council	11,386	(5,168)	-	6,218
Garfield Weston Foundation	-	49,352	(21,956)	27,396
Raspberry Pi Foundation Residencies	-	18,816	-	18,816
Rural England Prosperity Fund	<u>-</u>	<u>79,310</u>	<u>(74,370)</u>	<u>4,940</u>
	599,849	80,322	(7,003)	673,168
TOTAL FUNDS	<u>1,003,393</u>	<u>119,310</u>	<u>-</u>	<u>1,122,703</u>

WYSING ARTS CHARITY

NOTES TO THE FINANCIAL STATEMENTS - continued
FOR THE YEAR ENDED 31 MARCH 2025

19. MOVEMENT IN FUNDS - continued

Net movement in funds, included in the above are as follows:

	Incoming resources £	Resources expended £	Movement in funds £
Unrestricted funds			
General fund	641,174	(602,186)	38,988
Restricted funds			
Capital Development various funders	-	(48,044)	(48,044)
ECVAN: New Geographies	-	(892)	(892)
British Council Net/Work Residency	-	(52)	(52)
Art fund	-	(4,058)	(4,058)
FLUXUS / Magnetic	7,082	(12,111)	(5,029)
Syllabus: Freelands Foundation	50,000	(53,913)	(3,913)
Creative Youth Council	-	(5,168)	(5,168)
Garfield Weston Foundation	50,000	(648)	49,352
GB Sasakawa	2,000	(2,000)	-
Raspberry Pi Foundation Residencies	32,260	(13,444)	18,816
Rural England Prosperity Fund	<u>80,000</u>	<u>(690)</u>	<u>79,310</u>
	<u>221,342</u>	<u>(141,020)</u>	<u>80,322</u>
TOTAL FUNDS	<u>862,516</u>	<u>(743,206)</u>	<u>119,310</u>

WYSING ARTS CHARITY

NOTES TO THE FINANCIAL STATEMENTS - continued
FOR THE YEAR ENDED 31 MARCH 2025

19. MOVEMENT IN FUNDS - continued

Comparatives for movement in funds

	At 1/4/23 £	Net movement in funds £	At 31/3/24 £
Unrestricted funds			
General fund	133,048	59,496	192,544
Capital spend	30,000	-	30,000
Equipment & Maintenance	60,000	-	60,000
Personnel	16,000	-	16,000
Programme Fund	75,000	-	75,000
Website	<u>30,000</u>	<u>-</u>	<u>30,000</u>
	344,048	59,496	403,544
Restricted funds			
Capital Development various funders	576,329	(25,778)	550,551
ECVAN: New Geographies	2,551	-	2,551
Creative Youth Council	18,162	(6,775)	11,387
British Art Network Research	-	52	52
ECVAN: New Histories	128	(128)	-
Fenton Arts Trust: Residencies	3,500	(3,500)	-
Art fund	21,300	(10,838)	10,462
Growth Works	-	7,003	7,003
Solar Panels	-	15,000	15,000
Syllabus: Freelands Foundation	<u>-</u>	<u>2,843</u>	<u>2,843</u>
	621,970	(22,121)	599,849
TOTAL FUNDS	<u>966,018</u>	<u>37,375</u>	<u>1,003,393</u>

WYSING ARTS CHARITY

NOTES TO THE FINANCIAL STATEMENTS - continued FOR THE YEAR ENDED 31 MARCH 2025

19. MOVEMENT IN FUNDS - continued

Comparative net movement in funds, included in the above are as follows:

	Incoming resources £	Resources expended £	Movement in funds £
Unrestricted funds			
General fund	639,704	(580,208)	59,496
Restricted funds			
Capital Development various funders	-	(25,778)	(25,778)
Creative Youth Council	11,700	(18,475)	(6,775)
British Art Network Research	1,000	(948)	52
ECVAN: New Histories	-	(128)	(128)
Fenton Arts Trust: Residencies	-	(3,500)	(3,500)
Art fund	-	(10,838)	(10,838)
Growth Works	15,683	(8,680)	7,003
FLUXUS / Magnetic	16,058	(16,058)	-
Solar Panels	15,000	-	15,000
Syllabus: Freeland's Foundation	12,000	(9,157)	2,843
Henry Moore Foundation	3,000	(3,000)	-
Creative Youth Council	2,600	(2,600)	-
	<u>77,041</u>	<u>(99,162)</u>	<u>(22,121)</u>
TOTAL FUNDS	<u>716,745</u>	<u>(679,370)</u>	<u>37,375</u>

Purposes of Restricted Funds

ECVAN: New Geographies

Funding towards new commissions and outreach projects across the East of England led by Wysing as chair and co-ordinator of ECVAN.

ECVAN: New Histories

Research and development funding for an ECVAN partner commissioning project - expanding on New Geographies - to platform stories within the region through community engaged public art.

Art Fund

Funding from the Art Fund 'Reimagine' programme strand, to develop innovative on-site commissioning.

British Art Network Research Group

Funding towards a programme of activity on the topic of Captioning in British Art between January and September 2022.

Capital Development - Various funders

Capital funding towards the cost of the new studio and reception buildings, including improvements made in 2025. All funding to date is spent, and the fund balance consists of fixed assets being depreciated over their useful economic life.

Creative Youth Council

Funding from the Esmée Fairbairn Foundation and the Ragdoll Foundation towards project costs for creating a pathway of sustained involvement and development in creative arts for young people in rural communities in Cambridgeshire with the intention of enabling more marginalised young people to participate in creative opportunities.

NOTES TO THE FINANCIAL STATEMENTS - continued
FOR THE YEAR ENDED 31 MARCH 2025

19. MOVEMENT IN FUNDS - continued

Esmée Fairbairn Foundation

Funding to deliver a Children and Young Peoples' Programme over three years.

Fenton Arts Trust - Residencies

Funding to support two residencies for early career artists at Wysing.

Garfield Weston

Funding from the Garfield Weston Foundation for capital development.

Growth Works

Funding from the Growth Works Programme, funded by the Local Growth Fund for investment activity.

Japan Residency Research

Funding from GB Sasakawa towards a research trip to Japan to explore residency opportunities for artists who support other artists.

FLUXUS / Magnetic

Funding from Fluxus Art Projects towards "Magnetic", a joint Franco-UK initiative that brings together ten institutions to create a new programme of artist residencies of eight weeks each.

Raspberry Pi Foundation Residencies

Funding from Raspberry Pi for a six month open call residency.

Rural Prosperity

Funding from the South Cambridgeshire District Council Rural Prosperity in England fund towards a more accessible and greener Wysing.

Solar Panels

A Zero Carbon Communities grant from South Cambridgeshire District Council for the purchase of Solar Panels.

Syllabus: Freelands Foundation

£50,000 grant from the Freelands Foundation, payable over a ten year period, to transform "Syllabus", Wysing's alternative arts education programme, a programme that supports diverse and underrepresented artists to develop their practice and networks.

Henry Moore Foundation

Funding from Henry Moore Foundation for "We Are Here", a multi-site public sculpture commissioned by Rafal Zajko.

Creative Youth Festival

Funding from Cambridgeshire Community Foundation to enable Wysing's Creative Youth Council to co-programme and co-run a free Youth Festival for their peers, largely marginalised young people living in rural Cambridgeshire.

Purpose of designated funds

One-off Risk Management Reserve - held to protect the charity against short-term, unplanned financial risks or shocks.

Core Operational Expenditure Reserve - supports the continued delivery of core activities in the event of cash flow disruption or funding delays.

Strategic and Development Reserve - to allow for forward-looking investment aligned with Wysing's mission and business plan.

WYSING ARTS CHARITY

NOTES TO THE FINANCIAL STATEMENTS - continued **FOR THE YEAR ENDED 31 MARCH 2025**

19. MOVEMENT IN FUNDS - continued

Capital Expenditure Reserve - for the acquisition, maintenance, and improvement of Wysing's physical and digital infrastructure.

Capital spend (no longer used) - to be used for feasibility costs associated with sustainable capital improvements.

Equipment and Maintenance (no longer used) - to replace essential equipment and larger-scale maintenance work on buildings around the Wysing site.

Programme Fund (no longer used) - reserve held against funding cuts and unachieved income alongside one-off projects including publications and website improvements.

Personnel Fund (no longer used) - to cover costs associated with long term sickness cover and legal costs in the event of disputes.

Website Fund (no longer used) - to cover the costs of developing and updating the website.

Transfers between funds

A transfer of £7,003 was made from the Growth Works Fund to the General Fund to reflect previous years misallocations of expenditure to unrestricted funds which could have been charged to this fund.

20. EMPLOYEE BENEFIT OBLIGATIONS

The charity operates a defined contribution scheme and contributions are charged to the Statement of Financial Activities as they accrue. The charge for the year was £11,296 (2024: £10,210).

21. RELATED PARTY DISCLOSURES

During the year, and the previous year, no Trustees made donations.

22. FRC ETHICAL STANDARD - PROVISIONS AVAILABLE FOR SMALL ENTITIES

In common with many other businesses of our size and nature we use our auditors to prepare and submit returns to the tax authorities and assist with the preparation of the financial statements.

WYSING ARTS CHARITY

DETAILED STATEMENT OF FINANCIAL ACTIVITIES
FOR THE YEAR ENDED 31 MARCH 2025

	2025 £	2024 £
INCOME AND ENDOWMENTS		
Donations and legacies		
Donations	30,057	24,314
Other trading activities		
Cafe sales	349	180
Sales of books and artwork	<u>1,552</u>	<u>3,988</u>
	1,901	4,168
Investment income		
Deposit account interest	9,332	7,791
Charitable activities		
Provision of subsidised studio space	29,133	30,533
Farmhouse residential rent	12,232	8,250
Space hire	4,958	2,321
Grants	716,515	584,114
Curatorial consultancy	2,413	2,158
Ticket sales	1,467	665
Other income	<u>24,875</u>	<u>16,947</u>
	791,593	644,988
Other income		
Exhibition tax credit	<u>29,633</u>	<u>35,484</u>
Total incoming resources	862,516	716,745
EXPENDITURE		
Raising donations and legacies		
General marketing costs	2,751	4,230
ECVAN Costs	<u>1,950</u>	<u>281</u>
	4,701	4,511
Costs to generate earned income		
Development costs	3,081	4,793
Charitable activities		
Wages	290,064	270,517
Social security	19,611	18,352
Pensions	11,296	10,210
Site running costs	93,286	99,183
Office administration	35,541	41,980
Carried forward	449,798	440,242

This page does not form part of the statutory financial statements

WYSING ARTS CHARITY

DETAILED STATEMENT OF FINANCIAL ACTIVITIES
FOR THE YEAR ENDED 31 MARCH 2025

	2025 £	2024 £
Charitable activities		
Brought forward	449,798	440,242
Space hire costs	1,598	984
Other costs	377	578
Programme costs	168,399	123,581
Training, recruitment & HR	15,798	18,204
Travel and motor expenses	2,891	3,282
Freelance costs	30,157	44,351
Depreciation	<u>56,333</u>	<u>31,866</u>
	725,351	663,088
Support costs		
Governance costs		
Auditors' remuneration	5,758	5,425
Sundries	903	1,253
Professional fees	<u>3,412</u>	<u>300</u>
	<u>10,073</u>	<u>6,978</u>
Total resources expended	<u>743,206</u>	<u>679,370</u>
Net income	<u><u>119,310</u></u>	<u><u>37,375</u></u>

WYSING ARTS CHARITY

England & Wales - Charity number 1039555

Accounts

REGISTERED COMPANY NUMBER: 02942151 (England and Wales)
REGISTERED CHARITY NUMBER: 1039555

REPORT OF THE TRUSTEES AND
AUDITED FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2024
FOR
WYSING ARTS CHARITY

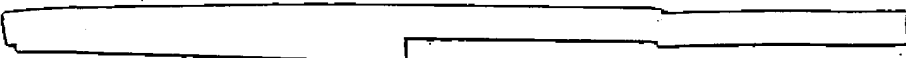
Staffords
Chartered Accountants
& Statutory Auditors
Unit 1, Cambridge House
Camboro Business Park
Oakington Road, Girton
CAMBRIDGE
Cambridgeshire
CB3 0QH



WYSING ARTS CHARITY

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FOR THE YEAR ENDED 31 MARCH 2024

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WYSING ARTS CHARITY

REPORT OF THE TRUSTEES **FOR THE YEAR ENDED 31 MARCH 2024**

The Trustees who are also directors of the charity for the purposes of the Companies Act 2006, present their report with the financial statements of the charity for the year ended 31 March 2024. The Trustees have adopted the provisions of Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019).

'Wysing was founded with a utopian vision to create space for artists to live & work. Today it is ... pioneering an experimental approach to artistic practice, learning & curating.' Louise Benson, Elephant Magazine.

Wysing Arts Centre is a progressive organisation in a rural setting that was established in 1989. We enable artists and publics to engage their imagination freely and take creative risks; we believe that everybody has the right to time and space for creativity, away from the distractions of daily life.

The site is ten miles from Cambridge city. It holds 20 subsidised studios, accommodation for up to 80 visiting artists annually, recording and ceramics studios, flexible space to experiment, present and learn, fields, woodland, and several outdoor outworks. Work made at Wysing is seen worldwide. An accessible digital offer increases reach and archives our work; our youth programme empowers future generations.

Wysing invites artists from across the world to stay and reflect on their practice without the pressure of producing new work: time spent without a plan can often be when the best new ideas emerge. We take a proactive, intersectional approach to equity and inclusion, and often support artists who have not been well supported by mainstream gallery and funding systems. Several artists who have spent time at Wysing have gone on to be Turner-prize or Paul Hamlyn Award winners. Some artists go on to be commissioned by Wysing to create new work, presented on site and in places where broad publics will enjoy it; many participate in Wysing's lively events programme.

Wysing engages people of all ages through artist-led workshops, events, online projects, gatherings and an alternative art school called The Syllabus. Our youth-led learning programme focuses on providing creative opportunity, confidence and empowerment for rurally isolated young people; our Creative Youth Council holds decision-making powers in our organisation.

We are funded principally by Arts Council England through its National Portfolio scheme. Further funds are raised through Trusts, Foundations, individual giving and commercial activity.

In 2023, Wysing prepared for a site-wide capital project focused on environmental sustainability and accessibility that would see our grounds and key areas of our site for purpose, increase the financial stability of our organisation, and better match our mission, vision and values.

We are active in Plus Tate; we lead the Eastern branch of the Contemporary Visual Arts Network, and our Director is a co-lead of Create Cambridge cultural compact. Our impactful local, national and international collaborative partnerships with cultural, educational and social organisations are core. They are built to share resources and knowledge in our sector, widening our reach and deepening our learning.

WYSING ARTS CHARITY

REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2024

OBJECTIVES AND ACTIVITIES

Vision, Mission, Aims and Objectives

VISION: to cultivate the freewheeling imagination.

MISSION: Wysing believes in the transformative social and personal benefits of art and creativity, and that a more just world can only be achieved if everyone has equal access to the time and space needed to imagine it. Wysing provides accessible opportunities and resources to think and create, outside the habits of daily life. We support artists to develop their talent; we advocate for the immense value they have in the world, and we work to create the conditions necessary for them to have sustainable careers.

AIMS and OBJECTIVES:

- * **Collaborative:** Work together to build resources
- * **Generous:** Model change, sharing our resources equitably
- * **Agile:** Create and seize opportunity
- * **Attentive:** Listen to what people say, and respond effectively
- * **Transparent:** Build trust, and be open about how we work
- * **Ethical:** Avoid causing harm to people and the planet

Our Director and Deputy Director are supported by Trustees who hold expertise in key areas of our work, and a newly appointed Chair, Laura Wright (CEO, Postal Museum, former CEO, Tate Enterprises) who joined our Director in September 2023. Our work is reviewed quarterly at Board meetings, together with a range of policies and Wysing's risk register. Board sub-committee meetings, including finance and site groups, are held when necessary throughout the year.

Qualitative and quantitative evaluation frameworks to help us learn and develop, and to meet targets on equality, diversity and inclusion. We gather data from visitor surveys and verbally, as well as from social media and press. We learn and deepen the value of our artist support programmes through formal evaluation assessed by staff; we adapt in response. This information is shared with the team at staff meetings and reported to Trustees. Our team receives training throughout the year, focusing on key areas that reflect our work - these include safeguarding, disability awareness, autism awareness, mental health first aid and first aid training.

Trustee Statement on Public Benefit

It is the Trustees' intention to ensure that Wysing continues to play a unique role in providing high quality facilities and access to innovative programmes of contemporary art for the benefit of artists and for wider society. Wysing provides studio accommodation (where there is a significant noted shortage of studio provision in Cambridgeshire, especially provision that is affordable), is one of a few rural venues in the UK that offer funded residency opportunities, as well as funding new work to be created and shown at our site or partner venues. It is a priority for the Trustees to continue to further the diversity, accessibility, reach and impact of our work.

In considering the public benefit of the charity the Trustees have had regard to the Charity Commission's guidance on Public Benefit.

WYSING ARTS CHARITY

REPORT OF THE TRUSTEES **FOR THE YEAR ENDED 31 MARCH 2024**

ACHIEVEMENT AND PERFORMANCE

Significant Charitable Activities

Residencies

Artistic residencies are core to our work. We provide national and international artists at key moments in their careers with a bursary, workspace, accommodation, ongoing critical and practical support. We continue to support artists after they have completed residencies by offering ongoing critical guidance where requested, and the opportunity to return to Wysing to stay for short periods to continue developing their practice.

We continue to offer a flexible residency model that allows artists to determine the length of their stay, recognising that some artists may not be able to spend blocks of time at Wysing (e.g. caring responsibilities, health conditions, jobs). We have a designated Access Budget that enables us to support artists who need additional resources to participate meaningfully. In 2023 we introduced a new initiative: an annually rotating artist advisory group to help us reach and give opportunity to artists outside of our networks. The 2023 committee were: Akil Scafe-Smith (RESOLVE Collective), Uma Breakdown, Cédric Fauq and Tam Reynolds.

Residency artists for 2023-4 were: Intoart (UK), Elize Charcosset (France) in partnership with CAPAC Bordeaux as part of FLUXUS Magnetic programme, Rudy Loewe (UK), Fiona MacDonald (UK), Wet Mess (UK), Bella Milroy (UK), Joe Namy (UK / Lebanon), Daniel Oduntan (UK), Sean Roy Parker (UK), Belladonna Paloma (UK), Diana Puntar (UK / US), Charwei Tsai (Taiwan) in partnership with Kettles' Yard and the Paul Mellon Centre for British Art, Jose Funnell (UK) in collaboration with ICA, London, and Murphy Yum (Korea / France) supported by Knotenpunkt.

Following a rigorous nomination and selection process, we announced Appau Jnr Yiadom-Boakye (UK) as the first recipient of the Donna Lynas Residency Award (in partnership with South London Gallery, Modern Art Oxford and Somerset House Studios) which will provide an artist a 'no strings' grant of £16,000 over three years (2023-6) and the combined resources of each organisation.

We continued to support online residencies in partnership with Vital Capacities, which offers critical support and networking for disabled artists; in August 2023 we supported Belladonna Paloma to develop skills and networks as part of a four-week digital residency programme, with an online presentation at the end.

"Being at Wysing gave me a spaciousness - in that I had space to make and space to think. I haven't had that luxury for a while ... So it wasn't just a residency for me: it was a retreat. Every day I would kind of meditate on the meaning of this project - what I was doing with the ceramics. It was freedom just to have that space as a resource." Residency artist feedback

Events

We presented six iterations of Wysing's sell-out performance and music night for LGBTQI+ audiences Club Urania in partnership with Cambridge Junction and queer organisers in the City. Club Urania is a LGBTQI+ inclusive space featuring live 'work-in-progress' performance and open mic slots for locally based performers to try new works, followed by music and dancing. The event takes an integrated approach to accessibility, offering captioned performances and livestreaming for remote audiences. In 2023-4 we supported six artists to try out new works in front of Club Urania audiences, including Peyvand Sadeghian, Jose Funnell and Katy Baird. We also presented an outdoor event as part of Cambridge Pride, Summer 2023. Queer Utopias, Wysing Arts Centre's festival of queer culture due to take place in September 2023 had to be cancelled due to a train strike; it was rescheduled to take place in May 2024.

On 12 April 2023, One Day I Will Feel My Power took place - an event held by the ICA and livestreamed by Wysing Arts Centre, as part of a multi-site celebration of the life and work of artist Lizzy Rose (1988-2022), which featured contributions from artists including Leah Clements, RA Walden and Benddict Drew who explored themes of chronic illness, neurodivergence and disability.

WYSING ARTS CHARITY

REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2024

On 22 July 2023, Wysing Open took place - a new model for Open Studios that combined presentations by studio artists with a weekend-long exhibition of work-in-progress by residency artists Ruth Angel Edwards and Chloée Maguile, and by Murphy Yum, a drop-in workshop by Wysing's Creative Youth Council with artist Alexi Marshall, and performances by studio artists Rob Foster-Jones and Penny Klein, as well as from Club Urania 'regulars' including Azara and Cambridge-based singer, Lovemore. In December 2023, we organised a seminar in partnership with Leicester University Museum Studies, titled Beyond Landscape: Curating Art in Rural Places that looked at the conditions of rural arts centres and artists from the perspective of audiences and artists, and what the benefit would be of forming a UK-wide network. On 9 February 2024, we worked in partnership with Kettle's Yard and the Paul Mellon Centre for British Art to present Space / Time / Life: A Gathering, a day-long programme of talks, workshops, performance and food to coincide with Kettle's Yard's exhibition Making New Worlds: Li Yuan Chia and Friends. The day included talks, workshops and performances from Bella Milroy, Charwei Tsai, Ama Josephine Budge, Aaron Tan, the Field, Sean Roy Parker, Rafal Zajko, Rosemary Shirley, Ana Brownsted and more.

On 27 March 2024, we organised Spring Celebration: the launch of Wysing's 2024-5 residency programme and a look back on key works from residency artists from the year before. This included a talk with Rudy Loewe and Feral Practice (Fiona MacDonald) moderated by El Morgan, and a screening of Feral Practice's work-in-progress in Wysing's project space. There was also a supporters' lunch, centred around a congee meal cooked by 2024-5 residency artist Alistair Kwan.

Wysing offers an integrated approach to digital and in-person events, live streaming where possible to ensure that those who cannot attend person can attend digitally. We work with live captioners to ensure accurate subtitling.

Exhibitions & Commissions

In 2022, the Trustees supported the decision to use Wysing's gallery as a project space for residency and studio artists to rehearse and experiment: this scale of space is rarely available for artists, and significant works have been produced there as a result. Since then, a significant re-think of what exhibitions mean for Wysing has also taken place. Commissioned artworks are now exhibited in places with greater reach: around Wysing's grounds, and off-site.

2023 saw the continuation of Wysing's New Block Commission, an exhibition of a new commission on Wysing's road-facing studio block, seen by over 1,000 passers by, daily. Carol Sorhaindo's The Golden Crown, which explored memory, reflection, time, fragmentation and the history of colonial power in the Cambridgeshire region and beyond, through the motif of a pineapple, launched in June 2023; Rafal Zajko's hugely impactful commission Corns and Calluses was launched on 9 February 2024 and will run until September 2024.

In September 2023, a significant project by artist Rafal Zajko which unfolded inside and outside St Peter's School, Huntingdon. It was inspired Rafal Zajko's year-long collaboration with over 270 year 7 students (11-12yrs) in weekly sessions that ran throughout the 2022-3 school year. During these sessions, Rafal invited students to think wildly about the future of farming and technology, using drawing and artificial intelligence image-generation software. The result was a major public art commission - the artist's first - on the front of the school, seen daily by the school community and thousands of people passing the busy road, paired with an exhibition of smaller works that unfolded throughout the school's interior, seen by the community and regular visitors. The project had a huge impact on all involved, with Zajko commenting:

'Probably the most meaningful element from this context was coming out of the art world / institutional bubble and open my practice to an age group / demographic that perhaps haven't any access to contemporary art practices. I was chuffed to be selected by the students - this meant a lot as it was based on their response to me and my practice. I learned how to open my practice up - and by sharing my knowledge and ideas I received a lot of myself.'

Since the commission, Zajko has had several more public engagement commissions - a new area of practice for the artist. Dawn Glover, Head of Creative Enterprise Faculty, commented:

WYSING ARTS CHARITY

REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2024

'The opportunity to work with an artist over a long period of time has been invaluable, such opportunities on this scale rarely happen within arts education. Knowing we have given our students the chance to meet, engage and collaborate with an artist such as Rafal Zajko is incredibly special. In the formal classroom setting creative outcomes often compete with other educational activities, so to be able to create in this way was invaluable. The sustained nature of the project created a positive atmosphere amongst the students, as each new group of students joined, they shared their understanding and thoughts from their peers and the resulting sculptural outcomes are a source of great delight seen by staff, students, parents/carers and visitors on a daily basis.'

Temporary exhibitions took place at Wysing as part of Wysing's events Wysing Open and Spring Celebration. During Wysing Open, Ruth Angel Edwards and Chloée Maguile presented their work-in-progress screening; during Spring Celebration in March, artist Feral Practice also had the opportunity to exhibit work-in-progress on a large scale in the project space. Both were an invaluable chance for artists to test audience responses and showcase their work to new viewers, which could then inform how the work progressed.

Works created at Wysing often go elsewhere:

- * May: Wet Mess's show TESTO premiered at Cambridge Junction, co-commissioned as part of their DISRUPT festival of performance-based art.
- * June: Delaine Le Bas's exhibition Incipit Vita Nova: Here Begins a New Life opened at Secession, Vienna, Austria, having been made on site in Wysing's project space in March 2023.
- * September: Eve Stainton's Impact Driver premiered at ICA London and travelled to Take Me Somewhere, Tramway, Glasgow, having been produced on residency at Wysing in 2022-3.
- * October: Uma Breakdown's Earth AD 2 opened at FACT, Liverpool, on tour from Wysing Arts Centre where the exhibition closed in December 2022.
- * October: Ruth Angel Edwards and Chloée Maguile's Hyperopia was presented at PRIMARY, Nottingham, having been made and then presented at Wysing Arts Centre in 2023.
- * November: Jose Funnell's Eye To Eye, produced at Wysing Arts Centre in 2023, premiered at ICA London.
- * November: Making New Worlds: Li Yuan Chia and Friends opens at Kettles Yard, Cambridge, featuring new work by Charwei Tsai made on residency at Wysing in 2023.
- * December: Murphy Yum's exhibition Dear Agathe Sauvage opened in Seoul, Korea, having been produced at Wysing in 2023.
- * March: Issam Kourbaj: Urgent Archive opened at Kettles Yard, Cambridge, featuring new work by Issam Kourbaj created in Wysing's ceramics studio, with production supported by studio artist Lawrence Epps.

Wysing Studio Artists

Wysing studio artist tenants continue to be supported through portfolio reviews and mentoring sessions, as well as presenting their work as part of Wysing's annual public Wysing Open, centred around artist studio presentations. Studio artists are also eligible to apply for a 'Test Space' professional development grant: in 2023-4 this was awarded to Lawrence Epps to develop the sound aspect of his practice, and Penny Klein, who used the grant to travel and undertake a professional development course. Wysing also employs studio artists where their skills and experience matches opportunity. Following a further review of studio artist leases, the Director, Deputy Director and Trustees agreed to studio artists' request to undertake a further review of lease provision at Wysing Arts Centre. Facilitator Rivca Rubin was appointed, and between Autumn 2023 and concluding in June 2024, a temporary Studio Artist Steering Group was initiated, comprising studio artist representatives, members of Wysing's team, and Trustees, with one meeting including external stakeholders, including locally based artists and studio providers. The group met monthly to discuss ideas, areas of concern and development around the provision of artist studios at Wysing Arts Centre, with a specific focus on lease structures. A reserves request of £5,000 was granted by Trustees to undertake this work - the funds covered facilitator fees, and artist fees for participation.

WYSING ARTS CHARITY

REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2024

Syllabus

In late 2023, a new phase of Syllabus - Wysing's artist-led learning programme - began. A part-time Syllabus Coordinator (Natasha Ruwona) was appointed, together with an artist advisor, in post for a year (Uma Breakdown), one guest partner - TACO! Projects, London, and two new permanent partners - New Art Exchange, Nottingham, and Ps2, Belfast. They join Spike Island, Eastside Projects, Studio Voltaire and Wysing Arts Centre as project partners. Artist recruitment began and the new cohort of 10 artists begins working together in June 2024.

Young People

Wysing's young people's programme is centred around two key areas: Creative Youth Council, and Schools. In 2023, we received a significant grant from the John Armitage Charitable Trust, and continued support from the Ragdoll Foundation.

Wysing's Creative Youth Council is for young people aged 14-18 with additional support needs / at risk of isolation (especially rural). 22 young people engaged across 2023-4. They met 11 times in 2023-4, for four hour sessions each month, to collaborate and experiment with artists; meet new friends in a safe and supportive space; to get involved in a variety of arts opportunities, including programming events, festivals, resources, and their own artwork; build teamwork and leadership skills which can then be used to support college, university and / or job applications; and to programme events including annual Creative Youth Festival, which in October 2023 attracted 76 young people. Across 2023-4, we increased our work with Youth-engaged service providers to grow attendance (the Darwin Centre, Kite Trust, 20Twenty Productions) with an emphasis on young people with additional support needs/ at risk of isolation. Young people receive a bursary and subsidised transport to attend. In March 2024, they undertook sessions with artist Dylan Fox to re-imagine the visual identity of CYC.

'Thank you for giving young people a non-judgmental, free and understanding creative space and community! Where youth are accepted as their authentic selves.' CYC member

Additional activity included mentoring for a member of the Creative Youth Council who is at the upper age of CYC support and wants to explore a creative career. Wysing has commissioned them to make a 'foraging map' of Wysing's grounds, for the public. This has included a commission fee and mentoring from two artists at different stages of the commission.

We ran five creative sessions developed in collaboration with **Cambridgeshire Sensory Support Team**, who support multi-sensorially impaired (MSI - includes d/Deaf, visually impaired and often also neurodivergent) young people across schools in Cambridgeshire - where they may be the only MSI child in their school. Creative sessions for nine young people from eight different schools were led by artists whose lived experience matches those of the young people, including artist Ebony Rose Dark, who commented: 'it has been amazing because of the support [from Wysing's team]...the impact on the students was fantastic, one of them was not so confident using the long cane and the fact that he wanted to use it following the session was amazing'. The project culminated with a Sensory Celebration Event on 15 July: a relaxed event for family, friends, and other users of the Sensory Support service to come together to celebrate the sensory trails that the young people created specially at Wysing with Julia Collar. The young people presented their sensory tours to everyone to take part in.

Creative Youth Festival (25 Oct 2023) was co-programmed with the CYC. It was a day-long event featuring creative activity that included gaming with Uma Breakdown, lino printing with Alexi Marshall, creative makeup with Jack Oliver, ceramics with William Cobbing, animation with Alexis Parinas, and a sound workshop with Lottie Poulet. 76 young people attended, including groups from youth organisations including Twenty20, the Kite Trust, Darwin Centre mental health inpatient services and d/Deaf and visually impaired youth supported by Cambridgeshire Sensory Support Team.

WYSING ARTS CHARITY

REPORT OF THE TRUSTEES **FOR THE YEAR ENDED 31 MARCH 2024**

"Both my children have differing access needs, taking them to events often means that one child's needs are met while the other has the worst time and vice versa. Normally, we can never be at events, or stay very long, usually one starts kicking off and we have to go home early. This is the first time where both of them have been happy and both have had things to do which met their individual needs, thank you so much for this! It's been so nice to actually have a day out for all of us." Parent, Creative Youth Festival

Through a significant artist residency at St Peter's School, Huntingdon (see 'residencies' and 'exhibitions') section, over 500 students across two academic years engaged in creative activity. Raff? Zajko worked with over 270 year 7 pupils (11yrs) across the 2022-3 academic year, through weekly workshops. Ideas and designs they developed together went on to be presented as a significant-scale permanent public artwork that unfolded inside and outside the school, and at Wysing Arts Centre. Alexis Parinas is working across the 2023-4 academic year as the next St Peter's School artist in residence.

2023-4 in numbers

- * 35 artists spent time in residence at Wysing;
- * We supported 62 artists to produce new work;
- * Three on-site exhibitions, two off-site, with five more exhibitions of work produced by Wysing residency artists presented nationally and internationally;
- * 344,144 in-person audience reach from onsite commissioning;
- * 31,279 in-person attendances to UK activity, 26,649 to international activity;
- * 42 performances;
- * 16 talks;
- * Seven artist-led workshops for adults, with Wysing's ceramics studio open to members for six days a week;
- * One youth-focused, youth-led festival;
- * 10 digital projects with 36,172 engagements;
- * 26 formal learning sessions directly engaging 378 young people, and reaching 1,449 more;
- * 46 informal learning sessions directly engaging 310 young people;
- * 20 site-based studio artists.

Fundraising performance against objectives

Fundraising for the organisation is embedded across our work. Freelance fundraiser, Sandy Weiland, works with the team to identify funding streams and develop bids. Alongside raising funds to meet annual budget targets, we continue to build new partnerships that enable us to meet targets and share costs. Our new role, Resource and Enterprise Coordinator, who began post in April 2023, is tasked with growing commercial income across Wysing's site - a new venture for our organisation.

- * The John Armitage Charitable Trust awarded us a grant to support our Young People's Programme, acknowledging Wysing's focus on young people facing rural isolation in an area of low cultural offer for that demographic.
- * Cambridge Community Grants (Chaffing) awarded us funding to support our Creative Youth Festival.
- * Japan House provided funding to support two artist residencies for Japan-based artists, which will take place in 2025-6.
- * FLUXUS awarded us funding to support a French artist-in-residence, in partnership with CAPC Bordeaux.
- * Henry Moore Foundation grant towards Rafa? Zajko's public sculpture for St Peter's School, Huntingdon.
- * Knotenpunkt supported Murphy Yum to be in residence in 2023-4.
- * British Art Network awarded us a grant to explore, with sector colleagues, the potential of a national network of rural arts centres.
- * Cambridgeshire Zero Carbon Communities Fund awarded us funding towards the purchase and installation of solar panels, to be installed in early 2025.
- * Growth Works awarded us funding to work with OEB architects and freelance fundraiser Sandy Weiland, to develop our capital fundraising bid to Arts Council England.

WYSING ARTS CHARITY

REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2024

- * We launched Wysing's ceramics membership programme, following a successful pilot in 2023-4.
- * We hosted two weddings, and fully launched our AirBnB offer.
- * We launched one new Limited Edition - a sculptural work by Rafal Zajko - and increased stock in our shop. We will continue to review shop sales and enhance this offer.

FINANCIAL REVIEW

Financial position & reserves policy

Wysing has a robust financial strategy that supports our aims and objectives. Over the last five years we have developed our cash reserves mitigating financial risk to the organisation. The Trustees review our reserves policy on an annual basis.

The Board has set a target of a minimum reserve of £250,000 to enable the organisation its operation whilst also protecting cashflow. Designated Reserves to develop strategic areas of:

Capital spend for site improvements and repairs	£30,000
Equipment and maintenance	£60,000
Personnel reserve for unexpected staffing costs	£16,000
Programme reserve to mitigate against unachieved funding targets and one-off projects	£75,000
Website	£30,000
Undesignated reserves being developed for investment purposes	£192,544

The organisation works towards an annual budget that is approved by the Trustees and monitored throughout the year. We are privileged to have a highly skilled board of Trustees, the majority of whom have significant financial responsibilities within their own professions. They make a valuable contribution to the business strategy and embrace their responsibilities as charity Trustees.

In addition to quarterly board meetings, the board has convened a dedicated Finance Committee which meets with the management team separately and the Financial Manager reports regularly on income and expenditure, our cashflow position and reserves. All budget-holders work within stated financial guidelines and we actively seek advice on developments within the charity sector.

Overhead costs for the organisation include a rolling programme of building and site maintenance to ensure that equipment and facilities can be upgraded throughout the year thereby avoiding the need for emergency cash items and large-scale expenditure as far as possible. Assets are being depreciated at a realistic rate and the register is updated regularly and in tandem with the maintenance programme.

Our aim is to be a model of best practice, to build a financial strategy that can withstand the fluctuations in the general economy, provide stability and allow us to grow as one of the country's leading arts organisations.

When funds allow, they are transferred into a three-month fixed term treasury bond to maximise interest.

WYSING ARTS CHARITY

REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2024

FUTURE PLANS

2023-4 was a more settled period for Wysing, following a significant period of staff turnover across 2022-3. Several of the new approaches to programme (re-thinking commissioning and site-based work) and commercial activity (weddings, ceramics studio membership) started to embed properly and prove their effectiveness / need for further development.

Capital development

This has enabled Wysing to put into plan several strands of activity - including fundraising for capital works in 2025-6, focused on environmental sustainability and access, ensuring that our site is matched to our mission, vision, values and aims. This work will:

- * Enable us to support a wider range of access needs across our site;
- * Reduce our carbon footprint including dependency on oil and gas;
- * Create a better, more accessible visitor experience;
- * Make us more financially sustainable, through an improved commercial offer and by reducing our utilities bills.

The financial situation remains extremely challenging for a majority of arts organisations, given serious inflationary increases and the cost-of-living crisis, both of which have impacted our team and the artists we work with significantly. The cost of energy and materials have risen substantially; we know that demand for public and private funding outweighs supply. Should we achieve our future aims, we will be far better placed to develop and deliver a programme, confidently, that continues to be of significant value to all who engage with our work.

Environmental sustainability

In March 2023, we appointed a new role: Site and Environmental Futures Manager. This role better reflects our future ambitions - to embed environmental sustainability across our work, including re-thinking the way we conceive of our site-based commissions in relation to our rural location, to sustainable site-based improvements, and supply chain / contract reviews.

We know that we can do more to improve biodiversity across our rural site, and since the appointment of environmental sustainability expert, Celia Willoughby, as a Trustee we have identified significant potential to grow this area of our work.

Audience development and evaluation

We know that environmental sustainability is a key concern for our local, national and international audiences, and we believe that it will enable us to better connect to 'hyperlocal' audiences who are not currently engaged with our programme.

Having undertaken significant work from 2021-2024 to build engagement with our Young People's programme, we know that there is work to continue to build audiences and respond to the specific needs of young people in our area. We also want to ensure that we are evaluating with a focus on depth of engagement and identifying areas of improvement and success.

Similarly, know that our acclaimed residency and artistic programmes are vital opportunities for the artists we support. Tracking longitudinal impact has been challenging, and while some success measures (e.g. going on to win prestigious awards) are easy to spot, we want to ensure that we are able to determine against a more complex set of criteria, that is defined by artists themselves.

We want to ensure that our work is reaching key audiences (hyperlocal, local, national and international) and that we are making the case for the work we do with a great evidence base, and continually improving it, too.

Having identified this significant need for in-depth audience development and evaluation, across 2024-25 we will be working with two highly experienced professionals to help us build a bespoke framework for evaluation and audience development - enabling us to continually develop, assess and improve our work with ever greater impact.

WYSING ARTS CHARITY

REPORT OF THE TRUSTEES **FOR THE YEAR ENDED 31 MARCH 2024**

Studio artists

2024 will see the completion of the consultancy period with studio artists. Moving forward, we will ensure greater transparency and equity in terms of working practices, with clarity around expectations of studio artists' roles and responsibilities to Wysing, and vice versa, whilst the tenancy is active. Following this will be a legal review to ensure that ambitions match charitable aims and objectives, and Wysing's legal responsibilities.

Commercial income generation

Our refreshed programme and approach reflects our small organisation's ability to be agile under challenging circumstances, and we have been able to re-shape our work in a way that maintains excellence, while increasing value and benefit for artists and publics.

We know that our site offers much potential in terms of fundraising, and we are confident that we can further develop an approach to commercial income generation that matches our mission, vision and values. We will continue to review our targets and increase them according to reviewed capacity.

Partnerships

We believe that partnerships remain central to resilience: they enable us to do more, share knowledge, and support artists and our team through learning opportunities. The success of partnerships such as Plus Tate, East Contemporary Visual Arts Network, Syllabus and Create Cambridge are vital to Wysing; we will continue to explore and realise further targeted partnership opportunities across 2024-5, with an emphasis on those that support sector development, artistic development and risk-taking, and that grow our international reach and impact.

Following the successful growth and diversification of the East Contemporary Visual Arts Network, we plan to map areas for development and programme potential across the network. Our plan is to improve the financial resilience of the network, and for ECVAN to actively feed in to CVAN national's crucial work to make the case for the value of the arts at a national level. We are looking at raising funds for a significant piece of work in our area to build knowledge and provide opportunity to artists to develop new work, take risks and positively influence work in our region.

Equity and inclusion

We know that we need to ensure that our working practices and the way we support colleagues, artists and publics across our organisation and in our sector must be fully accessible, and that we must build equity from an intersectional starting point. We have been rated 'outstanding' in Arts Council England's 'Creative Case for Diversity' each year since 2016, but we need to do more. We know that the way our sector is built supports ableist, neurotypical habits and practices. We will continue to learn as a team how to support one another, and the artists / publics we work with, better - through peer support, training, listening, adapting, and, where necessary, slowing down.

STRUCTURE, GOVERNANCE AND MANAGEMENT

Governing document

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

Recruitment and appointment of new Trustees

Wysing is committed to maintaining a pro-active approach to equality. As with all recruitment of staff and Trustees, we draw up detailed job descriptions prior to advertising for any staff position or trustee role. Where a description already exists, it is reviewed and updated. Posts and roles are advertised internally and externally and all advertisements carry an Equal Opportunities declaration. All applicants are judged on job or role-related, relevant criteria and short-listing for all senior posts and Trustees involves at least two members of staff and one trustee. Recruitment decisions are filed for at least six months and feedback given to unsuccessful candidates on request. Upon appointment, all staff and Trustees are provided with a job description, handbook and contract of employment if appropriate.

WYSING ARTS CHARITY

REPORT OF THE TRUSTEES **FOR THE YEAR ENDED 31 MARCH 2024**

STRUCTURE, GOVERNANCE AND MANAGEMENT

Organisational structure

Wysing Arts Charity trades under the name Wysing Arts Centre. The organisation is governed by a voluntary Board of Trustees who are also Directors of the Company. The Board meets no less than four times a year. For certain specialised areas of the charity's work subcommittees are formed which then report back to the full Wysing Arts Centre Board. A team of salaried staff carry out the day-to-day tasks of the organisation overseen by the Director (Chief Executive). Other than for the services of the Directors, the charity is not dependent for its work on unpaid volunteers or donations-in-kind.

Induction and training of new Trustees

All new Trustees are given a broad range of materials when they join the board. The material includes the aims and objectives of the organisation, a staff and trustee handbook, budgets and accounts and an outline of the role and responsibilities of becoming a trustee.

In March 2024, Wysing Trustees held an away day at Wysing Arts Centre facilitated by Erica Crump, Partner at Bates Wells, to ensure that Trustees had a strong understanding of their roles and responsibilities from a governance perspective.

Wider network

Wysing Arts Centre is a member of the Plus Tate network. The charity co-ordinates the East Contemporary Visual Arts Network (ECVAN) for the East of England and Wysing's Director sits on the national CVAN Steering Committee. Wysing is also a founder member, and national co-ordinator, of the Syllabus network.

Related parties

The charity has no related parties.

WYSING ARTS CHARITY

REPORT OF THE TRUSTEES **FOR THE YEAR ENDED 31 MARCH 2024**

STRUCTURE, GOVERNANCE AND MANAGEMENT

Risk management

The Trustees are responsible for the management of risks faced by the organisation. A formal review of the charity's risk management processes is undertaken on an annual basis. The key controls used by the charity include:

- * Formal agendas for all Board of Trustee meetings
- * Comprehensive strategic planning, budgeting and management accounting and reporting, making full use of funder-provided templates (e.g. Arts Council's reporting frameworks and Julie's Bicycle)
- * Formal written policies that are reviewed by Trustees annually
- * Established organisational structure and lines of reporting
- * A Risk Register that forms part of the Business Plan and is regularly reviewed and updated where necessary, as well as being shared quarterly with Trustees

Through the risk management processes established, the Trustees are satisfied that the major risks identified have been adequately mitigated where appropriate. The following key risks have been identified and sit within the Financial Risk Register. The potential impact of these risks has been considered and steps are in place to monitor and mitigate the risk:

- * Loss of funding / income
- * Loss of key staff
- * Poor cashflow
- * Poor reserves
- * Budget does not match business plan objectives
- * Decisions and planning from inaccurate financial information
- * Poor financial control
- * Poor credit control
- * Fraud
- * Reputational risk
- * Site damage

A qualifying third party indemnity provision is in force for the benefit of the Trustees.

REFERENCE AND ADMINISTRATIVE DETAILS

Registered Company number
02942151 (England and Wales)

Registered Charity number
1039555

Registered office

Fox Road
Bourn
CAMBRIDGE
Cambridgeshire
CB23 2TX

WYSING ARTS CHARITY

REPORT OF THE TRUSTEES **FOR THE YEAR ENDED 31 MARCH 2024**

Trustees

J C Bickley (resigned 29/4/2023)
T N Brooks
E J Marsh (resigned 29/4/2023)
S A Wells (resigned 29/4/2023)
H Offeh
R N Ladak
H M Zafiropoulos (resigned 10/1/2024)
C Willoughby
E L Benson (appointed 3/8/2023)
L Billington-Brooks (appointed 21/3/2024)
L A Wright (appointed 4/7/2023)

Company Secretary

L O'Brien

Senior Statutory Auditor

Matthew Pettifer FCA

Auditors

Staffords
Chartered Accountants
& Statutory Auditors
Unit 1, Cambridge House
Camboro Business Park
Oakington Road, Girton
CAMBRIDGE
Cambridgeshire
CB3 0QH

Bankers

Lloyds Bank Plc
1 Legg St
Chelmsford
Essex
CM1 1JS

Solicitors

Stephany & Co
72 Watling Street
Radlett
Hertfordshire
WD7 7NP

STATEMENT OF TRUSTEES' RESPONSIBILITIES

The Trustees (who are also the directors of Wysing Arts Charity for the purposes of company law) are responsible for preparing the Report of the Trustees and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice) including Financial Reporting Standard 102 "The Financial Reporting Standard applicable in the UK and Republic of Ireland".

WYSING ARTS CHARITY

REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2024

STATEMENT OF TRUSTEES' RESPONSIBILITIES - continued

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

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

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

In so far as the Trustees are aware:

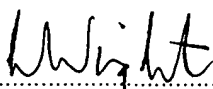
- there is no relevant audit information of which the charitable company's auditors are unaware; and
- the Trustees have taken all steps that they ought to have taken to make themselves aware of any relevant audit information and to establish that the auditors are aware of that information.

AUDITORS

The auditors, Staffords, will be proposed for re-appointment at the forthcoming Annual General Meeting.

This report has been prepared in accordance with the special provisions of Part 15 of the Companies Act 2006 relating to small companies.

Approved by order of the board of Trustees on 17/9/24 and signed on its behalf by:



L A Wright – Chair of Trustees

REPORT OF THE INDEPENDENT AUDITORS TO THE MEMBERS OF WYSING ARTS CHARITY

Opinion

We have audited the financial statements of Wysing Arts Charity (the 'charitable company') for the year ended 31 March 2024 which comprise the Statement of Financial Activities, the Balance Sheet, the Cash Flow Statement and notes to the financial statements, including a summary of significant accounting policies. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice), including Financial Reporting Standard 102 'The Financial Reporting Standard applicable in the UK and Republic of Ireland'.

In our opinion the financial statements:

- give a true and fair view of the state of the charitable company's affairs as at 31 March 2024 and of its incoming resources and application of resources, including its income and expenditure, for the year then ended;
- have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice, including Financial Reporting Standard 102 'The Financial Reporting Standard applicable in the UK and Republic of Ireland'; and
- have been prepared in accordance with the requirements of the Companies Act 2006.

Basis for opinion

We conducted our audit in accordance with International Standards on Auditing (UK) (ISAs (UK)) and applicable law. Our responsibilities under those standards are further described in the Auditors' responsibilities for the audit of the financial statements section of our report. We are independent of the charitable company in accordance with the ethical requirements that are relevant to our audit of the financial statements in the UK, including the FRC's Ethical Standard, and the provisions available for small entities, in the circumstances set out in note 22 to the financial statements, and we have fulfilled our other ethical responsibilities in accordance with these requirements. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

Conclusions relating to going concern

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

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

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

Other information

The Trustees are responsible for the other information. The other information comprises the information included in the Annual Report, other than the financial statements and our Report of the Independent Auditors thereon.

Our opinion on the financial statements does not cover the other information and, except to the extent otherwise explicitly stated in our report, we do not express any form of assurance conclusion thereon.

In connection with our audit of the financial statements, our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements or our knowledge obtained in the audit or otherwise appears to be materially misstated. If we identify such material inconsistencies or apparent material misstatements, we are required to determine whether this gives rise to a material misstatement in the financial statements themselves. If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact. We have nothing to report in this regard.

REPORT OF THE INDEPENDENT AUDITORS TO THE MEMBERS OF WYSING ARTS CHARITY

Opinions on other matters prescribed by the Companies Act 2006

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

- the information given in the Report of the Trustees for the financial year for which the financial statements are prepared is consistent with the financial statements; and
- the Report of the Trustees has been prepared in accordance with applicable legal requirements.

Matters on which we are required to report by exception

In the light of the knowledge and understanding of the charitable company and its environment obtained in the course of the audit, we have not identified material misstatements in the Report of the Trustees.

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

- adequate accounting records have not been kept or returns adequate for our audit have not been received from branches not visited by us; or
- the financial statements are not in agreement with the accounting records and returns; or
- certain disclosures of Trustees' remuneration specified by law are not made; or
- we have not received all the information and explanations we require for our audit; or
- the Trustees were not entitled to take advantage of the small companies exemption from the requirement to prepare a Strategic Report or in preparing the Report of the Trustees.

Responsibilities of Trustees

As explained more fully in the Statement of Trustees' Responsibilities, the Trustees (who are also the directors of the charitable company for the purposes of company law) are responsible for the preparation of the financial statements and for being satisfied that they give a true and fair view, and for such internal control as the Trustees determine is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

In preparing the financial statements, the Trustees are responsible for assessing the charitable company's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless the Trustees either intend to liquidate the charitable company or to cease operations, or have no realistic alternative but to do so.

**REPORT OF THE INDEPENDENT AUDITORS TO THE MEMBERS OF
WYSING ARTS CHARITY**

Our responsibilities for the audit of the financial statements

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

The extent to which our procedures are capable of detecting irregularities, including fraud is detailed below:

We have obtained an understanding of the legal and regulatory framework applicable to the company, focusing on provisions of those laws and regulations that had a direct effect on the determination of material amounts and disclosures in the Financial Statements.

We have considered the nature of the industry and sector, control environment and business framework, including the design of the company's remuneration policies.

We have enquired of management in regard to their own assessment of the risks of irregularities, including fraud.

We have obtained relevant documentation and representations in order to form an opinion on potential irregularities, including fraud.

We have reviewed the company's documentation of their policies and procedures relating to identifying, evaluating, and complying with laws and regulations, detecting and responding to the risks of fraud, and the internal controls established to mitigate the risks of fraud and non-compliance with laws and regulations.

Audit procedures performed during the audit included transaction testing with a focus on areas of judgement and estimations, and entries determined to be large or relating to unusual transactions. These audit procedures are designed to provide reasonable assurance that the Financial Statements were free from fraud or error. However, detecting irregularities that result from fraud is inherently more difficult than detecting those that result from error, as those irregularities that result from fraud may involve collusion, deliberate concealment, forgery or intentional misrepresentations.

No instances of non compliance with laws and regulations or of fraud were communicated to us during the audit.

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

**REPORT OF THE INDEPENDENT AUDITORS TO THE MEMBERS OF
WYSING ARTS CHARITY**

Use of our report

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



Matthew Pettifer FCA (Senior Statutory Auditor)
for and on behalf of Staffords
Chartered Accountants
& Statutory Auditors
Unit 1, Cambridge House
Camboro Business Park
Oakington Road, Girton
CAMBRIDGE
Cambridgeshire
CB3 0QH

Date: 10/10/24.....

WYSING ARTS CHARITY

STATEMENT OF FINANCIAL ACTIVITIES **(INCORPORATING AN INCOME AND EXPENDITURE ACCOUNT)** **FOR THE YEAR ENDED 31 MARCH 2024**

	Notes	Unrestricted funds £	Restricted funds £	2024 Total funds £	2023 Total funds £
INCOME AND ENDOWMENTS FROM					
Donations and legacies	3	24,314	-	24,314	15,291
Charitable activities	6				
Studios and Buildings		46,337	-	46,337	50,163
Public Programme		521,610	77,041	598,651	519,862
Other trading activities	4	4,168	-	4,168	12,482
Investment income	5	7,791	-	7,791	3,099
Other income		35,484	-	35,484	33,574
Total		<u>639,704</u>	<u>77,041</u>	<u>716,745</u>	<u>634,471</u>
EXPENDITURE ON					
Raising funds	7	463	8,841	9,304	44,293
Charitable activities	8				
Studios and Buildings		98,183	1,000	99,183	90,465
Public Programme		<u>481,562</u>	<u>89,321</u>	<u>570,883</u>	<u>558,335</u>
Total		<u>580,208</u>	<u>99,162</u>	<u>679,370</u>	<u>693,093</u>
NET INCOME/(EXPENDITURE)		59,496	(22,121)	37,375	(58,622)
RECONCILIATION OF FUNDS					
Total funds brought forward		344,048	621,970	966,018	1,024,640
TOTAL FUNDS CARRIED FORWARD		<u>403,544</u>	<u>599,849</u>	<u>1,003,393</u>	<u>966,018</u>

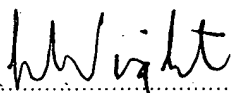
The notes form part of these financial statements

WYSING ARTS CHARITY (REGISTERED NUMBER: 02942151)**BALANCE SHEET**
31 MARCH 2024

	Notes	Unrestricted funds £	Restricted funds £	2024 Total funds £	2023 Total funds £
FIXED ASSETS					
Tangible assets	16	11,736	550,551	562,287	594,153
CURRENT ASSETS					
Debtors	17	69,387	-	69,387	99,077
Cash at bank		<u>368,103</u>	<u>49,298</u>	<u>417,401</u>	<u>343,231</u>
		437,490	49,298	486,788	442,308
CREDITORS					
Amounts falling due within one year	18	(45,682)	-	(45,682)	(70,443)
NET CURRENT ASSETS		<u>391,808</u>	<u>49,298</u>	<u>441,106</u>	<u>371,865</u>
TOTAL ASSETS LESS CURRENT LIABILITIES		<u>403,544</u>	<u>599,849</u>	<u>1,003,393</u>	<u>966,018</u>
NET ASSETS		<u>403,544</u>	<u>599,849</u>	<u>1,003,393</u>	<u>966,018</u>
FUNDS	19				
Unrestricted funds				403,544	344,048
Restricted funds				<u>599,849</u>	<u>621,970</u>
TOTAL FUNDS				<u>1,003,393</u>	<u>966,018</u>

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

The financial statements were approved by the Board of Trustees and authorised for issue on 17/9/24 and were signed on its behalf by:



L A Wright – Chair of Trustees

The notes form part of these financial statements

WYSING ARTS CHARITY

CASH FLOW STATEMENT
FOR THE YEAR ENDED 31 MARCH 2024

	Notes	2024 £	2023 £
Cash flows from operating activities			
Cash generated from operations	1	66,379	(53,089)
Tax paid		<u> </u>	<u>607</u>
Net cash provided by/(used in) operating activities		<u>66,379</u>	<u>(52,482)</u>
 Cash flows from investing activities			
Purchase of tangible fixed assets		-	(1,398)
Interest received		<u>7,791</u>	<u>3,099</u>
Net cash provided by investing activities		<u>7,791</u>	<u>1,701</u>
 Change in cash and cash equivalents			
in the reporting period		74,170	(50,781)
Cash and cash equivalents at the			
beginning of the reporting period		<u>343,231</u>	<u>394,012</u>
 Cash and cash equivalents at the end			
of the reporting period		<u>417,401</u>	<u>343,231</u>

The notes form part of these financial statements

WYSING ARTS CHARITY

NOTES TO THE CASH FLOW STATEMENT
FOR THE YEAR ENDED 31 MARCH 2024

1. RECONCILIATION OF NET INCOME/(EXPENDITURE) TO NET CASH FLOW FROM OPERATING ACTIVITIES

	2024 £	2023 £
Net income/(expenditure) for the reporting period (as per the Statement of Financial Activities)	37,375	(58,622)
Adjustments for:		
Depreciation charges	31,866	31,941
Interest received	(7,791)	(3,099)
Decrease/(increase) in debtors	29,690	(44,195)
(Decrease)/increase in creditors	<u>(24,761)</u>	<u>20,886</u>
Net cash provided by/(used in) operations	<u><u>66,379</u></u>	<u><u>(53,089)</u></u>

2. ANALYSIS OF CHANGES IN NET FUNDS

	At 1/4/23 £	Cash flow £	At 31/3/24 £
Net cash			
Cash at bank	<u>343,231</u>	<u>74,170</u>	<u>417,401</u>
	<u>343,231</u>	<u>74,170</u>	<u>417,401</u>
Total	<u><u>343,231</u></u>	<u><u>74,170</u></u>	<u><u>417,401</u></u>

WYSING ARTS CHARITY

NOTES TO THE FINANCIAL STATEMENTS **FOR THE YEAR ENDED 31 MARCH 2024**

1. LEGAL FORM

The charity is a registered charity registered in England and Wales number 1039555 and a company limited by guarantee number 02942151 having no share capital incorporated in England and Wales.

Its registered office and principal place of business is at Fox Road, Bourn, Cambridge, Cambridgeshire, CB23 2TX.

2. ACCOUNTING POLICIES

Basis of preparing the financial statements

The financial statements of the charitable company, which is a public benefit entity under FRS 102, have been prepared in accordance with the Charities SORP (FRS 102) 'Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019)', Financial Reporting Standard 102 'The Financial Reporting Standard applicable in the UK and Republic of Ireland' and the Companies Act 2006. The financial statements have been prepared under the historical cost convention.

The accounts have been prepared on a going concern basis. There are no material uncertainties about the charity's ability to continue.

Income

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

Donations are recognised on receipt. Gift Aid is recognised in the same period as the donation to which it relates.

Legacy income is recognised in full when the amount and timing can be quantified with reasonable accuracy. This is the earlier of the receipt of an interim distribution or the grant of probate.

Grant income is recognised in full on receipt unless there are unfulfilled performance conditions that do not allow the income to be recognised. In this case the grant is accounted for as a liability until the performance conditions have been met.

Grant income is only deferred if the grant is time-related and relates partly or wholly to a post year-end time period.

Income is shown net of VAT where applicable.

Studio rental income is recognised in the period to which it relates.

Expenditure

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

Governance costs

Governance costs include those costs associated with meeting the constitutional and statutory requirements of the charity and include the audit fees, registration fees and legal costs.

WYSING ARTS CHARITY

NOTES TO THE FINANCIAL STATEMENTS - continued **FOR THE YEAR ENDED 31 MARCH 2024**

2. ACCOUNTING POLICIES - continued

Allocation and apportionment of costs

Costs are allocated between the activity relating to Exhibitions and Workshops where the cost is incurred in relation to the delivery of arts activities. Costs are allocated to the Studios and Buildings activity where the costs relate to the provision of studio spaces or maintenance of the site.

Tangible fixed assets

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

Leasehold	- Over the length of the lease
Short leasehold	- 5% on cost
Improvements to property	- 20% on cost
Plant and machinery	- 20% on cost
Fixtures and fittings	- 20% on cost
Motor vehicles	- 20% on cost

Tangible fixed assets costing more than £1,500 are capitalised and included at cost including any incidental costs of acquisition.

During the year the lease on the land was extended by 20 years to expire in March 2048. This has been reflected in a change in the depreciation rates to write off the costs over the length of the new lease.

Taxation

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

Fund accounting

Unrestricted funds can be used in accordance with the charitable objectives at the discretion of the Trustees.

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

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

Pension costs and other post-retirement benefits

The charitable company operates a defined contribution pension scheme. Contributions payable to the charitable company's pension scheme are charged to the Statement of Financial Activities in the period to which they relate.

Debtors

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

Cash and 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.

WYSING ARTS CHARITY

NOTES TO THE FINANCIAL STATEMENTS - continued **FOR THE YEAR ENDED 31 MARCH 2024**

2. ACCOUNTING POLICIES - continued

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 estimated or measured reliably. Creditors and provisions are normally recognised at their settlement amount after allowing for any trade discounts due.

Financial instruments

The charity only has financial assets and financial liabilities of a kind that qualify as basic financial instruments. Basic financial instruments are initially recognised at transaction value and subsequently measured at their settlement value.

3. DONATIONS AND LEGACIES

	2024	2023
	£	£
Donations	<u>24,314</u>	<u>15,291</u>

4. OTHER TRADING ACTIVITIES

	2024	2023
	£	£
CafU sales	180	196
Sales of books and artwork	<u>3,988</u>	<u>12,286</u>
	<u>4,168</u>	<u>12,482</u>

5. INVESTMENT INCOME

	2024	2023
	£	£
Deposit account interest	<u>7,791</u>	<u>3,099</u>

6. INCOME FROM CHARITABLE ACTIVITIES

	2024	2023
	£	£
Provision of subsidised studio space	30,533	30,738
Farmhouse residential rent	8,250	9,890
Space hire	2,321	6,477
Other income	5,233	3,058
Grants	584,114	504,175
Curatorial consultancy	2,158	4,861
Ticket sales	665	2,007
Other income	<u>11,714</u>	<u>8,819</u>
	<u>644,988</u>	<u>570,025</u>

WYSING ARTS CHARITY

NOTES TO THE FINANCIAL STATEMENTS - continued
FOR THE YEAR ENDED 31 MARCH 2024

6. INCOME FROM CHARITABLE ACTIVITIES - continued

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

	2024	2023
	£	£
Arts Council England	465,173	465,173
Henry Moore Foundation	3,000	-
Art Fund	-	24,300
EsmUe Fairbairn Foundation	-	2,000
South Cambridgeshire District Council	15,000	-
The Ragdoll Foundation	11,700	-
British Art Network Research Group	1,000	1,885
Fluxus Art Projects	16,058	-
University of Southampton	-	4,512
Cambridgeshire Community Fund	2,600	5,305
The World Reimagined	-	1,000
Growth Works	15,683	-
Freelands Foundation	12,000	-
John Armitage Charitable Trust	25,000	-
Japan House London Trust	16,900	-
	<u>584,114</u>	<u>504,175</u>

The charity has also benefitted from Charitable Rate Relief.

7. RAISING FUNDS

Raising donations and legacies

	2024	2023
	£	£
General marketing costs	4,230	34,025
ECVAN Costs	281	2,294
	<u>4,511</u>	<u>36,319</u>

Costs to generate earned income

	2024	2023
	£	£
Development costs	<u>4,793</u>	<u>7,974</u>
Aggregate amounts	<u>9,304</u>	<u>44,293</u>

WYSING ARTS CHARITY

NOTES TO THE FINANCIAL STATEMENTS - continued **FOR THE YEAR ENDED 31 MARCH 2024**

8. CHARITABLE ACTIVITIES COSTS

	Direct Costs (see note 9) £	Support costs (see note 10) £	Totals £
Studios and Buildings	99,183	-	99,183
Public Programme	<u>563,905</u>	<u>6,978</u>	<u>570,883</u>
	<u>663,088</u>	<u>6,978</u>	<u>670,066</u>

9. DIRECT COSTS OF CHARITABLE ACTIVITIES

	2024 £	2023 £
Staff costs	299,079	284,037
Site running costs	99,183	90,465
Office administration	41,980	34,578
Space hire costs	984	464
Other costs	578	6,664
Programme costs	123,581	143,717
Training, recruitment & HR	18,204	14,668
Travel and motor expenses	3,282	4,567
Freelance costs	44,351	30,850
Depreciation	<u>31,866</u>	<u>31,941</u>
	<u>663,088</u>	<u>641,951</u>

10. SUPPORT COSTS

	Governance costs £
Public Programme	<u>6,978</u>

11. NET INCOME/(EXPENDITURE)

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

	2024 £	2023 £
Depreciation - owned assets	<u>31,866</u>	<u>31,941</u>

WYSING ARTS CHARITY

NOTES TO THE FINANCIAL STATEMENTS - continued **FOR THE YEAR ENDED 31 MARCH 2024**

12. AUDITORS' REMUNERATION

	2024 £	2023 £
Fees payable to the charity's auditors for the audit of the charity's financial statements	<u>5,425</u>	<u>5,280</u>

13. TRUSTEES' REMUNERATION AND BENEFITS

There were no Trustees' remuneration or other benefits for the year ended 31 March 2024 nor for the year ended 31 March 2023.

Trustees' expenses

During the year one Trustee was reimbursed for expenses totalling £419 (2023: £nil).

14. STAFF COSTS

	2024 £	2023 £
Wages and salaries	270,517	256,779
Social security costs	18,352	18,585
Other pension costs	<u>10,210</u>	<u>8,673</u>
	<u>299,079</u>	<u>284,037</u>

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

	2024	2023
Direct charitable	<u>10</u>	<u>10</u>

No employees received emoluments in excess of £60,000.

During the year the Key Management Personnel costs were considered by the Trustees to be £177,585. (2023: £174,896).

15. COMPARATIVES FOR THE STATEMENT OF FINANCIAL ACTIVITIES

	Unrestricted funds £	Restricted funds £	Total funds £
INCOME AND ENDOWMENTS FROM			
Donations and legacies	15,291	-	15,291
Charitable activities			
Studios and Buildings	50,163	-	50,163
Public Programme	487,165	32,697	519,862
Other trading activities	12,482	-	12,482
Investment income	3,099	-	3,099
Other income	<u>33,574</u>	<u>-</u>	<u>33,574</u>
Total	<u>601,774</u>	<u>32,697</u>	<u>634,471</u>

WYSING ARTS CHARITY

NOTES TO THE FINANCIAL STATEMENTS - continued **FOR THE YEAR ENDED 31 MARCH 2024**

15. COMPARATIVES FOR THE STATEMENT OF FINANCIAL ACTIVITIES - continued

	Unrestricted funds £	Restricted funds £	Total funds £
EXPENDITURE ON			
Raising funds	44,293	-	44,293
Charitable activities			
Studios and Buildings	90,465	-	90,465
Public Programme	472,715	85,620	558,335
Total	<u>607,473</u>	<u>85,620</u>	<u>693,093</u>
NET INCOME/(EXPENDITURE)	(5,699)	(52,923)	(58,622)
Transfers between funds	(11,098)	11,098	-
Net movement in funds	(16,797)	(41,825)	(58,622)
RECONCILIATION OF FUNDS			
Total funds brought forward	360,845	663,795	1,024,640
TOTAL FUNDS CARRIED FORWARD	<u>344,048</u>	<u>621,970</u>	<u>966,018</u>

16. TANGIBLE FIXED ASSETS

	Leasehold £	Short leasehold £	Improvement to property £
COST			
At 1 April 2023 and 31 March 2024	<u>1,527,875</u>	<u>60,950</u>	<u>44,804</u>
DEPRECIATION			
At 1 April 2023	959,580	52,916	44,804
Charge for year	<u>22,731</u>	<u>3,047</u>	-
At 31 March 2024	<u>982,311</u>	<u>55,963</u>	<u>44,804</u>
NET BOOK VALUE			
At 31 March 2024	<u>545,564</u>	<u>4,987</u>	-
At 31 March 2023	<u>568,295</u>	<u>8,034</u>	-

WYSING ARTS CHARITY

NOTES TO THE FINANCIAL STATEMENTS - continued **FOR THE YEAR ENDED 31 MARCH 2024**

16. TANGIBLE FIXED ASSETS - continued

	Plant and machinery £	Fixtures and fittings £	Motor vehicles £	Totals £
COST				
At 1 April 2023 and 31 March 2024	<u>93,789</u>	<u>49,467</u>	<u>5,193</u>	<u>1,782,078</u>
DEPRECIATION				
At 1 April 2023	75,965	49,467	5,193	1,187,925
Charge for year	<u>6,088</u>	<u>-</u>	<u>-</u>	<u>31,866</u>
At 31 March 2024	<u>82,053</u>	<u>49,467</u>	<u>5,193</u>	<u>1,219,791</u>
NET BOOK VALUE				
At 31 March 2024	<u>11,736</u>	<u>-</u>	<u>-</u>	<u>562,287</u>
At 31 March 2023	<u>17,824</u>	<u>-</u>	<u>-</u>	<u>594,153</u>

In the event of a disposal of the leasehold property occupied by Wysing Arts Charity or cessation of trading, a proportion of funding received towards the development of the property is potentially repayable, secured by a legal charge over buildings on the property.

17. DEBTORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

	2024 £	2023 £
Other debtors	66,744	65,520
VAT	363	-
Prepayments and accrued income	<u>2,280</u>	<u>33,557</u>
	<u>69,387</u>	<u>99,077</u>

18. CREDITORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

	2024 £	2023 £
Trade creditors	26,171	31,397
Social security and other taxes	5,184	4,070
VAT	-	381
Other creditors	2,771	2,770
Accruals and deferred income	<u>11,556</u>	<u>31,825</u>
	<u>45,682</u>	<u>70,443</u>

Supplier invoices are paid within the supplier's agreed terms, typically within 30 days. Social security and other taxes are paid by the 19th of the following month.

Other creditors are paid when due - credit card in the following month, pensions at the beginning of the new month and studio deposits on vacation of the studio, if repayable.

WYSING ARTS CHARITY

NOTES TO THE FINANCIAL STATEMENTS - continued
FOR THE YEAR ENDED 31 MARCH 2024

19. MOVEMENT IN FUNDS

	At 1/4/23 £	Net movement in funds £	At 31/3/24 £
Unrestricted funds			
General fund	133,048	59,496	192,544
Capital spend	30,000	-	30,000
Equipment & Maintenance	60,000	-	60,000
Personnel	16,000	-	16,000
Programme Fund	75,000	-	75,000
Website	<u>30,000</u>	<u>-</u>	<u>30,000</u>
	344,048	59,496	403,544
Restricted funds			
Capital Development various funders	576,329	(25,778)	550,551
ECVAN: New Geographies	2,551	-	2,551
Creative Youth Council	18,162	(6,775)	11,387
British Art Network Research	-	52	52
ECVAN: New Histories	128	(128)	-
Fenton Arts Trust: Residencies	3,500	(3,500)	-
Art fund	21,300	(10,838)	10,462
Growth Works	-	7,003	7,003
Solar Panels	-	15,000	15,000
Syllabus	<u>-</u>	<u>2,843</u>	<u>2,843</u>
	621,970	(22,121)	599,849
TOTAL FUNDS	<u>966,018</u>	<u>37,375</u>	<u>1,003,393</u>

WYSING ARTS CHARITY

NOTES TO THE FINANCIAL STATEMENTS - continued
FOR THE YEAR ENDED 31 MARCH 2024

19. MOVEMENT IN FUNDS - continued

Net movement in funds, included in the above are as follows:

	Incoming resources £	Resources expended £	Movement in funds £
Unrestricted funds			
General fund	639,704	(580,208)	59,496
Restricted funds			
Capital Development various funders	-	(25,778)	(25,778)
Creative Youth Council	11,700	(18,475)	(6,775)
British Art Network Research	1,000	(948)	52
ECVAN: New Histories	-	(128)	(128)
Fenton Arts Trust: Residencies	-	(3,500)	(3,500)
Art fund	-	(10,838)	(10,838)
Growth Works	15,683	(8,680)	7,003
Magnetic Residencies	16,058	(16,058)	-
Solar Panels	15,000	-	15,000
Syllabus	12,000	(9,157)	2,843
St Peters' School Public Art Commission	3,000	(3,000)	-
Creative Youth Festival	2,600	(2,600)	-
	<u>77,041</u>	<u>(99,162)</u>	<u>(22,121)</u>
TOTAL FUNDS	<u>716,745</u>	<u>(679,370)</u>	<u>37,375</u>

WYSING ARTS CHARITY

NOTES TO THE FINANCIAL STATEMENTS - continued
FOR THE YEAR ENDED 31 MARCH 2024

19. MOVEMENT IN FUNDS - continued

Comparatives for movement in funds

	At 1/4/22 £	Net movement in funds £	Transfers between funds £	At 31/3/23 £
Unrestricted funds				
General fund	149,845	(5,699)	(11,098)	133,048
Capital spend	30,000	-	-	30,000
Equipment & Maintenance	60,000	-	-	60,000
Personnel	16,000	-	-	16,000
Programme Fund	75,000	-	-	75,000
Website	30,000	-	-	30,000
	<u>360,845</u>	<u>(5,699)</u>	<u>(11,098)</u>	<u>344,048</u>
Restricted funds				
Capital Development various funders	602,109	(25,780)	-	576,329
Esmee Fairbairn Foundation	11,318	(20,404)	9,086	-
ECVAN: New Geographies	2,657	(106)	-	2,551
Creative Youth Council	23,080	(4,918)	-	18,162
DASH - Education	248	(248)	-	-
British Art Network Research	1,750	(1,750)	-	-
ECVAN: New Histories	8,612	(8,484)	-	128
Fenton Arts Trust: Residencies	5,000	(1,500)	-	3,500
Circuit Routes	9,021	(11,033)	2,012	-
Art fund	-	21,300	-	21,300
	<u>663,795</u>	<u>(52,923)</u>	<u>11,098</u>	<u>621,970</u>
TOTAL FUNDS	<u>1,024,640</u>	<u>(58,622)</u>	<u>-</u>	<u>966,018</u>

WYSING ARTS CHARITY

NOTES TO THE FINANCIAL STATEMENTS - continued FOR THE YEAR ENDED 31 MARCH 2024

19. MOVEMENT IN FUNDS - continued

Comparative net movement in funds, included in the above are as follows:

	Incoming resources £	Resources expended £	Movement in funds £
Unrestricted funds			
General fund	601,774	(607,473)	(5,699)
Restricted funds			
Capital Development various funders	-	(25,780)	(25,780)
Esmee Fairbairn Foundation	-	(20,404)	(20,404)
ECVAN: New Geographies	-	(106)	(106)
Creative Youth Council	-	(4,918)	(4,918)
DASH - Education	-	(248)	(248)
British Art Network Research	1,885	(3,635)	(1,750)
ECVAN: New Histories	-	(8,484)	(8,484)
Fenton Arts Trust: Residencies	-	(1,500)	(1,500)
Circuit Routes	2,000	(13,033)	(11,033)
Art fund	24,300	(3,000)	21,300
A Language of Holes	4,512	(4,512)	-
	<u>32,697</u>	<u>(85,620)</u>	<u>(52,923)</u>
TOTAL FUNDS	<u>634,471</u>	<u>(693,093)</u>	<u>(58,622)</u>

Purposes of Restricted Funds

ECVAN: New Geographies

Funding towards new commissions and outreach projects across the East of England led by Wysing as chair and co-ordinator of ECVAN.

ECVAN: New Histories

Research and development funding for an ECVAN partner commissioning project - expanding on New Geographies - to platform stories within the region through community engaged public art.

A Language of Holes

Funding towards developing innovative and creative approaches to making live art and performance events maximally accessible.

Art Fund

Funding from the Art Fund 'Reimagine' programme strand, to develop innovative on-site commissioning.

British Art Network Research Group

Funding towards a programme of activity on the topic of Captioning in British Art between January and September 2022.

Capital Development - Various funders

Capital funding towards the design team fees and the cost of the new studio and reception buildings. All funding was spent by 2008 and the fund balance consists of fixed assets being depreciated over their useful economic life.

Circuit Routes

WYSING ARTS CHARITY

NOTES TO THE FINANCIAL STATEMENTS - continued FOR THE YEAR ENDED 31 MARCH 2024

19. MOVEMENT IN FUNDS - continued

Funding from the Esmée Fairbairn Foundation towards project costs for creating a pathway of sustained involvement and development in creative arts for young people in rural communities in Cambridgeshire with the intention of empowering marginalised young people to participate in deeper and longer term creative projects and activities.

Creative Youth Council

Funding from the Esmée Fairbairn Foundation and the Ragdoll Foundation towards project costs for creating a pathway of sustained involvement and development in creative arts for young people in rural communities in Cambridgeshire with the intention of enabling more marginalised young people to participate in creative opportunities.

DASH - Education

Funding to change the culture of the visual arts sector so it becomes more inclusive and accessible.

Esmée Fairbairn Foundation

Funding to deliver a Children and Young Peoples' Programme over three years.

Fenton Arts Trust - Residencies

Funding to support two residencies for early career artists at Wysing.

Growth Works

Funding from the Growth Works Programme, funded by the Local Growth Fund for investment activity.

Magnetic Residencies

Funding from Fluxus Art Projects towards "Magnetic", a joint Franco-UK initiative that brings together ten institutions to create a new programme of artist residencies of eight weeks each.

Solar Panels

A Zero Carbon Communities grant from South Cambridgeshire District Council for the purchase of Solar Panels.

Syllabus

£50,000 grant, payable over a ten year period, to transform "Syllabus", Wysing's alternative arts education programme, a programme that supports diverse and underrepresented artists to develop their practice and networks.

St Peter's School Public Art Commission

Funding from Henry Moore Foundation for "We Are Here", a multi-site public sculpture commissioned by Rafal Zajko.

Creative Youth Festival

Funding from Cambridgeshire Community Foundation to enable Wysing's Creative Youth Council to co-programme and co-run a free Youth Festival for their peers, largely marginalised young people living in rural Cambridgeshire.

Purpose of designated funds

Capital spend - to be used for feasibility costs associated with sustainable capital improvements.

Equipment and Maintenance - to replace essential equipment and larger-scale maintenance work on buildings around the Wysing site.

NOTES TO THE FINANCIAL STATEMENTS - continued
FOR THE YEAR ENDED 31 MARCH 2024

19. MOVEMENT IN FUNDS - continued

Programme Fund - reserve held against funding cuts and unachieved income alongside one-off projects including publications and website improvements.

Personnel Fund - to cover costs associated with long term sickness cover and legal costs in the event of disputes.

Website Fund - to cover the costs of developing and updating the website.

20. EMPLOYEE BENEFIT OBLIGATIONS

The charity operates a defined contribution scheme and contributions are charged to the Statement of Financial Activities as they accrue. The charge for the year was £10,210 (2023: £8,673).

21. RELATED PARTY DISCLOSURES

During the year the Trustees made donations without conditions totalling £nil (2023: £5,000).

22. FRC ETHICAL STANDARD - PROVISIONS AVAILABLE FOR SMALL ENTITIES

In common with many other businesses of our size and nature we use our auditors to prepare and submit returns to the tax authorities and assist with the preparation of the financial statements.

WYSING ARTS CHARITY

England & Wales - Charity number 1039555

Accounts

REGISTERED COMPANY NUMBER: 02942151 (England and Wales)
REGISTERED CHARITY NUMBER: 1039555

REPORT OF THE TRUSTEES AND
AUDITED FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2023
FOR
WYSING ARTS CHARITY

Staffords
Chartered Accountants
& Statutory Auditors
Unit 1, Cambridge House
Camboro Business Park
Oakington Road, Girton
CAMBRIDGE
Cambridgeshire
CB3 0QH

WYSING ARTS CHARITY

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FOR THE YEAR ENDED 31 MARCH 2023

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WYSING ARTS CHARITY

REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2023

The trustees who are also directors of the charity for the purposes of the Companies Act 2006, present their report with the financial statements of the charity for the year ended 31 March 2023. The trustees have adopted the provisions of Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019).

'Wysing was founded with a utopian vision to create space for artists to live & work. Today it is ... pioneering an experimental approach to artistic practice, learning & curating.' Louise Benson, Elephant Magazine.'

Wysing Arts Centre is a progressive organisation in a rural setting that was established in 1989. We enable artists and publics to engage their imagination freely and take creative risks; we believe that everybody has the right to time and space for creativity, away from the distractions of daily life.

The site is ten miles from Cambridge city. It holds 20 subsidised studios, accommodation for up to 80 visiting artists annually, recording and ceramics studios, flexible space to experiment, present and learn, fields, woodland, and several outdoor outworks. Work made at Wysing is seen worldwide. An accessible digital offer increases reach and archives our work; our youth programme empowers future generations.

Wysing invites artists from across the world to stay and reflect on their practice without the pressure of producing new work: time spent without a plan can often be when the best new ideas emerge. We take a proactive, intersectional approach to equity and inclusion, and often support artists who have not been well supported by mainstream gallery and funding systems. Several artists who have spent time at Wysing have gone on to be Turner-prize or Paul Hamlyn Award winners. Some artists go on to be commissioned by Wysing to create new work, presented on site and in places where broad publics will enjoy it; many participate in Wysing's lively events programme.

Wysing engages people of all ages through artist-led workshops, events, online projects, gatherings and an alternative art school called The Syllabus. Our young people's programme focuses on young people in rural areas; our Creative Youth Council holds decision-making powers.

We are funded principally by Arts Council England through its National Portfolio scheme. Further funds are raised through Trusts, Foundations, Individual giving and commercial activity. In 2021, Wysing received significant support from the Freeland Foundation to grow and deliver The Syllabus over the next decade.

We are active in Plus Tate; we lead the Eastern branch of the Contemporary Visual Arts Network. Our impactful local, national and international collaborative partnerships with cultural, educational and social organisations are core. They are built to share resources and knowledge in our sector, widening our reach and deepening our learning.

WYSING ARTS CHARITY

REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2023

OBJECTIVES AND ACTIVITIES

Vision, Mission, Aims and Objectives

In 2022, we re-wrote our vision, mission and values.

VISION: To cultivate the freewheeling imagination.

MISSION: Wysing believes in the transformative social and personal benefits of art and creativity, and that a more just world can only be achieved if everyone has equal access to the time and space needed to imagine it. Wysing provides accessible opportunities and resources to think and create, outside the habits of daily life. We support artists to develop their talent; we advocate for the immense value they have in the world, and we work to create the conditions necessary for them to have sustainable careers.

AIMS and OBJECTIVES:

- * **Collaborative:** Work together to build resources
- * **Generous:** Model change, sharing our resources equitably
- * **Agile:** Create and seize opportunity
- * **Attentive:** Listen to what people say, and respond effectively
- * **Transparent:** Build trust, and be open about how we work
- * **Ethical:** Avoid causing harm to people and the planet

Our Director and Deputy Director are supported by Trustees who hold expertise in key areas of our work. Our work is reviewed quarterly at Board meetings, together with a range of policies and Wysing's risk register. Board sub-committee meetings, including finance and site groups, are held when necessary throughout the year.

Qualitative and quantitative evaluation frameworks help us learn and develop, and to meet targets on equality, diversity and inclusion. We gather data from visitor surveys and verbally, as well as from social media and press. We learn and deepen the value of our artist support programmes through formal evaluation assessed by staff; we adapt in response. This information is shared with the team at staff meetings, and reported to Trustees annually. Our team receive training throughout the year.

Trustee Statement on Public Benefit

It is the Trustees' intention is to ensure that Wysing continues to play a unique role in providing high quality facilities and access to innovative programmes of contemporary art for the benefit of artists and for wider society. Wysing provides studio accommodation (where there is a significant noted shortage of studio provision in Cambridgeshire, especially provision that is affordable), is one of a few rural venues in the UK that offer funded residency opportunities, as well as funding new work to be created and shown at our site or partner venues. It is a priority for the Trustees to continue to further the diversity, accessibility, reach and impact of our work.

REPORT OF THE TRUSTEES
FOR THE YEAR ENDED 31 MARCH 2023

ACHIEVEMENT AND PERFORMANCE

Significant Charitable Activities in 2022-23

Residencies

Artistic residencies are core to our work. We provide artists with a bursary, workspace, accommodation, ongoing critical and practical support. We continue to support artists after they have completed residencies by offering the opportunity to return to Wysing to stay for short periods to continue developing their practice.

We continue to offer a flexible residency model that allows artists to determine the length of their residencies, recognising that some artists may not be able to spend blocks of time at Wysing (e.g. caring responsibilities, health conditions, jobs). We have a designated Access Budget that enables us to support artists who need additional resources to participate meaningfully. Residency artists in 2022-3 were selected by Wysing's team with the advice of Maëva Berthelot, Christelle Oyiri-K and Amanprft Sandhu. Residency artists for 2022-3 were: Babeworld x Utopian Realism (UK), Camp Books (Brooke Palmieri - UK/USA), Delaine Le Bas (UK), Seema Mattu (UK), Eve Stainton (UK), Fanta Sylla (France), Lucy Walker (UK), Rebekah Ubuntu and Jaime Peschiera (UK), Gary Zhexi Zhang and Waste Paper Collective (UK), and, in partnership with The World Reimagined, Carol Sorhaindo (Dominica) and Jasmin Thomas-Girvan (Jamaica). As part of their residencies, both Tammy Reynolds (UK) and Brooke Palmieri brought a group of creative practitioners / collaborators to Wysing over two separate weekends.

Residencies that took place in 2022-3 that were carried through from the 2021 year were Ruth Angel Edwards (UK), Joanna Holland (UK) and RadioWeb MACBA (Spain).

We continued to support online residencies in partnership with Vital Capacities; in August 2022 we supported Danielle Brathwaite-Shirley to develop skills and networks as part of a four-week digital residency programme, with an online presentation at the end.

We developed a new residency initiative, The Donna Lynas Residency Award, in partnership with South London Gallery, Modern Art Oxford and Somerset House Studios, which will provide an artist a 'no strings' grant of £16,000 over three years (2023-6) and the combined resources of each organisation. It is named after Wysing's late Director, Donna Lynas (1967-2021).

'Everything has been so well considered and delivered, even though Wysing went through some very serious events during our residency, they have been incredibly professional and this has been without a doubt the most positive residency experience I have had.' Residency artist feedback.

'Wysing offers a really unique approach to residencies that is so generous and tailored, and I feel very lucky to have been able to ask for what I need and be given it.' Residency artist feedback.

Events & Digital

We offer an integrated approach to digital and in-person events, live streaming where possible to ensure that those who cannot attend person can attend digitally. We work with live captioners to ensure accurate subtitling and a dedicated website, wysingbroadcasts.art, showcases works in progress, research and documentation of Wysing's talks and events.

We held four digital 'Desktop Studio Visits' with artists Maëva Berthelot and Coby Sey, Brooke Palmieri, and Eve Stainton - live-streamed online 'in conversation' events that enable publics to engage with these artists' works. We held an online 'in conversation' event with Uma Breakdown, Angela YT Chan and Dr Tom Dillon.

WYSING ARTS CHARITY

REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2023

We presented six iterations of Wysing's new in-person, sell-out performance and music night for LGBTQI+ audiences Club Urania in partnership with Cambridge Junction and in collaboration with freelance queer Cambridge-based organisers Diarmuid Hester, Celia Willoughby and Roeland van der Heiden. Club Urania is a LGBTQI+ inclusive space featuring live 'work-in-progress' performance and open mic slots for locally based performers to try new works, followed by music and dancing. The event takes an integrated approach to accessibility, offering captioned performances and livestreaming for remote audiences. In 2022-3 we supported six Wysing programme artists to try out new works in front of Club Urania audiences, including Nat Raha, Eve Stainton and Tammy Reynolds.

'To have been able to... follow performances [through live captioning] by artists I so admire, has blown me away'. Hannah Wallis

In 2022, the team made the decision not to continue Wysing's annual 'Polyphonic' music festival. Wysing is committed to sharing its resources generously and widely, and the infrastructure expense, carbon footprint and team capacity needed to realise a festival on this scale now, is disproportionate in relation to the benefit of staging it. We will continue to hold 'mini-festival' gatherings, and in Summer 2022 we experimented with a smaller-scale festival-style event, From the Ground Up.

On 16 July 2022, From the Ground Up was a day-long in-person and digital livestream event that took Wysing's rural context, abundant land and neighbouring Fenland (at risk due to rising sea levels) as a context for thought and action about topics including land rights, ownership and access, racial justice, wildness, environmental sustainability and time. It featured contributions from 15 practitioners including artists, growers, writers and community activists - Khairana Barokka, James Boyce, Victoria Adukwai-Bulley, Jo Capper, Olivier Castel, Elsa Noterman, Rosanna Greaves, Taylor Le Melle, Bella Milroy, Brooke Palmier, Claire Ratton, RESOLVE Collective, Zakia Sewell and Caroline Wendling. Events included walks, talks, workshops and performances, with a collective lunch provided by CoFarm, Cambridge's agroecological community farm.

A Language of Holes was a research project that ran throughout 2022. It was co-developed by Wysing Arts Centre and Sarah Hayden with support from the Arts and Humanities Research Council and Southampton University. It was a framework for developing innovative, creative approaches to making events maximally (and excitingly) accessible. It comprised three strands: The Art of Captioning (see below), a new commission by poet Nat Raha at Club Urania, and a workshop in Autumn 2022 developed by artist Hannah Kemp-Welch for young users of Cambridgeshire Sensory Support Team.

Throughout 2022, we presented The Art of Captioning - a research group supported by Tate's British Art Network that explored what creative captioning can bring to art while advancing work around access, equality and inclusivity in the sector. It comprised three live-streamed events - Making Access Work, Introduction to Caption Writing and Consultation, and Temporalities of Access - with conversations that ranged from best-practice captioning to how to embed 'crip time' approaches throughout institutional structures. There were contributions from artists, organisers and support workers, including Tarek Elmoutawakil, Kitty Anderson, Liza Silvestre and Care-fuffle Working Group.

In March 2023, we presented an 'open studio' by Delaine Le Bas, who had used Wysing's former gallery space as a studio across six weeks to test out a new body of work and way of working. This was accompanied by a patron cultivation lunch and a talk between Le Bas and writer Stephen Ellcock.

Exhibitions & Commissions

From 24 September - 4 December 2022, we presented Uma Breakdown's Earth A.D., a co-production between FACT Liverpool and QUAD, Derby, where it will travel in 2023-4. The exhibition was the first solo by the artist in the UK. It drew on the artist's research into the structures and historic context of Gothic narratives and their creative relationships to time, space, identity and social relations. A new digital commission by the artist will be presented as part of Wysing's new website (launch 2023).

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In 2022, Trustees agreed with the Director's proposal to cease exhibitions at Wysing moving forward, to channel resources into commissioning with increased visibility, ensuring also that artists can be paid in a way that is proportional to the amount of work involved. In late 2022, Wysing was awarded an Art Fund Reimagine grant to re-shape the direction of commissioning at Wysing, centred around a road-facing commission for Wysing's New Block, to be launched in Spring 2023. In March 2023, we were awarded funding from the Henry Moore Foundation to realise a new commission by artist Rafal Zajko, who has been working in residence at St Peters' School, Huntingdon, to create a new artwork with young people. The artwork will be launched in September 2023.

Since December 2022, the former gallery has been used regularly - notably as a rehearsal space by Eve Stainton working on their commission for ICA London and Sadlers' Wells. It has also been used as an art studio by Delaine Le Bas to create a new body of work for her solo show at Seccession, Vienna, which opens in June 2023.

Wysing Studio Artists

Wysing studio artist tenants continue to be supported through portfolio reviews and mentoring sessions, as well as having the chance to present their work as part of Wysing's annual public 'Open Studios' event, which took place on 23 July 2022. The event combined the Open Studios event with an 'open mic' event in collaboration with Motion Sickness, Cambridge's artist-led space, in which artists could present short works-in-progress.

In 2022, we initiated 'Studio Artist Forums', a quarterly meeting for studio artists to share feedback with Wysing's team, which is then fed into Trustee meetings by a studio representative.

Following an initial review in 2022, the Director, Deputy Director and Trustees have agreed further changes to the Studio Artist policy in March 2023, with the aim to:

- * Offer opportunity to more artists who could benefit from subsidised studios, together with the support and resources that Wysing offers, in an area with low provision.
- * Create a fairer, more transparent system for allocating Wysing's studios.
- * Ensure that Wysing meets the requirements of its major funders - primarily Arts Council England - with regards equity, diversity and inclusion.

Wysing's 'core' Studio Artist leases will remain set at five years. The Associate Artists programme is an opportunity for Studio Artists to extend their lease by three more years. This change was made in 2022 to bring more stability for artists and the Wysing community than the previous one-year extensions.

The major change that the Directors and Trustees are initiating is that Studio Artists will only be able to apply to extend their lease under the Associate Artists Programme once. This means that artists will be able to hold studio leases at Wysing Arts Centre for a maximum of eight years.

During 2023, we will undertake a further, more in-depth review of our policies and processes. By the end of 2023, our review will:

- * Ensure that the Studio application process is transparent and fully accountable.
- * Ensure that the application process for the Studio Associate lease extension programme is transparent and fully accountable.
- * Create a fairer and more transparent framework for evaluating Studio Associate applications.
- * Create a supportive framework for Studio artist alumni once they leave their studios, enabling artists to continue making active use of Wysing resources.

Syllabus

Syllabus, Wysing's artist development programme, convened in partnership with Eastside Projects, Iniva, Spike Island and Studio Voltaire was paused in 2022 while Freeland's Foundation prepared to release the grant (£500,000 across ten years to secure the future of the programme) in Spring 2023.

WYSING ARTS CHARITY

REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2023

Young People

Throughout 2021-2, significant work was undertaken by Wysing Arts Centre to engage marginalised young people facing rural isolation in creative activity. This work has been generously supported by the Esmée Fairbairn Foundation, with further funds from the Ragdoll Foundation and Cambridgeshire Community Foundation. Arts Council England supported ECVAN to develop and deliver the 'New Histories' project that, in 2022, supported young people to engage with creative workshops led by artists Dylan Fox and Linda Stupart. This led to the creation of a series of banners and patches based on the idea of Queer Joy. A tent at Cambridge Pride on July 9 2022, in collaboration with the Kite Trust, presented these projects to wide audiences and engaged publics in workshops. Dylan Fox's 'Queer Joy Exists' banner has been installed in Wysing's reception.

All Wysing's youth programme has a budget-line for free transport, with DBS-checked drivers as standard. We know that our rural location is a major barrier to access.

Following a series of 'taster' workshops with a range of community partners including the Kite Trust, Twenty20 Productions, and Ramsey Youth, on 14 May 2022, the first Wysing Arts' Creative Youth Council (CYC) was held at the centre, with eight young people in attendance. Each of the sessions are free. They take place on the second Saturday of every month, 12:00 - 16:00. In total, the CYC have had 26 people sign up; between nine and thirteen young people are in regular attendance. They have engaged in creative activity with a range of practitioners including Alexi Marshall, Rachel Sayle, Rafal Zajko and Twelve graphic designers - helping to shape the creative direction of Wysing's rebrand and website.

In March 2022, Wysing organised a series of creative sessions with Cambridgeshire Sensory Support team, engaging eleven young people from across Cambridgeshire and Peterborough in activity developed with and for them. This included a sound workshop by Seo Hye Lee, who is a cochlear implant user, and outdoor woodland workshops with The Nest Collective. In Autumn 2022, further sessions were organised with Hannah Kemp-Welch, with a final 'celebration' taking place which was open to friends and families. Across the year, Sensory Support team reported an extraordinary growth in confidence in the young participants, one of whom returned to Wysing to undertake work experience in July 2022 and went on to participate in Wysing's programme as a member of the Creative Youth Council.

'Wild Summer School' (8-11 August 2022) was centred around creative activity designed by artist Paul Kindersley. It engaged twelve participants (14-18) from a range of backgrounds, including inpatients at the Darwin Centre mental health unit, users of Cambridgeshire Sensory Support Team services, and young people with refugee backgrounds.

On 26 October 2022, we hosted our first ever Youth Festival, designed to enable young people (12-18) to engage a wide range of creative activity across the site, without parental supervision. Lawrence Epps ran a ceramics workshop; Uma Breakdown ran a games and stories workshop; Deborah Findlater ran a soundscapes workshop; Jack Oliver ran an experimental make-up workshop, and Nurbanu Asena ran an augmented reality workshop. There were 68 attendees.

In 2022 we entered a new phase of our relationship with St Peter's School, Huntingdon. In July 2022, school pupils elected to work with artist Rafa Zajko who would be delivering weekly workshops across the school year - engaging 270 students in shared thinking about farming futures in relation to artificial intelligence. Further funds were raised from the Henry Moore Foundation to commission a permanent work for the school to be unveiled in September 2023. This longer-term model of working has enabled the students to develop a deeper understanding and knowledge of creative contemporary art practice, and over the year, Head of Art Dawn Glover has reported an increase in confidence and participation from students traditionally unengaged with art and creativity. This was also a significant development opportunity for the artist, who has never made a permanent public artwork before, or worked with young people.

2022-3 In numbers

- * 56 performances; one international;
- * Two festivals; one of which was youth-focused;

WYSING ARTS CHARITY

REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2023

- * Four exhibitions, two of which were youth-focused;
- * 62 online projects, 22 of which were youth-focused;
- * We supported 55 artists to produce new work;
- * 59 UK artist residencies; seven international;
- * 20 site-based Studio Artists;
- * 1647 attendances to live activity;
- * 20 formal learning sessions reaching 423 young people;
- * 60 informal learning sessions reaching 1356 young people;
- * 19 partnerships.

Fundraising performance against objectives

Fundraising for the organisation is embedded across our work. Freelance fundraiser, Sandy Weiland, works with the team to identify funding streams and develop bids. Alongside raising funds to meet annual budget targets, we continue to build new partnerships that enable us to meet targets and share costs.

- * In October 2022, Arts Council England confirmed funding for Wysing Arts Centre as part of its' National Portfolio organisations to 2026 at standstill. We are grateful for remaining in the National Portfolio programme but, together with a majority of other NPO-funded organisations, we must acknowledge that standstill funding represents a reduction in real terms given inflationary increases. Our request for an uplift to embed artist development across the ECVAN network was rejected but was regarded as a strong application that represented excellent value for money, and we will look at further fundraising to support this work in 2023-4.
- * Growth Works have provided funding to support our re-brand and website redevelopment.
- * Cambridgeshire Community Foundation supported our Young People's Programme.
- * Art Fund provided us with a Reimagine grant to realise a new strand of our programme - the road-facing New Block commission - to support us to develop new ways of commissioning artists and become more porous.
- * Henry Moore Foundation grant towards Rafa Zajko's public sculpture for St Peters' School, Huntingdon.
- * We launched a successful new 'suite' of Limited Editions at Frieze Art Fair with Allied Editions by Tai Shani, Helen Cammock, Uma Breakdown and Soheila Sokhanvari.
- * We trialed public membership of Wysing's Ceramics Studio. This will be further developed in 2023 following the launch of Wysing's new website and bookings system.
- * We developed our weddings, Airbnb and space hire offer to be fully launched in 2023-4.

WYSING ARTS CHARITY

REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2023

FINANCIAL REVIEW

Financial position & reserves policy

Wysing has a robust financial strategy that supports our aims and objectives. Over the last five years we have developed our cash reserves mitigating financial risk to the organisation. The trustees review our reserves policy on an annual basis.

The Board has set a target of a minimum reserve of £250,000 to enable the organisation to develop strategic areas of its operation whilst also protecting cashflow.

Designated Reserves

- Capital spend for site improvements and repairs	£30,000
- Equipment and maintenance	£60,000
- Personnel reserve for unexpected staffing costs	£16,000
- Programme reserve to mitigate against unachieved funding targets and one-off projects	£75,000
- Website	£30,000

Undesignated reserves being developed for investment purposes: £133,048.

The organisation works towards an annual budget that is approved by the trustees and monitored throughout the year. We are privileged to have a highly skilled board of trustees, the majority of whom have significant financial responsibilities within their own professions. They make a valuable contribution to the business strategy and embrace their responsibilities as charity trustees.

In addition to quarterly board meetings, the board has convened a dedicated Finance Committee which meets with the management team separately and the Financial Manager reports regularly on income and expenditure, our cashflow position and reserves. All budget-holders work within stated financial guidelines and we actively seek advice on developments within the charity sector.

Overhead costs for the organisation include a rolling programme of building and site maintenance to ensure that equipment and facilities can be upgraded throughout the year thereby avoiding the need for emergency cash items and large-scale expenditure. Assets are being depreciated at a realistic rate and the register is updated regularly and in tandem with the maintenance programme.

Our aim is to be a model of best practice, to build a financial strategy that can withstand the fluctuations in the general economy, provide stability and allow us to grow as one of the country's leading arts organisations.

When funds allow, they are transferred into a three-month fixed term treasury bond to maximise interest.

REPORT OF THE TRUSTEES
FOR THE YEAR ENDED 31 MARCH 2023

FUTURE PLANS

2022-3 saw a significant period of change for Wysing, with the implementation of a newly oriented, collectively shaped vision and programme based around our freshly articulated mission and values. This is in addition to an almost entirely new team. This has had a significant impact on capacity in the organisation, in particular to deliver aims set in future plans for 2021-2 around commercial income generation, the launch of a new patron scheme, Trustee recruitment, and the final launch of Wysing's new brand and website, developed by Twelve design. Having secured funding through to 2026 as part of the Arts Council England's National Portfolio, and the onboarding of key staff members now complete, 2023-4 anticipates a more settled phase.

The financial situation remains extremely challenging for a majority of arts organisations, given serious inflationary increases and the cost-of-living crisis, both of which have impacted our team and the artists we work with significantly. The cost of energy and materials have risen substantially; we know that demand for public and private funding outweighs supply.

Our refreshed programme and approach reflects our small organisation's ability to be agile under challenging circumstances, and we have been able to re-shape our work in a way that maintains excellence, while increasing value and benefit for artists and public.

We believe that our site holds much in the way of opportunity. We know that we can move off energy-grid and oil dependence by 2030 with the right level of investment, and in 2023-4 we will be focusing fundraising efforts towards projects that can help us to do this. We will draw on the support and expertise of our new Trustee, environmental expert Celia Willoughby to help us in our plans to achieve net zero, with the result of building financial resilience for our organisation.

From April 2023 we welcome a new role - Resource and Enterprise Coordinator - who will be tasked with the development of income-generating activity across Wysing, including space hire, shop, ceramics and recording studio membership, and the potential to hire out Wysing's café / catering space to a business or sole trader.

Following our access review in 2021, and ongoing work undertaken by Wysing's Access Steering Group, we know we have much to do in terms of improving accessibility across our site. Although EO1 to Arts Council's Capital Development bid in 2021 was unsuccessful, we will be submitting a further bid to Arts Council in 2023 to undertake environmental and access improvements across our site.

We believe that partnerships remain central to resilience: they enable us to do more, share knowledge, and support artists and our team through learning opportunities. In 2023-4 we will be looking to grow our International partnerships and build a responsive model of programming that continues to meet the needs of artists and publics, with an emphasis on young people. Because of the Covid-19 pandemic and its ongoing traumatic effects, the unpredictability of the social, political and economic environment, our sector is exhausted. We need new models to survive and support the cultural producers that we need for our society to function holistically, and for well-cultivated imagination to drive new futures. We will use our networks to try and build these. We will continue to advocate for artists' livelihoods and for affordable studio and creative workspace in our region, using networks such as ECVAN which, in 2023, will grow its membership to include a more diverse network of organisations with the aim of building an improved artist support network across our region.

We know that we need to ensure that our working practices and the way we support colleagues, artists and publics across our organisation and in our sector must be fully accessible, and that we must build equity from an intersectional starting point. We have been rated 'outstanding' in Arts Council England's 'Creative Case for Diversity' each year since 2016, but we need to do more. In 2023 we will increase the diversity of our Board and ensure that we continue to meet our targets around inclusion across our organisation. We know that the way our sector is built supports ableist, neurotypical habits and practices. We will continue to learn as a team how to support one another, and the artists / publics we work with, better - through peer support, training, listening, adapting, and, where necessary, slowing down.

WYSING ARTS CHARITY

REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2023

STRUCTURE, GOVERNANCE AND MANAGEMENT

Governing document

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

Recruitment and appointment of new trustees

Wysing is committed to maintaining a pro-active approach to equity. As with all recruitment of staff and trustees, we draw up detailed job descriptions prior to advertising for any staff position or trustee role. Where a description already exists, it is reviewed and updated. Posts and roles are advertised internally and externally; all advertisements carry an Equal Opportunities declaration. All applicants are judged on job or role-related, relevant criteria and short-listing for all senior posts and trustees involves at least two members of staff and one trustee. Recruitment decisions are filed for at least six months and feedback given to unsuccessful candidates on request. Upon appointment, all staff and trustees are provided with a job description, handbook and contract of employment if appropriate.

Organisational structure

Wysing Arts Charity trades under the name Wysing Arts Centre. The organisation is governed by a voluntary Board of Trustees who are also Directors of the Company. The Board meets no less than four times a year. For certain specialised areas of the charity's work sub committees are formed which then report back to the full Wysing Arts Centre Board. A team of salaried staff carry out the day-to-day tasks of the organisation overseen by the Artistic Director (Chief Executive). Other than for the services of the Directors, the charity is not dependent for its work on unpaid volunteers or donations-in-kind.

Induction and training of new trustees

All new trustees are given a broad range of materials when they join the board. The material includes the aims and objectives of the organisation, a staff and trustee handbook, budgets and accounts and an outline of the role and responsibilities of becoming a trustee.

Wider network

Wysing Arts Centre is a member of the Plus Tate network. The charity co-ordinates the East Contemporary Visual Arts Network (ECVAN) for the East of England and Wysing's Director sits on the national CVAN Steering Committee. Wysing is also a founder member, and national co-ordinator, of the Syllabus network.

Related parties

The charity has no related parties.

REPORT OF THE TRUSTEES
FOR THE YEAR ENDED 31 MARCH 2023

STRUCTURE, GOVERNANCE AND MANAGEMENT

Risk management

The trustees are responsible for the management of risks faced by the organisation. A formal review of the charity's risk management processes is undertaken on an annual basis. The key controls used by the charity include:

- * Formal agendas for all Board of Trustee meetings
- * Comprehensive strategic planning, budgeting and management accounting and reporting
- * Formal written policies that are reviewed by trustees annually
- * Established organisational structure and lines of reporting
- * A Risk Register that forms part of the Business Plan and is regularly updated

Through the risk management processes established, the trustees are satisfied that the major risks identified have been adequately mitigated where appropriate. The following key risks have been identified and sit within the Financial Risk Register. The potential impact of these risks has been considered and steps are in place to monitor and mitigate the risk:

- * Loss of funding / income
- * Poor cash flow
- * Poor reserves
- * Budget does not match business plan objectives
- * Decisions and planning from inaccurate financial information
- * Poor financial control
- * Poor credit control
- * Fraud

A qualifying third party indemnity provision is in force for the benefit of the trustees.

REFERENCE AND ADMINISTRATIVE DETAILS

Registered Company number
02942151 (England and Wales)

Registered Charity number
1039555

Registered office
Fox Road
Bourne
CAMBRIDGE
Cambridgeshire
CB23 2TX

Trustees
J C Bickley (resigned 29/4/2023)
T N Brooks
J F N Lack (resigned 9/6/2022)
J A Brooks (resigned 14/7/2022)
E J Marsh (resigned 29/4/2023)
S A Wells (resigned 29/4/2023)
H Offeh
R N Ladak
H M Zafiroopoulos
C Willoughby (appointed 22/9/2022)

WYSING ARTS CHARITY

REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2023

REFERENCE AND ADMINISTRATIVE DETAILS

Company Secretary
L O'Brien

Senior Statutory Auditor
Matthew Pettifer FCA

Auditors
Staffords
Chartered Accountants
& Statutory Auditors
Unit 1, Cambridge House
Camboro Business Park
Oakington Road, Girton
CAMBRIDGE
Cambridgeshire
CB3 0QH

Bankers
Lloyds Bank Plc
1 Legg St
Chelmsford
Essex
CM1 1JS

Solicitors
Stephany & Co
72 Watling Street
Radlett
Hertfordshire.
WD7 7NP

STATEMENT OF TRUSTEES' RESPONSIBILITIES

The trustees (who are also the directors of Wysing Arts Charity for the purposes of company law) are responsible for preparing the Report of the Trustees and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice) including Financial Reporting Standard 102 "The Financial Reporting Standard applicable in the UK and Republic of Ireland".

Company law requires the trustees to prepare financial statements for each financial year which give a true and fair view of the state of affairs of the charitable company and of the incoming resources and application of resources, including the income and expenditure, of the charitable company for that period. In preparing those financial statements, the trustees are required to

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

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

WYSING ARTS CHARITY

REPORT OF THE TRUSTEES
FOR THE YEAR ENDED 31 MARCH 2023

STATEMENT OF TRUSTEES' RESPONSIBILITIES - continued

In so far as the trustees are aware:

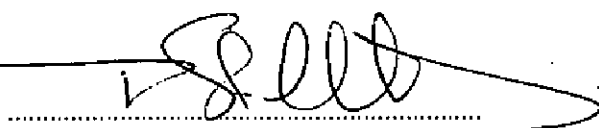
- There is no relevant audit information of which the charitable company's auditors are unaware; and
- The trustees have taken all steps that they ought to have taken to make themselves aware of any relevant audit information and to establish that the auditors are aware of that information.

AUDITORS

The auditors, Staffords, will be proposed for re-appointment at the forthcoming Annual General Meeting.

This report has been prepared in accordance with the special provisions of Part 15 of the Companies Act 2006 relating to small companies.

Approved by order of the board of trustees on 2/10/23 and signed on its behalf by:


.....
T N Brooks - Trustee

**REPORT OF THE INDEPENDENT AUDITORS TO THE MEMBERS OF
WYSING ARTS CHARITY**

Opinion

We have audited the financial statements of Wysing Arts Charity (the 'charitable company') for the year ended 31 March 2023 which comprise the Statement of Financial Activities, the Balance Sheet, the Cash Flow Statement and notes to the financial statements, including a summary of significant accounting policies. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice), including Financial Reporting Standard 102 'The Financial Reporting Standard applicable in the UK and Republic of Ireland'.

In our opinion the financial statements:

- Give a true and fair view of the state of the charitable company's affairs as at 31 March 2023 and of its incoming resources and application of resources, including its income and expenditure, for the year then ended;
- Have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice, including Financial Reporting Standard 102 'The Financial Reporting Standard applicable in the UK and Republic of Ireland'; and
- Have been prepared in accordance with the requirements of the Companies Act 2006.

Basis for opinion

We conducted our audit in accordance with International Standards on Auditing (UK) (ISAs (UK)) and applicable law. Our responsibilities under those standards are further described in the Auditors' responsibilities for the audit of the financial statements section of our report. We are independent of the charitable company in accordance with the ethical requirements that are relevant to our audit of the financial statements in the UK, including the FRC's Ethical Standard, and the provisions available for small entities, in the circumstances set out in note 22 to the financial statements, and we have fulfilled our other ethical responsibilities in accordance with these requirements. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

Conclusions relating to going concern

In auditing the financial statements, we have concluded that the trustees' use of the going concern basis of accounting in the preparation of the financial statements is appropriate. Based on the work we have performed, we have not identified any material uncertainties relating to events or conditions that, individually or collectively, may cast significant doubt on the charitable company's ability to continue as a going concern for a period of at least twelve months from when the financial statements are authorised for issue. Our responsibilities and the responsibilities of the trustees with respect to going concern are described in the relevant sections of this report.

Other information

The trustees are responsible for the other information. The other information comprises the information included in the Annual Report, other than the financial statements and our Report of the Independent Auditors thereon.

Our opinion on the financial statements does not cover the other information and, except to the extent otherwise explicitly stated in our report, we do not express any form of assurance conclusion thereon.

In connection with our audit of the financial statements, our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements or our knowledge obtained in the audit or otherwise appears to be materially misstated. If we identify such material inconsistencies or apparent material misstatements, we are required to determine whether this gives rise to a material misstatement in the financial statements themselves. If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact. We have nothing to report in this regard.

Opinions on other matters prescribed by the Companies Act 2006

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

- The information given in the Report of the Trustees for the financial year for which the financial statements are prepared is consistent with the financial statements; and
- The Report of the Trustees has been prepared in accordance with applicable legal requirements.

**REPORT OF THE INDEPENDENT AUDITORS TO THE MEMBERS OF
WYSING ARTS CHARITY**

Matters on which we are required to report by exception

In the light of the knowledge and understanding of the charitable company and its environment obtained in the course of the audit, we have not identified material misstatements in the Report of the Trustees.

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

- Adequate accounting records have not been kept or returns adequate for our audit have not been received from branches not visited by us; or
- The financial statements are not in agreement with the accounting records and returns; or
- Certain disclosures of trustees' remuneration specified by law are not made; or
- We have not received all the information and explanations we require for our audit; or
- The trustees were not entitled to take advantage of the small companies exemption from the requirement to prepare a Strategic Report or in preparing the Report of the Trustees.

Responsibilities of trustees

As explained more fully in the Statement of Trustees' Responsibilities, the trustees (who are also the directors of the charitable company for the purposes of company law) are responsible for the preparation of the financial statements and for being satisfied that they give a true and fair view, and for such internal control as the trustees determine is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

In preparing the financial statements, the trustees are responsible for assessing the charitable company's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless the trustees either intend to liquidate the charitable company or to cease operations, or have no realistic alternative but to do so.

**REPORT OF THE INDEPENDENT AUDITORS TO THE MEMBERS OF
WYSING ARTS CHARITY**

Our responsibilities for the audit of the financial statements

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

The extent to which our procedures are capable of detecting irregularities, including fraud is detailed below:

We have obtained an understanding of the legal and regulatory framework applicable to the company, focusing on provisions of those laws and regulations that had a direct effect on the determination of material amounts and disclosures in the Financial Statements.

We have considered the nature of the industry and sector, control environment and business framework, including the design of the company's remuneration policies.

We have enquired of management in regard to their own assessment of the risks of irregularities, including fraud.

We have obtained relevant documentation and representations in order to form an opinion on potential irregularities, including fraud.

We have reviewed the company's documentation of their policies and procedures relating to identifying, evaluating, and complying with laws and regulations, detecting and responding to the risks of fraud, and the internal controls established to mitigate the risks of fraud and non-compliance with laws and regulations.

Audit procedures performed during the audit included transaction testing with a focus on areas of judgement and estimations, and entries determined to be large or relating to unusual transactions. These audit procedures are designed to provide reasonable assurance that the Financial Statements were free from fraud or error. However, detecting irregularities that result from fraud is inherently more difficult than detecting those that result from error, as those irregularities that result from fraud may involve collusion, deliberate concealment, forgery or intentional misrepresentations.

No instances of non compliance with laws and regulations or of fraud were communicated to us during the audit.

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

**REPORT OF THE INDEPENDENT AUDITORS TO THE MEMBERS OF
WYSING ARTS CHARITY**

Use of our report

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



Matthew Pettifer FCA (Senior Statutory Auditor)
for and on behalf of Staffords
Chartered Accountants
& Statutory Auditors
Unit 1, Cambridge House
Camboro Business Park
Oakington Road, Girton
CAMBRIDGE
Cambridgeshire
CB3 0QH

Date: 2/10/23

WYSING ARTS CHARITY

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

	Notes	Unrestricted funds £	Restricted funds £	2023 Total funds £	2022 Total funds £
INCOME AND ENDOWMENTS FROM					
Donations and legacies	3	15,291	-	15,291	15,852
Charitable activities	6				
Studios and Buildings		50,163	-	50,163	33,355
Public Programme		487,165	32,697	519,862	676,545
Other trading activities	4	12,482	-	12,482	3,148
Investment income	5	3,099	-	3,099	1,300
Other income		33,574	-	33,574	32,048
Total		601,774	32,697	634,471	762,248
EXPENDITURE ON					
Raising funds	7	44,293	-	44,293	20,583
Charitable activities	8				
Studios and Buildings		90,465	-	90,465	102,226
Public Programme		472,715	85,620	558,335	636,930
Total		607,473	85,620	693,093	759,739
NET INCOME/(EXPENDITURE)		(5,699)	(52,923)	(58,622)	2,509
Transfers between funds	19	(11,098)	11,098	-	-
Net movement in funds		(16,797)	(41,825)	(58,622)	2,509
RECONCILIATION OF FUNDS					
Total funds brought forward		360,845	663,795	1,024,640	1,022,131
TOTAL FUNDS CARRIED FORWARD		344,048	621,970	966,018	1,024,640

The notes form part of these financial statements

WYSING ARTS CHARITY (REGISTERED NUMBER: 02942151)

BALANCE SHEET
31 MARCH 2023

	Notes	Unrestricted funds £	Restricted funds £	2023 Total funds £	2022 Total funds £
FIXED ASSETS					
Tangible assets	16	17,824	576,329	594,153	624,696
CURRENT ASSETS					
Debtors	17	99,077		99,077	55,489
Cash at bank		<u>297,590</u>	<u>45,641</u>	<u>343,231</u>	<u>394,012</u>
		396,667	45,641	442,308	449,501
CREDITORS					
Amounts falling due within one year	18	<u>(70,443)</u>		<u>(70,443)</u>	<u>(49,557)</u>
NET CURRENT ASSETS		<u>326,224</u>	<u>45,641</u>	<u>371,865</u>	<u>399,944</u>
TOTAL ASSETS LESS CURRENT LIABILITIES		<u>344,048</u>	<u>621,970</u>	<u>966,018</u>	<u>1,024,640</u>
NET ASSETS		<u>344,048</u>	<u>621,970</u>	<u>966,018</u>	<u>1,024,640</u>
FUNDS	19				
Unrestricted funds				344,048	360,845
Restricted funds				<u>621,970</u>	<u>663,795</u>
TOTAL FUNDS				<u>966,018</u>	<u>1,024,640</u>

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

The financial statements were approved by the Board of Trustees and authorised for issue on 2/10/23 and were signed on its behalf by:



T.N. Brooks - Trustee

The notes form part of these financial statements

WYSING ARTS CHARITY

**CASH FLOW STATEMENT
FOR THE YEAR ENDED 31 MARCH 2023**

	Notes	2023 £	2022 £
Cash flows from operating activities			
Cash generated from operations	1	(53,089)	9,693
Tax paid		<u>607</u>	<u>1,105</u>
Net cash (used in)/provided by operating activities		<u>(52,482)</u>	<u>10,798</u>
Cash flows from investing activities			
Purchase of tangible fixed assets		(1,388)	(12,721)
Interest received		<u>3,099</u>	<u>1,300</u>
Net cash provided by/(used in) investing activities		<u>1,701</u>	<u>(11,421)</u>
Change in cash and cash equivalents in the reporting period		<u>(50,781)</u>	<u>(823)</u>
Cash and cash equivalents at the beginning of the reporting period		<u>394,012</u>	<u>394,635</u>
Cash and cash equivalents at the end of the reporting period		<u><u>343,231</u></u>	<u><u>394,012</u></u>

The notes form part of these financial statements

WYSING ARTS CHARITY

NOTES TO THE CASH FLOW STATEMENT
FOR THE YEAR ENDED 31 MARCH 2023

1. RECONCILIATION OF NET (EXPENDITURE)/INCOME TO NET CASH FLOW FROM OPERATING ACTIVITIES

	2023 £	2022 £
Net (expenditure)/income for the reporting period (as per the Statement of Financial Activities)	(58,622)	2,509
Adjustments for:		
Depreciation charges	31,941	33,007
Interest received	(3,099)	(1,300)
Increase in debtors	(44,195)	(34,062)
Increase in creditors	<u>20,886</u>	<u>9,539</u>
Net cash (used in)/provided by operations	<u>(53,089)</u>	<u>9,693</u>

2. ANALYSIS OF CHANGES IN NET FUNDS

	At 1/4/22 £	Cash flow £	At 31/3/23 £
Net cash			
Cash at bank	<u>394,012</u>	<u>(50,781)</u>	<u>343,231</u>
	<u>394,012</u>	<u>(50,781)</u>	<u>343,231</u>
Total	<u>394,012</u>	<u>(50,781)</u>	<u>343,231</u>

The notes form part of these financial statements

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

1. LEGAL FORM

The charity is a registered charity registered in England and Wales number 1039555 and a company limited by guarantee number 02942151 having no share capital incorporated in England and Wales.

Its registered office and principal place of business is at Fox Road, Bourn, Cambridge, Cambridgeshire, CB23 2TX.

2. ACCOUNTING POLICIES

Basis of preparing the financial statements

The financial statements of the charitable company, which is a public benefit entity under FRS 102, have been prepared in accordance with the Charities SORP (FRS 102) 'Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019)', Financial Reporting Standard 102 'The Financial Reporting Standard applicable in the UK and Republic of Ireland' and the Companies Act 2006. The financial statements have been prepared under the historical cost convention.

The accounts have been prepared on a going concern basis. There are no material uncertainties about the charity's ability to continue.

Income

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

Donations are recognised on receipt. Gift Aid is recognised in the same period as the donation to which it relates.

Legacy income is recognised in full when the amount and timing can be quantified with reasonable accuracy. This is the earlier of the receipt of an interim distribution or the grant of probate.

Grant income is recognised in full on receipt unless there are unfulfilled performance conditions that do not allow the income to be recognised. In this case the grant is accounted for as a liability until the performance conditions have been met.

Grant income is only deferred if the grant is time-related and relates partly or wholly to a post year-end time period.

Income is shown net of VAT where applicable.

Studio rental income is recognised in the period to which it relates.

Expenditure

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

Governance costs

Governance costs include those costs associated with meeting the constitutional and statutory requirements of the charity and include the audit fees, registration fees and legal costs.

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

2. ACCOUNTING POLICIES - continued

Allocation and apportionment of costs

Costs are allocated between the activity relating to Exhibitions and Workshops where the cost is incurred in relation to the delivery of arts activities. Costs are allocated to the Studios and Buildings activity where the costs relate to the provision of studio spaces or maintenance of the site.

Tangible fixed assets

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

Leasehold	- Over the length of the lease
Short leasehold	- 5% on cost
Improvements to property	- 20% on cost
Plant and machinery	- 20% on cost
Fixtures and fittings	- 20% on cost
Motor vehicles	- 20% on cost

Tangible fixed assets costing more than £1,500 are capitalised and included at cost including any incidental costs of acquisition.

During the year the lease on the land was extended by 20 years to expire in March 2048. This has been reflected in a change in the depreciation rates to write off the costs over the length of the new lease.

Taxation

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

Fund accounting

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

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

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

Pension costs and other post-retirement benefits

The charitable company operates a defined contribution pension scheme. Contributions payable to the charitable company's pension scheme are charged to the Statement of Financial Activities in the period to which they relate.

Debtors

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

Cash and 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.

WYSING ARTS CHARITY

NOTES TO THE FINANCIAL STATEMENTS - continued **FOR THE YEAR ENDED 31 MARCH 2023**

2. ACCOUNTING POLICIES - continued

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 estimated or measured reliably. Creditors and provisions are normally recognised at their settlement amount after allowing for any trade discounts due.

Financial instruments

The charity only has financial assets and financial liabilities of a kind that qualify as basic financial instruments. Basic financial instruments are initially recognised at transaction value and subsequently measured at their settlement value.

3. DONATIONS AND LEGACIES

	2023	2022
	£	£
Donations	<u>15,291</u>	<u>15,852</u>

4. OTHER TRADING ACTIVITIES

	2023	2022
	£	£
Café sales	196	1,792
Sales of books and artwork	<u>12,286</u>	<u>1,356</u>
	<u>12,482</u>	<u>3,148</u>

5. INVESTMENT INCOME

	2023	2022
	£	£
Deposit account interest	<u>3,099</u>	<u>1,300</u>

6. INCOME FROM CHARITABLE ACTIVITIES

		2023	2022
	Activity	£	£
Provision of subsidised studio space	Studios and Buildings	30,738	26,930
Farmhouse residential rent	Studios and Buildings	9,890	5,402
Space hire	Studios and Buildings	6,477	1,023
Other income	Studios and Buildings	3,058	-
Grants	Public Programme	504,175	660,859
Curatorial consultancy	Public Programme	4,861	1,415
Ticket sales	Public Programme	2,007	6,197
Other income	Public Programme	<u>8,819</u>	<u>8,074</u>
		<u>570,025</u>	<u>709,900</u>

WYSING ARTS CHARITY

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

6. INCOME FROM CHARITABLE ACTIVITIES - continued

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

	2023	2022
	£	£
Arts Council England	465,173	480,237
Henry Moore Foundation	-	1,000
Art Fund	24,300	-
The Fenton Arts Trust	-	5,000
Arts Council England-New Geographies	-	30,000
EsmUe Fairbairn Foundation	2,000	20,000
DASH	-	15,250
British Council Net/Work Residency	-	3,000
South Cambridgeshire District Council	-	12,000
Job Retention Scheme Grant	-	133
The Ragdoll Foundation	-	11,700
British Art Network Research Group	1,885	1,750
Arts Council England - Cultural Recovery Fund	-	37,568
Fluxus Art Projects	-	3,000
Arts Council England - New Histories	-	40,221
University of Southampton	4,512	-
Cambridgeshire Community Fund	5,305	-
The World Reimagined	1,000	-
	<u>504,175</u>	<u>660,859</u>

The charity has also benefitted from Charitable Rate Relief.

7. RAISING FUNDS

Raising donations and legacies

	2023	2022
	£	£
General marketing costs	34,025	12,022
ECVAN Costs	<u>2,294</u>	<u>3,600</u>
	<u>36,319</u>	<u>15,622</u>

Costs to generate earned income

	2023	2022
	£	£
Development costs	<u>7,974</u>	<u>4,961</u>
Aggregate amounts	<u>44,293</u>	<u>20,583</u>

WYSING ARTS CHARITY

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

8. CHARITABLE ACTIVITIES COSTS

	Direct Costs (see note 9) £	Support costs (see note 10) £	Totals £
Studios and Buildings	90,465	-	90,465
Public Programme	<u>551,486</u>	<u>6,849</u>	<u>558,335</u>
	<u>641,951</u>	<u>6,849</u>	<u>648,800</u>

9. DIRECT COSTS OF CHARITABLE ACTIVITIES

	2023 £	2022 £
Staff costs	284,037	259,339
Site running costs	90,465	97,782
Office administration	34,578	32,558
Space hire costs	464	57
Other costs	6,664	186
Programme costs	143,717	235,785
Training, recruitment & HR	14,668	12,291
Travel and motor expenses	4,567	4,777
Freelance costs	30,850	55,895
Depreciation	<u>31,941</u>	<u>33,007</u>
	<u>641,951</u>	<u>731,677</u>

10. SUPPORT COSTS

	Management Totals £	Governance costs £	£
Public Programme	<u>404</u>	<u>6,445</u>	<u>6,849</u>

11. NET INCOME/(EXPENDITURE)

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

	2023 £	2022 £
Depreciation - owned assets	<u>31,941</u>	<u>33,008</u>

WYSING ARTS CHARITY

NOTES TO THE FINANCIAL STATEMENTS - continued **FOR THE YEAR ENDED 31 MARCH 2023**

12. AUDITORS' REMUNERATION

	2023	2022
	£	£
Fees payable to the charity's auditors for the audit of the charity's financial statements	<u>5,280</u>	<u>4,810</u>

13. TRUSTEES' REMUNERATION AND BENEFITS

There were no trustees' remuneration or other benefits for the year ended 31 March 2023 nor for the year ended 31 March 2022.

Trustees' expenses

During the year no trustees were paid travel expenses (2022: four Trustees were paid a total of £363 in travel expenses).

14. STAFF COSTS

	2023	2022
	£	£
Wages and salaries	256,779	235,477
Social security costs	18,585	15,947
Other pension costs	<u>8,673</u>	<u>7,915</u>
	<u>284,037</u>	<u>259,339</u>

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

	2023	2022
	<u>10</u>	<u>11</u>
Direct charitable		

No employees received emoluments in excess of £60,000.

During the year the Key Management Personnel costs were considered by the trustees to be £174,896. (2022: £145,354).

15. COMPARATIVES FOR THE STATEMENT OF FINANCIAL ACTIVITIES

	Unrestricted funds £	Restricted funds £	Total funds £
INCOME AND ENDOWMENTS FROM			
Donations and legacies	15,852	-	15,852
Charitable activities			
Studios and Buildings	37,855	(4,500)	33,355
Public Programme	493,242	183,303	676,545
Other trading activities	3,148	-	3,148
Investment Income	1,300	-	1,300
Other income	<u>32,048</u>	<u>-</u>	<u>32,048</u>
Total	<u>583,445</u>	<u>178,803</u>	<u>762,248</u>

WYSING ARTS CHARITY

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

15. COMPARATIVES FOR THE STATEMENT OF FINANCIAL ACTIVITIES - continued

	Unrestricted funds £	Restricted funds £	Total funds £
EXPENDITURE ON			
Raising funds	12,819	7,764	20,583
Charitable activities			
Studios and Buildings	102,226	-	102,226
Public Programme	438,876	198,054	636,930
Total	<u>553,921</u>	<u>205,818</u>	<u>759,739</u>
NET INCOME/(EXPENDITURE)	29,524	(27,015)	2,509
Transfers between funds	(2,709)	2,709	-
Net movement in funds	26,815	(24,306)	2,509
RECONCILIATION OF FUNDS			
Total funds brought forward	334,030	688,101	1,022,131
TOTAL FUNDS CARRIED FORWARD	<u>360,845</u>	<u>663,795</u>	<u>1,024,640</u>

16. TANGIBLE FIXED ASSETS

	Leasehold £	Short leasehold £	Improvement to property £
COST			
At 1 April 2022	1,527,875	60,950	44,804
Additions	-	-	-
At 31 March 2023	<u>1,527,875</u>	<u>60,950</u>	<u>44,804</u>
DEPRECIATION			
At 1 April 2022	936,848	49,868	44,804
Charge for year	22,732	3,048	-
At 31 March 2023	<u>959,580</u>	<u>52,916</u>	<u>44,804</u>
NET BOOK VALUE			
At 31 March 2023	<u>568,295</u>	<u>8,034</u>	<u>-</u>
At 31 March 2022	<u>591,027</u>	<u>11,082</u>	<u>-</u>

WYSING ARTS CHARITY

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

16. TANGIBLE FIXED ASSETS - continued

	Plant and machinery £	Fixtures and fittings £	Motor vehicles £	Totals £
COST				
At 1 April 2022	92,391	49,467	5,193	1,780,680
Additions	<u>1,398</u>	<u>-</u>	<u>-</u>	<u>1,398</u>
At 31 March 2023	<u>93,789</u>	<u>49,467</u>	<u>5,193</u>	<u>1,782,078</u>
DEPRECIATION				
At 1 April 2022	69,804	49,467	5,193	1,155,984
Charge for year	<u>6,161</u>	<u>-</u>	<u>-</u>	<u>31,941</u>
At 31 March 2023	<u>75,965</u>	<u>49,467</u>	<u>5,193</u>	<u>1,187,925</u>
NET BOOK VALUE				
At 31 March 2023	<u>17,824</u>	<u>-</u>	<u>-</u>	<u>594,153</u>
At 31 March 2022	<u>22,587</u>	<u>-</u>	<u>-</u>	<u>624,696</u>

In the event of a disposal of the leasehold property occupied by Wysing Arts Charity or cessation of trading before 2024, a proportion of funding received towards the development of the property is potentially repayable, secured by a legal charge over buildings on the property.

17. DEBTORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

	2023 £	2022 £
Other debtors	65,520	6,189
VAT	-	607
Prepayments and accrued income	<u>33,557</u>	<u>48,693</u>
	<u>99,077</u>	<u>55,489</u>

WYSING ARTS CHARITY

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

18. CREDITORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

	2023	2022
	£	£
Trade creditors	31,397	35,086
Social security and other taxes	4,070	-
VAT	381	-
Other creditors	2,770	2,770
Accruals and deferred income	<u>31,825</u>	<u>11,701</u>
	<u>70,443</u>	<u>49,557</u>

Supplier invoices are paid within the supplier's agreed terms, typically within 30 days. Social security and other taxes are paid by the 19th of the following month.

Other creditors are paid when due - credit card in the following month, pensions at the beginning of the new month and studio deposits on vacation of the studio, if repayable.

19. MOVEMENT IN FUNDS

	At 1/4/22	Net movement	Transfers between funds	At 31/3/23
	£	In funds	£	£
Unrestricted funds				
General fund	149,845	(5,699)	(11,098)	133,048
Capital spend	30,000	-	-	30,000
Equipment & Maintenance	60,000	-	-	60,000
Personnel	16,000	-	-	16,000
Programme Fund	75,000	-	-	75,000
Website	30,000	-	-	30,000
	<u>360,845</u>	<u>(5,699)</u>	<u>(11,098)</u>	<u>344,048</u>
Restricted funds				
Capital Development various funders	602,109	(25,780)	-	576,329
Esmee Fairbairn Foundation	11,318	(20,404)	9,086	-
Ambition for Excellence-New				
Geographies	2,657	(106)	-	2,551
Creative Council	23,080	(4,918)	-	18,162
DASH - Education	248	(248)	-	-
British Art Network Research	1,750	(1,750)	-	-
ACE - New Histories	8,612	(8,484)	-	128
Fenton Arts Trust: Residencies	5,000	(1,500)	-	3,500
Circuit Routes	9,021	(11,033)	2,012	-
Art fund - Online Commissions	-	21,300	-	21,300
	<u>663,795</u>	<u>(52,923)</u>	<u>11,098</u>	<u>621,970</u>
TOTAL FUNDS	<u>1,024,640</u>	<u>(58,622)</u>	<u>-</u>	<u>966,018</u>

WYSING ARTS CHARITY

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

19. MOVEMENT IN FUNDS - continued

Net movement in funds, included in the above are as follows:

	Incoming resources £	Resources expended £	Movement in funds £
Unrestricted funds			
General fund	601,774	(607,473)	(5,699)
Restricted funds			
Capital Development various funders	-	(25,780)	(25,780)
Esmée Fairbairn Foundation	-	(20,404)	(20,404)
Ambition for Excellence-New Geographies	-	(106)	(106)
Creative Council	-	(4,918)	(4,918)
DASH - Education	-	(248)	(248)
British Art Network Research	1,885	(3,635)	(1,750)
ACE - New Histories	-	(8,484)	(8,484)
Fenton Arts Trust: Residencies	-	(1,500)	(1,500)
Circuit Routes	2,000	(13,033)	(11,033)
Art fund - Online Commissions	24,300	(3,000)	21,300
A Language of Holes	4,512	(4,512)	-
	<u>32,697</u>	<u>(85,620)</u>	<u>(52,923)</u>
TOTAL FUNDS	<u>634,471</u>	<u>(693,093)</u>	<u>(58,622)</u>

WYSING ARTS CHARITY

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

19. MOVEMENT IN FUNDS - continued

Comparatives for movement in funds

	At 1/4/21 £	Net movement in funds £	Transfers between funds £	At 31/3/22 £
Unrestricted funds				
General fund	138,030	29,524	(17,709)	149,845
Capital spend	30,000	-	-	30,000
Equipment & Maintenance	60,000	-	-	60,000
Personnel	16,000	-	-	16,000
Programme Fund	75,000	-	-	75,000
Website	15,000	-	15,000	30,000
	<u>334,030</u>	<u>29,524</u>	<u>(2,709)</u>	<u>360,845</u>
Restricted funds				
Capital Development various funders	627,888	(25,779)	-	602,109
Esmée Fairbairn Foundation	40,000	(28,682)	-	11,318
Ambition for Excellence-New				
Geographies	(180)	2,838	-	2,658
DASH - Curator in Residence	6,347	(6,347)	-	-
5Hz Euphoria	2,836	(2,836)	-	-
British Council Net/Work Residency	1,800	(1,800)	-	-
DASH - Exhibition	6,000	(8,304)	2,304	-
D'Oyly Carte Charitable Trust	3,410	(3,410)	-	-
Creative Council	-	22,675	405	23,080
DASH - Education	-	247	-	247
British Art Network Research	-	1,750	-	1,750
ACE - New Histories	-	8,612	-	8,612
Fenton Arts Trust Residencies	-	5,000	-	5,000
Circuit Routes	-	9,021	-	9,021
	<u>688,101</u>	<u>(27,015)</u>	<u>2,709</u>	<u>663,795</u>
TOTAL FUNDS	<u>1,022,131</u>	<u>2,509</u>	<u>-</u>	<u>1,024,640</u>

WYSING ARTS CHARITY

NOTES TO THE FINANCIAL STATEMENTS - continued **FOR THE YEAR ENDED 31 MARCH 2023**

19. MOVEMENT IN FUNDS - continued

Comparative net movement in funds, included in the above are as follows:

	Incoming resources £	Resources expended £	Movement in funds £
Unrestricted funds			
General fund	583,445	(553,921)	29,524
Restricted funds			
Capital Development various funders	-	(25,779)	(25,779)
Esmée Fairbairn Foundation	-	(28,682)	(28,682)
Ambition for Excellence-New Geographies	30,000	(27,162)	2,838
DASH - Curator in Residence	-	(6,347)	(6,347)
5Hz Euphoria	-	(2,836)	(2,836)
British Council Net/Work Residency	3,000	(4,800)	(1,800)
DASH - Exhibition	11,000	(19,304)	(8,304)
D'Oyly Carte Charitable Trust	-	(3,410)	(3,410)
ACE - Cultural Recovery Fund	33,068	(33,068)	-
ACE - Management Fund	15,064	(15,064)	-
Creative Council	22,675	-	22,675
DASH - Education	5,000	(4,753)	247
British Art Network Research	1,750	-	1,750
ACE - New Histories	40,221	(31,609)	8,612
Fenton Arts Trust: Residencies	5,000	-	5,000
Circuit Routes	9,025	(4)	9,021
Spring Exhibition	3,000	(3,000)	-
	<u>178,803</u>	<u>(205,818)</u>	<u>(27,015)</u>
TOTAL FUNDS	<u>762,248</u>	<u>(759,739)</u>	<u>2,509</u>

Purposes of Restricted Funds

Ambition for Excellence - New Geographies

Funding towards new commissions and outreach projects across the East of England led by Wysing as chair and co-ordinator of ECVAN.

ACE - New Histories

Research and development funding for an ECVAN partner commissioning project - expanding on New Geographies - to platform stories within the region through community engaged public art.

Art Fund

Funding from the Art Fund 'Reimagine' programme strand, to develop innovative on-site commissioning.

A Language of Holes

Funding towards developing innovative and creative approaches to making live art and performance events maximally accessible.

British Art Network Research Group

Funding towards a programme of activity on the topic of Captioning In British Art between January and September 2022.

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

19. MOVEMENT IN FUNDS - continued

Capital Development - Various funders

Capital funding towards the design team fees and the cost of the new studio and reception buildings. All funding was spent by 2008 and the fund balance consists of fixed assets being depreciated over their useful economic life.

Circuit Routes

Funding from the Esmée Fairbairn Foundation towards project costs for creating a pathway of sustained involvement and development in creative arts for young people in rural communities in Cambridgeshire with the intention of empowering marginalised young people to participate in deeper and longer term creative projects and activities.

Creative Council

Funding from the Esmée Fairbairn Foundation and the Ragdoll Foundation towards project costs for creating a pathway of sustained involvement and development in creative arts for young people in rural communities in Cambridgeshire with the intention of enabling more marginalised young people to participate in creative opportunities.

DASH - Education

Funding to change the culture of the visual arts sector so it becomes more inclusive and accessible.

Esmée Fairbairn Foundation

Funding to deliver a Children and Young Peoples' Programme over three years.

Fenton Arts Trust - Residences

Funding to support two residences for early career artists at Wysing.

Purpose of designated funds

Capital spend - to be used for feasibility costs associated with sustainable capital improvements.

Equipment and Maintenance - to replace essential equipment and larger-scale maintenance work on buildings around the Wysing site.

Programme Fund - reserve held against funding cuts and unachieved income alongside one-off projects including publications and website improvements.

Personnel Fund - to cover costs associated with long term sickness cover and legal costs in the event of disputes.

Website Fund - to cover the costs of developing and updating the website.

WYSING ARTS CHARITY

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

20. EMPLOYEE BENEFIT OBLIGATIONS

The charity operates a defined contribution scheme and contributions are charged to the Statement of Financial Activities as they accrue. The charge for the year was £8,673 (2022: £7,915).

21. RELATED PARTY DISCLOSURES

During the year the Trustees made donations without conditions totalling £5,000 (2022: £15,000).

22. FRQ ETHICAL STANDARD - PROVISIONS AVAILABLE FOR SMALL ENTITIES

In common with many other businesses of our size and nature we use our auditors to prepare and submit returns to the tax authorities and assist with the preparation of the financial statements.

WYSING ARTS CHARITY

DETAILED STATEMENT OF FINANCIAL ACTIVITIES
FOR THE YEAR ENDED 31 MARCH 2023

	2023 £	2022 £
INCOME AND ENDOWMENTS		
Donations and legacies		
Donations	15,291	15,852
Other trading activities		
Café sales	196	1,792
Sales of books and artwork	<u>12,286</u>	<u>1,356</u>
	12,482	3,148
Investment income		
Deposit account interest	3,099	1,300
Charitable activities		
Provision of subsidised studio space	30,738	26,930
Farmhouse residential rent	9,890	5,402
Space hire	6,477	1,023
Grants	504,175	660,859
Curatorial consultancy	4,861	1,415
Ticket sales	2,007	6,197
Other income	<u>11,877</u>	<u>8,074</u>
	570,025	709,900
Other income		
Exhibition tax credit	<u>33,574</u>	<u>32,048</u>
Total incoming resources	634,471	762,248
EXPENDITURE		
Raising donations and legacies		
General marketing costs	34,025	12,022
ECVAN Costs	<u>2,294</u>	<u>3,600</u>
	36,319	15,622
Costs to generate earned income		
Development costs	7,974	4,961
Charitable activities		
Wages	256,779	235,477
Social security	18,585	15,947
Pensions	8,673	7,915
Carried forward	284,037	259,339

This page does not form part of the statutory financial statements

WYSING ARTS CHARITY

DETAILED STATEMENT OF FINANCIAL ACTIVITIES
FOR THE YEAR ENDED 31 MARCH 2023

	2023 £	2022 £
Charitable activities		
Brought forward	284,037	259,339
Site running costs	90,465	97,782
Office administration	34,578	32,558
Space hire costs	464	57
Other costs	6,664	186
Programme costs	143,717	235,785
Training, recruitment & HR	14,668	12,291
Travel and motor expenses	4,567	4,777
Freelance costs	30,850	55,895
Depreciation	<u>31,941</u>	<u>33,007</u>
	641,951	731,677
Support costs		
Management		
AGM and admin costs	404	1,037
Governance costs		
Auditors' remuneration	5,280	4,810
Professional fees	<u>1,165</u>	<u>1,632</u>
	<u>6,445</u>	<u>6,442</u>
Total resources expended	<u>693,093</u>	<u>759,739</u>
Net (expenditure)/Income	<u>(58,622)</u>	<u>2,509</u>

This page does not form part of the statutory financial statements

WYSING ARTS CHARITY

England & Wales - Charity number 1039555

Accounts

REGISTERED COMPANY NUMBER: 02942151 (England and Wales)
REGISTERED CHARITY NUMBER: 1039555

REPORT OF THE TRUSTEES AND
AUDITED FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2022
FOR
WYSING ARTS CHARITY

Staffords
Chartered Accountants
& Statutory Auditors
Unit 1, Cambridge House
Camboro Business Park
Oakington Road, Girton
CAMBRIDGE
Cambridgeshire
CB3 0QH



WYSING ARTS CHARITY

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FOR THE YEAR ENDED 31 MARCH 2022

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REPORT OF THE TRUSTEES
FOR THE YEAR ENDED 31 MARCH 2022

The trustees who are also directors of the charity for the purposes of the Companies Act 2006, present their report with the financial statements of the charity for the year ended 31 March 2022. The trustees have adopted the provisions of Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019).

REPORT OF THE TRUSTEES
FOR THE YEAR ENDED 31 MARCH 2022

OBJECTIVES AND ACTIVITIES

Objectives and activities

Wysing Arts Centre believes that art and artists have a vital role to play in society and that opportunities in the arts have not always been fairly shared or accessed by all. We believe that everyone who wishes to should have the opportunity to explore their creative potential. We develop programmes that support artists at every stage of their lives and careers, that offer time and space for personal development, artistic growth and experimentation, and access to supportive networks. We actively seek to give a platform to voices that are perceived to be marginalised or under-represented. We are committed to establishing national and international partnerships and collaborations that support innovative and experimental art and culture to be created and shared.

Organisational objectives 2018-22

1. **ARTISTS:** Enable artists of all backgrounds to thriveDevelop a range of programmes that support artists and artistic practiceIncrease the diversity of artists we supportDevelop local, national and international strategic partnerships and networks
2. **AUDIENCES:** Enable a range of audiences to engage with contemporary art and ideasDeliver high quality public and engagement programmesBe strategic in targeting audiences for artWork beyond our geographic boundaries
3. **ASSETS:** Enable financial and organisational resilienceDevelop and sustain new models of self-generated and contributed incomeInvest in staff development and governanceMaximise the potential of our unique site

To achieve its aims and objectives, Wysing delivers a range of programmes both at its site in rural Cambridgeshire and through partnerships nationally and internationally. The organisation uses an annual Operating Plan which tracks activity across all aspects of the charity.

Wysing's Business Plan includes measurable Actions against each Organisational Objective, with named staff taking responsibility for specific areas, and includes financial planning and risk management alongside a range of policies. Key Performance Indicators for all staff and programmes are written into the Business Plan which are monitored and regularly reviewed.

Wysing's current Business Plan is prepared to 2023, with a significant process of review planned for Business Planning 2023-26. Wysing's NPO funding is in place to March 2023, and an application has been made to Arts Council England for NPO funding for 2023-26 setting out how Wysing's strategic objectives align to those of Arts Council England's new Let's Create strategy. Business planning for the funding period 2023-26 will complete in 2022.

We evaluate all our work through feedback forms to artists, contributors and audiences. Artists taking part in residencies, retreats and other development programmes provide formal written evaluation that is assessed by staff and future programmes are adapted in response. Questions have been developed by an external evaluator and measure the quality of experience to the development of artists' practice and careers.

Those attending events and exhibitions provide evaluation to ensure that we are providing an excellent visitor experience. Feedback is sought verbally and through written forms distributed at events or via online surveys where events have required advance booking. Evaluation is collated and presented at staff meetings so that all staff can input into making improvements across the organisation.

Evaluation data is presented annually to Wysing's Trustees for review. This includes progress in relation to artist and visitor demographics to meet targets around diversity, alongside information on the quality of artist and visitor experience which is demonstrated through quoted feedback. Reviews from press and social media are also monitored.

REPORT OF THE TRUSTEES
FOR THE YEAR ENDED 31 MARCH 2022

OBJECTIVES AND ACTIVITIES

Key activities in 2021/22

Residencies

We were able to resume on site residencies in 2021. We continue to offer artists a flexible model that allows them to determine the length of their visit/s as part of their residency time. Residency artists include Sonya Dyer, Leah Clements, Kelechi Anucha, Carl Gent, Linda Stupart, Ruth Angel Edwards and Chloe Maugile, Ain Bailey, Deborah Findlater, Shenece Oretha, Laura Lulika, Hang Linton, Maeva Berthelot, Coby Sey, Giles Round, Ruth Beale and Sickness Affinity Group, among others.

We continued to provide remote residency support to artists including Madam Data and Juliet Jacques. In partnership with Vital Capacities and ICA Cape Town, Wysing Arts Centre hosted the fifth Vital Capacities online residency with ...kruse, Siphenati Mayekiso, Nadine McKenzie and Rebekah Ubuntu. Vital Capacities provides an accessible, purpose-built digital residency space, that supports artists' practice while engaging audiences with their work. Following the residency in August 2021, work was presented as part of an online exhibition. We supported a residency for Carol Sorhaindo as part of The World Re-imagined, bringing Caribbean-based artists to the UK to research legacies of the transatlantic slave trade.

British Council in partnership with Wysing Arts Centre and Digital Arts Studios hosted Net/Work, a four-week residency that ran from 25 October - 19 November 2021 offering artists a period of reflection, research, practice, skills exchange and professional networking opportunities focused on digital artistic practices and technologies. The online residency honed points of connection between four different practices. The sessions in the residency provided critical support in the form of mentoring, group conversations, problem solving 'surgeries', guest talks and reading groups. These sessions were used to test ideas, tease out solutions and suggest new directions. Wysing worked with artists Laura Andreato, Abdul Halik Azeez, Wajeeha Batool and Wendy Teo, with Anna Bunting-Branch as Artist Advisor. Digital Arts Studios hosted Abshar Platisza, André Schütz, Wisrah Villefort, and Kesara Ratnavibushana. Artists took part in a programme of activities including peer-to-peer exchange, mentoring, group critiques and presentations, including sessions by Adham Faramawy, Leyya Mona Tawil, Alice Bucknell, Sonya Dyer and David Blandy.

Hannah Wallis is an artist-curator, researcher and co-founder of Dyad Creative. She continued her residency throughout the year conducting research as part of an innovative programme to support the career development of D/deaf and Disabled Curators, in partnership with DASH, Midlands Art Centre (MAC) and Middlesbrough Institute of Modern Art (MIMA). Hannah curated our summer exhibition 'Version' with Ain Bailey and since completing her residency has now joined the permanent staff team at Wysing as Assistant Curator.

We delivered 30 residencies (26 on site, 4 remote) across the year, supporting a total of 76 artists. Some of these residencies were funded by Wysing and some involved providing free support or accommodation for artists working on various projects.

Broadcasts and Online Exhibitions

We continued to support the online broadcast of Transmissions, platforming Season 3 of the show. We supported the online broadcast of Adham Faramawy's The Heart Wants What The Heart Wants, as part of Art Night in 2021.

Wysing Broadcasts website hosted 10 new digital commissions from Dylan Fox, Poppy Jones Little, Gloria Ogunyinka, Swan Meat, Ruth Angel Edwards, Iceboy Violet, Sarah Hayden and Salma Noor as well as providing an online platform for a range of other commissions taking place through exhibition or event making at Wysing.

Our commissions included new works for display in exhibition as well as new live performances. We commissioned studio artist Caroline Wendling to produce 'Hypoteinosa', an audio walk experience guiding visitors around Wysing's site, available to experience in person and online via Broadcasts.

AMPlify - online exhibition - 1 April to 17 June 2021. This exhibition platformed experimental works designed by the young artists (aged 18-25) who took part in our AMPlify residency.

REPORT OF THE TRUSTEES
FOR THE YEAR ENDED 31 MARCH 2022

OBJECTIVES AND ACTIVITIES

Net/Work - 21st February to 31st March 2022 - An online exhibition of work by British Council Net/Work Residency artists Laura Andreato, Abdul Halik Azeez, Wajeeha Batool and Wendy Teo, presenting the development of the artists' digital research during their residency earlier in 2021. From games to interactive audio and film, the exhibition presented these very different practices through the connections and reciprocity formed between the artists.

Events

We presented Desktop Studio Visits with Ruth Angel Edwards, Crystallmess and Ain Bailey giving viewers insight into the ideas and research conducted during their engagement with Wysing.

Club Urania, a new partnership with Cambridge Junction, launched in early 2022 providing Wysing with an opportunity to collaborate on the curation of a new live event in Cambridge city. Club Urania provides an LGBTQ+ inclusive space, live performance and open mic slots. In addition, the event takes an integrated approach to accessibility, offering captioned performances and livestreaming for remote audiences. Works were presented by Whiskey Chow and Pink Suits.

As well as the live performances presented at Club Urania and our annual festival, we hosted live events with Linda Stupart, Carl Gent, Coby Sey and Maeva Berthelot as part of their exhibitions programme.

Studio Programme

Through the award of Cultural Recovery Fund from DCMS, we were able to provide studio rent relief between April and June 2021, although we saw a huge turnover in studio occupancy in September 2021. Demand for studios remain high, with the studios again in full occupancy. We welcomed Isobel Meredith Hardy, Sophie Hill, George Manning, CJ Mahony, Rohini Kapil, Beverley Carruthers and Joshua McCormack to join the studio programme in 2021.

We hosted an Open Studios event in August 2021 as well as an opportunity to share their work through an online event in December 2021. We provided studio artist Rob Foster-Jones the opportunity to exhibit new ceramic works alongside Carl Gent and Linda Stupart's autumn exhibition.

Our adult art courses provided studio artists with the opportunity to teach and facilitate creative learning for new audiences. We delivered Moulding and Casting with Florian Roithmayr, Ink Making and Drawing with Caroline Wendling, Experimental Photography with Emanuela Cusin, Interpreting Patterns in Nature with Beeny Harwood Purkiss, The Surprise of Drawing with Penny Klein, Oil Painting with Damaris Athene and An Introduction to Geometric Painting with Aaron Ossia.

Wysing on Tour

Touring activity was significantly reduced in 21-22, although Wysing led a consortium bid for the research and development of 'New Histories', a public art programme leading on from the regional series of commissions through 'New Geographies'. The research and development funding secured through Arts Council England has enabled partners in Essex, Colchester and Great Yarmouth to commission artists to work with local communities whose stories have not been told.

While Wysing has not actively toured new commissions this year, it is often the case that work or research that has taken place at Wysing goes on to be shown elsewhere. As an example, Morgan Quaintance's film, 'Missing Time', commissioned in the summer of 2019 as part of the alumni exhibition 'All His Ghosts Must Do My Bidding', was shown at the John Hansard Gallery in Southampton during May to June 2021.

Trustee Statement on Public Benefit

It is the Trustees' intention to ensure that Wysing continues to play a unique role in providing high quality facilities and access to innovative programmes of contemporary art for the benefit of artists and for wider society. Wysing provides studio accommodation (where there is a significant noted shortage of studio provision in Cambridgeshire, especially provision that is affordable), is one of a few rural venues in the UK that offer funded residency opportunities, as well as funding new work to be created and shown at our site or partner venues. It is a priority for the Trustees to continue to further the diversity, accessibility, reach and impact of our work.

REPORT OF THE TRUSTEES
FOR THE YEAR ENDED 31 MARCH 2022

ACHIEVEMENT AND PERFORMANCE

Significant Charitable Activities

Significant charitable activities in 2021/22

Artist Support and Development

Artist support and development continue to be at the heart of Wysing's offer. Alongside the time, space and public platforms, we know how important it is to provide artists with support networks, peer to peer learning as well as advice. In 2021, we delivered a new Reception 121 programme, offering one to one and group advice sessions to artists across the country, committing over 200 hours of staff time in delivery of sessions. Artists had access to different members of the staff team for 1 hour online meetings and were able to select staff based on their areas of interest; e.g. making digital work, applying for opportunities, teaching and facilitation or feedback. As well as regular sessions with members of the curatorial team, we facilitated group sessions with ACE Relationship Manager Dipak Mistry to offer a briefing on making a DYCP application, budget advice sessions with our Head of Operations, making a website with our Digital Producer, as well as sessions with two of our studio artists. Through this programme we engaged 237 artists.

Access Steering Group

During 2021 we launched our Access Steering Group. The Access Steering Group commissioned disabled artists to share their lived experience of the barriers faced when they engage with arts institutions. The artists were paid for their critical feedback and their work will shape Wysing's future endeavours towards greater accessibility, which although will be an ongoing journey, has already provided information that will shape our rebrand, new website and site legibility. We have a continued commitment to the work of the Access Steering Group, and would like to thank the artists who participated in this first series of projects; Ashokkumar Mistry, MJ Black, Sam Metz, RA Walden, Joanna Holland, Linda Aloysius and Uma Breakdown.

Advocacy for Artists Pay

We worked closely with arts sector colleagues in continuing to advocate for fair pay for artists. Through sector networks including CVAN and Plus Tate, we advocated for pay review and greater transparency from institutions in their commissioning process.

Exhibitions

Version by Ain Bailey - 12th July to 22nd August 2021

Sound artist and DJ Ain Bailey presented a series of new sound works for Version, the first onsite exhibition at Wysing Arts Centre of 2021. Installed in three parts across Wysing's site, the title paid tribute to the 'version' of a vocal reggae track. Throughout the exhibition, Bailey brought together sound and sculpture as means to expand on ideas and techniques of 'sonic biography', a generative method of sound exploration that the artist has finessed over the years. Presented across the site, Bailey produced a series of works that reflect on the artist's Jamaican heritage, from the position of someone who has not yet visited the island.

The three sound pieces were accompanied by a translation, written by artist and writer Taylor Le Melle. Presented alongside the sound works as a textual 'version' of the compositions, these acted as an experiment in sound translation, whereby sonic components are shared in alternative ways. This element was developed in partnership with exhibition curator Hannah Wallis, as part of an exploration of how sound works can be made more accessible for D/deaf audiences.

An Echo Imprinted by Robert Foster-Jones - 18th October to 5th December 2021

Presented as part of 'Test Space', this exhibition brought together work in ceramics and sound, with results from experiments in photogrammetry software. An Echo Imprinted reflected on the cave as a point of origin, both culturally and spiritually. The installation drew upon Foster-Jones' recent experiences of becoming a father himself and the loss of his own father, to contemplate how we remember, commemorate, and how fleeting memories can leave an indelible mark, or become abstracted in time. An outdoor performance marked the opening of An Echo Imprinted on 16 October.

and then a harrowing by Kelechi Anucha, Carl Gent and Linda Stupart - 18th October to 5th December 2021

REPORT OF THE TRUSTEES
FOR THE YEAR ENDED 31 MARCH 2022

Installed across Wysing's grounds, gallery and Amphis building, the exhibition included recent film, sculpture and video work by Gent and Stupart, with sound work by Anucha and Gent.

The exhibition featured a new sonic collage built from field recordings and live performances conducted in and near the grounds at Wysing with new recordings of various folk songs woven into the wider tapestry. and then, a harrowing made visible how narrative comes from landscape and produces experiences of it, weaving new, intimate, unguarded, and often violent stories and spaces for land in crisis.

A Tender Ascent by Maeva Berthelot and Coby Sey - opened 2nd March 2022

Developed, filmed and presented in Wysing's gallery, A Tender Ascent was an immersive audio-visual installation bringing together filmed performance and 6.1 surround sound, from choreographer and performer Maëva Berthelot and musician, vocalist and DJ Coby Sey. The exhibition was completed with new sculptures developed with artist Alexandre Bavard. A Tender Ascent was a study of collaboration as ebb and flow.

Referencing the strangeness of science fiction and the everyday moments of isolation caused by the pandemic, the work sees Berthelot and Sey moving in and out of synch with the soundtrack, the natural world, and each other, as their roles become fluid and hierarchies dissolve. A Tender Ascent represented the culmination of work begun during Wysing's 'Broadcasting' themed year in 2020, when Berthelot and Sey were in-residence at Wysing together.

Annual Music Festival - Polyphonic Under Ether and New Art City

While the effects of the Covid pandemic were ongoing during 2021, we adapted our festival to Covid safety - reducing overall capacity of the event by 50% and operating a fully outdoor event. Titled Under Ether, after the element thought to connect us to other realms, Wysing Polyphonic stepped into the threshold of magic, the esoteric and speculative futures, presenting an intimate day of open-air performances, music and readings from CAMPerVAN, FAUZIA (Live), Ignota: MJ Harding & Nisha Ramayya, Juliet Jacques, Marissa Malik & Yeshe Bahamon-Beesley, object blue and others.

In addition to the live event, a collaboration with New Art City has enabled an accessible and immersive online experience where all of the performances can be viewed as part of an augmented reality version of Wysing. <https://newart.city/show/wysing-polyphonic>

Syllabus

Syllabus, Wysing's artist development programme, convened in partnership with Eastside Projects, Iniva, Spike Island and Studio Voltaire continued during this period. Syllabus V participants concluded their postponed programme in January 2021, while Syllabus VI participants organised successful gatherings at Spike Island, Eastside Projects, Studio Voltaire, Iniva and Wysing.

Syllabus VI was supported by artist advisors Amanprit Sandhu and Jade Montserrat. Contributors included Adam Farah, Florence Peake, Harun Morrison and more.

During this period, we were awarded a significant grant of £500,000 from Freeland's Foundation, which received press coverage including in the Guardian, focusing on how this programme has a particular emphasis on supporting minoritised artists. This will secure the programme's future for the next 10 years.

Children and Young people including AMPlify

In 2021-22 we transitioned from online to in person sessions.

From October - February we worked with artists Dylan Fox and Linda Stupart on New Histories, as part of an Arts Council R&D grant across the East of England. We worked with young people and their families through the Kite Trust (Cambridgeshire's leading LGBTQ+ charity supporting young people), with the conversations and creative collaborations leading to the creation of six flags and five iron-on patches for clothing also on sale as editions. Five will be displayed at youth sessions led by Kite Trust, and one on site at Wysing Arts Centre.

REPORT OF THE TRUSTEES
FOR THE YEAR ENDED 31 MARCH 2022

The designs are built from discussions with people at Kite Trust sessions, around interests including tarot cards, crystals, witchcraft, animals / pets, finding acceptance and joy in nature. The slogans on the patches come from discussions at Kite Trust sessions between the young people, their families, artist Dylan Fox, and Wysing Arts Centre employees. Conversations included protection of trans young people, power over identities, respect, safe spaces, and joy.

We forged a new relationship with Cambridgeshire Sensory Support Team, who work with young people who are d/Deaf / visual impairments / multi-sensory impairments across the county. We received funding through Disability Arts Shropshire to deliver the project with this group, with match funding from Esmee Fairbairn Foundation. Sessions took place from January - March 2022, working with Claire Gebbett from The Nest Project, and Seo Hye Lee. The group created collaborative banners, a nest in the woodlands and a new sound work. The group will return to Wysing in Autumn 2022, and we aim to build long term relationships with the Sensory Support Team.

We reviewed how we work with Kettle's Yard through our Circuit Programme. In February 2022 we began working with young people from Cambridge Regional College. The young people who participated in the project had never been to either Kettle's Yard or Wysing Arts Centre before. In this year the students worked with Bettina Furnee, supported by Evelyn Whorral-Campbell, Josh Bilton at Kettle's Yard and met with studio artist Soheila Sokhanvari at Wysing.

The third edition of AMplify, a residency to support artists aged 18-25 to take part in workshops and create new digital art. The artists came to Wysing in October, and a series of online workshops followed, with young people supported to show their work online in April 2022. The participating artists this year were: Sarah Al-Sarraj, Elie Arden, Billie Baxter, Harry Cross, Lucy Rose Cunningham, Zoe Harding, Rowan Perrow and Meitao Qu. They were supported through artist workshops and mentoring from Uma Breakdown, Dylan Fox, Carl Gent and Rebekah Ubuntu.

We worked with artists Abi Palmer, Chloe Cooper, Ashley Holmes and Dylan Fox to create a series of resources to support the Personal, Social, Health and Economic curriculum in secondary schools. The resources will launch in Autumn 2022.

We worked with Cambridgeshire Early Help team in Ramsey, Sawtry and St Neots, where young people took part in online workshops with Uma Breakdown and Linda Stupart, and a hybrid workshop with Lawrence Epps. Wysing worked in collaboration with Damaris Athene and the early help team to create three videos that inspired young people to explore their identity through painting, performance, stories and campaigns. The early help team cover a wide geographical area and are not always able to bring young people together, so the resources were devised to support young people remotely. The resources will be used during 1-2-1 and group sessions led by the youth workers. They can also be accessed independently online.

We hosted summer school visits from Linton Village College, working with Aaron Ossia and Lottie Poulet, and Sawston Village College, working with Emanuela Cusin. We also continued working off site at St Peters School in Huntingdon and Neale-Wade Academy in March. The artists who supported our schools programme were: Penny Klein, Naomi Harwin, Ben Doherty, Damaris Athene/Dresser, Emanuela Cusin, Caroline Wendling, Sophie Hill, Alexis Parinas, Robert Foster-Jones, Soheila Sokhanvari and Georgina Manning.

We were successful in receiving funding from The Ragdoll Foundation, match funded by Esmee Fairbairn Foundation, which sees the launch of our new youth council in Summer 2022. In preparation, we ran a youth voice session at Wysing in March around Youth voice, where Dylan Fox led a creative activity to inspire colleagues from Connections Bus Project, a portable youth service in Cambridgeshire, and Cambridge Virtual School, who support looked after children and care leavers across the county.

REPORT OF THE TRUSTEES
FOR THE YEAR ENDED 31 MARCH 2022

ACHIEVEMENT AND PERFORMANCE

Achievement and performance

Wysing's Business Plan for 2018-22 included targets for our work with artists, audiences and our assets.

Artists

<u>Activity</u>	<u>Target</u>	<u>Achieved in 21-22</u>
Residences	20	30
Exhibitions	2 online3 on site	3 online3 on site
Digital commissions andbroadcasting	Grow online product engagement by 20%	Reduced 50%
Syllabus	10 artists and 2 artistic advisors	Major funding bid achieved with the Freelands Foundation to secure the programme for 10 years, including coordinator, bursaries and more partners
Inclusion	75% of artists engaging in our programmes have protected characteristics	We collected statistics for 27% of the artists we worked with.Of the artists that returned surveys:37% identified as disabled5% as neurodiverse68% as female19% as non binary12% as trans45% as global majority51% as LGBTQ+
Studio provision	20	20
Artist development - Reception 121, nominations, letters of support	450 artists supported through Reception 121s	237 artists supported through Reception 121s
Partnerships	ECVAN & CVANPlus TateSyllabus	ECVAN & CVANPlus TateSyllabusCambridge Junction
International partnerships	Vital CapacitiesNet//Work	Vital CapacitiesNet//WorkThe World Reimagined
AMPlify	8 artist digital commissions	1, other commissions taking place early 2022-23 year
Children and young peoples programme	Reach 200 young people aged 12-25	910 young people engaged through our activities

Audiences

<u>Activity</u>	<u>Target</u>	<u>Achieved in 21-22</u>
Creation of youth council	5 attendees	6 attendees

REPORT OF THE TRUSTEES
FOR THE YEAR ENDED 31 MARCH 2022

ACHIEVEMENT AND PERFORMANCE

Circuit & circuit routes programme	200 young people	253 young people
Schools provision		Worked with 11 schools directly and hosted the Art Bytes regional showcase event
Arts award	5 Awards completed	1 completed but 4 ongoing
Education partnerships with marginalised groups	2	3
Public programme	20 events	32 events (including online events such as desktop studio visits with artists)
Wysing on tour	Achieve audiences of 100k	International partnerships were focused on online exhibitions/events. The World Reimagined public art commissions will reach huge worldwide audiences during 2022 (stats not available yet)
Community groups	Engagement with 3 new community groups	3 - Sensory Support Team, Youth Voice and Ramsey
Family offer	One new commission for site engagement for families	Not developed yet - planned for 22-23
ECVAN New Histories project		Delivered - evaluation underway
Bridge and LCEP working		Delivered. Also part of Engage network

Equity, Diversity and Inclusion

Our achievements in this area include further diversifying our Board and staff team and continued investment in staff training around disability, neurodiversity and anti-racism.

Fundraising performance against objectives

Fundraising for the organisation is embedded across the organisation. Freelance fundraiser, Sandy Weiland, works with the team to develop bids. Alongside raising funds to meet annual budget targets, we continue to build new partnerships and consortia enabling us to reduce specific programme budgets and share costs.

Cultural Recovery Fund

Wysing is grateful to have been awarded DCMS Cultural Recovery Funding. This grant enabled us to provide three months of studio rent relief to studio artists, to commission advice around the development of our earned income - strengthening our financial resilience post pandemic, as well as contributing to Covid safety measures, Wysing's Access Steering Group, digital residencies and our Reception 121 programme.

Arts Council England

REPORT OF THE TRUSTEES
FOR THE YEAR ENDED 31 MARCH 2022

ACHIEVEMENT AND PERFORMANCE

Provided additional support for business continuity, interim leadership and recruitment costs following the death of longstanding Director Donna Lynas.

South Cambs Restart Grant

Provided unrestricted grant funding to support our reopening following the pandemic.

DASH, Elephant Trust, Henry Moore Foundation

We are grateful to our partners on the DASH Curator in Residence programme and to The Elephant Trust and Henry Moore Foundation for their support for Ain Bailey's Version exhibition.

Fluxus

For their support of Maeva Berthelot and the development of A Tender Ascent exhibition.

FINANCIAL REVIEW

Financial position & reserves policy

Financial review and reserves policy

Wysing has a robust financial strategy that supports our aims and objectives. Over the last five years we have developed our cash reserves mitigating financial risk to the organisation. The trustees review our reserves policy on an annual basis.

The Board has set a target of a minimum reserve of £250,000 to enable the organisation to develop strategic areas of its operation whilst also protecting cashflow.

Designated Reserves

- Capital spend for site improvements and repairs	£30,000
- Equipment and maintenance	£60,000
- Personnel reserve for unexpected staffing costs	£16,000
- Programme reserve to mitigate against unachieved funding targets and one-off projects	£75,000
- Website	£30,000

Undesignated reserves being developed for investment purposes: £149,845.

The organisation works towards an annual budget that is approved by the trustees and monitored throughout the year. We are privileged to have a highly skilled board of trustees, the majority of whom have significant financial responsibilities within their own professions. They make a valuable contribution to the business strategy and embrace their responsibilities as charity trustees.

In addition to quarterly board meetings, the board has convened a dedicated Finance Committee which meets with the management team separately and the Financial Manager reports regularly on income and expenditure, our cashflow position and reserves. All budget-holders work within stated financial guidelines and we actively seek advice on developments within the charity sector.

Overhead costs for the organisation include a rolling programme of building and site maintenance to ensure that equipment and facilities can be upgraded throughout the year thereby avoiding the need for emergency cash items and large-scale expenditure. Assets are being depreciated at a realistic rate and the register is updated regularly and in tandem with the maintenance programme.

Our aim is to be a model of best practice, to build a financial strategy that can withstand the fluctuations in the general economy, provide stability and allow us to grow as one of the country's leading arts organisations.

When funds allow, they are transferred into a three-month fixed term treasury bond to maximise interest.

REPORT OF THE TRUSTEES
FOR THE YEAR ENDED 31 MARCH 2022

FUTURE PLANS

Wysing hopes to secure continued core funding as part of the Arts Council England's National Portfolio. Decisions about NPO funding will be completed in October 2022 with business planning in place for the organisation through to 2026. We are requesting an 'uplift' to enable us to grow East Contemporary Visual Arts Network and support artists based in the region better, but know that this is extremely competitive.

The financial situation remains challenging for a majority of arts organisations, given inflation and the cost of living crisis. Other costs, including materials and other supplies, have risen substantially, too. Demand for public funding outweighs supply and the ongoing pandemic affects audience engagement considerably: our remote location is advantageous in terms of Covid safety and increased public interest in wellbeing through engagement with nature, but remains a barrier to access given poor transport links and the rising cost of fuel. Staff and artists are heavily impacted by the cost of living crisis.

In 2021, with support from ACE's Cultural Recovery Fund, we conducted a significant review into opportunities for commercial income generation. This has led to: artist-led courses for the public; opening the ceramics studio to public membership; promoting Wysing as a celebration venue and location for away-days. In 2022 / 23 we are open for expressions of interest from café / catering to open a part-time refreshment offer on site. In October 2022 we will re-launch our Friends and Patrons scheme with the aim of securing long-term private donations.

Strategic objectives outlined in our plans to 2026 include strengthening our expertise. This will include building a new part-time role to work on fundraising, and delivering improvement in areas of environmental responsibility, commercial income development, digital and marketing. There will be a continued commitment to equity and diversity across our programmes. We have continued commitments to our Access Steering Group work, will institute an Artist Advisory Group to help shape future programme and opportunity for artists, and further develop our Creative Youth Council.

A significant review of Wysing's branding, tone of voice and public facing website are expected to complete at the end of 2022, reflecting Wysing's new vision, mission and values under the leadership of Director Rosie Cooper. Wysing will continue to centre support for marginalised artists and publics, listen and respond to communities, and share resources and knowledge in a way that builds sector-wide equity, and within communities. Key to our future vision is to re-imagine how we work with artists and publics across the site and beyond, making the most of our distinctive attributes - including our rural location - to build an artist support, commission and engagement programme that makes the most of Wysing's distinctive ethos and setting.

STRUCTURE, GOVERNANCE AND MANAGEMENT

Governing document

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

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

Recruitment and appointment of new trustees

Wysing is committed to maintaining a pro-active approach to equity. As with all recruitment of staff and trustees, we draw up detailed job descriptions prior to advertising for any staff position or trustee role. Where a description already exists, it is reviewed and updated. Posts and roles are advertised internally and externally; all advertisements carry an Equal Opportunities declaration. All applicants are judged on job or role-related, relevant criteria and short-listing for all senior posts and trustees involves at least two members of staff and one trustee. Recruitment decisions are filed for at least six months and feedback given to unsuccessful candidates on request. Upon appointment, all staff and trustees are provided with a job description, handbook and contract of employment if appropriate.

REPORT OF THE TRUSTEES
FOR THE YEAR ENDED 31 MARCH 2022

STRUCTURE, GOVERNANCE AND MANAGEMENT

Organisational structure

Wysing Arts Charity trades under the name Wysing Arts Centre. The organisation is governed by a voluntary Board of trustees who are also Directors of the Company. The Board meets no less than four times a year. For certain specialised areas of the charity's work subcommittees are formed which then report back to the full Wysing Arts Centre Board. A team of salaried staff carry out the day-to-day tasks of the organisation overseen by the Director (Chief Executive). Other than for the services of the Directors, the charity is not dependent on unpaid volunteers or donations-in-kind.

Induction and training of new trustees

All new trustees are given a broad range of materials when they join the board. The material includes the aims and objectives of the organisation, a staff and trustee handbook, budgets and accounts and an outline of the role and responsibilities of becoming a trustee.

Disability Employment

Wysing is a Disability Confident accredited Leader. As of March 2022, 37.5% of our staff team identify as having a long-term health condition or disability.

Wysing has a dedicated mental health policy and has worked on creating an organisational culture where people can openly discuss mental health and care. We have two dedicated Mental Health First Aiders, all members of staff have received MHFA's Mental Health Aware training course, and one of Wysing's trustees is a mental health champion. Staff and artists can talk informally about mental health and wellbeing, but we also have more structured frameworks for addressing stressors at work as well as questions about mental health and wellbeing in residency feedback and annual appraisal forms. All staff have access to an Employee Assistance Programme.

We actively seek to post opportunities to websites and networks for disabled people and encourage applications. We ensure that applications can be made in audio or video format as well as in writing and provide Easy Read versions of our vacancies.

Wider network

Wysing Arts Centre is a member of the Plus Tate network and Wysing's Director holds a role on the Plus Tate Steering Committee. The charity co-ordinates the East Contemporary Visual Arts Network (ECVAN) for the East of England and Wysing's Director sits on the national CVAN Steering Committee. Wysing is also a founder member, and national co-ordinator, of the Syllabus network.

Related parties

The charity has no related parties.

REPORT OF THE TRUSTEES
FOR THE YEAR ENDED 31 MARCH 2022

STRUCTURE, GOVERNANCE AND MANAGEMENT

Risk management

The trustees are responsible for the management of risks faced by the organisation. A formal review of the charity's risk management processes is undertaken on an annual basis. The key controls used by the charity include:

- Formal agendas for all Board of Trustee meetings
- Comprehensive strategic planning, budgeting and management accounting and reporting
- Formal written policies that are reviewed by trustees annually
- Established organisational structure and lines of reporting
- A Risk Register that forms part of the Business Plan and is regularly updated

Through the risk management processes established, the trustees are satisfied that the major risks identified have been adequately mitigated where appropriate. The following key risks have been identified and sit within the Financial Risk Register. The potential impact of these risks has been considered and steps are in place to monitor and mitigate the risk:

- Loss of funding / income
- Poor cash flow
- Poor reserves
- Budget does not match business plan objectives
- Decisions and planning from inaccurate financial information
- Poor financial control
- Poor credit control
- Fraud

A qualifying third party indemnity provision is in force for the benefit of the trustees.

A qualifying third party indemnity provision is in force for the benefit of the trustees.

REFERENCE AND ADMINISTRATIVE DETAILS

Registered Company number

02942151 (England and Wales)

Registered Charity number

1039555

Registered office

Fox Road
Bourn
CAMBRIDGE
Cambridgeshire
CB23 2TX

REPORT OF THE TRUSTEES
FOR THE YEAR ENDED 31 MARCH 2022

Trustees

J C Bickley
T N Brooks
J F N Lack (resigned 9/6/2022)
J A Brooks (resigned 14/7/2022)
E J Marsh
S A Wells
H Offeh
C L Bray (resigned 22/9/2021)
R N Ladak
H M Zafiropoulos (appointed 22/9/2021)

Company Secretary

C A Littlechild

Senior Statutory Auditor

Matthew Pettifer FCA

Auditors

Staffords
Chartered Accountants
& Statutory Auditors
Unit 1, Cambridge House
Camboro Business Park
Oakington Road, Girton
CAMBRIDGE
Cambridgeshire
CB3 0QH

Bankers

Lloyds Bank Plc
1 Legg St
Chelmsford
Essex
CM1 1JS

Solicitors

Stephany & Co
72 Watling Street
Radlett
Hertfordshire
WD7 7NP

STATEMENT OF TRUSTEES' RESPONSIBILITIES

The trustees (who are also the directors of Wysing Arts Charity for the purposes of company law) are responsible for preparing the Report of the Trustees and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice) including Financial Reporting Standard 102 "The Financial Reporting Standard applicable in the UK and Republic of Ireland"

WYSING ARTS CHARITY

REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2022

STATEMENT OF TRUSTEES' RESPONSIBILITIES - continued

Company law requires the trustees to prepare financial statements for each financial year which give a true and fair view of the state of affairs of the charitable company and of the incoming resources and application of resources, including the income and expenditure, of the charitable company for that period. In preparing those financial statements, the trustees are required to

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

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

In so far as the trustees are aware:

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

AUDITORS

The auditors, Staffords, will be proposed for re-appointment at the forthcoming Annual General Meeting.

This report has been prepared in accordance with the special provisions of Part 15 of the Companies Act 2006 relating to small companies.

Approved by order of the board of trustees on 21st Sept 22 and signed on its behalf by:



S A Wells - Trustee

REPORT OF THE INDEPENDENT AUDITORS TO THE MEMBERS OF WYSING ARTS CHARITY

Opinion

We have audited the financial statements of Wysing Arts Charity (the 'charitable company') for the year ended 31 March 2022 which comprise the Statement of Financial Activities, the Balance Sheet, the Cash Flow Statement and notes to the financial statements, including a summary of significant accounting policies. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice), including Financial Reporting Standard 102 'The Financial Reporting Standard applicable in the UK and Republic of Ireland'.

In our opinion the financial statements:

- give a true and fair view of the state of the charitable company's affairs as at 31 March 2022 and of its incoming resources and application of resources, including its income and expenditure, for the year then ended;
- have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice, including Financial Reporting Standard 102 'The Financial Reporting Standard applicable in the UK and Republic of Ireland'; and
- have been prepared in accordance with the requirements of the Companies Act 2006.

Basis for opinion

We conducted our audit in accordance with International Standards on Auditing (UK) (ISAs (UK)) and applicable law. Our responsibilities under those standards are further described in the Auditors' responsibilities for the audit of the financial statements section of our report. We are independent of the charitable company in accordance with the ethical requirements that are relevant to our audit of the financial statements in the UK, including the FRC's Ethical Standard, and the provisions available for small entities, in the circumstances set out in note 22 to the financial statements, and we have fulfilled our other ethical responsibilities in accordance with these requirements. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

Conclusions relating to going concern

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

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

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

Other information

The trustees are responsible for the other information. The other information comprises the information included in the Annual Report, other than the financial statements and our Report of the Independent Auditors thereon.

Our opinion on the financial statements does not cover the other information and, except to the extent otherwise explicitly stated in our report, we do not express any form of assurance conclusion thereon.

In connection with our audit of the financial statements, our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements or our knowledge obtained in the audit or otherwise appears to be materially misstated. If we identify such material inconsistencies or apparent material misstatements, we are required to determine whether this gives rise to a material misstatement in the financial statements themselves. If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact. We have nothing to report in this regard.

Opinions on other matters prescribed by the Companies Act 2006

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

- the information given in the Report of the Trustees for the financial year for which the financial statements are prepared is consistent with the financial statements; and
- the Report of the Trustees has been prepared in accordance with applicable legal requirements.

**REPORT OF THE INDEPENDENT AUDITORS TO THE MEMBERS OF
WYSING ARTS CHARITY**

Matters on which we are required to report by exception

In the light of the knowledge and understanding of the charitable company and its environment obtained in the course of the audit, we have not identified material misstatements in the Report of the Trustees.

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

- adequate accounting records have not been kept or returns adequate for our audit have not been received from branches not visited by us; or
- the financial statements are not in agreement with the accounting records and returns; or
- certain disclosures of trustees' remuneration specified by law are not made; or
- we have not received all the information and explanations we require for our audit; or
- the trustees were not entitled to take advantage of the small companies exemption from the requirement to prepare a Strategic Report or in preparing the Report of the Trustees.

Responsibilities of trustees

As explained more fully in the Statement of Trustees' Responsibilities, the trustees (who are also the directors of the charitable company for the purposes of company law) are responsible for the preparation of the financial statements and for being satisfied that they give a true and fair view, and for such internal control as the trustees determine is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

In preparing the financial statements, the trustees are responsible for assessing the charitable company's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless the trustees either intend to liquidate the charitable company or to cease operations, or have no realistic alternative but to do so.

**REPORT OF THE INDEPENDENT AUDITORS TO THE MEMBERS OF
WYSING ARTS CHARITY**

Our responsibilities for the audit of the financial statements

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

The extent to which our procedures are capable of detecting irregularities, including fraud is detailed below:

We have obtained an understanding of the legal and regulatory framework applicable to the company, focusing on provisions of those laws and regulations that had a direct effect on the determination of material amounts and disclosures in the Financial Statements.

We have considered the nature of the industry and sector, control environment and business framework, including the design of the company's remuneration policies.

We have enquired of management in regard to their own assessment of the risks of irregularities, including fraud.

We have obtained relevant documentation and representations in order to form an opinion on potential irregularities, including fraud.

We have reviewed the company's documentation of their policies and procedures relating to identifying, evaluating, and complying with laws and regulations, detecting and responding to the risks of fraud, and the internal controls established to mitigate the risks of fraud and non-compliance with laws and regulations.

Audit procedures performed during the audit included transaction testing with a focus on areas of judgement and estimations, and entries determined to be large or relating to unusual transactions. These audit procedures are designed to provide reasonable assurance that the Financial Statements were free from fraud or error. However, detecting irregularities that result from fraud is inherently more difficult than detecting those that result from error, as those irregularities that result from fraud may involve collusion, deliberate concealment, forgery or intentional misrepresentations.

No instances of non compliance with laws and regulations or of fraud were communicated to us during the audit.

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

**REPORT OF THE INDEPENDENT AUDITORS TO THE MEMBERS OF
WYSING ARTS CHARITY**

Use of our report

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



Matthew Pettifer FCA (Senior Statutory Auditor)
for and on behalf of Staffords
Chartered Accountants
& Statutory Auditors
Unit 1, Cambridge House
Camboro Business Park
Oakington Road, Girton
CAMBRIDGE
Cambridgeshire
CB3 0QH

Date: 21/9/22

WYSING ARTS CHARITY

STATEMENT OF FINANCIAL ACTIVITIES
(INCORPORATING AN INCOME AND EXPENDITURE ACCOUNT)
FOR THE YEAR ENDED 31 MARCH 2022

	Notes	Unrestricted funds £	Restricted funds £	2022 Total funds £	2021 Total funds £
INCOME AND ENDOWMENTS FROM					
Donations and legacies	3	15,852	-	15,852	15,430
Charitable activities					
Studios and Buildings		37,855	(4,500)	33,355	18,947
Public Programme		493,242	183,303	676,545	588,349
Other trading activities	4	3,148	-	3,148	467
Investment income	5	1,300	-	1,300	2,182
Other income		32,048	-	32,048	789
Total		583,445	178,803	762,248	626,164
EXPENDITURE ON					
Raising funds	7	12,819	7,764	20,583	22,945
Charitable activities					
Studios and Buildings	8	102,226	-	102,226	93,238
Public Programme		438,876	198,054	636,930	516,500
Total		553,921	205,818	759,739	632,683
NET INCOME/(EXPENDITURE)		29,524	(27,015)	2,509	(6,519)
Transfers between funds	19	(2,709)	2,709	-	-
Net movement in funds		26,815	(24,306)	2,509	(6,519)
RECONCILIATION OF FUNDS					
Total funds brought forward		334,030	688,101	1,022,131	1,028,650
TOTAL FUNDS CARRIED FORWARD		360,845	663,795	1,024,640	1,022,131

The notes form part of these financial statements

WYSING ARTS CHARITY (REGISTERED NUMBER: 02942151)

BALANCE SHEET
31 MARCH 2022

	Notes	Unrestricted funds £	Restricted funds £	2022 Total funds £	2021 Total funds £
FIXED ASSETS					
Tangible assets	16	22,587	602,109	624,696	644,983
CURRENT ASSETS					
Debtors	17	52,623	2,866	55,489	22,532
Cash at bank		323,953	70,059	394,012	394,635
		<u>376,576</u>	<u>72,925</u>	<u>449,501</u>	<u>417,167</u>
CREDITORS					
Amounts falling due within one year	18	(38,318)	(11,239)	(49,557)	(40,019)
NET CURRENT ASSETS		<u>338,258</u>	<u>61,686</u>	<u>399,944</u>	<u>377,148</u>
TOTAL ASSETS LESS CURRENT LIABILITIES		<u>360,845</u>	<u>663,795</u>	<u>1,024,640</u>	<u>1,022,131</u>
NET ASSETS		<u>360,845</u>	<u>663,795</u>	<u>1,024,640</u>	<u>1,022,131</u>
FUNDS	19				
Unrestricted funds				360,845	334,030
Restricted funds				663,795	688,101
TOTAL FUNDS				<u>1,024,640</u>	<u>1,022,131</u>

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

The financial statements were approved by the Board of Trustees and authorised for issue on 21st Sept 22 and were signed on its behalf by:


S A Wells - Trustee

The notes form part of these financial statements

WYSING ARTS CHARITY

CASH FLOW STATEMENT
FOR THE YEAR ENDED 31 MARCH 2022

	Notes	2022 £	2021 £
Cash flows from operating activities			
Cash generated from operations	1	9,693	47,063
Tax paid		1,105	(1,712)
Net cash provided by operating activities		<u>10,798</u>	<u>45,351</u>
Cash flows from investing activities			
Purchase of tangible fixed assets		(12,721)	(8,477)
Interest received		1,300	2,182
Net cash used in investing activities		<u>(11,421)</u>	<u>(6,295)</u>
Change in cash and cash equivalents in the reporting period		<u>(623)</u>	<u>39,056</u>
Cash and cash equivalents at the beginning of the reporting period		<u>394,635</u>	<u>355,579</u>
Cash and cash equivalents at the end of the reporting period		<u><u>394,012</u></u>	<u><u>394,635</u></u>

The notes form part of these financial statements

WYSING ARTS CHARITY

NOTES TO THE CASH FLOW STATEMENT
FOR THE YEAR ENDED 31 MARCH 2022

1. RECONCILIATION OF NET INCOME/(EXPENDITURE) TO NET CASH FLOW FROM OPERATING ACTIVITIES

	2022 £	2021 £
Net income/(expenditure) for the reporting period (as per the Statement of Financial Activities)	2,509	(6,519)
Adjustments for:		
Depreciation charges	33,007	35,267
Interest received	(1,300)	(2,182)
(Increase)/decrease in debtors	(34,062)	44,721
Increase/(decrease) in creditors	9,539	(24,224)
Net cash provided by operations	<u>9,693</u>	<u>47,063</u>

2. ANALYSIS OF CHANGES IN NET FUNDS

	At 1/4/21 £	Cash flow £	At 31/3/22 £
Net cash			
Cash at bank	394,635	(623)	394,012
	<u>394,635</u>	<u>(623)</u>	<u>394,012</u>
Total	<u>394,635</u>	<u>(623)</u>	<u>394,012</u>

The notes form part of these financial statements

WYSING ARTS CHARITY

NOTES TO THE FINANCIAL STATEMENTS **FOR THE YEAR ENDED 31 MARCH 2022**

1. LEGAL FORM

The charity is a registered charity registered in England and Wales number 1039555 and a company limited by guarantee number 02942151 having no share capital incorporated in England and Wales.

Its registered office and principal place of business is at Fox Road, Bourn, Cambridge, Cambridgeshire, CB23 2TX.

2. ACCOUNTING POLICIES

Basis of preparing the financial statements

The financial statements of the charitable company, which is a public benefit entity under FRS 102, have been prepared in accordance with the Charities SORP (FRS 102) 'Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019)', Financial Reporting Standard 102 'The Financial Reporting Standard applicable in the UK and Republic of Ireland' and the Companies Act 2006. The financial statements have been prepared under the historical cost convention.

The accounts have been prepared on a going concern basis. There are no material uncertainties about the charity's ability to continue.

Income

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

Donations are recognised on receipt. Gift Aid is recognised in the same period as the donation to which it relates.

Legacy income is recognised in full when the amount and timing can be quantified with reasonable accuracy. This is the earlier of the receipt of an interim distribution or the grant of probate.

Grant income is recognised in full on receipt unless there are unfulfilled performance conditions that do not allow the income to be recognised. In this case the grant is accounted for as a liability until the performance conditions have been met.

Grant income is only deferred if the grant is time-related and relates partly or wholly to a post year-end time period.

Income is shown net of VAT where applicable.

Studio rental income is recognised in the period to which it relates.

Expenditure

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

Governance costs

Governance costs include those costs associated with meeting the constitutional and statutory requirements of the charity and include the audit fees, registration fees and legal costs.

WYSING ARTS CHARITY

NOTES TO THE FINANCIAL STATEMENTS - continued **FOR THE YEAR ENDED 31 MARCH 2022**

2. ACCOUNTING POLICIES - continued

Allocation and apportionment of costs

Costs are allocated between the activity relating to Exhibitions and Workshops where the cost is incurred in relation to the delivery of arts activities. Costs are allocated to the Studios and Buildings activity where the costs relate to the provision of studio spaces or maintenance of the site.

Tangible fixed assets

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

Leasehold	- Over the length of the lease
Short leasehold	- 5% on cost
Improvements to property	- 20% on cost
Plant and machinery	- 20% on cost
Fixtures and fittings	- 20% on cost
Motor vehicles	- 20% on cost

Tangible fixed assets costing more than £1,500 are capitalised and included at cost including any incidental costs of acquisition.

During the year the lease on the land was extended by 20 years to expire in March 2048. This has been reflected in a change in the depreciation rates to write off the costs over the length of the new lease.

Taxation

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

Fund accounting

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

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

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

Pension costs and other post-retirement benefits

The charitable company operates a defined contribution pension scheme. Contributions payable to the charitable company's pension scheme are charged to the Statement of Financial Activities in the period to which they relate.

Debtors

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

Cash and 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

WYSING ARTS CHARITY

NOTES TO THE FINANCIAL STATEMENTS - continued **FOR THE YEAR ENDED 31 MARCH 2022**

2. ACCOUNTING POLICIES - continued

Debtors

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 estimated or measured reliably. Creditors and provisions are normally recognised at their settlement amount after allowing for any trade discounts due.

Financial instruments

The charity only has financial assets and financial liabilities of a kind that qualify as basic financial instruments. Basic financial instruments are initially recognised at transaction value and subsequently measured at their settlement value.

3. DONATIONS AND LEGACIES

	2022	2021
	£	£
Donations	15,852	15,430

4. OTHER TRADING ACTIVITIES

	2022	2021
	£	£
Café sales	1,792	-
Sales of books and artwork	1,356	467
	3,148	467

5. INVESTMENT INCOME

	2022	2021
	£	£
Deposit account interest	1,300	2,182

WYSING ARTS CHARITY

NOTES TO THE FINANCIAL STATEMENTS - continued **FOR THE YEAR ENDED 31 MARCH 2022**

6. INCOME FROM CHARITABLE ACTIVITIES

		2022	2021
	Activity	£	£
Provision of subsidised studio space	Studios and Buildings	26,930	15,714
Farmhouse residential rent	Studios and Buildings	5,402	2,387
Space hire	Studios and Buildings	1,023	846
Grants	Public Programme	660,859	584,872
Curatorial consultancy	Public Programme	1,415	1,110
Ticket sales	Public Programme	6,197	1,896
Other income	Public Programme	8,074	471
		709,900	607,296

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

	2022	2021
	£	£
Arts Council England	480,237	465,173
Henry Moore Foundation	1,000	4,000
The Elephant Trust	-	2,000
The Fenton Arts Trust	5,000	-
Arts Council England-New Geographies	30,000	-
Esmée Fairbairn Foundation	20,000	61,250
Art Fund	-	11,000
DASH	15,250	-
British Council Net/Work Residency	3,000	3,000
D'Oyly Carte Charitable Trust	-	3,700
South Cambridgeshire District Council	12,000	25,000
Job Retention Scheme Grant	133	9,749
The Ragdoll Foundation	11,700	-
British Art Network Research Group	1,750	-
Arts Council England - Cultural Recovery Fund	37,568	-
Fluxus Art Projects	3,000	-
Arts Council England - New Histories	40,221	-
	660,859	584,872

The charity has also benefitted from Charitable Rate Relief.

WYSING ARTS CHARITY

NOTES TO THE FINANCIAL STATEMENTS - continued
FOR THE YEAR ENDED 31 MARCH 2022

7. RAISING FUNDS

Raising donations and legacies

	2022	2021
	£	£
Staff costs	-	9,953
General marketing costs	12,022	6,067
ECVAN Costs	3,600	-
	<u>15,622</u>	<u>16,020</u>

Costs to generate earned income

	2022	2021
	£	£
Staff costs	-	4,976
Bad debts	-	933
Development costs	4,961	1,016
	<u>4,961</u>	<u>6,925</u>

Aggregate amounts	<u>20,583</u>	<u>22,945</u>
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8. CHARITABLE ACTIVITIES COSTS

	Direct Costs (see note 9) £	Support costs (see note 10) £	Totals £
Studios and Buildings	102,226	-	102,226
Public Programme	629,451	7,479	636,930
	<u>731,677</u>	<u>7,479</u>	<u>739,156</u>

WYSING ARTS CHARITY

NOTES TO THE FINANCIAL STATEMENTS - continued
FOR THE YEAR ENDED 31 MARCH 2022

9. DIRECT COSTS OF CHARITABLE ACTIVITIES

	2022	2021
	£	£
Staff costs	259,339	242,133
Site running costs	97,782	86,258
Office administration	32,558	30,464
Space hire costs	57	3
Other costs	186	368
Programme costs	235,785	136,000
Training, recruitment & HR	12,291	4,759
Travel and motor expenses	4,777	3,574
Freelance costs	55,895	62,924
Depreciation	33,007	35,266
	<u>731,677</u>	<u>601,749</u>

10. SUPPORT COSTS

	Management	Governance	Totals
	£	costs £	£
Public Programme	<u>1,037</u>	<u>6,442</u>	<u>7,479</u>

11. NET INCOME/(EXPENDITURE)

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

	2022	2021
	£	£
Depreciation - owned assets	<u>33,008</u>	<u>35,267</u>

12. AUDITORS' REMUNERATION

	2022	2021
	£	£
Fees payable to the charity's auditors for the audit of the charity's financial statements	<u>4,810</u>	<u>4,640</u>

WYSING ARTS CHARITY

NOTES TO THE FINANCIAL STATEMENTS - continued
FOR THE YEAR ENDED 31 MARCH 2022

13. TRUSTEES' REMUNERATION AND BENEFITS

There were no trustees' remuneration or other benefits for the year ended 31 March 2022 nor for the year ended 31 March 2021.

Trustees' expenses

During the year four trustees were paid travel expenses totalling £363 (2021: four Trustees were paid a total of £665 in travel expenses).

14. STAFF COSTS

	2022	2021
	£	£
Wages and salaries	235,477	232,307
Social security costs	15,947	16,361
Other pension costs	7,915	8,394
	<u>259,339</u>	<u>257,062</u>

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

	2022	2021
	11	8
Direct charitable	<u>11</u>	<u>8</u>

No employees received emoluments in excess of £60,000.

During the year the Key Management Personnel costs were considered by the trustees to be £145,354. (2021: £136,404).

15. COMPARATIVES FOR THE STATEMENT OF FINANCIAL ACTIVITIES

	Unrestricted funds £	Restricted funds £	Total funds £
INCOME AND ENDOWMENTS FROM			
Donations and legacies	15,430	-	15,430
Charitable activities			
Studios and Buildings	18,947	-	18,947
Public Programme	525,649	62,700	588,349
Other trading activities	467	-	467
Investment income	2,182	-	2,182
Other income	789	-	789
Total	<u>563,464</u>	<u>62,700</u>	<u>626,164</u>
EXPENDITURE ON			
Raising funds	22,945	-	22,945
Charitable activities			
Studios and Buildings	93,238	-	93,238

WYSING ARTS CHARITY

NOTES TO THE FINANCIAL STATEMENTS - continued
FOR THE YEAR ENDED 31 MARCH 2022

15. COMPARATIVES FOR THE STATEMENT OF FINANCIAL ACTIVITIES - continued

	Unrestricted funds £	Restricted funds £	Total funds £
Public Programme	386,769	129,731	516,500
Total	502,952	129,731	632,683
NET INCOME/(EXPENDITURE)	60,512	(67,031)	(6,519)

RECONCILIATION OF FUNDS

Total funds brought forward	273,518	755,132	1,028,650
TOTAL FUNDS CARRIED FORWARD	334,030	688,101	1,022,131

16. TANGIBLE FIXED ASSETS

	Leasehold £	Short leasehold £	Improvement to property £
COST			
At 1 April 2021	1,527,875	60,950	44,804
Additions	-	-	-
At 31 March 2022	1,527,875	60,950	44,804
DEPRECIATION			
At 1 April 2021	914,116	46,820	42,279
Charge for year	22,732	3,048	2,525
At 31 March 2022	936,848	49,868	44,804
NET BOOK VALUE			
At 31 March 2022	591,027	11,082	-
At 31 March 2021	613,759	14,130	2,525

WYSING ARTS CHARITY

NOTES TO THE FINANCIAL STATEMENTS - continued
FOR THE YEAR ENDED 31 MARCH 2022

16. TANGIBLE FIXED ASSETS - continued

	Plant and machinery £	Fixtures and fittings £	Motor vehicles £	Totals £
COST				
At 1 April 2021	79,670	49,467	5,193	1,767,959
Additions	12,721	-	-	12,721
	<u>92,391</u>	<u>49,467</u>	<u>5,193</u>	<u>1,780,680</u>
At 31 March 2022				
DEPRECIATION				
At 1 April 2021	65,101	49,467	5,193	1,122,976
Charge for year	4,703	-	-	33,008
	<u>69,804</u>	<u>49,467</u>	<u>5,193</u>	<u>1,155,984</u>
At 31 March 2022				
NET BOOK VALUE				
At 31 March 2022	<u>22,587</u>	<u>-</u>	<u>-</u>	<u>624,696</u>
At 31 March 2021	<u>14,569</u>	<u>-</u>	<u>-</u>	<u>644,983</u>

In the event of a disposal of the leasehold property occupied by Wysing Arts Charity or cessation of trading before 2024, a proportion of funding received towards the development of the property is potentially repayable, secured by a legal charge over buildings on the property.

17. DEBTORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

	2022 £	2021 £
Other debtors	6,189	384
VAT	607	1,712
Prepayments and accrued income	48,693	20,436
	<u>55,489</u>	<u>22,532</u>

WYSING ARTS CHARITY

NOTES TO THE FINANCIAL STATEMENTS - continued
FOR THE YEAR ENDED 31 MARCH 2022

18. CREDITORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

	2022	2021
	£	£
Trade creditors	35,086	23,448
Other creditors	2,770	3,814
Accruals and deferred income	11,701	12,757
	<u>49,557</u>	<u>40,019</u>

Supplier invoices are paid within the supplier's agreed terms, typically within 30 days. Social security and other taxes are paid by the 19th of the following month.

Other creditors are paid when due - credit card in the following month, pensions at the beginning of the new month and studio deposits on vacation of the studio, if repayable.

19. MOVEMENT IN FUNDS

	At 1/4/21	Net movement	Transfers between	At
	£	in funds	funds	31/3/22
		£	£	£
Unrestricted funds				
General fund	138,030	29,524	(17,709)	149,845
Capital spend	30,000	-	-	30,000
Equipment & Maintenance	60,000	-	-	60,000
Personnel	16,000	-	-	16,000
Programme Fund	75,000	-	-	75,000
Website	15,000	-	15,000	30,000
	<u>334,030</u>	<u>29,524</u>	<u>(2,709)</u>	<u>360,845</u>
Restricted funds				
Capital Development various funders	627,888	(25,779)	-	602,109
Esmée Fairbairn Foundation	40,000	(28,682)	-	11,318
Ambition for Excellence-New Geographies	(180)	2,838	-	2,658
DASH - Curator in Residence	6,347	(6,347)	-	-
5Hz Euphoria	2,836	(2,836)	-	-
British Council Net/Work Residency	1,800	(1,800)	-	-
DASH - Exhibition	6,000	(8,304)	2,304	-
D'Oyly Carte Charitable Trust	3,410	(3,410)	-	-
Creative Council	-	22,675	405	23,080
DASH - Education	-	247	-	247
British Art Network Research	-	1,750	-	1,750
ACE - New Histories	-	8,612	-	8,612
Fenton Arts Trust: Residencies	-	5,000	-	5,000
Circuit Routes	-	9,021	-	9,021
	<u>688,101</u>	<u>(27,015)</u>	<u>2,709</u>	<u>663,795</u>
TOTAL FUNDS	<u>1,022,131</u>	<u>2,509</u>	<u>-</u>	<u>1,024,640</u>

WYSING ARTS CHARITY

NOTES TO THE FINANCIAL STATEMENTS - continued
FOR THE YEAR ENDED 31 MARCH 2022

19. MOVEMENT IN FUNDS - continued

Net movement in funds, included in the above are as follows:

	Incoming resources £	Resources expended £	Movement in funds £
Unrestricted funds			
General fund	583,445	(553,921)	29,524
Restricted funds			
Capital Development various funders	-	(25,779)	(25,779)
Esmée Fairbairn Foundation	-	(28,682)	(28,682)
Ambition for Excellence-New Geographies	30,000	(27,162)	2,838
DASH - Curator in Residence	-	(6,347)	(6,347)
5Hz Euphoria	-	(2,836)	(2,836)
British Council Net/Work Residency	3,000	(4,800)	(1,800)
DASH - Exhibition	11,000	(19,304)	(8,304)
D'Oyly Carte Charitable Trust	-	(3,410)	(3,410)
ACE - Cultural Recovery Fund	33,068	(33,068)	-
ACE - Management Fund	15,064	(15,064)	-
Creative Council	22,675	-	22,675
DASH - Education	5,000	(4,753)	247
British Art Network Research	1,750	-	1,750
ACE - New Histories	40,221	(31,609)	8,612
Fenton Arts Trust: Residencies	5,000	-	5,000
Circuit Routes	9,025	(4)	9,021
Spring Exhibition	3,000	(3,000)	-
	<u>178,803</u>	<u>(205,818)</u>	<u>(27,015)</u>
TOTAL FUNDS	<u>762,248</u>	<u>(759,739)</u>	<u>2,509</u>

WYSING ARTS CHARITY

NOTES TO THE FINANCIAL STATEMENTS - continued
FOR THE YEAR ENDED 31 MARCH 2022

19. MOVEMENT IN FUNDS - continued

Comparatives for movement in funds

	At 1/4/20 £	Net movement in funds £	Transfers between funds £	At 31/3/21 £
Unrestricted funds				
General fund	92,518	60,512	(15,000)	138,030
Capital spend	30,000	-	-	30,000
Equipment & Maintenance	60,000	-	-	60,000
Personnel	16,000	-	-	16,000
Programme Fund	75,000	-	-	75,000
Website	-	-	15,000	15,000
	<u>273,518</u>	<u>60,512</u>	<u>-</u>	<u>334,030</u>
Restricted funds				
Capital Development various funders	653,668	(25,779)	-	627,889
Arts Council England - Catalyst Evolve	878	(878)	-	-
Esmée Fairbairn Foundation	21,910	18,090	-	40,000
Ambition for Excellence-New				
Geographies	60,225	(60,406)	-	(181)
Amey Community Fund	890	(890)	-	-
DASH - Curator in Residence	13,953	(7,606)	-	6,347
5Hz Euphoria	2,836	-	-	2,836
British Council Net/Work Residency	1,600	200	-	1,800
Art Fund - Helen Cammock Exhibition	(828)	828	-	-
DASH - Exhibition	-	6,000	-	6,000
D'Oyly Carte Charitable Trust	-	3,410	-	3,410
	<u>755,132</u>	<u>(67,031)</u>	<u>-</u>	<u>688,101</u>
TOTAL FUNDS	<u>1,028,650</u>	<u>(6,519)</u>	<u>-</u>	<u>1,022,131</u>

WYSING ARTS CHARITY

NOTES TO THE FINANCIAL STATEMENTS - continued **FOR THE YEAR ENDED 31 MARCH 2022**

19. MOVEMENT IN FUNDS - continued

Comparative net movement in funds, included in the above are as follows:

	Incoming resources £	Resources expended £	Movement in funds £
Unrestricted funds			
General fund	563,464	(502,952)	60,512
Restricted funds			
Capital Development various funders	-	(25,779)	(25,779)
Art Fund - Curator in Residence	10,000	(10,000)	-
Arts Council England - Catalyst Evolve	-	(878)	(878)
Esmée Fairbairn Foundation	40,000	(21,910)	18,090
Ambition for Excellence-New Geographies	-	(60,406)	(60,406)
Amey Community Fund	-	(890)	(890)
DASH - Curator in Residence	-	(7,606)	(7,606)
British Council Net/Work Residency	2,000	(1,800)	200
Art Fund - Helen Cammock Exhibition	1,000	(172)	828
DASH - Exhibition	6,000	-	6,000
D'Oyly Carte Charitable Trust	3,700	(290)	3,410
	<u>62,700</u>	<u>(129,731)</u>	<u>(67,031)</u>
TOTAL FUNDS	<u>626,164</u>	<u>(632,683)</u>	<u>(6,519)</u>

Purposes of Restricted Funds

Ambition for Excellence - New Geographies

Funding towards new commissions and outreach projects across the East of England led by Wysing as chair and co-ordinator of ECVAN.

ACE - New Histories

Research and development funding for an ECVAN partner commissioning project - expanding on New Geographies - to platform stories within the region through community engaged public art.

Art Fund

Funding from Art Fund towards a two-month residency at Wysing for a curator recruited via an open call from a BAME background; including a series of recorded events.

Arts Council England - Cultural Recovery

Funded by the Department of Digital, Culture, Media and Sport (DCMS) resources to tackle the crisis faced by cultural organisations and heritage sites during the coronavirus pandemic.

Arts Council England - Management Fund

Funding towards management roles.

British Art Network Research Group

Funding towards a programme of activity on the topic of Captioning in British Art between January and September 2022.

WYSING ARTS CHARITY

NOTES TO THE FINANCIAL STATEMENTS - continued **FOR THE YEAR ENDED 31 MARCH 2022**

19. MOVEMENT IN FUNDS - continued

British Council - Net / Work Residency

A 27 month project including hosting digital arts residencies in June 2020 and June 2021 and follow on activities until April 2022.

Capital Development - Various funders

Capital funding towards the design team fees and the cost of the new studio and reception buildings. All funding was spent by 2008 and the fund balance consists of fixed assets being depreciated over their useful economic life.

Circuit Routes

Funding from the Esmée Fairbairn Foundation towards project costs for creating a pathway of sustained involvement and development in creative arts for young people in rural communities in Cambridgeshire with the intention of empowering marginalised young people to participate in deeper and longer term creative projects and activities.

Creative Council

Funding from the Esmée Fairbairn Foundation and the Ragdoll Foundation towards project costs for creating a pathway of sustained involvement and development in creative arts for young people in rural communities in Cambridgeshire with the intention of enabling more marginalised young people to participate in creative opportunities.

DASH - Curator in Residence

Funding for a curatorial commissions programme for three years.

DASH - Exhibition

Funding for an Ain Bailey exhibition titled The Jamaica Project in July and August 2021.

DASH - Education

Funding to change the culture of the visual arts sector so it becomes more inclusive and accessible.

D'Oyly Carte Charitable Trust

A one-off grant towards free creative sessions outside school for marginalised young people in rural Cambridgeshire in 2021.

Esmée Fairbairn Foundation

Funding to deliver a Children and Young Peoples' Programme over three years.

5Hz - Euphonia

Funding for an exhibition and live performance of the work of Emma Smith.

Fenton Arts Trust - Residencies

Funding to support two residencies for early career artists at Wysing.

Fluxus Spring Exhibition

Funding to support an artist for a residency and the production of new work in the framework of French cooperation in the arts under the project titled "A Tender Ascent".

Purpose of designated funds

Capital spend - to be used for feasibility costs associated with sustainable capital improvements.

WYSING ARTS CHARITY

NOTES TO THE FINANCIAL STATEMENTS - continued **FOR THE YEAR ENDED 31 MARCH 2022**

19. MOVEMENT IN FUNDS - continued

Equipment and Maintenance - to replace essential equipment and larger-scale maintenance work on buildings around the Wysing site.

Programme Fund - reserve held against funding cuts and unachieved income alongside one-off projects including publications and website improvements.

Personnel Fund - to cover costs associated with long term sickness cover and legal costs in the event of disputes.

Website Fund - to cover the costs of developing and updating the website.

Transfers between funds

The following amounts were transferred from the general reserve to the designated funds to restore the value of the designated funds to that agreed by the Trustees: £15,000 to the Website fund.

20. EMPLOYEE BENEFIT OBLIGATIONS

The charity operates a defined contribution scheme and contributions are charged to the Statement of Financial Activities as they accrue. The charge for the year was £7,915 (2021: £8,433).

21. RELATED PARTY DISCLOSURES

During the year the Trustees made donations without conditions totalling £15,000 (2021: £15,100).

22. FRC ETHICAL STANDARD - PROVISIONS AVAILABLE FOR SMALL ENTITIES

In common with many other businesses of our size and nature we use our auditors to prepare and submit returns to the tax authorities and assist with the preparation of the financial statements.

WYSING ARTS CHARITY

England & Wales - Charity number 1039555

Accounts

REGISTERED COMPANY NUMBER: 02942151 (England and Wales)

REGISTERED CHARITY NUMBER: 1039555

REPORT OF THE TRUSTEES AND
AUDITED FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2021
FOR
WYSING ARTS CHARITY

Staffords
Chartered Accountants
& Statutory Auditors
Unit 1, Cambridge House
Camboro Business Park
Oakington Road, Girton
CAMBRIDGE
Cambridgeshire
CB3 0QH

WYSING ARTS CHARITY

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FOR THE YEAR ENDED 31 MARCH 2021

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WYSING ARTS CHARITY

REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2021

The trustees who are also directors of the charity for the purposes of the Companies Act 2006, present their report with the financial statements of the charity for the year ended 31 March 2021. The trustees have adopted the provisions of Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019).

CHAIR'S INTRODUCTION

Like many cultural organisations, Wysing faced immense challenges during 2020 both in terms of the global Covid-19 pandemic but also in losing longstanding Director Donna Lynas to cancer in January 2021.

Donna joined Wysing in 2005, and over the next fifteen years, her singular vision transformed the centre into one of the most progressive and influential arts organisations in the country, providing a springboard for future Turner Prize winners and a radical and experimental programme that has its foundations in rigorous research and political inquiry. As a director, Donna was fearless in confronting issues around racism, inequality, neo-divergence, disability and gender identity, working to ensure the organisation was a welcoming and safe-space for artists of all backgrounds.

Together with the artist residency programme, Donna worked on the capital development of Wysing and the creation of purpose built studios, established a critically acclaimed annual music festival, a recording studio, as well as running many community outreach programmes and symposiums. Donna leaves an incredible legacy at Wysing.

Wysing's Board convened a Business Continuity Group (sub committee) which regularly reviewed organisational risks and contingencies. This group considered how we supported Donna during her final years at Wysing, as well as the additional resources that were needed to support the organisation during this time.

Despite this tumultuous context, the team and Board at Wysing have continued to provide essential support to artists and find new ways to present artistic content to audiences. In a year where the precarity of artists and freelancers has been felt more keenly than ever, Wysing provided commissions, mentoring, peer support networks, residencies and financial support to artists.

Wysing has benefitted from being in a rural location with a number of separate buildings and individual studios, which has enabled some artistic production to continue in accordance with Covid-19 safety measures. In addition, the digital infrastructure at Wysing has enabled artists to use the centre as a place of broadcasting and for the organisation to present a range of new digital work and events.

Looking ahead to 2021-22, Wysing will be appointing a new Director and developing a new business plan in response to Arts Council England's new strategy Let's Create with a clear emphasis on inclusion, relevance and environmental responsibility. There are many significant challenges ahead - the climate emergency, rising inequality, the global pandemic still in evidence and a more competitive funding context. This will require organisations to remain dynamic and adaptable. We believe Wysing's work will be vital more than ever, as an essential and supportive resource for artists and communities and a site of artistic production and engagement.

WYSING ARTS CHARITY

REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2021

OBJECTIVES AND ACTIVITIES

Objectives and activities

Wysing Arts Centre believes that art and artists have a vital role to play in society and that opportunities in the arts have not always been fairly shared or accessed by all. We believe that everyone who wishes to should have the opportunity to explore their creative potential. We develop programmes that support artists at every stage of their lives and careers, that offer time and space for personal development, artistic growth and experimentation, and access to supportive networks. We actively seek to give a platform to voices that are perceived to be marginalised or under-represented. We are committed to establishing national and international partnerships and collaborations that support innovative and experimental art and culture to be created and shared.

ORGANISATIONAL OBJECTIVES 2018-22

- 1 ARTISTS: Enable artists of all backgrounds to thrive
 - Develop a range of programmes that support artists and artistic practice
 - Increase the diversity of artists we support
 - Develop local, national and international strategic partnerships and networks
- 2 AUDIENCES: Enable a range of audiences to engage with contemporary art and ideas
 - Deliver high quality public and engagement programmes
 - Be strategic in targeting audiences for art
 - Work beyond our geographic boundaries
- 3 ASSETS: Enable financial and organisational resilience
 - Develop and sustain new models of self-generated and contributed income
 - Invest in staff development and governance
 - Maximise the potential of our unique site

To achieve its aims and objectives, Wysing delivers a range of programmes both at its site in rural Cambridgeshire and through partnerships nationally and internationally. The organisation uses an annual Operating Plan which tracks activity across all aspects of the charity.

Wysing's Business Plan includes measurable Actions against each Organisational Objective, with named staff taking responsibility for specific areas, and includes financial planning and risk management alongside a range of policies. Key Performance Indicators for all staff and programmes are written into the Business Plan which are monitored and regularly reviewed.

We evaluate all our work through feedback forms to artists, contributors and audiences. Artists taking part in residencies, retreats and other development programmes provide formal written evaluation that is assessed by staff and future programmes are adapted in response. Questions have been developed by an external evaluator and measure the quality of experience to the development of artists' practice and careers.

Those attending events and exhibitions provide evaluation to ensure that we are providing an excellent visitor experience. Feedback is sought verbally and through written forms distributed at events or via online surveys where events have required advance booking. Evaluation is collated and presented at staff meetings so that all staff can input into making improvements across the organisation.

Evaluation data is presented annually to Wysing's Trustees for review. This includes progress in relation to artist and visitor demographics to meet targets around diversity, alongside information on the quality of artist and visitor experience which is demonstrated through quoted feedback. Reviews from press and social media are also monitored.

WYSING ARTS CHARITY

REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2021

OBJECTIVES AND ACTIVITIES

KEY ACTIVITIES

With the advent of a global pandemic in March 2020 which resulted in a series of nationwide lockdowns throughout the year, Wysing's activity was quickly diverted to digital distribution and outreach. We were in a good position to be able to adapt to digital demands, thanks to cloud based IT systems that enabled remote working as well as a digitally proficient team and in-house Digital Producer.

For 2020, we took broadcasting as our theme. We planned to reflect on how broadcasting and digital technologies can sustain radical communities and how they can be used to connect those unable to meet up in physical space. While making the delivery of our programmes more difficult, the events of 2020 also made these themes and research questions even more pertinent.

Residencies

Artistic residencies are core to our work. Through residencies, we provide artists with fees, production and travel budgets, a free studio and living accommodation, alongside ongoing critical and practical support of specialist staff. We continue to support artists after they have completed residencies by offering the opportunity to return to Wysing to stay for short periods to complete funding applications, with Wysing staff assistance, or to develop new work.

While our ability to host on site residencies was restricted for 8 months of the year, we were able to host a small number in person in between lockdowns and in accordance with Covid-19 safety restrictions. Otherwise, we supported residencies remotely.

In 2020/21 the artists who were in-residence were:

In partnership with DASH, Hannah Wallis continued her curatorial residency with us through 20-21. The residency will culminate in a public event at Wysing in July 2021.

Ruth Angel Edwards, along with collaborators Chloe Maugile, Adam Gallagher and Conrad Pack were able to come to Wysing during periods of lockdown easing, to make use of Wysing's Broadcast space.

Carl Gent, Kelchi Anucha and Linda Stupart visited Wysing to research English Folk Song and the climate crisis, ahead of an exhibition in Autumn 2021.

As part of our music festival, curated by A__Z (Anne Duffau), we hosted French artist Christelle Oyiri Kougnon, as well as musician Coby Sey and choreographer Maeva Berthelot on residencies.

Robin Buckley and Laura Fox worked on new sound work in Wysing's recording studio and plans for an immersive installation.

Syllabus VI, visited Wysing in September to plan their programme for the year, including ways of adapting to the pandemic.

Digital Residencies

West Java West Yorkshire (George Clark, Ismal Muntaha and Bunga Saigian) launched a community bank project in Jatawanghi, Indonesia.

Travis Alabanza collaborated with director Sam Curtis Lindsay and producer Nina Lyndon to continue research for their 2022 theatre show exploring single mothers, taking risks, and relationships between mother and child.

Juliet Jacques began work on a film script about the life of early 20th century socialist politician Victor Grayson.

Net/Work residency was a four-week residency developed in partnership with British Council offering artist, Danielle Brathwaite-Shirley, Uma Breakdown, Nikissi Serumaga and Leyya Tawil, a period of reflection, research, practice, skills exchange and professional networking opportunities focused on digital artistic practices and technologies.

WYSING ARTS CHARITY

REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2021

OBJECTIVES AND ACTIVITIES

Sickness Affinity Group is a group of art workers and activists who work on the topic of sickness/disability and/or are affected by sickness/disability.

Events

We programme events that have been developed in collaboration with artists and in response to their research interests, positioning the ideas being explored at Wysing within wider debates on societal issues. Recent events have explored landscape and ecology, race and racism, and alternative education and learning structures.

In 2020/21 events included:

Population, Landscape and History, three individual panel discussions hosted online. This series presented the works and findings of the public art commissions in the New Geographies programme. Studio Morison also streamed a live performance event in relation to their commission MOTHER... at Wicken Fen and David Blandy presented an online collaborative gaming session of The World After.

As part of Wysing Polyphonic: The Ungoverned we presented a new sound and performance work by Coby Sey and Maeva Berthelot. The online event was accompanied by readings and performances by Whiskey Chow, Tanaka Fuego and Rachel Long.

We held two 'in conversation' events; a screening of Larry Achiampong and David Blandy's A Lament for Power including a live discussion with curator John Eng Kiet Bloomfield and a second with Helen Cammock and Kate MacGarry. Helen's residency at Wysing informed a body of work that went on to be displayed at Kate MacGarry's London Gallery and Kunsthau Bregenz in Austria.

Net/Work residency event. We held two events as part of the Net/Work residency, an 'open studios' on digital platform gather and an exhibition opening on digital platform Discord.

AMPLify artists took place in an online showcase event over Twitch, introduced by Harold Offeh, where they highlighted new work that had been made as part of the AMPLify residency.

Studio Programme

This year we welcomed Olu Taiwo, Beeny Harwood Purkiss, Sally Plowman and Aaron Ossia to the Wysing Studio programme.

Our annual Open Studios event took place online, with a series of panel discussions featuring Damaris Athene, Lawrence Epps, Soheila Sokhanvari, Emanuela Cusin, Robert Foster, Bettina Furnée and Lucy Steggals. Aliaskar Torkaliaskari hosted an in conversation event with a number of collaborators including Marty Fiati, Travis LaCouter, Bahar Noorizadeh, Lukas Stolz.

As part of our series of Studio Artists presentations, Mae created a new performance entitled An Aerialists Take on Love, which was broadcast at dawn in July 2020.

In March 2020, we presented an online series of ten Studio Artists Lives as part of Discover Creative Careers week.

We started a series of adult education workshops led by studio artists. Both Florian Roithmayr and Caroline Wendling were able to host small in-person classes during the year, which is the beginning of what we hope will be a longstanding programme of skills-sharing by the studio artists at Wysing.

We supported our studio artist community through rent relief and in applications for emergency funding. We were able to host a dedicated training session on applying to Developing Your Creative Practice funding, in partnership with Arts Council England. We supported studio artists in developing new digital skills, working in partnership with Collusion to deliver group training on 3D modelling.

WYSING ARTS CHARITY

REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2021

OBJECTIVES AND ACTIVITIES

Following the appointment of Elizabeth Brown as our new Assistant Curator, we were able to resume regular review meetings with studio artists.

Wysing on Tour

Studio Morison's commission MOTHER... was realised in November 2019, but was granted permission to stay in situ for an additional year. The structure has been open to visitors at Wicken Fen during lockdown easings.

Helen Cammock presented developed iterations of work based on her residency exhibition They Call It Idlewild at Wysing. The exhibition toured to Kate MacGarry Gallery in London as I Decided I Wanted to Walk and Kunsthaus Bregenz in Austria as Unprecedented Times.

Joe Moran presented new work at the Whitechapel Gallery, based on concepts developed at a residency at Wysing. Materiality Will Be Rethought was presented online as a live performance and audiences could also access a Q&A with the artist.

Exhibitions, touring and international partnerships were significantly affected by the pandemic, but we took the opportunity to work remotely in partnership with the British Council offices of Uganda and Syria, as part of the Net/Work programme. We also began a new digital residency partnership with Vital Capacities, UK; and ICA, Capetown, SA; to support four disabled artists.

SIGNIFICANT CHARITABLE ACTIVITIES IN 2020/21

Wysing's significant charitable activities during the period included online public programmes that brought new art to a wide range of audiences as well as educational activity for young people and a range of support for individual artists and practitioners. Activities included:

Artist Support and Development

Along with our programme of residencies, commissions, peer networks and mentoring, we focused our attention on upholding residency fee commitments, providing commission opportunities through Wysing Broadcasts and continuing to provide our programmes online as much as possible. By March 2021 we'd developed a new programme called Reception 121s providing artists with dedicated one to one development sessions with different members of the staff team.

Online Exhibitions and Broadcasts

We were unable to host site based exhibitions during the pandemic, so instead we focused on an online programme:

Difficult Truths, an exhibition conceived and curated by young people, was launched as an online exhibition in April 2020. Initially conceived as a physical exhibition, it featured work by 12 artists age 11 - 18 from Cambridgeshire, responding to themes around bullying, mental health and climate change. The online exhibition reached 299 unique visitors, with 426 visits.

We launched a new website for platforming artistic content and new commissions through Wysing Broadcasts which is receiving an average of 700 hits per month. Artists have presented a range of content, from research and writing, to sound, video and game-based commissions.

Annual Music Festival

WYSING ARTS CHARITY

REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2021

OBJECTIVES AND ACTIVITIES

Curated by A__Z, Wysing Polyphonic 2020 considered how we can deconstruct normativity through collaboration, exchange, texts, ephemeral gestures and other languages. This year's programme emphasises the importance of difference & diverse ways of communicating: the morphing of words to choreographies, soundscapes, dialects and voices. Five international musicians have created mixes and soundscapes experimenting between sound, music and spoken word and responding to the idea of being ungovernable and defying norms.

The festival's second part was a broadcast of readings from three international artists, writers and poets and will be followed by a newly commissioned performance from choreographer and dancer Maëva Berthelot and musician Coby Sey. With partnerships from The Wire, Tank Magazine & Noods Radio

Syllabus Retreats and Learning

Syllabus is our alternative learning programme, delivered in partnership with Eastside Projects, Iniva, The NewBridge Project, S1 Artspace and Spike Island. The programme celebrated six years in 2020 and Artistic Advisors for the year were Jade Montserrat and curator Amanprit Sandhu. The selected participants for the ten-month programme are James Clarkson, Lauren Craig, Ufuoma Essi, Bettina Furnée, Olga Grotova, Helen Hamilton, Elsa James, Freya Johnson Ross, Daniel Trivedy and Sam Williams.

Children and Young people

Wysing recognises every child and young person's creative potential and supports their entitlement to access, experience and engage with art. Through integrated evaluation frameworks and ongoing evaluation and discussion, we ensured that the Arts Council England's Quality Principles were embedded in our approach across all our programmes, to support and empower children and young people.

Circuit is our young peoples' programme and in 2020/21 we continued to support Circuit Cambridge which we deliver in collaboration with Kettle's Yard, with online sessions. We supported young people from Circuit Huntingdon to participate in a project, Cloud Scissors, exploring ways to work online.

The pandemic has made it challenging to work with children and young people through schools or youth groups. However, we established a new relationship with the early help team at Cambridgeshire Council and The Kite Trust, supporting young people within the LGBTQ community.

We continued conversations with partnership schools, delivering in person workshops where possible and creating Studio Artist Live, an introduction to 10 studio artists and their ideas and practice designed for young people age 11 - 19 for Discover Creative Careers week.

We led a second year of AMPlify, a short residency for artists aged 18-25 years interested in experimenting with digital technologies. The selected artists were Lauren Clifford-Keane, Kelly Emelle, Jules Fennell, Poppy Jones-Little, Lucie MacGregor, Rosemary Moss, Alexis Parinas, Johanna Saunderson, O.S. Warren and Frances Whorral-Campbell. The young artists worked with contributors Anna Bunting-Branch, Harold Offeh, Danielle Braithwaite-Shirley, Laura Fox and Robin Buckley to create new collaborative work.

Trustee Statement on Public Benefit

It is the Trustees' intention to ensure that Wysing continues to play a unique role in providing high quality facilities and access to innovative programmes of contemporary art for the benefit of contemporary artists and for wider audiences. Wysing funds new work to be created and shown at our centre in rural Cambridgeshire before being seen by large audiences at other venues across the UK and internationally. It is a priority for the Trustees to further the diversity, accessibility, reach and impact of our work.

WYSING ARTS CHARITY

REPORT OF THE TRUSTEES **FOR THE YEAR ENDED 31 MARCH 2021**

ACHIEVEMENT AND PERFORMANCE

Significant Charitable Activities

Performance across the charity is monitored through measurable Actions against each Organisational Objective within the Business Plan. Successful performance is demonstrated through the range, scope and reach of programmes that are delivered, with targets for partnerships, artists and audiences being reached in 2020-21.

During the period, of the artists who provided personal data, 100% of the artists selected for residency had a protected characteristic. Within this, 68% identified as female, non-binary or other. 65% identified as LGBTQ+, 35% as BIPOC, 32% as trans and 41% as having a disability or long term condition.

We have worked to develop a range of entry points at many levels for the public to access opportunities at Wysing's site that enable them to lead creative lives. Our integrated programming focuses on the organisation as a workplace for art. We believe that everyone has the right to be creative and have developed programmes that engage a range of people to fulfil their creative potential.

Our audience development strategy recognises both the needs of artist development programmes and the imperative to broaden the reach of our work to new audiences for art through onsite activity and offsite partnerships.

Fundraising performance against objectives

Fundraising for the organisation is embedded across the organisation and a freelance fundraising consultant works with individual staff members to develop bids. Alongside raising funds to meet annual budget targets, building new partnerships and consortia enabled us to reduce specific programming budgets, and share costs.

Wysing was able to secure emergency support through the Local Authority during the pandemic year, as well as benefiting from additional Covid 19 response funds from our longstanding education programme funder Esmée Fairbairn Foundation.

WYSING ARTS CHARITY

REPORT OF THE TRUSTEES **FOR THE YEAR ENDED 31 MARCH 2021**

FINANCIAL REVIEW

Financial position & reserves policy

Wysing has a robust financial strategy that supports our aims and objectives. Over the last five years we have been developing our cash reserves so that we have sufficient funds to help us withstand any adverse situations and to manage these effectively. The trustees review our reserves policy on an annual basis.

Being unable to deliver our usual programme of on site exhibitions, we added to our reserves in 20-21, with a view to drawing down to support our activities and development in 21-22. The Board have set a target of a minimum reserves of £250,000 to enable the organisation to develop strategic areas of its operation whilst also protecting cashflow.

Designated Reserves

- Capital spend for site improvements and repairs	£30,000
- Equipment and maintenance	£60,000
- Personnel reserve for unexpected staffing costs	£16,000
- Programme reserve to mitigate against unachieved funding targets and one-off projects	£75,000
- Website	£15,000

Undesignated reserves being developed for investment purposes: £138,030 (2020: £92,518).

The organisation works to an annual budget that is approved by the trustees and monitored throughout the year. We are privileged to have a highly skilled board of trustees the majority of whom have significant financial responsibilities within their own professions. They make a valuable contribution to the business strategy and embrace their responsibilities as charity trustees.

In addition to quarterly board meetings, the board has convened a dedicated Finance Committee which meets with the management team separately and the Financial Manager reports regularly on income and expenditure, our cashflow position and reserves. All budget-holders work within stated financial guidelines and we actively seek advice on developments within the charity sector.

Overhead costs for the organisation include a rolling programme of building and site maintenance to ensure that equipment and facilities can be upgraded throughout the year thereby avoiding the need for emergency cash items and large-scale expenditure. Assets are being depreciated at a realistic rate and the register is updated regularly and in tandem with the maintenance programme.

Our aim is to be a model of best practice, to have a financial strategy that can withstand the fluctuations in the general economy, provide stability and allow us to grow as one of the country's leading arts organisations.

When funds allow, they are transferred into a three-month fixed term treasury bond to maximise interest.

FUTURE PLANS

Post pandemic we hope to be able to resume our plans for capital investment in Wysing's site and facilities.

Building on the work achieved during 20-21 around access for artists with disabilities, we will focus making changes to the site, policies and procedures, staffing, the artistic programme, and in how we communicate externally, to ensure that Wysing is a model of best practice in relation to accessibility.

We significantly expanded our digital activity in 20-21 and we plan to continue to offer online content as a way to reach international audiences but also those who are remote and often excluded.

Wysing has appointed a new Artistic Director, Rosie Cooper, who will join the organisation in September 2021 and will lead Wysing's application to the next NPO funding round with the Arts Council England.

STRUCTURE, GOVERNANCE AND MANAGEMENT

Governing document

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

WYSING ARTS CHARITY

REPORT OF THE TRUSTEES **FOR THE YEAR ENDED 31 MARCH 2021**

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

Recruitment and appointment of new trustees

Wysing is committed to maintaining a pro-active approach to equality. As with all recruitment of staff and trustees, we draw up detailed job descriptions prior to advertising for any staff position or trustee role. Where a description already exists, it is reviewed and updated. Posts and roles are advertised internally and externally and all advertisements carry an Equal Opportunities declaration. All applicants are judged on job or role-related, relevant criteria and short-listing for all senior posts and trustees involves at least two members of staff and one trustee. Recruitment decisions are filed for at least six months and feedback given to unsuccessful candidates on request. Upon appointment, all staff and trustees are provided with a job description, handbook and contract of employment if appropriate.

Organisational structure

Wysing Arts Charity trades under the name Wysing Arts Centre. The organisation is governed by a voluntary Board of Trustees who are also Directors of the Company. The Board meets no less than four times a year. For certain specialised areas of the charity's work sub committees are formed which then report back to the full Wysing Arts Centre Board. A team of salaried staff carry out the day-to-day tasks of the organisation overseen by the Artistic Director (Chief Executive). Other than for the services of the Directors, the charity is not dependent for its work on unpaid volunteers or donations-in-kind.

Induction and training of new trustees

All new trustees are given a broad range of materials when they join the board. The material includes the aims and objectives of the organisation, a staff and trustee handbook, budgets and accounts and an outline of the role and responsibilities of becoming a trustee.

Disability Employment

Wysing is a Disability Confident Level 2 Employer and in 2021 we will be working towards Disability Confident Leadership accreditation.

As of March 2021, 37.5% of our staff team identify as having a long term mental health condition or cognitive disability.

Wysing has a dedicated mental health policy and has worked on creating an organisational culture where people can openly discuss mental health and care. We have two dedicated Mental Health First Aiders, all members of staff have received MHFA's Mental Health Aware training course and a Trustee is a mental health champion. Staff and artists can talk informally about mental health and wellbeing, but we also have more structured framework templates for addressing stressors at work as well as questions about mental health and wellbeing in residency feedback and annual appraisal forms. All staff have access to an Employee Assistance Programme.

We actively seek to post opportunities to websites and networks for disabled people and encourage applications. We ensure that applications can be made in audio or video format as well as in writing and provide Easy Read versions of our vacancies.

In 2021, we will establish an Accessibility Steering Group through which we intend to develop new ways to make the organisation as accessible and as inclusive as we can.

Wider network

Wysing Arts Centre is a member of the Plus Tate network and Wysing's Director holds a role on the Plus Tate Steering Committee. The charity co-ordinates the East Contemporary Visual Arts Network (ECVAN) for the East of England and Wysing's Director sits on the national CVAN Steering Committee. Wysing is also a founder member, and national co-ordinator, of the Syllabus network.

Related parties

The charity has no related parties.

WYSING ARTS CHARITY

REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2021

STRUCTURE, GOVERNANCE AND MANAGEMENT

Risk management

The trustees are responsible for the management of risks faced by the organisation. A formal review of the charity's risk management processes is undertaken on an annual basis. The key controls used by the charity include:

- Formal agendas for all Board of Trustee meetings
- Comprehensive strategic planning, budgeting and management accounting and reporting
- Formal written policies that are reviewed by trustees annually
- Established organisational structure and lines of reporting
- A Risk Register that forms part of the Business Plan and is regularly updated

Through the risk management processes established, the trustees are satisfied that the major risks identified have been adequately mitigated where appropriate. The following key risks have been identified and sit within the Financial Risk Register. The potential impact of these risks has been considered and steps are in place to monitor and mitigate the risk:

- Loss of funding / income
- Poor cash flow
- Poor reserves
- Budget does not match business plan objectives
- Decisions and planning from inaccurate financial information
- Poor financial control
- Poor credit control
- Fraud

A qualifying third party indemnity provision is in force for the benefit of the trustees.

REFERENCE AND ADMINISTRATIVE DETAILS

Registered Company number

02942151 (England and Wales)

Registered Charity number

1039555

Registered office

Fox Road
Bourn
CAMBRIDGE
Cambridgeshire
CB23 2TX

Trustees

J C Bickley
T N Brooks
M M Crimmin (resigned 15/12/2020)
J F N Lack
J A Brooks
E J Marsh
S A Wells
H Offeh
C L Bray
R N Ladak

Company Secretary

C A Littlechild

WYSING ARTS CHARITY

REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2021

REFERENCE AND ADMINISTRATIVE DETAILS

Senior Statutory Auditor

Matthew Pettifer FCA

Auditors

Staffords
Chartered Accountants
& Statutory Auditors
Unit 1, Cambridge House
Camboro Business Park
Oakington Road, Girton
CAMBRIDGE
Cambridgeshire
CB3 0QH

Bankers

Lloyds Bank Plc
1 Legg St
Chelmsford
Essex
CM1 1JS

Solicitors

Stephany & Co
72 Watling Street
Radlett
Hertfordshire
WD7 7NP

Chief Executive Officer

D Lynas (deceased 22 January 2021).

STATEMENT OF TRUSTEES' RESPONSIBILITIES

The trustees (who are also the directors of Wysing Arts Charity for the purposes of company law) are responsible for preparing the Report of the Trustees and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice) including Financial Reporting Standard 102 "The Financial Reporting Standard applicable in the UK and Republic of Ireland"

Company law requires the trustees to prepare financial statements for each financial year which give a true and fair view of the state of affairs of the charitable company and of the incoming resources and application of resources, including the income and expenditure, of the charitable company for that period. In preparing those financial statements, the trustees are required to

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

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

WYSING ARTS CHARITY

REPORT OF THE TRUSTEES
FOR THE YEAR ENDED 31 MARCH 2021

STATEMENT OF TRUSTEES' RESPONSIBILITIES - continued

In so far as the trustees are aware:

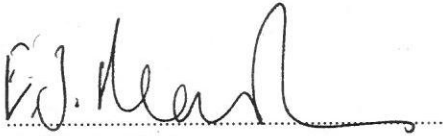
- there is no relevant audit information of which the charitable company's auditors are unaware; and
- the trustees have taken all steps that they ought to have taken to make themselves aware of any relevant audit information and to establish that the auditors are aware of that information.

AUDITORS

The auditors, Staffords, will be proposed for re-appointment at the forthcoming Annual General Meeting.

This report has been prepared in accordance with the special provisions of Part 15 of the Companies Act 2006 relating to small companies.

Approved by order of the board of trustees on 22/09/21 and signed on its behalf by:

A handwritten signature in black ink, appearing to read 'E J Marsh', written over a dotted line.

E J Marsh - Trustee

REPORT OF THE INDEPENDENT AUDITORS TO THE MEMBERS OF WYSING ARTS CHARITY

Opinion

We have audited the financial statements of Wysing Arts Charity (the 'charitable company') for the year ended 31 March 2021 which comprise the Statement of Financial Activities, the Balance Sheet, the Cash Flow Statement and notes to the financial statements, including a summary of significant accounting policies. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice), including Financial Reporting Standard 102 'The Financial Reporting Standard applicable in the UK and Republic of Ireland'.

In our opinion the financial statements:

- give a true and fair view of the state of the charitable company's affairs as at 31 March 2021 and of its incoming resources and application of resources, including its income and expenditure, for the year then ended;
- have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice, including Financial Reporting Standard 102 'The Financial Reporting Standard applicable in the UK and Republic of Ireland'; and
- have been prepared in accordance with the requirements of the Companies Act 2006.

Basis for opinion

We conducted our audit in accordance with International Standards on Auditing (UK) (ISAs (UK)) and applicable law. Our responsibilities under those standards are further described in the Auditors' responsibilities for the audit of the financial statements section of our report. We are independent of the charitable company in accordance with the ethical requirements that are relevant to our audit of the financial statements in the UK, including the FRC's Ethical Standard, and the provisions available for small entities, in the circumstances set out in note 22 to the financial statements, and we have fulfilled our other ethical responsibilities in accordance with these requirements. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

Conclusions relating to going concern

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

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

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

Other information

The trustees are responsible for the other information. The other information comprises the information included in the Annual Report, other than the financial statements and our Report of the Independent Auditors thereon.

Our opinion on the financial statements does not cover the other information and, except to the extent otherwise explicitly stated in our report, we do not express any form of assurance conclusion thereon.

In connection with our audit of the financial statements, our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements or our knowledge obtained in the audit or otherwise appears to be materially misstated. If we identify such material inconsistencies or apparent material misstatements, we are required to determine whether this gives rise to a material misstatement in the financial statements themselves. If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact. We have nothing to report in this regard.

Opinions on other matters prescribed by the Companies Act 2006

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

- the information given in the Report of the Trustees for the financial year for which the financial statements are prepared is consistent with the financial statements; and
- the Report of the Trustees has been prepared in accordance with applicable legal requirements.

**REPORT OF THE INDEPENDENT AUDITORS TO THE MEMBERS OF
WYSING ARTS CHARITY**

Matters on which we are required to report by exception

In the light of the knowledge and understanding of the charitable company and its environment obtained in the course of the audit, we have not identified material misstatements in the Report of the Trustees.

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

- adequate accounting records have not been kept or returns adequate for our audit have not been received from branches not visited by us; or
- the financial statements are not in agreement with the accounting records and returns; or
- certain disclosures of trustees' remuneration specified by law are not made; or
- we have not received all the information and explanations we require for our audit; or
- the trustees were not entitled to take advantage of the small companies exemption from the requirement to prepare a Strategic Report or in preparing the Report of the Trustees.

Responsibilities of trustees

As explained more fully in the Statement of Trustees' Responsibilities, the trustees (who are also the directors of the charitable company for the purposes of company law) are responsible for the preparation of the financial statements and for being satisfied that they give a true and fair view, and for such internal control as the trustees determine is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

In preparing the financial statements, the trustees are responsible for assessing the charitable company's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless the trustees either intend to liquidate the charitable company or to cease operations, or have no realistic alternative but to do so.

REPORT OF THE INDEPENDENT AUDITORS TO THE MEMBERS OF WYSING ARTS CHARITY

Our responsibilities for the audit of the financial statements

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

Irregularities, including fraud, are instances of non-compliance with laws and regulations. We design procedures in line with our responsibilities, outlined above, 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:

We have obtained an understanding of the legal and regulatory framework applicable to the company, focusing on provisions of those laws and regulations that had a direct effect on the determination of material amounts and disclosures in the Financial Statements.

We have considered the nature of the industry and sector, control environment and business framework, including the design of the company's remuneration policies.

We have enquired of management in regard to their own assessment of the risks of irregularities, including fraud.

We have obtained relevant documentation and representations in order to form an opinion on potential irregularities, including fraud.

We have reviewed the company's documentation of their policies and procedures relating to identifying, evaluating, and complying with laws and regulations, detecting and responding to the risks of fraud, and the internal controls established to mitigate the risks of fraud and non-compliance with laws and regulations.

Audit procedures performed during the audit included transaction testing with a focus on areas of judgement and estimations, and entries determined to be large or relating to unusual transactions. These audit procedures are designed to provide reasonable assurance that the Financial Statements were free from fraud or error. However, detecting irregularities that result from fraud is inherently more difficult than detecting those that result from error, as those irregularities that result from fraud may involve collusion, deliberate concealment, forgery or intentional misrepresentations.

No instances of non compliance with laws and regulations or of fraud were communicated to us during the audit.

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

**REPORT OF THE INDEPENDENT AUDITORS TO THE MEMBERS OF
WYSING ARTS CHARITY**

Use of our report

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



Matthew Pettifer FCA (Senior Statutory Auditor)
for and on behalf of Staffords
Chartered Accountants
& Statutory Auditors
Unit 1, Cambridge House
Camboro Business Park
Oakington Road, Girton
CAMBRIDGE
Cambridgeshire
CB3 0QH

Date: 3/11/21.....

WYSING ARTS CHARITY

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

		Unrestricted funds £	Restricted funds £	2021 Total funds £	2020 Total funds £
	Notes				
INCOME AND ENDOWMENTS FROM					
Donations and legacies	3	15,430	-	15,430	20,045
Charitable activities	6				
Studios and Buildings		18,947	-	18,947	37,961
Public Programme		525,649	62,700	588,349	827,662
Other trading activities	4	467	-	467	3,045
Investment income	5	2,182	-	2,182	2,937
Other income		789	-	789	25,788
Total		563,464	62,700	626,164	917,438
EXPENDITURE ON					
Raising funds	7	22,945	-	22,945	80,722
Charitable activities	8				
Studios and Buildings		93,238	-	93,238	89,157
Public Programme		386,769	129,731	516,500	794,041
Total		502,952	129,731	632,683	963,920
NET INCOME/(EXPENDITURE)		60,512	(67,031)	(6,519)	(46,482)
RECONCILIATION OF FUNDS					
Total funds brought forward		273,518	755,132	1,028,650	1,075,132
TOTAL FUNDS CARRIED FORWARD		334,030	688,101	1,022,131	1,028,650

The notes form part of these financial statements

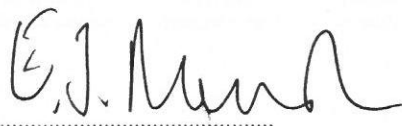
WYSING ARTS CHARITY (REGISTERED NUMBER: 02942151)

BALANCE SHEET
31 MARCH 2021

	Notes	Unrestricted funds £	Restricted funds £	2021 Total funds £	2020 Total funds £
FIXED ASSETS					
Tangible assets	16	17,094	627,889	644,983	671,773
CURRENT ASSETS					
Debtors	17	20,908	1,624	22,532	65,541
Cash at bank		334,564	60,071	394,635	355,579
		<u>355,472</u>	<u>61,695</u>	<u>417,167</u>	<u>421,120</u>
CREDITORS					
Amounts falling due within one year	18	(38,536)	(1,483)	(40,019)	(64,243)
NET CURRENT ASSETS		<u>316,936</u>	<u>60,212</u>	<u>377,148</u>	<u>356,877</u>
TOTAL ASSETS LESS CURRENT LIABILITIES		<u>334,030</u>	<u>688,101</u>	<u>1,022,131</u>	<u>1,028,650</u>
NET ASSETS		<u>334,030</u>	<u>688,101</u>	<u>1,022,131</u>	<u>1,028,650</u>
FUNDS	19				
Unrestricted funds				334,030	273,518
Restricted funds				688,101	755,132
TOTAL FUNDS				<u>1,022,131</u>	<u>1,028,650</u>

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

The financial statements were approved by the Board of Trustees and authorised for issue on 23/9/21 and were signed on its behalf by:



E J Marsh - Trustee

The notes form part of these financial statements

WYSING ARTS CHARITY

CASH FLOW STATEMENT
FOR THE YEAR ENDED 31 MARCH 2021

	Notes	2021 £	2020 £
Cash flows from operating activities			
Cash generated from operations	1	45,351	(33,772)
Net cash provided by/(used in) operating activities		45,351	(33,772)
Cash flows from investing activities			
Purchase of tangible fixed assets		(8,477)	(6,888)
Interest received		2,182	2,937
Net cash used in investing activities		(6,295)	(3,951)
Change in cash and cash equivalents in the reporting period		39,056	(37,723)
Cash and cash equivalents at the beginning of the reporting period		355,579	393,302
Cash and cash equivalents at the end of the reporting period		394,635	355,579

The notes form part of these financial statements

WYSING ARTS CHARITY

NOTES TO THE CASH FLOW STATEMENT
FOR THE YEAR ENDED 31 MARCH 2021

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

	2021	2020
	£	£
Net expenditure for the reporting period (as per the Statement of Financial Activities)	(6,519)	(46,482)
Adjustments for:		
Depreciation charges	35,267	35,591
Interest received	(2,182)	(2,937)
Decrease/(increase) in debtors	43,009	(17,191)
Decrease in creditors	(24,224)	(2,753)
Net cash provided by/(used in) operations	<u>45,351</u>	<u>(33,772)</u>

2. ANALYSIS OF CHANGES IN NET FUNDS

	At 1/4/20	Cash flow	At 31/3/21
	£	£	£
Net cash			
Cash at bank	<u>355,579</u>	<u>39,056</u>	<u>394,635</u>
	<u>355,579</u>	<u>39,056</u>	<u>394,635</u>
Total	<u>355,579</u>	<u>39,056</u>	<u>394,635</u>

The notes form part of these financial statements

WYSING ARTS CHARITY

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

1. **LEGAL FORM**

The charity is a registered charity registered in England and Wales number 1039555 and a company limited by guarantee number 02942151 having no share capital incorporated in England and Wales.

Its registered office and principal place of business is at Fox Road, Bourn, Cambridge, Cambridgeshire, CB23 2TX.

2. **ACCOUNTING POLICIES**

Basis of preparing the financial statements

The financial statements of the charitable company, which is a public benefit entity under FRS 102, have been prepared in accordance with the Charities SORP (FRS 102) 'Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019)', Financial Reporting Standard 102 'The Financial Reporting Standard applicable in the UK and Republic of Ireland' and the Companies Act 2006. The financial statements have been prepared under the historical cost convention.

The accounts have been prepared on a going concern basis. There are no material uncertainties about the charity's ability to continue.

Income

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

Donations are recognised on receipt. Gift Aid is recognised in the same period as the donation to which it relates.

Legacy income is recognised in full when the amount and timing can be quantified with reasonable accuracy. This is the earlier of the receipt of an interim distribution or the grant of probate.

Grant income is recognised in full on receipt unless there are unfulfilled performance conditions that do not allow the income to be recognised. In this case the grant is accounted for as a liability until the performance conditions have been met.

Grant income is only deferred if the grant is time-related and relates partly or wholly to a post year-end time period.

Income is shown net of VAT where applicable.

Studio rental income is recognised in the period to which it relates.

Expenditure

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

Governance costs

Governance costs include those costs associated with meeting the constitutional and statutory requirements of the charity and include the audit fees, registration fees and legal costs.

WYSING ARTS CHARITY

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

2. ACCOUNTING POLICIES - continued

Allocation and apportionment of costs

Costs are allocated between the activity relating to Exhibitions and Workshops where the cost is incurred in relation to the delivery of arts activities. Costs are allocated to the Studios and Buildings activity where the costs relate to the provision of studio spaces or maintenance of the site.

Tangible fixed assets

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

Leasehold	- Over the length of the lease
Short leasehold	- 5% on cost
Improvements to property	- 20% on cost
Plant and machinery	- 20% on cost
Fixtures and fittings	- 20% on cost
Motor vehicles	- 20% on cost

Tangible fixed assets costing more than £1,500 are capitalised and included at cost including any incidental costs of acquisition.

During the year the lease on the land was extended by 20 years to expire in March 2048. This has been reflected in a change in the depreciation rates to write off the costs over the length of the new lease.

Taxation

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

Fund accounting

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

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

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

Pension costs and other post-retirement benefits

The charitable company operates a defined contribution pension scheme. Contributions payable to the charitable company's pension scheme are charged to the Statement of Financial Activities in the period to which they relate.

Debtors

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

Cash and 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 estimated or measured reliably. Creditors and provisions are normally recognised at their settlement amount after allowing for any trade discounts due.

WYSING ARTS CHARITY

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

2. ACCOUNTING POLICIES - continued

Debtors

Financial instruments

The charity only has financial assets and financial liabilities of a kind that qualify as basic financial instruments. Basic financial instruments are initially recognised at transaction value and subsequently measured at their settlement value.

3. DONATIONS AND LEGACIES

	2021	2020
	£	£
Donations	15,430	20,045
	<u><u>15,430</u></u>	<u><u>20,045</u></u>

4. OTHER TRADING ACTIVITIES

	2021	2020
	£	£
Café sales	-	99
Sales of books and artwork	467	2,946
	<u><u>467</u></u>	<u><u>3,045</u></u>

5. INVESTMENT INCOME

	2021	2020
	£	£
Deposit account interest	2,182	2,937
	<u><u>2,182</u></u>	<u><u>2,937</u></u>

6. INCOME FROM CHARITABLE ACTIVITIES

		2021	2020
	Activity	£	£
Provision of subsidised studio space	Studios and Buildings	15,714	28,888
Farmhouse residential rent	Studios and Buildings	2,387	5,124
Space hire	Studios and Buildings	846	3,949
Space hire	Public Programme	-	571
Grants	Public Programme	584,872	789,554
Project fees	Public Programme	-	25,165
Curatorial consultancy	Public Programme	1,110	792
Ticket sales	Public Programme	1,896	7,004
Other income	Public Programme	471	4,576
		<u><u>607,296</u></u>	<u><u>865,623</u></u>

WYSING ARTS CHARITY

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

6. INCOME FROM CHARITABLE ACTIVITIES - continued

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

	2021	2020
	£	£
Arts Council England	465,173	456,768
Henry Moore Foundation	4,000	-
The Elephant Trust	2,000	-
Arts Council England - Catalyst Evolve	-	25,552
Arts Council England-New Geographies	-	210,000
Esmée Fairbairn Foundation	61,250	42,500
Art Fund	11,000	9,700
Arts Council England - Interim Director	-	1,000
DASH	-	15,000
5Hz Euphoria	-	15,217
British Council Net/Work Residency	3,000	3,000
Small grants	-	917
National Trust	-	9,900
D'Oyly Carte Charitable Trust	3,700	-
South Cambridgeshire District Council	25,000	-
Job Retention Scheme Grant	9,749	-
	<u>584,872</u>	<u>789,554</u>

The charity has also benefitted from Charitable Rate Relief.

7. RAISING FUNDS

Raising donations and legacies

	2021	2020
	£	£
Staff costs	9,953	45,684
General marketing costs	6,067	24,426
	<u>16,020</u>	<u>70,110</u>

Costs to generate earned income

	2021	2020
	£	£
Staff costs	4,976	5,798
Bad debts	933	-
Development costs	1,016	4,814
	<u>6,925</u>	<u>10,612</u>
Aggregate amounts	<u>22,945</u>	<u>80,722</u>

WYSING ARTS CHARITY

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

8. CHARITABLE ACTIVITIES COSTS

	Direct Costs (see note 9) £	Support costs (see note 10) £	Totals £
Studios and Buildings	93,238	-	93,238
Public Programme	508,511	7,989	516,500
	<u>601,749</u>	<u>7,989</u>	<u>609,738</u>

9. DIRECT COSTS OF CHARITABLE ACTIVITIES

	2021 £	2020 £
Staff costs	242,133	219,982
Site running costs	86,258	81,668
Office administration	30,464	33,249
Space hire costs	3	1,188
Other costs	368	991
Programme costs	136,000	441,999
Training, recruitment & HR	4,759	5,493
Travel and motor expenses	3,574	4,732
Freelance costs	62,924	50,852
Depreciation	35,266	35,592
	<u>601,749</u>	<u>875,746</u>

10. SUPPORT COSTS

	Management £	Governance costs £	Totals £
Public Programme	67	7,922	7,989
	<u>67</u>	<u>7,922</u>	<u>7,989</u>

11. NET INCOME/(EXPENDITURE)

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

	2021 £	2020 £
Depreciation - owned assets	<u>35,267</u>	<u>35,591</u>

WYSING ARTS CHARITY

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

12. AUDITORS' REMUNERATION

	2021	2020
	£	£
Fees payable to the charity's auditors for the audit of the charity's financial statements	<u>4,640</u>	<u>4,320</u>

13. TRUSTEES' REMUNERATION AND BENEFITS

There were no trustees' remuneration or other benefits for the year ended 31 March 2021 nor for the year ended 31 March 2020.

Trustees' expenses

During the year three trustees were paid travel expenses totalling £665 (2020: four Trustees were paid a total of £1,430 in travel expenses).

14. STAFF COSTS

	2021	2020
	£	£
Wages and salaries	232,307	244,172
Social security costs	16,361	18,986
Other pension costs	8,394	8,306
	<u>257,062</u>	<u>271,464</u>

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

	2021	2020
	8	9
Direct charitable	<u>8</u>	<u>9</u>

No employees received emoluments in excess of £60,000.

During the year the Key Management Personnel costs were considered by the trustees to be £136,404. (2020: £175,635).

15. COMPARATIVES FOR THE STATEMENT OF FINANCIAL ACTIVITIES

	Unrestricted funds	Restricted funds	Total funds
	£	£	£
INCOME AND ENDOWMENTS FROM			
Donations and legacies	20,045	-	20,045
Charitable activities			
Studios and Buildings	37,961	-	37,961
Public Programme	500,606	327,056	827,662
Other trading activities	3,045	-	3,045
Investment income	2,937	-	2,937
Other income	25,788	-	25,788
Total	<u>590,382</u>	<u>327,056</u>	<u>917,438</u>

WYSING ARTS CHARITY

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

15. COMPARATIVES FOR THE STATEMENT OF FINANCIAL ACTIVITIES - continued

	Unrestricted funds £	Restricted funds £	Total funds £
EXPENDITURE ON			
Raising funds	80,722	-	80,722
Charitable activities			
Studios and Buildings	89,157	-	89,157
Public Programme	412,171	381,870	794,041
Total	582,050	381,870	963,920
NET INCOME/(EXPENDITURE)	8,332	(54,814)	(46,482)
Transfers between funds	(7,859)	7,859	-
Net movement in funds	473	(46,955)	(46,482)
RECONCILIATION OF FUNDS			
Total funds brought forward	273,045	802,087	1,075,132
TOTAL FUNDS CARRIED FORWARD	273,518	755,132	1,028,650

16. TANGIBLE FIXED ASSETS

	Leasehold £	Short leasehold £	Improvement to property £
COST			
At 1 April 2020	1,527,875	60,950	44,804
Additions	-	-	-
At 31 March 2021	1,527,875	60,950	44,804
DEPRECIATION			
At 1 April 2020	891,383	43,773	38,027
Charge for year	22,733	3,047	4,252
At 31 March 2021	914,116	46,820	42,279
NET BOOK VALUE			
At 31 March 2021	613,759	14,130	2,525
At 31 March 2020	636,492	17,177	6,777

WYSING ARTS CHARITY

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

16. TANGIBLE FIXED ASSETS - continued

	Plant and machinery £	Fixtures and fittings £	Motor vehicles £	Totals £
COST				
At 1 April 2020	71,193	49,467	5,193	1,759,482
Additions	8,477	-	-	8,477
At 31 March 2021	79,670	49,467	5,193	1,767,959
DEPRECIATION				
At 1 April 2020	59,866	49,467	5,193	1,087,709
Charge for year	5,235	-	-	35,267
At 31 March 2021	65,101	49,467	5,193	1,122,976
NET BOOK VALUE				
At 31 March 2021	14,569	-	-	644,983
At 31 March 2020	11,327	-	-	671,773

In the event of a disposal of the leasehold property occupied by Wysing Arts Charity or cessation of trading before 2024, a proportion of funding received towards the development of the property is potentially repayable, secured by a legal charge over buildings on the property.

17. DEBTORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

	2021 £	2020 £
Other debtors	384	47,809
VAT	1,712	2,232
Prepayments and accrued income	20,436	15,500
	<u>22,532</u>	<u>65,541</u>

WYSING ARTS CHARITY

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

18. CREDITORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

	2021	2020
	£	£
Trade creditors	23,448	55,460
Other creditors	3,814	3,794
Accruals and deferred income	12,757	4,989
	<u>40,019</u>	<u>64,243</u>

Supplier invoices are paid within the supplier's agreed terms, typically within 30 days. Social security and other taxes are paid by the 19th of the following month.

Other creditors are paid when due - credit card in the following month, pensions at the beginning of the new month and studio deposits on vacation of the studio, if repayable.

19. MOVEMENT IN FUNDS

	At 1/4/20	Net movement	Transfers between	At
	£	in funds	funds	31/3/21
		£	£	£
Unrestricted funds				
General fund	92,518	60,512	(15,000)	138,030
Capital spend	30,000	-	-	30,000
Equipment & Maintenance	60,000	-	-	60,000
Personnel	16,000	-	-	16,000
Programme Fund	75,000	-	-	75,000
Website	-	-	15,000	15,000
	<u>273,518</u>	<u>60,512</u>	<u>-</u>	<u>334,030</u>
Restricted funds				
Capital Development various funders	653,668	(25,779)	-	627,889
Arts Council England - Catalyst Evolve	878	(878)	-	-
Esmée Fairbairn Foundation	21,910	18,090	-	40,000
Ambition for Excellence-New Geographies	60,225	(60,406)	-	(181)
Amey Community Fund	890	(890)	-	-
DASH - Curator in Residence	13,953	(7,606)	-	6,347
5Hz Euphoria	2,836	-	-	2,836
British Council Net/Work Residency	1,600	200	-	1,800
Art Fund - Helen Cammock Exhibition	(828)	828	-	-
DASH - Exhibition	-	6,000	-	6,000
D'Oyly Carte Charitable Trust	-	3,410	-	3,410
	<u>755,132</u>	<u>(67,031)</u>	<u>-</u>	<u>688,101</u>
TOTAL FUNDS	<u>1,028,650</u>	<u>(6,519)</u>	<u>-</u>	<u>1,022,131</u>

WYSING ARTS CHARITY

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

19. MOVEMENT IN FUNDS - continued

Net movement in funds, included in the above are as follows:

	Incoming resources £	Resources expended £	Movement in funds £
Unrestricted funds			
General fund	563,464	(502,952)	60,512
Restricted funds			
Capital Development various funders	-	(25,779)	(25,779)
Art Fund - Curator in Residence	10,000	(10,000)	-
Arts Council England - Catalyst Evolve	-	(878)	(878)
Esmée Fairbairn Foundation	40,000	(21,910)	18,090
Ambition for Excellence-New Geographies	-	(60,406)	(60,406)
Amey Community Fund	-	(890)	(890)
DASH - Curator in Residence	-	(7,606)	(7,606)
British Council Net/Work Residency	2,000	(1,800)	200
Art Fund - Helen Cammock Exhibition	1,000	(172)	828
DASH - Exhibition	6,000	-	6,000
D'Oyly Carte Charitable Trust	3,700	(290)	3,410
	<u>62,700</u>	<u>(129,731)</u>	<u>(67,031)</u>
TOTAL FUNDS	<u><u>626,164</u></u>	<u><u>(632,683)</u></u>	<u><u>(6,519)</u></u>

WYSING ARTS CHARITY

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

19. MOVEMENT IN FUNDS - continued

Comparatives for movement in funds

	At 1/4/19 £	Net movement in funds £	Transfers between funds £	At 31/3/20 £
Unrestricted funds				
General fund	92,045	38,638	(38,165)	92,518
Capital spend	30,000	(17,403)	17,403	30,000
Equipment & Maintenance	60,000	(1,584)	1,584	60,000
Personnel	16,000	(11,319)	11,319	16,000
Programme Fund	75,000	-	-	75,000
	<u>273,045</u>	<u>8,332</u>	<u>(7,859)</u>	<u>273,518</u>
Restricted funds				
Capital Development various funders	679,447	(25,778)	-	653,669
Art Fund - Curator in Residence	4,286	(6,745)	2,459	-
Arts Council England - Catalyst Evolve	19,085	(18,207)	-	878
Esmée Fairbairn Foundation	20,649	1,261	-	21,910
Ambition for Excellence-New Geographies	75,973	(21,148)	5,400	60,225
Amey Community Fund	1,780	(890)	-	890
Kettle's Yard - Tate Artist Rooms	867	(867)	-	-
DASH - Curator in Residence	-	13,953	-	13,953
5Hz Euphoria	-	2,836	-	2,836
British Council Net/Work Residency	-	1,600	-	1,600
Art Fund - Helen Cammock Exhibition	-	(829)	-	(829)
	<u>802,087</u>	<u>(54,814)</u>	<u>7,859</u>	<u>755,132</u>
TOTAL FUNDS	<u>1,075,132</u>	<u>(46,482)</u>	<u>-</u>	<u>1,028,650</u>

WYSING ARTS CHARITY

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

19. MOVEMENT IN FUNDS - continued

Comparative net movement in funds, included in the above are as follows:

	Incoming resources £	Resources expended £	Movement in funds £
Unrestricted funds			
General fund	590,382	(551,744)	38,638
Capital spend	-	(17,403)	(17,403)
Equipment & Maintenance	-	(1,584)	(1,584)
Personnel	-	(11,319)	(11,319)
	<u>590,382</u>	<u>(582,050)</u>	<u>8,332</u>
Restricted funds			
Capital Development various funders	-	(25,778)	(25,778)
Art Fund - Curator in Residence	700	(7,445)	(6,745)
Arts Council England - Catalyst Evolve	-	(18,207)	(18,207)
Esmée Fairbairn Foundation	44,073	(42,812)	1,261
Ambition for Excellence-New Geographies	240,050	(261,198)	(21,148)
Amey Community Fund	-	(890)	(890)
Kettle's Yard - Tate Artist Rooms	-	(867)	(867)
DASH - Curator in Residence	15,000	(1,047)	13,953
5Hz Euphoria	15,217	(12,381)	2,836
British Council Net/Work Residency	3,000	(1,400)	1,600
Art Fund - Helen Cammock Exhibition	9,016	(9,845)	(829)
	<u>327,056</u>	<u>(381,870)</u>	<u>(54,814)</u>
TOTAL FUNDS	<u>917,438</u>	<u>(963,920)</u>	<u>(46,482)</u>

Purposes of Restricted Funds

Capital Development - Various funders

Capital funding towards the design team fees and the cost of the new studio and reception buildings. All funding was spent by 2008 and the fund balance consists of fixed assets being depreciated over their useful economic life.

Art Fund

Funding from Art Fund towards a two-month residency at Wysing for a curator recruited via an open call from a BAME background; including a series of recorded events.

Arts Council England - Catalyst Evolve

Funding to develop an individual giving programme in partnership with Open School East and Outpost.

Ambition for Excellence - New Geographies

Funding towards new commissions and outreach projects across the East of England led by Wysing as chair and co-ordinator of ECVAN.

Amey Community Fund

Funding towards the on site recording studio and roadway improvements.

British Council - Net / Work Residency

A 27 month project including hosting digital arts residencies in June 2020 and June 2021 and follow on activities until April 2022.

WYSING ARTS CHARITY

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

19. MOVEMENT IN FUNDS - continued

DASH - Curator in Residence

Funding for a curatorial commissions programme for three years.

DASH - Exhibition

Funding for an Ain Bailey exhibition in July and August 2021.

D'Oyly Carte Charitable Trust

A one-off grant towards free creative sessions outside school for marginalised young people in rural Cambridgeshire in 2021.

Esmée Fairbairn Foundation

Funding to deliver a Children and Young Peoples' Programme over three years.

5Hz - Euphonia

Funding for an exhibition and live performance of the work of Emma Smith.

Helen Cammock Exhibition

Funding from the Art Fund for an exhibition of the works of Helen Cammock.

Purpose of designated funds

Capital spend - to be used for feasibility costs associated with sustainable capital improvements.

Equipment and Maintenance - to replace essential equipment and larger-scale maintenance work on buildings around the Wysing site.

Programme Fund - reserve held against funding cuts and unachieved income alongside one-off projects including publications and website improvements.

Personnel - to cover costs associated with long term sickness cover and legal costs in the event of disputes.

Transfers between funds

The following amounts were transferred from the general reserve to the designated funds to restore the value of the designated funds to that agreed by the Trustees: £15,000 to the Website fund.

20. EMPLOYEE BENEFIT OBLIGATIONS

The charity operates a defined contribution scheme and contributions are charged to the Statement of Financial Activities as they accrue. The charge for the year was £8,433 (2020: £8,306). Included in other creditors are contributions not paid at the year end of £nil (2020: £1,322).

WYSING ARTS CHARITY

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

21. RELATED PARTY DISCLOSURES

During the year the Trustees made donations without conditions totalling £15,100 (2020: £17,220).

22. FRC ETHICAL STANDARD - PROVISIONS AVAILABLE FOR SMALL ENTITIES

In common with many other businesses of our size and nature we use our auditors to prepare and submit returns to the tax authorities and assist with the preparation of the financial statements.

WYSING ARTS CHARITY

DETAILED STATEMENT OF FINANCIAL ACTIVITIES
FOR THE YEAR ENDED 31 MARCH 2021

	2021 £	2020 £
INCOME AND ENDOWMENTS		
Donations and legacies		
Donations	15,430	20,045
Other trading activities		
Café sales	-	99
Sales of books and artwork	467	2,946
	<u>467</u>	<u>3,045</u>
Investment income		
Deposit account interest	2,182	2,937
Charitable activities		
Provision of subsidised studio space	15,714	28,888
Farmhouse residential rent	2,387	5,124
Space hire	846	4,520
Grants	584,872	789,554
Project fees	-	25,165
Curatorial consultancy	1,110	792
Ticket sales	1,896	7,004
Other income	471	4,576
	<u>607,296</u>	<u>865,623</u>
Other income		
Exhibition tax credit	789	25,788
Total incoming resources	<u>626,164</u>	<u>917,438</u>
EXPENDITURE		
Raising donations and legacies		
Wages	9,953	45,684
General marketing costs	6,067	24,426
	<u>16,020</u>	<u>70,110</u>
Costs to generate earned income		
Wages	4,976	5,798
Bad debts	933	-
Development costs	1,016	4,814
	<u>6,925</u>	<u>10,612</u>

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WYSING ARTS CHARITY

DETAILED STATEMENT OF FINANCIAL ACTIVITIES
FOR THE YEAR ENDED 31 MARCH 2021

	2021 £	2020 £
Costs to generate earned income		
Charitable activities		
Wages	217,378	192,690
Social security	16,361	18,986
Pensions	8,394	8,306
Site running costs	86,258	81,668
Office administration	30,464	33,249
Space hire costs	3	1,188
Other costs	368	991
Programme costs	136,000	441,999
Training, recruitment & HR	4,759	5,493
Travel and motor expenses	3,574	4,732
Freelance costs	62,924	50,852
Depreciation	35,266	35,592
	<u>601,749</u>	<u>875,746</u>
Support costs		
Management		
Trustees' expenses	67	879
Governance costs		
Auditors' remuneration	4,640	4,320
Professional fees	3,282	2,253
	<u>7,922</u>	<u>6,573</u>
Total resources expended	<u>632,683</u>	<u>963,920</u>
Net expenditure	<u>(6,519)</u>	<u>(46,482)</u>

This page does not form part of the statutory financial statements