

**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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**WYSING ARTS CHARITY (REGISTERED NUMBER: 02942151)**

**REPORT OF THE TRUSTEES**  
**FOR THE YEAR ENDED 31 MARCH 2022**

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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**

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**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**  
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**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, Siphonati 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.

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**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.

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**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

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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.



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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.

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**FOR THE YEAR ENDED 31 MARCH 2022**

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**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

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**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**

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**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.

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**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**

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**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**

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**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**

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**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

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#### **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**

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**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](http://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**

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**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 £
<b>INCOME AND ENDOWMENTS FROM</b>					
Donations and legacies	3	15,852	-	15,852	15,430
<b>Charitable activities</b>					
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
<b>Total</b>		<b>583,445</b>	<b>178,803</b>	<b>762,248</b>	<b>626,164</b>
<b>EXPENDITURE ON</b>					
Raising funds	7	12,819	7,764	20,583	22,945
<b>Charitable activities</b>					
Studios and Buildings	8	102,226	-	102,226	93,238
Public Programme		438,876	198,054	636,930	516,500
<b>Total</b>		<b>553,921</b>	<b>205,818</b>	<b>759,739</b>	<b>632,683</b>
<b>NET INCOME/(EXPENDITURE)</b>		<b>29,524</b>	<b>(27,015)</b>	<b>2,509</b>	<b>(6,519)</b>
Transfers between funds	19	(2,709)	2,709	-	-
<b>Net movement in funds</b>		<b>26,815</b>	<b>(24,306)</b>	<b>2,509</b>	<b>(6,519)</b>
<b>RECONCILIATION OF FUNDS</b>					
<b>Total funds brought forward</b>		<b>334,030</b>	<b>688,101</b>	<b>1,022,131</b>	<b>1,028,650</b>
<b>TOTAL FUNDS CARRIED FORWARD</b>		<b>360,845</b>	<b>663,795</b>	<b>1,024,640</b>	<b>1,022,131</b>

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 £
<b>FIXED ASSETS</b>					
Tangible assets	16	22,587	602,109	624,696	644,983
<b>CURRENT ASSETS</b>					
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>
<b>CREDITORS</b>					
Amounts falling due within one year	18	(38,318)	(11,239)	(49,557)	(40,019)
<b>NET CURRENT ASSETS</b>		<u>338,258</u>	<u>61,686</u>	<u>399,944</u>	<u>377,148</u>
<b>TOTAL ASSETS LESS CURRENT LIABILITIES</b>		<u>360,845</u>	<u>663,795</u>	<u>1,024,640</u>	<u>1,022,131</u>
<b>NET ASSETS</b>		<u>360,845</u>	<u>663,795</u>	<u>1,024,640</u>	<u>1,022,131</u>
<b>FUNDS</b>	19				
Unrestricted funds				360,845	334,030
Restricted funds				663,795	688,101
<b>TOTAL FUNDS</b>				<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 £
<b>Cash flows from operating activities</b>			
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>
<b>Cash flows from investing activities</b>			
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>
<b>Change in cash and cash equivalents in the reporting period</b>		<u>(623)</u>	<u>39,056</u>
<b>Cash and cash equivalents at the beginning of the reporting period</b>		<u>394,635</u>	<u>355,579</u>
<b>Cash and cash equivalents at the end of the reporting period</b>		<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**

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#### **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**

	<b>2022</b>	<b>2021</b>
	<b>£</b>	<b>£</b>
Donations	<b>15,852</b>	<b>15,430</b>

#### **4. OTHER TRADING ACTIVITIES**

	<b>2022</b>	<b>2021</b>
	<b>£</b>	<b>£</b>
Café sales	<b>1,792</b>	-
Sales of books and artwork	<b>1,356</b>	<b>467</b>
	<b>3,148</b>	<b>467</b>

#### **5. INVESTMENT INCOME**

	<b>2022</b>	<b>2021</b>
	<b>£</b>	<b>£</b>
Deposit account interest	<b>1,300</b>	<b>2,182</b>

## **WYSING ARTS CHARITY**

### **NOTES TO THE FINANCIAL STATEMENTS - continued** **FOR THE YEAR ENDED 31 MARCH 2022**

#### **6. INCOME FROM CHARITABLE ACTIVITIES**

		<b>2022</b>	<b>2021</b>
	<b>Activity</b>	<b>£</b>	<b>£</b>
Provision of subsidised studio space	Studios and Buildings	<b>26,930</b>	15,714
Farmhouse residential rent	Studios and Buildings	<b>5,402</b>	2,387
Space hire	Studios and Buildings	<b>1,023</b>	846
Grants	Public Programme	<b>660,859</b>	584,872
Curatorial consultancy	Public Programme	<b>1,415</b>	1,110
Ticket sales	Public Programme	<b>6,197</b>	1,896
Other income	Public Programme	<b>8,074</b>	471
		<b>709,900</b>	<b>607,296</b>

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

	<b>2022</b>	<b>2021</b>
	<b>£</b>	<b>£</b>
Arts Council England	<b>480,237</b>	465,173
Henry Moore Foundation	<b>1,000</b>	4,000
The Elephant Trust	-	2,000
The Fenton Arts Trust	<b>5,000</b>	-
Arts Council England-New Geographies	<b>30,000</b>	-
Esmée Fairbairn Foundation	<b>20,000</b>	61,250
Art Fund	-	11,000
DASH	<b>15,250</b>	-
British Council Net/Work Residency	<b>3,000</b>	3,000
D'Oyly Carte Charitable Trust	-	3,700
South Cambridgeshire District Council	<b>12,000</b>	25,000
Job Retention Scheme Grant	<b>133</b>	9,749
The Ragdoll Foundation	<b>11,700</b>	-
British Art Network Research Group	<b>1,750</b>	-
Arts Council England - Cultural Recovery Fund	<b>37,568</b>	-
Fluxus Art Projects	<b>3,000</b>	-
Arts Council England - New Histories	<b>40,221</b>	-
	<b>660,859</b>	<b>584,872</b>

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**

	<b>2022</b>	2021
	<b>£</b>	£
Staff costs	-	9,953
General marketing costs	<b>12,022</b>	6,067
ECVAN Costs	<b>3,600</b>	-
	<u><b>15,622</b></u>	<u>16,020</u>

**Costs to generate earned income**

	<b>2022</b>	2021
	<b>£</b>	£
Staff costs	-	4,976
Bad debts	-	933
Development costs	<b>4,961</b>	1,016
	<u><b>4,961</b></u>	<u>6,925</u>

Aggregate amounts	<u><b>20,583</b></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	<b>102,226</b>	-	<b>102,226</b>
Public Programme	<b>629,451</b>	<b>7,479</b>	<b>636,930</b>
	<u><b>731,677</b></u>	<u><b>7,479</b></u>	<u><b>739,156</b></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 £
<b>INCOME AND ENDOWMENTS FROM</b>			
Donations and legacies	15,430	-	15,430
<b>Charitable activities</b>			
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
<b>Total</b>	<u>563,464</u>	<u>62,700</u>	<u>626,164</u>
<b>EXPENDITURE ON</b>			
Raising funds	22,945	-	22,945
<b>Charitable activities</b>			
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
<b>Total</b>	<b>502,952</b>	<b>129,731</b>	<b>632,683</b>
<b>NET INCOME/(EXPENDITURE)</b>	<b>60,512</b>	<b>(67,031)</b>	<b>(6,519)</b>

**RECONCILIATION OF FUNDS**

<b>Total funds brought forward</b>	<b>273,518</b>	<b>755,132</b>	<b>1,028,650</b>
<b>TOTAL FUNDS CARRIED FORWARD</b>	<b>334,030</b>	<b>688,101</b>	<b>1,022,131</b>

**16. TANGIBLE FIXED ASSETS**

	Leasehold £	Short leasehold £	Improvement to property £
<b>COST</b>			
At 1 April 2021	1,527,875	60,950	44,804
Additions	-	-	-
At 31 March 2022	1,527,875	60,950	44,804
<b>DEPRECIATION</b>			
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
<b>NET BOOK VALUE</b>			
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 £
<b>COST</b>				
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				
<b>DEPRECIATION</b>				
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				
<b>NET BOOK VALUE</b>				
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
		£	£	£
<b>Unrestricted funds</b>				
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>
<b>Restricted funds</b>				
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>
<b>TOTAL FUNDS</b>	<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 £
<b>Unrestricted funds</b>			
General fund	583,445	(553,921)	29,524
<b>Restricted funds</b>			
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>
<b>TOTAL FUNDS</b>	<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 £
<b>Unrestricted funds</b>				
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>
<b>Restricted funds</b>				
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>
<b>TOTAL FUNDS</b>	<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 £
<b>Unrestricted funds</b>			
General fund	563,464	(502,952)	60,512
<b>Restricted funds</b>			
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>
<b>TOTAL FUNDS</b>	<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**

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#### **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**

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#### **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.