

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.

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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.

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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.

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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 Noteman, 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.

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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 Eppe 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;

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- * 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.

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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.

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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.

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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.

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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.

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 Zafiropoulos
C Willoughby (appointed 22/9/2022)

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:

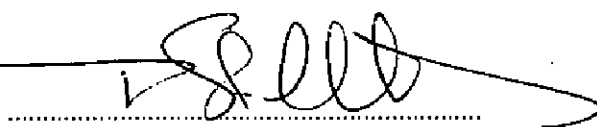
- There is no relevant audit information of which the charitable company's auditors are unaware; and
- The trustees have taken all steps that they ought to have taken to make themselves aware of any relevant audit information and to establish that the auditors are aware of that information.

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		<u>601,774</u>	<u>32,697</u>	<u>634,471</u>	<u>762,248</u>
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		<u>607,473</u>	<u>85,620</u>	<u>693,093</u>	<u>759,739</u>
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		<u>344,048</u>	<u>621,970</u>	<u>966,018</u>	<u>1,024,640</u>

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	<u>284,037</u>	<u>259,339</u>

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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>

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