

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

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

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Chartered Accountants  
& Statutory Auditors  
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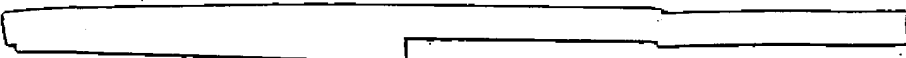


**WYSING ARTS CHARITY**

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**FOR THE YEAR ENDED 31 MARCH 2024**

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## **WYSING ARTS CHARITY**

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

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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 2024. The Trustees have adopted the provisions of Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019).

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

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

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

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

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

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

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

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

## WYSING ARTS CHARITY

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

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#### **OBJECTIVES AND ACTIVITIES**

##### **Vision, Mission, Aims and Objectives**

**VISION:** to cultivate the freewheeling imagination.

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

##### **AIMS and OBJECTIVES:**

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

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

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

##### **Trustee Statement on Public Benefit**

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

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

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#### **ACHIEVEMENT AND PERFORMANCE**

##### **Significant Charitable Activities**

##### **Residencies**

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

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

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

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

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

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

##### **Events**

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

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

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

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

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

#### **Exhibitions & Commissions**

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

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

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

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

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

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

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

Works created at Wysing often go elsewhere:

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

### Wysing Studio Artists

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

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#### Syllabus

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

#### Young People

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

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

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

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

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

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



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

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

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

#### **2023-4 in numbers**

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

#### **Fundraising performance against objectives**

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

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

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

#### **FINANCIAL REVIEW**

##### **Financial position & reserves policy**

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

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

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

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

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

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

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

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

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#### **FUTURE PLANS**

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

#### Capital development

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

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

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

#### Environmental sustainability

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

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

#### Audience development and evaluation

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

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

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

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

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

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#### Studio artists

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

#### Commercial income generation

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

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

#### Partnerships

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

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

#### Equity and inclusion

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

## **STRUCTURE, GOVERNANCE AND MANAGEMENT**

### **Governing document**

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

### **Recruitment and appointment of new Trustees**

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

## **WYSING ARTS CHARITY**

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

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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 for its work on unpaid volunteers or donations-in-kind.

##### **Induction and training of new Trustees**

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

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

##### **Wider network**

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

##### **Related parties**

The charity has no related parties.

## **WYSING ARTS CHARITY**

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

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

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

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

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

#### **REFERENCE AND ADMINISTRATIVE DETAILS**

**Registered Company number**  
02942151 (England and Wales)

**Registered Charity number**  
1039555

##### **Registered office**

Fox Road  
Bourn  
CAMBRIDGE  
Cambridgeshire  
CB23 2TX

**WYSING ARTS CHARITY**

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

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**Trustees**

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

**Company Secretary**

L O'Brien

**Senior Statutory Auditor**

Matthew Pettifer FCA

**Auditors**

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

**Bankers**

Lloyds Bank Plc  
1 Legg St  
Chelmsford  
Essex  
CM1 1JS

**Solicitors**

Stephany & Co  
72 Watling Street  
Radlett  
Hertfordshire  
WD7 7NP

**STATEMENT OF TRUSTEES' RESPONSIBILITIES**

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

## WYSING ARTS CHARITY

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

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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:

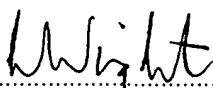
- there is no relevant audit information of which the charitable company's auditors are unaware; and
- the Trustees have taken all steps that they ought to have taken to make themselves aware of any relevant audit information and to establish that the auditors are aware of that information.

#### **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 ..... 17/9/24 ..... and signed on its behalf by:



.....  
L A Wright – Chair of Trustees



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

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### **Opinion**

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

In our opinion the financial statements:

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

### **Basis for opinion**

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

### **Conclusions relating to going concern**

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

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

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

### **Other information**

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

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

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

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

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### **Opinions on other matters prescribed by the Companies Act 2006**

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

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

### **Matters on which we are required to report by exception**

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

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

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

### **Responsibilities of Trustees**

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

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

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

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

# **WYSING ARTS CHARITY**

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

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

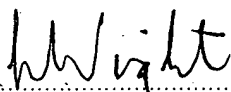
The notes form part of these financial statements

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

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

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

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



L A Wright – Chair of Trustees

The notes form part of these financial statements

**WYSING ARTS CHARITY**

**CASH FLOW STATEMENT**  
**FOR THE YEAR ENDED 31 MARCH 2024**

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

The notes form part of these financial statements

# **WYSING ARTS CHARITY**

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

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

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

### **2. ANALYSIS OF CHANGES IN NET FUNDS**

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



## WYSING ARTS CHARITY

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

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#### **1. LEGAL FORM**

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

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

#### **2. ACCOUNTING POLICIES**

##### **Basis of preparing the financial statements**

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

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

##### **Income**

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

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

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

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

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

Income is shown net of VAT where applicable.

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

##### **Expenditure**

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

##### **Governance costs**

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

## **WYSING ARTS CHARITY**

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

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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.

# **WYSING ARTS CHARITY**

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

### **2. ACCOUNTING POLICIES - continued**

#### **Creditors and provisions**

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

#### **Financial instruments**

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

### **3. DONATIONS AND LEGACIES**

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

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

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

### **5. INVESTMENT INCOME**

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

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

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

**WYSING ARTS CHARITY**

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

**6. INCOME FROM CHARITABLE ACTIVITIES - continued**

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

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

The charity has also benefitted from Charitable Rate Relief.

**7. RAISING FUNDS**

**Raising donations and legacies**

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

**Costs to generate earned income**

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

# **WYSING ARTS CHARITY**

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

### **8. CHARITABLE ACTIVITIES COSTS**

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

### **9. DIRECT COSTS OF CHARITABLE ACTIVITIES**

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

### **10. SUPPORT COSTS**

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

### **11. NET INCOME/(EXPENDITURE)**

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

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

# **WYSING ARTS CHARITY**

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

### **12. AUDITORS' REMUNERATION**

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

### **13. TRUSTEES' REMUNERATION AND BENEFITS**

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

#### **Trustees' expenses**

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

### **14. STAFF COSTS**

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

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

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

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

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

### **15. COMPARATIVES FOR THE STATEMENT OF FINANCIAL ACTIVITIES**

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

# **WYSING ARTS CHARITY**

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

### **15. COMPARATIVES FOR THE STATEMENT OF FINANCIAL ACTIVITIES - continued**

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

### **16. TANGIBLE FIXED ASSETS**

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

# **WYSING ARTS CHARITY**

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

### **16. TANGIBLE FIXED ASSETS - continued**

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

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

### **17. DEBTORS: AMOUNTS FALLING DUE WITHIN ONE YEAR**

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

### **18. CREDITORS: AMOUNTS FALLING DUE WITHIN ONE YEAR**

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

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

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



**WYSING ARTS CHARITY**

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

**19. MOVEMENT IN FUNDS**

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

**WYSING ARTS CHARITY**

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

**19. MOVEMENT IN FUNDS - continued**

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

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

**WYSING ARTS CHARITY**

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

**19. MOVEMENT IN FUNDS - continued**

**Comparatives for movement in funds**

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

## WYSING ARTS CHARITY

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

#### 19. MOVEMENT IN FUNDS - continued

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

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

#### **Purposes of Restricted Funds**

##### **ECVAN: New Geographies**

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

##### **ECVAN: New Histories**

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

##### **A Language of Holes**

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

##### **Art Fund**

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

##### **British Art Network Research Group**

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

##### **Capital Development - Various funders**

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

##### **Circuit Routes**

## WYSING ARTS CHARITY

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

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#### **19. MOVEMENT IN FUNDS - continued**

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

##### **Creative Youth Council**

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

##### **DASH - Education**

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

##### **Esmée Fairbairn Foundation**

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

##### **Fenton Arts Trust - Residencies**

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

##### **Growth Works**

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

##### **Magnetic Residencies**

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

##### **Solar Panels**

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

##### **Syllabus**

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

##### **St Peter's School Public Art Commission**

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

##### **Creative Youth Festival**

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

##### **Purpose of designated funds**

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

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

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

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**19. MOVEMENT IN FUNDS - continued**

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

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

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

**20. EMPLOYEE BENEFIT OBLIGATIONS**

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

**21. RELATED PARTY DISCLOSURES**

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

**22. FRC ETHICAL STANDARD - PROVISIONS AVAILABLE FOR SMALL ENTITIES**

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