

COMPANY REGISTRATION NUMBER
05434735

FERMYNWOODS CONTEMPORARY ART LIMITED
FINANCIAL STATEMENTS
31 MARCH 2022

Charity Number 1122678

FERMYNWOODS CONTEMPORARY ART LIMITED

FINANCIAL STATEMENTS

YEAR ENDED 31 MARCH 2022

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FERMYNWOODS CONTEMPORARY ART LIMITED

TRUSTEES ANNUAL REPORT

YEAR ENDED 31 MARCH 2022

The trustees, who are also directors for the purposes of company law, present their report and the unaudited financial statements of the charity for the year ended 31 March 2022.

REFERENCE AND ADMINISTRATIVE DETAILS

Registered charity name	Fermynwoods Contemporary Art Limited
Charity registration number	1122678
Company registration number	05434735
Registered office	Montague House Chancery Lane Thrapston Kettering Northants NN14 4LN

THE TRUSTEES

The trustees who served the company during the period were as follows:

Barbara Dougan
Christine Renee Jeanne Goodwin
Kirstin Lesley Irving (resigned 6 December 2021)
Graham Keddie
Rhona Margaret Rowland (Chair)
Valeria Medici
Joshua Allen

Secretary	Rhona Margaret Rowland
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At the date the report was signed, the trustees were as follows:

Rhona Margaret Rowland (Chair)
Barbara Dougan
Christine Renee Jeanne Goodwin
Graham Keddie
Valeria Medici
Joshua Allen
Richard Clinton (Appointed 18 October 2022)

FERMYNWOODS CONTEMPORARY ART LIMITED

TRUSTEES ANNUAL REPORT *(continued)*

YEAR ENDED 31 MARCH 2022

STRUCTURE, GOVERNANCE AND MANAGEMENT

Nature of the Governing document and constitution of the Charity

The organisation is a charitable company limited by guarantee. In the event of the organisation being wound up members are required to contribute an amount not exceeding £1. The company was established under a Memorandum of Association, which established the objectives and powers of the charitable company and is governed under its Articles of Association.

The organisational structure of the Charity and how decisions are made

The Charity has a Board of Trustees who have overall control and responsibility for policy and major decision making and all are Directors and trustees. Day to day management and responsibility for implementing policies is carried out by the Director. There are a number of subcontractors and volunteers in the organisation.

The methods adopted for the recruitment and appointment of new trustees

All vacancies are advertised internally and externally through local organisations and by personal introductions from existing trustees.

All potential trustees are invited to submit a CV. Upon agreement by the Board, new trustees are co-opted to the Board.

The Charity appoints, removes or disqualifies directors in accordance with 12.1.1 - 13.1.6 of its constitution. All new co-opted trustees are voted for and recommended by members at our Annual General Meeting.

The policies and procedures adopted for the induction and training of trustees

Prior to being elected, nominees are invited to a Management Committee meeting, as well as visiting the premises to meet trustees and staff. Should they be appointed, they are provided with all relevant information for the Charity Commission and Companies House as well as information for the Charity itself regarding the content of work for a trustee. Following this, arrangements are made, on a continual basis, to attend any courses which are deemed advantageous to a trustee.

The major risks to which the Charity is exposed and reviews and systems to mitigate risks

After discussions at their meetings and in particular regular monitoring of the fund balances, income and expenditure, the trustees have identified the UK's economic instability as a risk that continues to face the organisation in the short and medium term. However, they are working hard to mitigate this risk by working in partnership with key local partners (such as Councils and Education Institutions) to embed the organisation within the local community.

The committee will continue to review all risks facing the Charity and has developed its Risk Management Policy as part of the Business Planning process. The new Policy includes: addressing the need to continue to diversify our income streams; improve our Institutional Marketing and Succession Planning.

Board Changes

During the relevant financial year, Kirstin Lesley Irving resigned from the Board on 6 December 2021.

FERMYNWOODS CONTEMPORARY ART LIMITED

TRUSTEES ANNUAL REPORT *(continued)*

YEAR ENDED 31 MARCH 2022

OBJECTIVES AND ACTIVITIES

On 8 March 2022, the Board passed a resolution to amend the objects of the Charity (to include the words in **bold**) as set out in its governing document as follows:

The Charity's objects are:

- a) to promote, assist and improve the arts for the public benefit; and
- b) encourage and advance the education of the public **through provision of educational activities relating to the arts and environment** and, in particular but not exclusively, the visual arts and **climate change**.

These revised objects better reflect the nature of our educational activities and the fact that in 2019 we joined other cultural organisations in declaring a Climate and Ecological Emergency.

The Charity's aims including the changes or differences it seeks to make through its activities.

We aim to improve the quality of people's lives by providing high quality arts and arts-education experiences. In particular, we aim to break down barriers and reach non-traditional audiences and individuals who may be excluded from the arts, such as those on low incomes, those with disabilities, those from ethnic minority groups, older people, and children and young people excluded or at risk of being excluded from education. A key company objective is to grow and diversify our audience, and we use the arts creatively to engage people from a wide range of communities (please see below).

Given our rural location we design arts projects which link the rural and the urban, and raise awareness of and explore the local environment in its widest sense: the natural environment; archaeology; heritage; ecology; land management and uses of the land, e.g. farming, forestry, conservation, industrialisation and post-industrial transformation; landscape interpretation; local people and cultures. To this end, we also continue to maximise the benefits to the public from working in partnership with our neighbours: The Forestry Commission and The National Trust. Our programme attracts audiences from across the UK and abroad, in addition to our core catchment area in Northamptonshire centred around the key towns of Corby, Kettering and Wellingborough.

We continued to strengthen our position as the key strategic rural arts development agency in the area by Arts Council England East Midlands, East Northamptonshire Council and Northamptonshire County Council. We also contribute significantly to the regional tourism offer and the rural economy.

An explanation of the Charity's main objectives for the year

We continue to play a vital role in the visual arts sector in the East Midlands, which is an acknowledged under-funded area for the arts, in particular Northamptonshire, and hence an area with few high quality art and arts-education activities.

The main objectives of the year were:

- To deliver an international standard Artistic Programme and Education Programme in public spaces across Northamptonshire
- To engage with non-traditional arts audiences in rural and urban areas across Northamptonshire, and successfully "Infiltrate the Everyday" and "support life through art".
- To continue our Artistic Programme for 2021/22

FERMYNWOODS CONTEMPORARY ART LIMITED

TRUSTEES ANNUAL REPORT *(continued)*

YEAR ENDED 31 MARCH 2022

- To work in partnership with the Forestry Commission in developing a public facing arts project space and delivering new forest based arts activity
- To identify new funding streams and sponsors

From April 2021 - March 2022, Fermynwoods Contemporary Art completed the second year of its two-year In Steps of Sundew programme - a planned series of artistic interventions exploring the effects that extracting resources from the landscape has upon its occupants, taking place in locations across Northamptonshire.

Between May and October 2021 exhibitions initially planned for the previous year prior to the Covid-19 pandemic were rescheduled and delivered alongside a continuing blended programme of online content.

Activity included:

o ARTISTIC PROGRAMME

TRIPLE HARVEST - THE ARCHIVES

Ikran Abdille, Martha Cattell, Amy Cutler, Kaitlin Ferguson, Sapphire Goss, Marie-Chantal Hamrock, Amanda Loomes, Vaughan Pilikian

May - September 2021

Following a period of further restrictions due to the coronavirus pandemic, **Triple Harvest - The Archives** was a new exhibition at the reopened **Arches** at Fineshade Wood where artists challenged how true our remembrances of the past really are as the mythic and historic shared space, bolstering and undermining one another.

Artists were invited to create new narratives through the extraction of material from four Corby heritage films, including: Peter Paul's 1960's documentary film *Double Harvest*, which told the story of the Steelworks' impact on Corby, where the land was harvested for iron ore, returning to farmland for future crop yields; *PLUTO: Corby's role in making the Pipeline Under The Ocean*, which supplied the Allied Armies during the D-day landings and subsequent invasion of occupied Europe; *The Great Jib*: A story of the ingenuity and skill of the workforce at Corby Steelworks during the making of what was the biggest walking dragline excavator between 1947-1951; and *Iron Ore in Britain*: The mining and extraction of iron ore and its use in steel making.

The exhibition featured the commissioned video work and objects from artists alongside items from **Corby Borough Council's** heritage collection, also including *Overburden*, a new work by artist **Kaitlin Ferguson** in collaboration with students from **The CE Academy** and **Youthworks Northamptonshire**. Visited by over 5,000 members of the public.

PLEASURE GARDEN

Dyveke Bredsdorff, Alice Channer, Leyla Pillai, Bethan Lloyd Worthington

May - September 2021

Guest curated by **Amy Lay-Petiffer**, this exhibition considered how we gather and extract from nature for our own pleasure.

FERMYNWOODS CONTEMPORARY ART LIMITED

TRUSTEES ANNUAL REPORT *(continued)*

YEAR ENDED 31 MARCH 2022

Featuring a series of installations set throughout the gardens at Deene Park, a country manor located 5 miles northeast of Corby and seat of the Brudenell family since 1514, the exhibition investigated the melting point between bodies and elements – a specific chemistry that gives rise to new landscapes, textures and strategies for survival. Emerging from the heat of summer sun, from manicured lawns and from the strata of deep, excavated time, these works joined the familiar elements of the natural world in a thorny, generative romance. Visited by over 3,700 members of the public.

THE HOWSE SHALL BE PRESERVED

David Blyth, Justin Carter, Sarah Gillett, Onya McCausland

July - September 2021

The Howse Shall Be Preserved was an exhibition at **Rockingham Castle** responding to the history of one of the few homes in England that have been continuously occupied for nearly 1,000 years.

Once the site of an Iron Age fort, later colonised by the Romans to establish a mining community, continuously fed by the landscape, Rockingham Castle was built on the instruction of William the Conqueror, recognising the strategic importance of the site with an abundance of geological features from iron-bearing sandstone beds to dense game filled forests. Home to the Watson family for the last 450 years, having previously been held by the crown, there are very few other homes in England that have been continuously occupied for nearly 1,000 years. As the artists drew on this history for their work, the exhibition draws its title from an inscription on a beam in The Great Hall.

David Blyth's new body of work *Forest Law* presented the viewer with a fictionalised collection of poaching and trapping tools that celebrate the ingenuity and creative vigour of the common folk of Rockingham Forest. Suitably confiscated from the castle, the challenging work was made available to view in augmented reality.

Artists **Sarah Gillett** working with **Stuart Moore** and **Sam Mattacott** created *Many hands make lightwork* and *Not only; but also* - two immersive digital artworks set within the nighttime grounds and historic figures of Rockingham Castle and inside the body of a woman lying in the gardens at night.

The exhibition was visited by over 3,250 members of the public.

WHERE TO STAND IN THE WIND

Marion Coutts, Simon Faithfull, Regan Gentry, Inger Lise Hansen, Jess MacNeil, SUPERFLEX, Bill Viola

July - October 2021

When working with and not against the elements, artists surrender a portion of creative control to living, organic, or unobserved forces within their environment. This results in work that contains a poetic beauty, even when the natural forces are destructive. At a time humanity is experiencing destructive natural forces in the form of the Covid-19 pandemic and the increasingly dramatic effects of climate change, guest curated by **Yasmin Canvin**, the title of this exhibition took its inspiration from a rhetorical question raised by Chris Watson when discussing the challenges of documenting live sound. The wind is present, undeniable; it is our actions that determine the final outcome.

The exhibition at **East Carlton Country Park** featured video work, including an online counterpart to the physical exhibition by **Jess MacNeil**, made available on our website; plus **Bill Viola's** innovative video game *The Night Journey* presented in an arcade machine housing to be donated to the park.

FERMYNWOODS CONTEMPORARY ART LIMITED

TRUSTEES ANNUAL REPORT *(continued)*

YEAR ENDED 31 MARCH 2022

Funded by Arts Council England and Northamptonshire Community Foundation's The Compton Fund, this exhibition was visited by over 3,250 members of the public.

TOGGLER

Stuart Moore

Artist and Education Coordinator **Stuart Moore** created the final artist *Toggler* creative code commission, to explore, demonstrate and celebrate the potential of creativity in website design. As websites become increasingly standardised to ensure familiarity and ease of use for online visitors, Toggler allows artists to champion the role of curiosity and creativity in exploring other possibilities for presenting content online.

Visitors are able to view Fermynwoods Contemporary Art's website through different lenses by toggling between styles developed by commissioned international artists.

Working alongside Stuart Moore, styles were developed by students from **Newton Road School, The CE Academy and Youthworks Northamptonshire.**

THE FERMYNWOODS PODCAST

David Blyth, Marie Chantal Hamrock, Simon Faithfull, Rebecca Lee, Lucie McLaughlin, Sayed Sattar Hasan

Featuring artist talks, discussions, original commissioned sound art and audio essays, Season Two of the *Fermynwoods Podcast* continued with a further six episodes, as part of our In Steps of Sundew programme.

Funded by Arts Council England and a grant from Localgiving and Postcode Places Trust, all episodes are available to listen to on the Fermynwoods website, Soundcloud, Apple Podcasts and Spotify.

An explanation of the Charity's strategies and details of its activities to achieve its stated objectives

Following the completion of our Business Plan for 2018-2021 and due to the impact of the Covid-19 pandemic upon Fermynwoods Contemporary Art, a new period of reflection and planning was necessary prior to the delivery of a new programme following the completion of our In Steps of Sundew activity. This work during 2020/21 can be summarised as follows:

o STRATEGIC & ORGANISATIONAL DEVELOPMENT

Where the Board continued to define company strategy, guide operations, and support the Director to supervise financial management and guide staff in the delivery of the creative and education programmes, our team and Trustees almost all suffered directly with Covid-19 - the health of a number of which being seriously and permanently affected. This reduced our capacity and was taken into account in our forthcoming plans.

We were immensely sad to lose our long-standing and valued friend and colleague **Martin Steed** to the virus.

FERMYNWOODS CONTEMPORARY ART LIMITED

TRUSTEES ANNUAL REPORT *(continued)*

YEAR ENDED 31 MARCH 2022

Following the expiry of our lease at **The Arches** at Fineshade Wood and the need for **Forestry England** to pursue more commercial sources of revenue, we did not continue our partnership at Fineshade Wood or occupation of the space after September 2021.

We were successful in our application to **Arts Council England's** Culture Recovery Fund to undertake a period of research and development to develop our organisation, business plan and organisational resilience, beginning in January 2022.

The role of Assistant Director was discontinued from January 2022 with responsibilities reallocated. This included contracting **Ella Harvey** as Social Media Coordinator and **Marie-Chantal Hamrock** and **Astrid Björklund** as Guest Curators for a future series of the *Fermynwoods Podcast*, with a commitment to future guest curators as required for other elements of our programme. In March 2022 **Jack Page** was recruited as an additional Education Coordinator to help expand our Alternative provision programme.

Arts Consultant **Morag Ballantyne** was contracted periodically to advise and help develop the organisation's long-term plan and future board development.

o FUNDRAISING

Public Grants: During this period, we received the final payment of our **Arts Council England** lottery grant of £9,800 for *In Steps of Sundew*. We also received £63,000 from Arts Council England's **Culture Recovery Fund**. We received Business Rates Relief and Restart Grants totalling £8,296.48 from **North Northamptonshire Council** as financial support for businesses during and following the Covid-19 pandemic. We also received £4,000 from **TMC's** Creative Communities Fund for educational activity taking place in the 2022-23 financial year.

Private Income (Trusts & Foundations/Corporate Sponsorship): We were awarded £3,617 from **Northamptonshire Community Foundation's** Compton Fund towards *Where To Stand In The Wind*. We received a £500 Magic Little Grant from **Localgiving** and **Postcode Places Trust** towards the *Fermynwoods Podcast*; and a £400 **Neighbourly** Seeds of Change grant to work with young people to plant trees and create natural dyes and pigments. We received £3,000 from the **Douglas Compton James Charitable Trust** as part of their continuing commitment to *Fermynwoods Contemporary Art*. We received approximately £650 in donations from individuals. We were also awarded £4,964 from **Northamptonshire Community Foundation's** Friends of the Foundation Fund for educational activity taking place in the 2022-23 financial year.

Our key service delivery of the annual workshop programme for **The CE Academy** brought in a total of £51,754 during this financial year. The programme spanned the end of the 2021-2022 academic year and the beginning of the 2022-2023 academic year. We earned £1,584 from mainstream school fees and approximately £100 from the sale of our *Breathing in Art* artist designed facemasks.

o MARKETING & PR

Our *In Steps of Sundew* programme continued to be an anchor event in the **Northamptonshire Surprise** celebration of arts and culture (originally planned for 2020), part of the county Destination Management Plan, aiming to boost awareness of Northamptonshire as a visitor destination, with strong support from **VisitEngland**.

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TRUSTEES ANNUAL REPORT *(continued)*

YEAR ENDED 31 MARCH 2022

Our exhibition programmed was also advertised in **Nene Valley News** (circulated to 34,000 homes across East Northamptonshire) and promoted by the **Love Corby** consortium of local businesses.

Designed in partnership with London based design agency **Lowbridge**, 3,500 copies of our annual printed brochures were distributed. Our 2021 brochure trialled an envelope free delivery system using biodegradable crystal discs made from a renewable source, printed with vegetable based inks on fully sustainable paper.

Following the production of new work during a self-funded residency at Sudborough Green Lodge, artist **Wanja Kimani** was selected to represent the Pavilion of Kenya at the 59th Venice Biennale international art exhibition.

o EDUCATION

Our education and engagement activity for this period returned to in person delivery following the nationwide coronavirus lockdowns. We continued to deliver activity online to enhance these experiences and to benefit from the increased reach that working online offers to audiences now more familiar with these methods of delivery. We began to develop our programme to create less distinction between artistic and educational activities, commissioning work which was inherently artistic and educational in addition to responding purely to our artistic programme.

ALTERNATIVE PROVISION

Clare Abbatt, Georgina Barney, Bean, David Birchall, Alice Buck, Abbie Canning, Jenny Cooper, Andy Eathorne, Kaitlin Ferguson, Sam Francis Read, Daniel Johnson, Emma K Thomas, Liz Lake, Rebecca Lee, Stuart Moore, Isabel Pina Ferreira, Phiona Richards, Sophiya Sian, Garry Smiler, Martin Steed, James Steventon, Oscar Wyndham Lewis

Our twelfth year working in partnership with The CE Academy with Key Stage 3 and 4 students permanently excluded from school, dual registered, and school age mothers, continued with a return to in person artist led workshops and experiences at Sudborough Green Lodge for the remainder of the 2020-2021 academic year, with our thirteenth year beginning with the start of the 2021-2022 academic year.

Highlights included working with artists **Bean** and **Isabel Pina Ferreira** to create *The Trickster Trailer* - a public sculpture, mobile art workshop and ecology laboratory, built in partnership with the young people using waste materials from major art institutions including Tate, National Portrait Gallery and recalled COP26 installations. A trailer with a rain tank, solar panels and earth roof built in collaboration with the public, to provoke conversation and share strategies for living sustainably, with joy and abundance, in times of ecological and climate crisis. *The Trickster Trailer* will be a space for radical pedagogy, transforming waste, and connecting to land, community and nature across the UK.

In May 2021 students worked with artist **Kaitlin Ferguson** to help create, *Overburden*, a large subterranean landscape supporting a scale model of a dragliner from Corby Borough Council's heritage collection as part of our public *Triple Harvest - The Archives* exhibition at **The Arches**, Fineshade Wood.

Students also took part in artist **Emma K Thomas'** *withNature2020* - a global collaborative artwork for biodiversity. Participating groups worldwide created and unveiled giant images of locally relevant endangered plant and animal species in an unfurling tapestry of species threatened with extinction,

FERMYNWOODS CONTEMPORARY ART LIMITED

TRUSTEES ANNUAL REPORT *(continued)*

YEAR ENDED 31 MARCH 2022

streamed online from participants in New Zealand, Australia, the Philippines, Bulgaria, Norway, Denmark, Malta, Scotland, Ireland, England, Ghana, Brazil and the USA. Students from The CE Academy learned about and searched for the locally threatened Great Crested Newt before making a 26m x 22m Great Crested Newt image from recycled materials such as hundreds of single use plastic carrier bags sourced from the community alongside biodegradable cardboard packaging from local sustainable shopping business **Refill Revolution, Oundle**. Students also worked alongside videographer **Martin Steed** to document the workshops to produce a video package that was shared globally as part of the *withNature2020* event.

In October 2021 students visited 360 Fest - a new Virtual Reality festival at **The Core at Corby Cube**. Using a mixture of Virtual Reality Headsets, a Virtual Reality Dome and Augmented Reality Screens, students watched a variety of commissioned VR plays. Students also took part in a workshop at The Core led by **James Steventon** where participants were able to scan one another in three dimensions and create 3D models of themselves using photogrammetry.

During this period students worked with 22 artists across a wide range of disciplines over 75 full day workshops including visits to **The Core at Corby Cube, East Carlton Countryside Park, The Arches** at Fineshade Wood and the village of Sudborough. 1 Key Stage 3 student achieved an Arts Award Discover qualifications, and 5 achieved Arts Award Bronze qualifications (QCF equivalent to a passing grade at GCSE). 2 Key Stage 4 achieved ASDAN Peer Mentoring qualifications.

THE PHONE BOX GALLERY

The Phone Box Gallery a partnership project with **Sudborough Parish Council** and students from **The CE Academy**, which transformed the decommissioned telephone box in the village of Sudborough into an evolving exhibition space saw two further exhibition during this reporting period featuring work by students working on our artist led *Alternative Provision* programme based at nearby Sudborough Green Lodge.

The second exhibition featured digital images and 3D-printed sculptures made by students working with artists **James Steventon** and **Stuart Moore**. These sculptures reinterpreted the local landscape by manipulating and visualising heart rate and locative data collected when students ran through nearby woods and fields.

The third exhibition saw a Christmas installation created inside the Phonebox by students working with Education Coordinator and scenic artist **Jenny Cooper**, as a festive gift to the village.

MANY HANDS MAKE LIGHTWORK & NOT ONLY; BUT ALSO **Sarah Gillett, Stuart Moore, Abbie Canning, Sam Mattacott**

Many hands make lightwork was an immersive digital artwork set in an alternative night time version of Rockingham Castle gardens. The Minecraft experience was designed and built by artists **Sarah Gillett** and **Stuart Moore** to explore the very human ways that we traverse landscapes in darkness, as an online accompaniment to our *The Howse Shall Be Preserved* exhibition at Rockingham Castle.

In addition to online participants from the general public and students from **The CE Academy**, the work was explored by **QUAD Derby's QClub** (families and young people with additional support needs, who are on the autistic spectrum, are socially excluded, have disabilities, young carers, are looked after or bereaved children), facilitated by **Abbie Canning**.

FERMYNWOODS CONTEMPORARY ART LIMITED

TRUSTEES ANNUAL REPORT *(continued)*

YEAR ENDED 31 MARCH 2022

Not only; but also was a further web-based artwork by **Sarah Gillett** that took the audience inside the body of a woman lying in the gardens of Rockingham Castle at nighttime. Developed by artist **Sam Mattacott**, the shape and folds of the fluid architectural cavity were defined by the contours of the dress she is wearing, as though this is a skin for a ghostly presence uncertain of its bodily limits.

PLANTS AND ANIMALS

Abbie Canning

As part of **Northants Cultural Education Partnership's** 2021 microcommission series of projects, **Abbie Canning** worked with Year 1 and Year 2 pupils at **Irthlingborough Nursery and Infant School** to develop their topic exploring plants and animals.

Utilising equipment from **QUAD Derby**, children created their own stop motion animations from drawings and plasticine models. Pupils also learnt about Augmented Reality, transforming colourful images of their work to reveal their animations using the *Artivive* app. Children took postcards of their images home to share the Augmented Reality experience with others using smart phones and tablet devices, with four large images left with the school for a dynamic display. In total the animations were viewed over 1,500 times.

EXPRESSIVE MACHINES

Stuart Moore

Developing ideas first tested during the coronavirus lockdown **Stuart Moore** delivered a blended interactive workshop held entirely online, with physical components posted to participants in locations as disparate as Aberdeen, Cambridge, Corby, Derby, Manchester and Sleaford.

Participants built Arduino-based digital devices remotely from their own homes, mixing up the real and the virtual to create sound and image, using Artificial Intelligence to express human and machine interaction and play with issues of control.

SCHOOL ASSEMBLY

Our free resource for schools using previous Fermynwoods Contemporary Art projects to excite pupils and help them be more ambitious in questioning what art can be and where it might be found, designed to support teachers in delivering a short assembly or classroom-based activity, asking pupils "Where do you think you could find art?" was updated using content from some of our most recent projects.

James Steventon presented this resource to 100 adults at The School of Art, Architecture & Design, **London Metropolitan University**; integrating it as a resource in their L3 Formats module, deliver entirely online for the 2021-2022 academic year.

CAREERS PROGRESSION WEEK

James Steventon presented an online lecture to students from Northampton College as part of their Higher Education and Careers Progression Week. This explored recent and past projects by Fermynwoods Contemporary Art and various career paths in the creative industries.

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TRUSTEES ANNUAL REPORT *(continued)*

YEAR ENDED 31 MARCH 2022

ACHIEVEMENTS AND PERFORMANCE

Summary of main activities of the Charity in relation to its objects

Fermynwoods Contemporary Art delivered an exciting and ambitious programme of rich, multi-layered and inter-disciplinary arts experiences despite and throughout the covid-19 global pandemic. We mixed urban and rural, local and international, high and low tech, in public and virtual spaces across Northamptonshire. We brought high quality artistic practice to non-traditional arts audiences through collaborations with key partners from within and outside the arts sector.

Highlights of our audience and engagement figures:

- A live audience of approx. 15,000 visitors to The Arches at Fineshade Wood, Deene Park, Rockingham Castle, and East Carlton Countryside Park; plus approx. 12,500 visits to our website.
- 1,210 people (300 adults and 910 children and young people) took part in 96 workshops and participatory events, 2,232 people watched our events live online, and 708 people listened to our podcast.
- We supported 6 young people not attending mainstream education to gain an Arts Award qualification (1 Discover, 5 Bronze) plus 2 young people to gain ASDAN Peer Mentoring qualifications.
- We worked with 32 artists, 7 schools, colleges or universities, plus 4 community groups.
- We delivered 6 in person public exhibitions.

We honoured our commitments to work with and pay all of the artists we engaged to work with for our *In Steps of Sundew* programme, prior to the Covid-19 pandemic.

FINANCIAL REVIEW

Policies on reserves

The Charity's funding is committed to expenditure within the scope of restricted funds. It is therefore reliant on the success of future funding applications to enable it to continue its present activities.

Availability and adequacy of assets of each of the funds

The Board of Trustees is satisfied that the charity's assets in each fund are available and adequate to fulfil its obligations in respect of each fund.

Transactions and Financial position

The financial statements are set out on pages 15 to 22. The financial statements have been prepared implementing FRS 102 Statement of Recommended Practice "Accounting and Reporting by Charities" (FRS 102 SORP). As stated in the introduction to this report, the Trustees consider the financial performance by the charity during the year to have been satisfactory.

FERMYNWOODS CONTEMPORARY ART LIMITED

TRUSTEES ANNUAL REPORT *(continued)*

YEAR ENDED 31 MARCH 2022

The Statement of Financial Activities show net incoming resources for the year of a revenue nature of £32,166 (prior year: incoming resources £30,688).

The total reserves at the year-end stand at £67,759 (prior year £35,593).

Share Capital

The company is limited by guarantee and therefore has no share capital.

RESPONSIBILITIES OF THE TRUSTEES

The Trustees (who are also the directors of Fermynwoods Contemporary Art Limited for the purposes of company law) are responsible for preparing the Trustees' Annual Report and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

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 these financial statements, the Trustees are required to:

- select suitable accounting policies and then apply them consistently;
- observe the methods and principles in the Charities SORP;
- make judgements and estimates that are reasonable and prudent;
- state whether applicable UK Accounting Standards have been followed, subject to any material departures disclosed and explained in the financial statements;
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charitable company will continue in operation.

The Trustees are responsible for keeping proper accounting records that disclose with reasonable accuracy at any time the financial position of the charitable company and enable them to ensure that the financial statements comply with the Companies Act 2006. The Trustees 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.

INDEPENDENT EXAMINER

Jon Essam has been re-appointed as independent examiner for the ensuing year.

Signed on behalf of the trustees



.....
Rhona Margaret Rowland
Trustee

6 December 2022

FERMYNWOODS CONTEMPORARY ART LIMITED
INDEPENDENT EXAMINER'S REPORT TO THE MEMBERS OF
FERMYNWOODS CONTEMPORARY ART LIMITED

YEAR ENDED 31 MARCH 2022

I report on the financial statements of the charitable company on pages 15 to 22 for the year ended 31 March 2022 which have been prepared in accordance with the Charities Act 2011 (the Act) and with the Financial Reporting Standard (FRS 102 SORP), under the historical cost convention and the accounting policies set out on page 18.

RESPECTIVE RESPONSIBILITIES OF TRUSTEES AND INDEPENDENT EXAMINER

The Trustees (who are also the directors of Fermynwoods Contemporary Art Limited for the purposes of company law) consider that the audit requirement of Section 144(1) of the Charities Act 2011 (the Act) does not apply, and that there is no requirement in the memorandum and articles of the charity for the conducting of an audit, and that the accounts do not require an audit in accordance with Part 16 of the Companies Act 2006 and that no member or members have requested an audit pursuant to section 476 of the Companies Act 2006. As a consequence, the Trustees have elected that the financial statements be subject to independent examination.

Having satisfied myself that the charity is not subject to audit under company law and is eligible for independent examination, it is my responsibility to:

- examine the accounts under section 145 of the 2011 Act,
- to follow the procedures laid down in the General Directions given by the Charity Commission under section 145(5)(b) of the 2011 Act; and
- to state whether particular matters have come to my attention.

BASIS OF INDEPENDENT EXAMINER'S STATEMENT

My examination was carried out in accordance with the General Directions given by the Charity Commission. An examination includes a review of the accounting records kept by the charity and a comparison of the accounts presented with those records. It also includes consideration of any unusual items or disclosures in the accounts, and seeking explanations from you as trustees concerning any such matters. The procedures undertaken do not provide all the evidence that would be required in an audit, and consequently I do not express an audit opinion on whether the accounts present a 'true and fair view'.

INDEPENDENT EXAMINER'S STATEMENT

In connection with my examination, no matter has come to my attention:

(1) which gives me reasonable cause to believe that in any material respect the trustees have not met the requirements to ensure that:

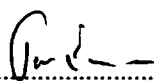
- proper accounting records are kept (in accordance with section 386 of the Companies Act 2006); and
- accounts are prepared which agree with the accounting records, comply with the accounting requirements of section 396 of the Companies Act 2006 and with the methods and principles of the Statement of Recommended Practice: Accounting and Reporting by Charities; or

(2) to which, in my opinion, attention should be drawn in order to enable a proper understanding of the accounts to be reached.

FERMYNWOODS CONTEMPORARY ART LIMITED
INDEPENDENT EXAMINER'S REPORT TO THE MEMBERS OF
FERMYNWOODS CONTEMPORARY ART LIMITED *(continued)*

YEAR ENDED 31 MARCH 2022

Signed as independent examiner:



Jon Essam
Independent examiner
Professional body: ICAEW
23 Cottingham Way
Thrapston
Northants
NN14 4PL

6 December 2022

FERMYNWOODS CONTEMPORARY ART LIMITED

STATEMENT OF FINANCIAL ACTIVITIES

YEAR ENDED 31 MARCH 2022

	Note	Unrestricted Funds £	Restricted Funds £	Total Funds 2022 £	Total Funds 2021 £
INCOMING RESOURCES					
Incoming resources from generating funds:					
Voluntary income	2	–	129,837	129,837	100,084
Activities for generating funds	3	–	53,729	53,729	50,369
Investment income	4	–	–	–	–
Incoming resources from charitable activities	5	–	6,925	6,925	7,004
TOTAL INCOMING RESOURCES		–	190,491	190,491	157,457
RESOURCES EXPENDED					
Costs of generating funds:					
Costs of generating voluntary income	6	–	(89,398)	(89,398)	(58,322)
Charitable activities	7/8	–	(67,505)	(67,505)	(66,955)
Governance costs	9	–	(1,422)	(1,422)	(1,492)
TOTAL RESOURCES EXPENDED		–	158,325	158,325	126,769
NET (OUTGOING)/INCOMING RESOURCES FOR THE YEAR	10	–	32,166	32,166	30,688
RECONCILIATION OF FUNDS					
Total funds brought forward		888	34,705	35,593	4,905
TOTAL FUNDS CARRIED FORWARD		888	66,871	67,759	35,593

The Statement of Financial Activities includes all gains and losses in the year and therefore a statement of total recognised gains and losses has not been prepared.

All of the above amounts relate to continuing activities.

The notes on pages 18 to 22 form part of these financial statements.

FERMYNWOODS CONTEMPORARY ART LIMITED

INCOME AND EXPENDITURE ACCOUNT

YEAR ENDED 31 MARCH 2022

	Note	2022 £	2021 £
INCOME		190,491	157,457
TOTAL EXPENDITURE		(158,325)	(126,769)
OPERATING (DEFICIENCY)/SURPLUS	10	32,166	30,688
OTHER INCOME			
Interest receivable and similar income	4	—	—
(DEFICIT)/RETAINED SURPLUS FOR THE FINANCIAL YEAR		<u>32,166</u>	<u>30,688</u>

The Income and Expenditure Account includes all gains and losses in the year and therefore a statement of total recognised gains and losses has not been prepared.

All of the above amounts relate to continuing activities.

The notes on pages 18 to 22 form part of these financial statements.

FERMYNWOODS CONTEMPORARY ART LIMITED

BALANCE SHEET

31 MARCH 2022


	Note	2022 £	2021 £
FIXED ASSETS			
Tangible assets	12	1,128	1,410
CURRENT ASSETS			
Debtors	13	-	2,538
Cash at bank		<u>137,028</u>	<u>126,053</u>
		137,028	128,591
CREDITORS: Amounts falling due within one year	14	<u>(70,397)</u>	<u>(94,408)</u>
NET CURRENT (LIABILITIES)/ASSETS		66,631	34,183
TOTAL ASSETS LESS CURRENT LIABILITIES		<u>67,759</u>	<u>35,593</u>
FUNDS			
Restricted income funds	15	66,871	34,705
Unrestricted income funds	16	<u>888</u>	<u>888</u>
TOTAL FUNDS		<u>67,759</u>	<u>35,593</u>

The trustees are satisfied that the company is entitled to exemption from the provisions of the Companies Act 2006 (the Act) relating to the audit of the financial statements for the year by virtue of section 477(2), and that no member or members have requested an audit pursuant to section 476(1) of the Act.

The trustees acknowledge their responsibilities for:

- (i) ensuring that the company keeps adequate accounting records which comply with section 386 of the Act, and
- (ii) preparing financial statements which give a true and fair view of the state of affairs of the company as at the end of the financial year and of its surplus or deficit for the financial year in accordance with the requirements of section 393, and which otherwise comply with the requirements of the Act relating to financial statements, so far as applicable to the company.

These accounts have been prepared in accordance with the provisions applicable to companies subject to the small companies' regime. These financial statements were approved by the members of the committee on the 6 December 2022 and are signed on their behalf by:


Rhona Margaret Rowland
Trustee

Company Registration Number: 05434735

The notes on pages 18 to 22 form part of these financial statements.

FERMYNWOODS CONTEMPORARY ART LIMITED

NOTES TO THE FINANCIAL STATEMENTS

YEAR ENDED 31 MARCH 2022

1. ACCOUNTING POLICIES

Basis of accounting

The financial statements have been prepared under the historical cost convention and in accordance with applicable United Kingdom accounting standards, the FRS 102 Statement of Recommended Practice "Accounting and Reporting by Charities" (FRS 102 SORP) and the Companies Act 2006.

Cash flow statement

The trustees have taken advantage of the exemption in Update Bulletin 1 from including a cash flow statement in the financial statements on the grounds that the company is small.

Fixed assets

All fixed assets are initially recorded at cost.

Depreciation

Depreciation is calculated so as to write off the cost of an asset, less its estimated residual value, over the useful economic life of that asset as follows:

Equipment - 20% reducing balance

2. VOLUNTARY INCOME

	Unrestricted Funds £	Restricted Funds £	Total Funds 2022 £	Total Funds 2021 £
Grants receivable and donations				
Arts Council England	–	112,000	112,000	58,800
Northamptonshire Community Foundation	–	3,617	3,617	1,600
Green Energy	–	–	–	5,000
The Douglas Compton James Charitable Trust	–	3,000	3,000	3,000
Neighbourly Seeds of Change	–	400	400	–
Magic Little Grant	–	500	500	–
Forestry Commission	–	534	534	–
Donations	–	724	724	754
#iWill	–	–	–	5,000
TMC – Sector Support Commissions	–	–	–	3,880
Margaret Giffen	–	2,000	2,000	2,000
The Kenneth Fund	–	–	–	5,000
Gifts in kind, donated services and facilities				
Director's fees	–	4,200	4,200	8,750
Solicitors pro bono work	–	1,000	1,000	1,000
Green Energy Sponsorship	–	762	762	1,000
Running Artfully Network	–	–	–	4,000
Speaker fees	–	–	–	300
School of Fish	–	1,000	1,000	–
Canva Social Media Graphic Design Plan	–	100	100	–
	–	129,837	129,837	100,084

FERMYNWOODS CONTEMPORARY ART LIMITED

NOTES TO THE FINANCIAL STATEMENTS

YEAR ENDED 31 MARCH 2022

3. INCOMING RESOURCES FROM ACTIVITIES FOR GENERATING FUNDS

	Restricted Funds	Total Funds 2022	Total Funds 2021
	£	£	£
Fundraising activities	53,729	53,729	50,369
	<u>53,729</u>	<u>53,729</u>	<u>50,369</u>

4. INVESTMENT INCOME

	Unrestricted Funds	Total Funds 2022	Total Funds 2021
	£	£	£
Bank interest receivable	-	-	-
	<u>-</u>	<u>-</u>	<u>-</u>

5. INCOMING RESOURCES FROM CHARITABLE ACTIVITIES

	Restricted Funds	Total Funds 2022	Total Funds 2021
	£	£	£
Rental of property for charitable purposes	6,925	6,925	7,004
	<u>6,925</u>	<u>6,925</u>	<u>7,004</u>

6. COSTS OF GENERATING VOLUNTARY INCOME

	Restricted Funds	Total Funds 2022	Total Funds 2021
	£	£	£
Fundraising activities	89,398	89,398	58,322
	<u>89,398</u>	<u>89,398</u>	<u>58,322</u>

7. COSTS OF CHARITABLE ACTIVITIES BY FUND TYPE

	Restricted Funds	Total Funds 2022	Total Funds 2021
	£	£	£
Support costs	67,505	67,505	66,955
	<u>67,505</u>	<u>67,505</u>	<u>66,955</u>

8. COSTS OF CHARITABLE ACTIVITIES BY ACTIVITY TYPE

	Support costs	Total Funds 2022	Total Funds 2021
	£	£	£
Support and administration	33,905	33,905	28,980
Support staff costs	33,600	33,600	37,975
	<u>67,505</u>	<u>67,505</u>	<u>66,955</u>

FERMYNWOODS CONTEMPORARY ART LIMITED

NOTES TO THE FINANCIAL STATEMENTS

YEAR ENDED 31 MARCH 2022

9. GOVERNANCE COSTS

	Restricted Funds	Total Funds 2022	Total Funds 2021
	£	£	£
Independent examiner's fees	1,140	1,140	1,140
Depreciation	282	282	352
	<u>1,422</u>	<u>1,422</u>	<u>1,492</u>

10. NET (OUTGOING)/INCOMING RESOURCES FOR THE YEAR

This is stated after charging:

	2022	2021
	£	£
Depreciation	282	282
Independent examiner's remuneration - independent examination of the financial statements	<u>1,140</u>	<u>1,140</u>

11. STAFF COSTS AND EMOLUMENTS

Total staff costs were as follows:

	2022	2021
	£	£
Administration staff costs	<u>33,600</u>	<u>37,975</u>
	<u>33,600</u>	<u>37,975</u>

Particulars of employees:

The average number of employees during the year, calculated on the basis of full-time equivalents, was as follows:

2022	2021
None	None

No employee received remuneration of more than £60,000 during the year (2021 - Nil).

FERMYNWOODS CONTEMPORARY ART LIMITED

NOTES TO THE FINANCIAL STATEMENTS

YEAR ENDED 31 MARCH 2022

12. TANGIBLE FIXED ASSETS

	Equipment £
COST	
At 1 April 2021	8,613
Additions in year	-
At 31 March 2022	<u>8,613</u>
DEPRECIATION	
At 1 April 2021	7,203
Charge for the year	282
At 31 March 2022	<u>7,485</u>
NET BOOK VALUE	
At 31 March 2022	<u>1,128</u>
At 31 March 2021	<u>1,410</u>

13. DEBTORS

	2022 £	2021 £
Prepayments	-	2,538
	<u>-</u>	<u>2,538</u>

14. CREDITORS: Amounts falling due within one year

	2022 £	2021 £
Deferred income and accruals	70,397	94,408
	<u>70,397</u>	<u>94,408</u>

15. RESTRICTED INCOME FUNDS

	Balance at 1 Apr 2021 £	Incoming resources £	Balance at 31 Mar 2022 £
Restricted Fund	<u>34,705</u>	<u>32,166</u>	<u>66,871</u>

FERMYNWOODS CONTEMPORARY ART LIMITED

NOTES TO THE FINANCIAL STATEMENTS

YEAR ENDED 31 MARCH 2022

16. UNRESTRICTED INCOME FUNDS

	Balance at 1 Apr 2021	Incoming resources	Balance at 31 Mar 2022
	£	£	£
General Funds	<u>888</u>	<u>-</u>	<u>888</u>

17. ANALYSIS OF NET ASSETS BETWEEN FUNDS

	Tangible fixed assets	Net current assets/ (liabilities)	Total
	£	£	£
Restricted Income Funds:			
Restricted Fund	1,128	65,743	66,871
Unrestricted Income Funds	<u>-</u>	<u>888</u>	<u>888</u>
Total Funds	<u>1,128</u>	<u>66,631</u>	<u>67,759</u>

Fermynwoods Contemporary Art Limited
Schedule to the Statement of Financial Activities
for the year ended 31 March 2022

	Unrestricted Funds 2022 £	Restricted Funds 2022 £	Total Funds 2022 £	Prior Period Total Funds 2021 £
Incoming Resources from generated funds				
Voluntary Income				
Grants, legacies and donations				
Government and public bodies				
Incoming resources of a revenue nature				
Arts Council England	-	112,000	112,000	58,800
#iWill	-	-	-	5,000
TMC - Sector Support Commissions	-	-	-	3,880
Northants Community Foundation	-	3,617	3,617	1,600
Forestry Commission	-	534	534	-
Total	-	116,151	116,151	69,280
Non government and non public bodies				
Incoming resources of a revenue nature - grants, donations and legacies				
The Douglas Compton James Charitable Trust	-	3,000	3,000	3,000
Margaret Giffen	-	2,000	2,000	2,000
The Kenneth Fund	-	-	-	5,000
Green Energy	-	-	-	5,000
Donations	-	724	724	754
Neighbourly Seeds of Change	-	400	400	-
Magic Little Grant	-	500	500	-
Total	-	6,624	6,624	15,754
Voluntary income	-	122,775	122,775	85,034
Gifts in kind, donated services and facilities				
Director's fees	-	4,200	4,200	8,750
Solicitors pro bono work	-	1,000	1,000	1,000
Green Energy sponsorship	-	762	762	1,000
Running Artfully Network	-	-	-	4,000
Speaker fees	-	-	-	300
School of Fish	-	1,000	1,000	-
Canva Social Media Graphic Design Plan	-	100	100	-
Total Gifts in kind, donated services and facilities	-	7,062	7,062	15,050
Other voluntary income				
Fundraising activities	-	53,729	53,729	50,369
Activities for generating funds	-	53,729	53,729	50,369
Incoming resources from charitable activities				
Letting of non investment property for charitable purposes	-	6,925	6,925	7,004
Total Incoming Resources	-	190,491	190,491	157,457

Fermynwoods Contemporary Art Limited
Schedule to the Statement of Financial Activities
for the year ended 31 March 2022

	Unrestricted Funds 2022 £	Restricted Funds 2022 £	Total Funds 2022 £	Prior Period Total Funds 2021 £
Costs of generating funds				
<i>Costs of generating voluntary income</i>				
Cost of fundraising activities	-	89,398	89,398	58,322
Total costs of generating voluntary income	-	89,398	89,398	58,322
Charitable expenditure				
<i>Costs of activities in furtherance of the charity's objectives</i>				
Cost of charitable letting of non investment property	-	12,484	12,484	9,713
	-	12,484	12,484	9,713
<i>Support costs of charitable activities</i>				
<i>Direct support costs</i>				
Gross wages and salaries - charitable activities	-	33,600	33,600	37,975
Travel and Subsistence - Charitable Activities	-	1,797	1,797	1,230
	-	35,397	35,397	39,205
<i>Management and administration costs</i>				
<i>In support of charitable activities</i>				
<i>Premises Costs</i>				
Rent payable	-	8,274	8,274	7,776
Rates, water and service charges	-	2,610	2,610	2,462
Insurance	-	2,966	2,966	3,146
	-	13,850	13,850	13,384
<i>General administrative expenses:</i>				
Telephone, fax and internet	-	238	238	670
Stationery and office expenses	-	3,863	3,863	2,337
	-	4,101	4,101	3,007
<i>Professional fees in support of charitable activities</i>				
Legal and professional fees	-	1,673	1,673	1,646
	-	1,673	1,673	1,646
Total Expended on Charitable Activities	-	67,505	67,505	66,955

Fermynwoods Contemporary Art Limited
Schedule to the Statement of Financial Activities
for the year ended 31 March 2022

Unrestricted Funds	Restricted Funds	Total Funds	Prior Period Total Funds
2022	2022	2022	2021
£	£	£	£

Governance costs that are not direct management functions inherent in generating funds, service delivery and programme or project work

Specific governance costs

Depreciation of assets used for charitable purposes	-	282	282	352
Independent Examiner's Fees	-	1,140	1,140	1,140
Total governance costs	-	1,422	1,422	1,492