

Company Registration Number 02899117

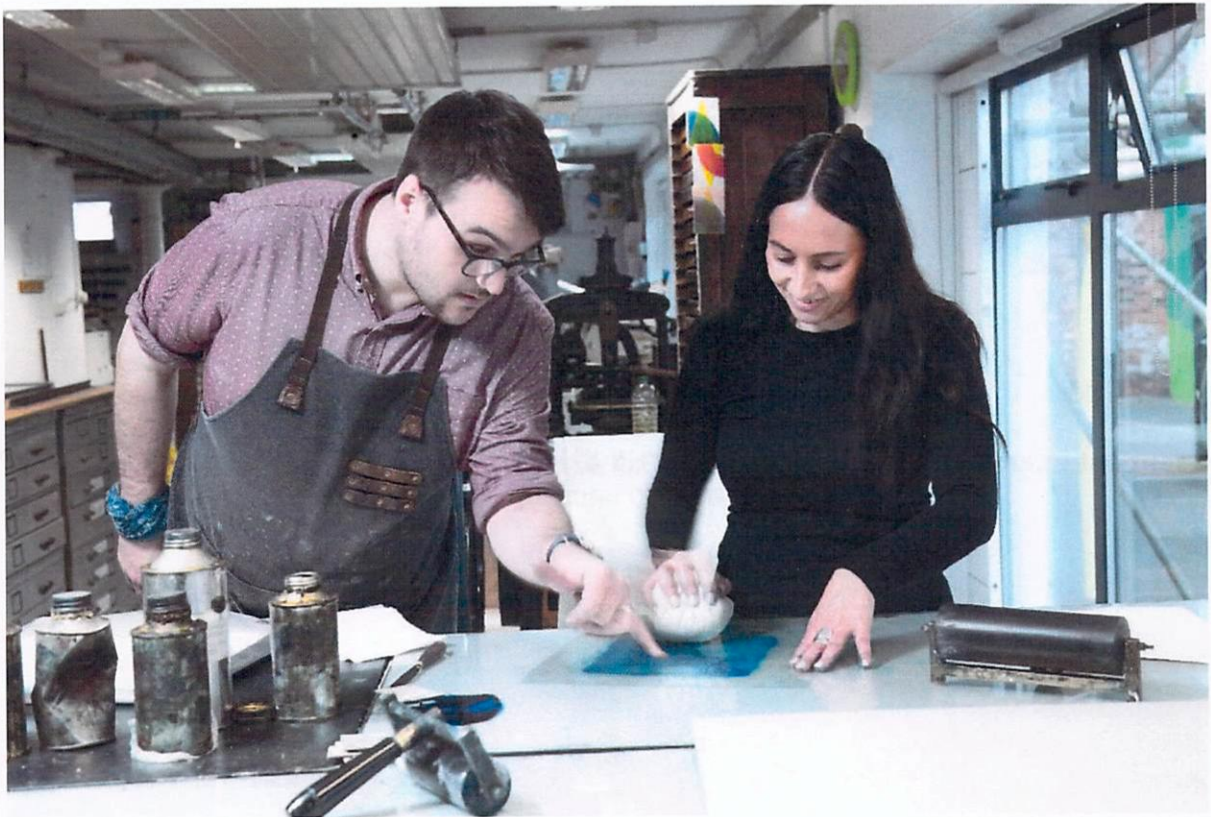
Registered Charity Number 1149872

# **NORTHERN PRINT STUDIO LIMITED**

(A COMPANY LIMITED BY GUARANTEE)

## **REPORT AND ACCOUNTS**

**For the year ending 31 March 2022**



*Cover image:* Technical support in the studio. Photo: Colin Davison

**NORTHERN PRINT STUDIO LIMITED**  
**(A COMPANY LIMITED BY GUARANTEE)**  
**TRUSTEES' REPORT**  
*For the year ended 31 March 2022*

**REFERENCE AND ADMINISTRATIVE DETAILS**

<b>Registered charity name</b>	Northern Print Studio Limited
<b>Charity registration number</b>	1149872
<b>Company registration number</b>	02899117
<b>Registered office</b>	Stepney Bank, Newcastle upon Tyne NE1 2NP

**Trustees**

For the purposes of the Companies Act 2006, the Board of Trustees is the Board of Directors of the charitable company and is referred to as the Trustees throughout this report.

The Trustees of Northern Print during the period and to the date of signing this report are as follows:

Ms C Atkinson	
Ms C Bell OBE (Co-Chair)	
Ms S Cole	Resigned 6 December 2021
Dr L Currie	Appointed 6 December 2021
Ms J Hale (Co-Chair)	
Mr A Heather	
Ms L Nichol	Appointed 12 April 2021; Resigned 6 December 2021
Ms E Servin	
Mr J Tulip	Resigned 9 April 2021
Mr A Wann	Resigned 31 March 2022
Ms C Winfield	Appointed 21 October 2021

<b>Independent Examiner</b>	Mr P O'Hara FCA, 4 Stoneyhurst Road West, Gosforth, Newcastle upon Tyne NE3 1PG
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**NORTHERN PRINT STUDIO LIMITED**  
**(A COMPANY LIMITED BY GUARANTEE)**  
**TRUSTEES' REPORT**  
**For the year ended 31 March 2022**

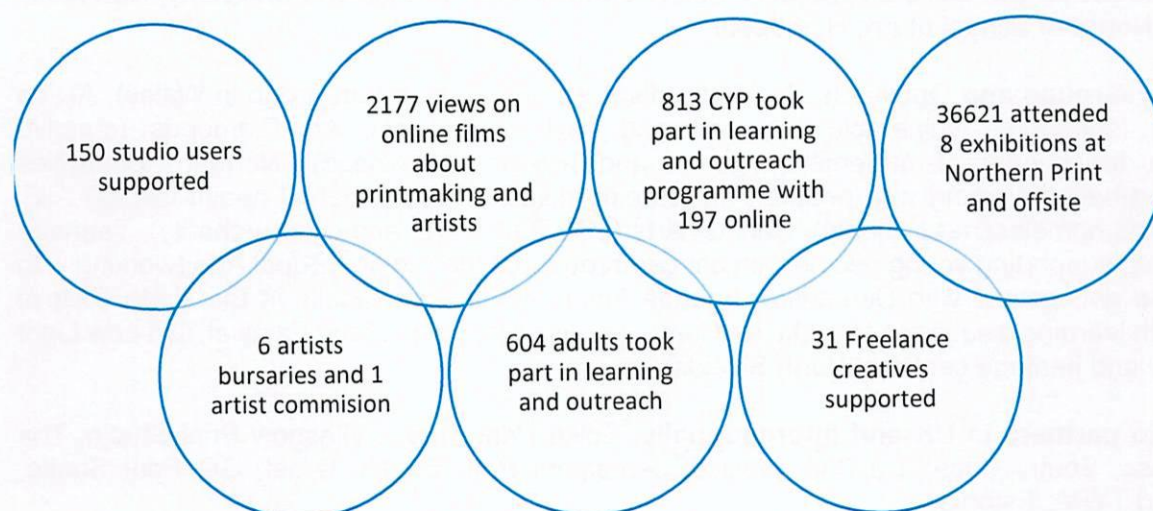
The Trustees, who are also Directors for the purposes of company law, present their report and the unaudited financial statements of the charity for the year ended 31 March 2022.

**ACHIEVEMENTS AND PERFORMANCE**

**Summary of main achievements of the charity during the year**

2021/22 was a period of rebuilding and recovery following the challenges of the Covid 19 pandemic in 2020/21. The impacts of the pandemic continue to affect the charity and our beneficiaries. Internally we have had to adapt our established ways of working to meet new expectations and restrictions as well as support changes to the staff team and board of trustees. Across the sector audiences and participants have been slow to return to in person activities and this is reflected in our work at Northern Print.

We have continued to evolve as a dynamic organisation responding to the challenges faced in society whilst we rebuild post-Covid. We learnt many new skills during the pandemic and are alive to the opportunities and very real need that have been revealed through the adaptations we made during 2020/21.



*"Northern Print is an essential part of the arts in the North East. NP really cares for its artists and its audience, those who come to take part, those who come to see and to buy. Its educational programme is innovative and exciting and gives an amazing hands-on experience to the adult and young learners who take part." (Audience Survey)*



**NORTHERN PRINT STUDIO LIMITED**  
**(A COMPANY LIMITED BY GUARANTEE)**  
**TRUSTEES' REPORT**  
*For the year ended 31 March 2022*

**ACHIEVEMENTS AND PERFORMANCE (CONTINUED)**

**Summary of main achievements of the charity during the year (Cont.)**

**Our partners 2021/22 include:**

**Project partners:** Newcastle University Institute of Creative Arts Practice; Northumbria University, Gateshead Arts Team; National Trust; Grainger Market; Tyne and Wear Museums and Archives and Newcastle City Council Arts Team.

**Artists receiving bursaries and commissions:** Effie Burns, Matt Forster, Alaric Hammond, Lucy May Schofield, Anne Waggot-Knott and Suzie Winsor.

**Primary / Secondary Schools:** Newcastle: Collingwood School, Hilton Academy, Sacred Heart Catholic High School, Jesmond Park Academy. Gateshead: Fellside Primary, Ryton Primary School. Northumberland: Corbridge Middle School, Dukes Academy, Bede Academy, Northburn Primary School. Sunderland: Castle View Enterprise Academy. County Durham: Durham High School. Elsewhere: Beckfoot Upper Heaton, Bradford and HSV International Primary School, Netherlands.  
**Higher and Further Education:** Newcastle Sixth Form College, Northumbria University, Newcastle University, Northern School of Art, Hartlepool.

**Community Groups and Outreach:** Celf Able (disabled and artist led art group in Wales); Action Foundation (supporting vulnerable refugees and asylum seekers), Art Diamonds (creative programme for people of retirement age in and around Gateshead), Northern Butterflies (Cramlington-based working with people with learning disabilities and mental health issues) AKT (LGBTQ+ and homelessness charity), Curious Arts (LGBTQIA+ arts and culture charity), Teenage Cancer Trust (supporting young people with cancer throughout the region); Equal Arts (working with older people and people with Dementia), Friends Action North East (adults in the North East of England with learning disabilities to make and keep friends), Make and Mend Festival, Old Low Light (community and heritage centre in North Shields).

**Print Studio partners in UK and internationally:** Spike Print Studio; Glasgow Print Studio; The Artists' Press, South Africa; T.A.C.O, Mexico; Jerusalem Print Studio, Israel; GG Print Studio, Sweden and TYPA, Estonia.

**We are enormously grateful to our funders:** Arts Council England; Joicey Trust. Newcastle Culture Investment Fund, Newcastle University Institute of Creative Arts Practice.

**OPENING UP AND REACHING OUT**

In 2021/22 we welcomed back the many individuals and groups we work with to Northern Print. It was such a pleasure to see so many diverse people enjoying the studio and gallery again and to gain a better insight into the role we had had in so many people's lives during Covid. We had worked hard to continue to engage people in printmaking through online activities, participatory projects and through the many newly devised ways of working we had developed.

We gradually increased our in-person work as Covid restrictions were eased, we also continued to work online to engage with those who weren't yet ready to return to in person activity whilst also exploring the new-found audiences and possibilities for online engagement. Many activities began to blend in person and online activity.



**NORTHERN PRINT STUDIO LIMITED**  
**(A COMPANY LIMITED BY GUARANTEE)**  
**TRUSTEES' REPORT**  
*For the year ended 31 March 2022*

**ACHIEVEMENTS AND PERFORMANCE (CONTINUED)**

**Summary of main achievements of the charity during the year (Cont.)**

Returning post Covid has been a mix of relief to be able to return to the studio - whilst also adopting new approaches, retaining new audiences, and continuing to evolve new ways of working. We are acutely aware of the ongoing need for our work that can help address many of the challenges our communities face post-Covid. We still have many studio users who due to underlying health conditions are not ready to return in person; the need to support children and younger people who have missed out on key stages of development and learning; the positive impact we can have for people struggling with their health and mental wellbeing and how we can act as a vital support for people feeling socially isolated. The range of workshops and activities we have delivered as well as the day-to-day warm welcome and access to the gallery and studio have had a positive impact on many people throughout 2021/22.

Our main achievements for the year include:

- Re-opening the studio and re-engaging studio users
- Delivering new digital learning programme
- Working with UK and international print studios to share learning and connect digitally
- Delivering programme of in-person events and activities
- Supporting artists through skills-sharing, bursaries, exhibitions and economically through freelance contracts and sales of artwork
- Engaging with schools
- Engaging with community groups
- Creating spaces and activities to bring people together post Covid.

*"I really cannot speak highly enough of what Northern Print provides in terms of a supportive, creative community of both amateurs and professionals, introducing printmaking techniques to the broader public, and providing a showcase for some truly exceptional work". (Studio Survey)*





**NORTHERN PRINT STUDIO LIMITED**  
**(A COMPANY LIMITED BY GUARANTEE)**  
**TRUSTEES' REPORT**  
***For the year ended 31 March 2022***

**ACHIEVEMENTS AND PERFORMANCE (CONTINUED)**

**Summary of main achievements of the charity during the year (Cont.)**

**PRINT STUDIO ACTIVITY**

The open access print studio emerged from lockdowns with new opening hours, online booking system and designated workspaces for artists. Investment in equipment was required post-Covid to create designated workspaces within the studio and to purchase multiple sets of smaller hand-held equipment to avoid sharing and to allow for thorough cleaning after use.

We found that many studio users were desperate to return, and we welcomed new members who had discovered printmaking during the lockdown period or encountered Northern Print online. Others, particularly those who had especially challenging experiences through Covid or were more vulnerable to Covid and reluctant to attend the studio or perhaps use public transport to get here, were more reluctant to return.

We knew that many studio users would have lost confidence in their technical skills or were lacking in artistic inspiration would need more support to re-engage. With this in mind we developed a programme of skill-sharing sessions – both online and in person. These sessions covered a range of printmaking processes and were delivered by Northern Print staff and the studio users themselves. We also created 'Love Nature More' and took part in 20:20 print exchange giving studio users the inspiration and motivation to begin making prints again.

We supported over 150 studio users to keep people engaged with printmaking through access to the studio and a combination of online and in-person projects and activities during lockdowns and continued Covid19 restrictions. At the beginning of the project period, with our building closed, (we reopened in May 2021), we worked hard to engage with studio users through regular zoom meetups, online support sessions for those people able to make work at home, and projects that brought people together (at a distance) through contributing to joint projects.

Online sessions were designed to broaden studio users' ideas about printmaking and print studios. The range of virtual visits to other print studios through Connecting Print Studios were available free to all studio users and were designed as a showcase to the wealth and diversity of printmaking studios around the world that have residency and bursary programmes open to UK artists.

Activity in the studio was enriched through a number of bursaries awarded to artists through Coronavirus Recovery Funding and Connecting Print Studios. Partnering with D6 – Culture in Transit to work with artists-in-residence Dima Karout and Jane Bizimana.

*"Being a studio user has had a major impact on my life but possibly the greatest impact was being taught how to do screen printing. It's a method that suits me but also most accessible when my mobility has deteriorated because I can do a lot of the work on computer and then work with the studio printmaker's help to produce the prints, doing as much as I can in the studio (on good days, I can register & pull most of the prints myself)." (Studio user)*



**NORTHERN PRINT STUDIO LIMITED**  
**(A COMPANY LIMITED BY GUARANTEE)**  
**TRUSTEES' REPORT**  
*For the year ended 31 March 2022*

**ACHIEVEMENTS AND PERFORMANCE (CONTINUED)**

**Summary of main achievements of the charity during the year (Cont.)**

**SUPPORTING ARTISTS**

We have supported diverse artists to make, share and sell new work. This includes regular studio users (40% of our registered studio users are professional artists and rely on our facilities to make their work) as well as artists who are not regular studio users or live further afield from Northern Print. This includes exhibiting and representing artists whose work is exhibited and sold either in our building or online. This helps to generate income to support our work and crucially supports the economic wellbeing of artists.

We secured employment for freelance artists through our learning programme and commissions supporting 31 freelance creatives. We advertised for new freelance artists to ensure we had a diversity of artists leading our workshop programmes.

Bursaries were awarded through an open call programme to artists Anne Waggot-Knott; Effie Burns; Suzie Winsor, Lucy May Schofield and Matt Forster. These were targeted at diverse artists who would face barriers to developing new work or gaining printmaking skills without additional support.

Three bursaries were awarded in partnership with Newcastle University Institute of Creative Arts Practice at aimed at supporting graduates who had missed out on practical printmaking experiences due to Covid. These will be awarded in summer 2022.

One new commission was generated with Alaric Hammond to create a street art poster to promote Northern Print re-opening.

We continued to act as a hub and source of information about opportunities for artists working in printmaking. This includes sharing information about opportunities such as residencies, open call exhibitions, funding and signposting through regular newsletters to studio users; access to current specialist publications and support and advice about a range of subjects including writing applications and providing references.



Bursary artist Effie Burns working in the studio Photo: Colin Davison



**NORTHERN PRINT STUDIO LIMITED**  
**(A COMPANY LIMITED BY GUARANTEE)**  
**TRUSTEES' REPORT**  
*For the year ended 31 March 2022*

**ACHIEVEMENTS AND PERFORMANCE (CONTINUED)**

**Summary of main achievements of the charity during the year (Cont.)**

**SHARING PRINTMAKING**

Gallery exhibitions returned to Northern Print with a small number of outreach exhibitions and displays taking place at other galleries and non-arts venues in the region. We were inevitably cautious about investing in the exhibition programme in the lead in to 2021/22 and were aware of managing artists expectations should further lockdowns be required. We had made commitments to artists whose exhibitions had been postponed or curtailed due to Covid and prioritised their work first and foremost within the programme. This included Japanese printmaking Seiko Tachibana (based in USA) and Newcastle-based mixed-media artist and illustrator Josie Brookes.

Josie Brookes exhibition included prints and collages produced as part of an animation music video for The Warm Digits 'The View from Nowhere'



Freelance tutors and volunteers sharing printmaking skills at Northern Print

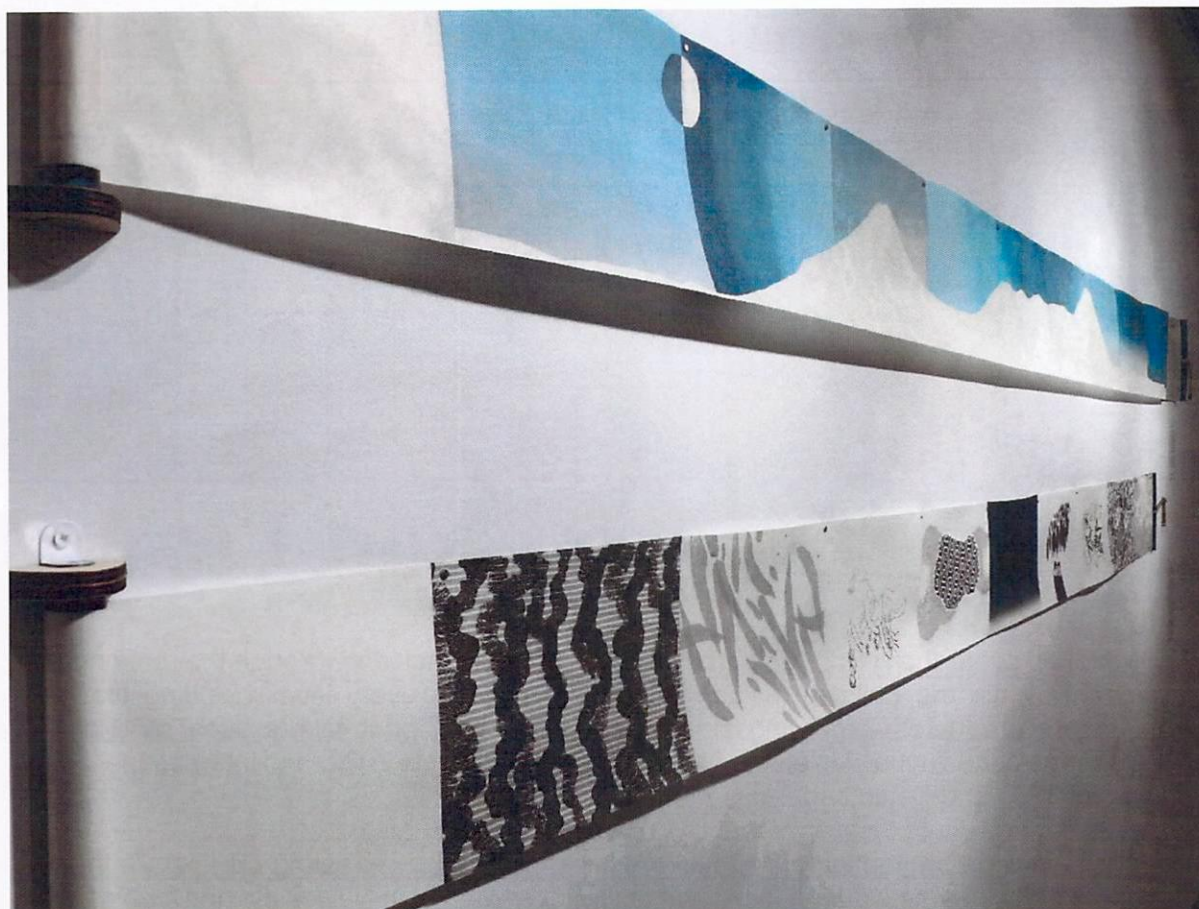
Alongside showing work by Seiko Tachibana, other international printmakers were profiled as part of Same Sky which presented 'Scroll'. Scroll was coordinated by Lucy May Schofield who exhibited recent work alongside Bristol -based artist Sarah Duncan. Duncan was nominated for the prestigious Queen Sonja of Norway Print Award in 2022.



**NORTHERN PRINT STUDIO LIMITED**  
**(A COMPANY LIMITED BY GUARANTEE)**  
**TRUSTEES' REPORT**  
*For the year ended 31 March 2022*

**ACHIEVEMENTS AND PERFORMANCE (CONTINUED)**

**Summary of main achievements of the charity during the year (Cont.)**



'Scroll' exhibited at Northern Print as part of 'Same Sky' – Lucy May Schofield and Sarah Duncan

20:20 Print Exchange organised by Hot Bed Press in Salford brought together printmakers from 19 print studios to make a swap prints all 20x20cms. 30 artists from Northern Print took part. This popular annual project provides studio artists to opportunity to feel connected to other printmakers nationally and internationally (particularly important post Covid); to discover the work of other studios and to develop their editioning skills (they have to be able to produce an edition of 25). "The 20:20 project probably got me honing skills most – wonderful to be part of something like that!" (Studio member)

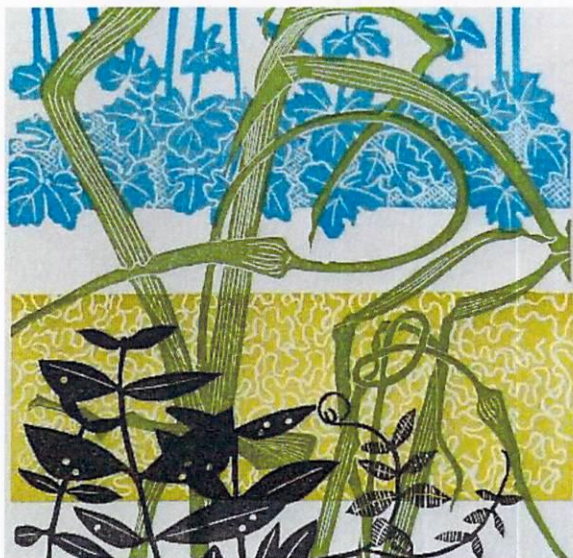
'Love Nature More' was another opportunity to welcome studio users back into the studio, to create connections between people and to provide the inspiration and motivation to begin making new work. The theme emerged from 'Small Pleasures' in 2021 and allowed for further exploration on the value of connecting with our natural environment that so many found invaluable during lockdowns. Coordinated by artist and studio user Louise Pallister the exhibition presented new work by 39 studio users. "Love Nature More made a lasting impression on me (both as an observer and as a participant)." (Studio member)



**NORTHERN PRINT STUDIO LIMITED**  
**(A COMPANY LIMITED BY GUARANTEE)**  
**TRUSTEES' REPORT**  
*For the year ended 31 March 2022*

**ACHIEVEMENTS AND PERFORMANCE (CONTINUED)**

**Summary of main achievements of the charity during the year (Cont.)**



Prints from 'Love Nature More' by Janet Dickson and Jo Bourne

Other work exhibited at Northern Print as part of 'Unique and Original' and through the remainder of the public spaces within the building include works by artists at every level including first time printmakers, recent graduates, emerging artists, established UK printmakers such as Bronwen Sleigh and Katherine Jones (who was elected to the Royal Academy in 2022) and international artists such as Ellen Heck (USA) and Katsutoshi Yuasa (Japan).

Offsite exhibitions include presenting our 'Collaborative Collagraph', recreating LS Lowry's 'Market Day' painting, made by 30 artists during lockdown at Grainger Market in Newcastle and loaning work commissioned by Northern Print during our time based on Fish Quay North Shields to Low Light Gallery in North Shields – this included printed wellingtons and aprons by textile artist Joanna Kinnersley-Taylor and wood-engraver Hilary Paynter.

Northern Print's gallery provides a welcoming and unintimidating space to browse and buy affordable artworks. We continue our membership of the Own Art scheme offering interest-free loans for purchasing original art and have been working throughout the year to develop online sales as a vital source of income for Northern Print's programme and to support artists.

Ouseburn Open Studios in November combined the gallery exhibition by Sarah Duncan and Lucy May Schofield with have-a-go activities including demonstrations by a range of studio user artists with many more volunteering to assist with activities. This generates a valued sense of engagement and community between studio users and contributes to individuals' confidence and wellbeing. Over 400 visitors attended this event over 2 days. Northern Print also participated in the Ouseburn Market, with over 300 visitors coming to Northern Print's stand. Both events are animated, inclusive and key for audience development – the boost these give to our annual programme had been much missed and it was a joy to have people returning to open events.

Other events with hands on activities for all include Make and Mend Festival at Ormesby Hall, Middlesbrough.



**NORTHERN PRINT STUDIO LIMITED**  
**(A COMPANY LIMITED BY GUARANTEE)**  
**TRUSTEES' REPORT**  
***For the year ended 31 March 2022***

**ACHIEVEMENTS AND PERFORMANCE (CONTINUED)**

**Summary of main achievements of the charity during the year (Cont.)**

*"Northern Print is a great place, offering inspiration, support and development to professionals and recreational printmakers alike, whether expert or complete beginner. They've been hugely helpful to me as a complete novice; a wonderful friendly, supportive, and inspirational place."*

**LEARNING AND PARTICIPATION PROGRAMME**

The flagship project within our learning programme was 'Reimagining Digital Learning' designed as a pilot to develop exemplar printmaking tuition for artists, adults, schools and community groups. This was funded through an Arts Council England Project Grant.

**REIMAGINING DIGITAL LEARNING**

This project enabled Northern Print to invest in additional expertise to support the exiting staff team to design, develop and deliver a comprehensive programme of online and blended activity for artists, adults, schools and community groups.

The project delivered the following:

- 740 people as audiences and participants in 65 printmaking classes,
- 5 virtual printmaking studio visits
- 35 formal and informal learning workshops for schools and community groups, and 14 activities delivered as part of wider events
- 5148 online engagements through website, vimeo and social media content developed for the project.
- reached new audiences, with 55% of participants new to Northern Print
- extended geographical reach, with 28% of audiences from outside of the region.

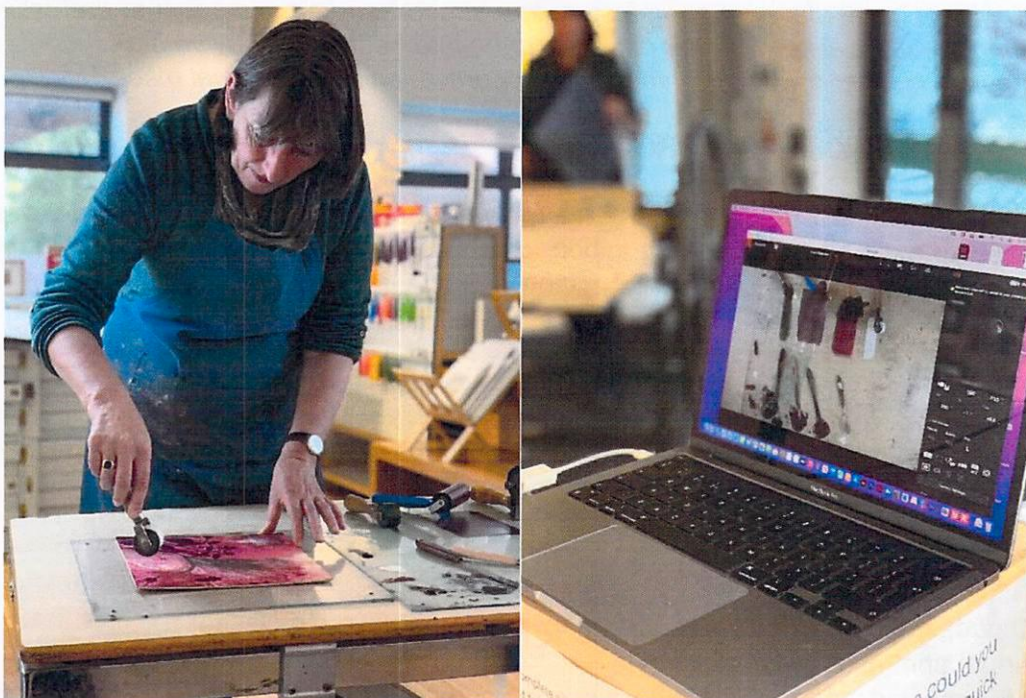
*"This was my first attempt at anything like this (apart from potato prints at school 50 years ago). I wasn't sure how such a practical skill could be taught online, but the session was brilliantly organised, friendly and helpful with all the equipment I needed in advance. I am now getting on with trying to develop these skills further with various projects." (Classes and courses feedback)*



**NORTHERN PRINT STUDIO LIMITED**  
**(A COMPANY LIMITED BY GUARANTEE)**  
**TRUSTEES' REPORT**  
*For the year ended 31 March 2022*

**ACHIEVEMENTS AND PERFORMANCE (CONTINUED)**

**Summary of main achievements of the charity during the year (Cont.)**



Freelance artist/ tutor Jo Bourne delivering an online workshop

When in-person workshops returned this was quite slowly. We had to significantly reduce numbers due to the limited spaces at Northern Print for social distancing or through closing the gallery to accommodate larger groups. This included workshops for schools working with GCSE and A Level groups from around the region and workshops for community groups included ongoing work with Friends Action North East (adults with learning disabilities) and Creative Age (people with

Dementia and memory problems and their carers). We also attracted groups new to printmaking and Northern Print including Action Foundation (refugees and asylum seekers) as well as online and blended activities with groups further afield such as Celf-Able in Wales and Teenage Cancer Trust.

*"Northern Print's workshops were so valuable. Not only did our clients enjoy learning new skills, they also really looked forward to meeting up with other people in their group. Isolation can be a real problem for people from displaced communities, so a group activity like this makes the world of difference." Action Foundation).*

*"For our young people who are often out of education/employment because of treatment, the chance to do creative workshops with their peers has a positive impact on their mental health. They experience a sense of belonging, as well as the chance to create a new skill and spending some quiet time focused on the task without other distractions." (Community Support Worker, Teenage Cancer Trust)*



**NORTHERN PRINT STUDIO LIMITED**  
**(A COMPANY LIMITED BY GUARANTEE)**  
**TRUSTEES' REPORT**  
***For the year ended 31 March 2022***

**ACHIEVEMENTS AND PERFORMANCE (CONTINUED)**

**Summary of main achievements of the charity during the year (Cont.)**

Following the disruption to schools during the pandemic, all have been facing challenges in relation to students catching up with missed learning, particularly practical skills that students couldn't gain with home learning. We decided to focus activity on GCSE and A level Art & Design students to support curriculum and portfolio work and to offer students quality printmaking opportunities to improve their chances of achieving good exam grades. Students accessed a broad range of print processes, including screenprinting, woodcut and collagraph and were able to push their work into new areas by engaging with processes not available as part of their normal school learning, for example by accessing (borrowed from NP) equipment and/or using photographic techniques and printing onto fabric. We have been able to work with schools over more than one session, combining online with in-person workshops in school and/or at Northern Print, thus building meaningful and lasting relationships with teachers.

*"The students thoroughly enjoyed the experience of working with the artist and developed their screen prints after the sessions. The students included a report on working with an artist in their coursework sketch books, have included their finished prints on their final display boards, and some have gone on to use their print in their final design idea...I would also add there was a real buzz having an artist visit and sharing/ showing work produced in the department - so thank you!"*  
(Teacher, Sacred Heart Catholic High School)

15 students at Jesmond Park Academy (formerly Heaton Manor School and currently rated 'inadequate' by Ofsted) took part in an online workshop (with materials and equipment delivered to school in advance) to support their GCSE exam work. *"The tutor was able to demonstrate clearly through the live lesson and make fantastic suggestions which would allow our students to further develop their ideas. Having an external art contact is probably the most valuable for our students because it helps validate what they are doing and why they are doing it."* (Teacher, Jesmond Park Academy)

As well as supporting students to create prints to work towards higher exam grades, activity has increased the knowledge and skills of teaching staff, many of whom had limited ability in printmaking. This leaves a strong legacy in terms of skills developed and shared with more students across a range of year groups. *"I have personally gained so much from the workshop particularly in the use of specialist woodcutting tools which would not have been possible otherwise. Skills and techniques shown in the workshop are transferable in other printing that we are able to do which would benefit our students in their own personal art journey."* (Teacher, Jesmond Park Academy)

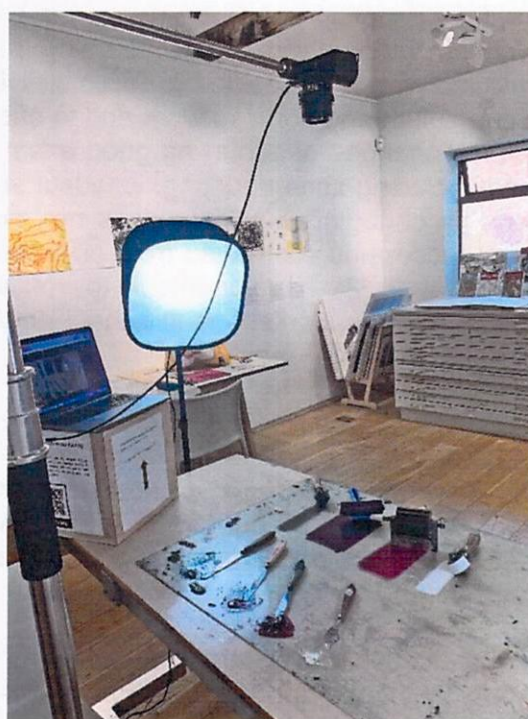
Case studies and digital toolkits from our work as part of Reimagining Digital Learning and our other activities from 2021/22 are being collated to be shared on our new learning pages of our website to act as a resource for others to use to develop printmaking skills and ideas. This will be launched in 2022/23.



**NORTHERN PRINT STUDIO LIMITED**  
**(A COMPANY LIMITED BY GUARANTEE)**  
**TRUSTEES' REPORT**  
*For the year ended 31 March 2022*

**ACHIEVEMENTS AND PERFORMANCE (CONTINUED)**

**Summary of main achievements of the charity during the year (Cont.)**



Freelance artist/tutor Shiori Naruse delivering an online workshop

**HEALTH AND WELLBEING**

Health and wellbeing was considered across our programme using the NHS '5 Steps to Wellbeing': connect with other people; be physically active; learn new skills; give to others; and mindfulness.

As well as providing access to quality prints and printmaking through events and exhibitions, we have worked with a broad range of community groups, including many supporting people facing challenges and/or experiencing loneliness and isolation, whether due to the pandemic or for other reasons. We know that taking part in art activities is positive for people's wellbeing and we pride ourselves on tailoring our activity to individuals' and groups' needs to ensure anyone can access our printmaking offer, regardless of age, ability or financial circumstances.

We have responded to individuals' personal needs, by providing additional technical support to help overcome physical disabilities and/or one-to-one staff time to support individuals who need additional attention or encouragement. We have also created collaborative projects which have drawn studio members together to work towards an exhibition or other common aim, to keep people connected during the pandemic. We know this work has been valued through responses collected through our annual Studio user survey: 97% of respondents said they have met people through Northern Print that they wouldn't have met otherwise; 73% said they like being part of a creative community; and 48% said that accessing Northern Print supports their health and wellbeing.

*"The pandemic has been tough as I'm medically vulnerable, disabled, and live alone so it was especially good for my mental health to participate safely in printmaking - and to be one of the Northern Print members sharing their work with the wider world again."* (Studio user)



**NORTHERN PRINT STUDIO LIMITED**  
**(A COMPANY LIMITED BY GUARANTEE)**  
**TRUSTEES' REPORT**  
*For the year ended 31 March 2022*

**ACHIEVEMENTS AND PERFORMANCE (CONTINUED)**

**Summary of main achievements of the charity during the year (Cont.)**



Bookbinding and printmaking workshops taking place in Northern Print's gallery

We delivered workshops for a wide range of community groups to address unequal access to the arts and/or health and wellbeing issues due to personal circumstances. These have included the continuation of sessions for people we support regularly or have supported before, such as our studio users who have faced health issues and/or isolation over the course of the pandemic, people living with Dementia and their family/carers, and adults with learning disabilities. We have also reached out to a range of groups and organisations we haven't worked with before, including young LGBTQ people experiencing, or at risk of, homelessness, refugees and asylum seekers, and young people living with cancer, many of whom are experiencing mental health and/or other health challenges.

We measured the impacts of our work through ongoing monitoring with groups, organisations and individuals, with comprehensive planning to ensure the activities we were offering met the ambitions and aspirations – as well as any health and wellbeing needs – of each individual group. Feedback from studio users was gathered through a survey to monitor and measure whether we were meeting people's needs as we started to emerge from the early 2021 lockdown. 31 individuals completed the online survey, with 41% shielding as they were vulnerable to covid.

Reponses showed that:

- 83% had been inspired to make new work or research new work
- 61% had been helped to stay connected with others interested in printmaking
- 87% were supported in their wellbeing
- 77% felt less isolated
- 87% felt more motivated.



**NORTHERN PRINT STUDIO LIMITED**  
**(A COMPANY LIMITED BY GUARANTEE)**  
**TRUSTEES' REPORT**  
*For the year ended 31 March 2022*

**ACHIEVEMENTS AND PERFORMANCE (CONTINUED)**

**Summary of main achievements of the charity during the year (Cont.)**

*"I was amazed how they enabled us to participate in a craft from a distance and provide us with all the tools needed, an enjoyable activity with good results., It was impressive, I didn't think it possible to do an activity like that through zoom." (Participant, group of older people living with dementia, December 2021)*

**CONNECTING PRINT STUDIOS**

Northern Print devised and led on this national / international project which was developed in collaboration with Newcastle University Institute of Creative Arts Practice. This programme of activity was timed to coincide with Print Goes Pop at Hatton Gallery and designed to use new digital skills and audiences to engage with other print studios around the UK and abroad. Many open access print studios had adapted their work due to the pandemic, as well as looking at how to address climate change so it was a timely opportunity to make connections, discuss challenges and share best practice. Another aspect of the project was to highlight the range of opportunities within printmaking and print studios for recent graduates.



Connecting Print Studios at Newcastle University

There were a number of elements to the project including:

- Exhibition at Long Gallery, Newcastle University of photographs, text and QR codes linking to films and websites for 17 UK and international print studios. Contributing studios: Ballinglen Arts Foundation, Ireland; Double Elephant Print Workshop, UK; East London Printmakers, UK; Edinburgh Printmakers, UK; GG Print Studio, Sweden; Glasgow Print Studio, UK; Highland Print Studio, UK; Hot Bed Press, UK; Jerusalem Print Workshop, Israel; Kala Art Institute, USA; Kip Gresham Editions, UK; La Trampa Gráfica Contemporánea, Mexico; Northern Print, UK; Ratamo Printmaking and Photography Centre, Finland; Sato Mokuhanga, Japan; T.A.C.O. Talleres de Arte Contemporáneo, Mexico; Two Rivers Printmaking Studio, USA; Spike Print Studio, UK



**NORTHERN PRINT STUDIO LIMITED**  
**(A COMPANY LIMITED BY GUARANTEE)**  
**TRUSTEES' REPORT**  
*For the year ended 31 March 2022*

**ACHIEVEMENTS AND PERFORMANCE (CONTINUED)**

**Summary of main achievements of the charity during the year (Cont.)**

- An open evening for teachers at the Hatton Gallery which included: a guided tour of the Connecting Print Studios and Print Goes Pop exhibitions; an introduction to Northern Print and the available linked printmaking workshops; and a visit to Newcastle University's Dept Fine Art department.
- Future Print Studios – an online gathering of leaders from print studios in UK and around the world to make connections, share best practice and discuss challenges.
- Virtual visits to six international print studios for the general public - chaired by Anna Wilkinson, Director Northern Print and visited Artists Press, South Africa; TACO, Mexico; Glasgow Print Studios, UK; Jerusalem Print Studio, Israel; GG Print Studio, Sweden and TYPA, Estonia.
- Workshops for young people to widen participation in higher education in art and design with two schools (Newcastle and Northumberland) with the work produced displayed at Northern Print.
- Three bursaries for recent graduates who had missed out on technical experiences of printmaking due to Covid to develop their work at Northern Print.

**DIVERSITY AND INCLUSION**

Following our work through the pandemic we now better understand the potential of using digital technology to support a more diverse range of people to engage with printmaking. This included working remotely with artists as workshop tutors for whom it would have been impractical to teach in person at Northern Print due to their remote setting, disability, or other situation. This was reflected in our workshop and events participants online too.

We adapted our services and programme to engage people with additional needs and/or people who are vulnerable/shielding and others. We have specifically engaged with 118 people with additional needs and/or people who are vulnerable/shielding others including:

- 1-2-1 support to access printmaking facilities.
- Arranged live-streamed tours to gallery exhibitions for people unable to visit in person.

Bespoke workshops and activities for a range of groups with additional needs including online where materials were posted out (Teenage Cancer Trust) or equipment loaned (young people from the Young Queer Arts Group through Curious Arts took part in a printing activity at Dance City, Newcastle, using a portable printing press. The workshop had a Christmas focus and was delivered in December 2021 as part of a Newcastle City Council consultation event about the Hadrian's Wall 1900 Festival. *"The pandemic has been tough as I'm medically vulnerable, disabled, and live alone so it was especially good for my mental health to participate safely in printmaking and to be one of the Northern Print members sharing their work with the wider world again."* (Studio member)

*"The group was made up of a young people with several intersectional access needs including anxiety and multiple neurodiversity's."* (Arts Development Officer, Newcastle City Council).

*"The arts engagement went down brilliantly, lots of men engaging in both activities."* (Arts Development Officer, Newcastle City Council).



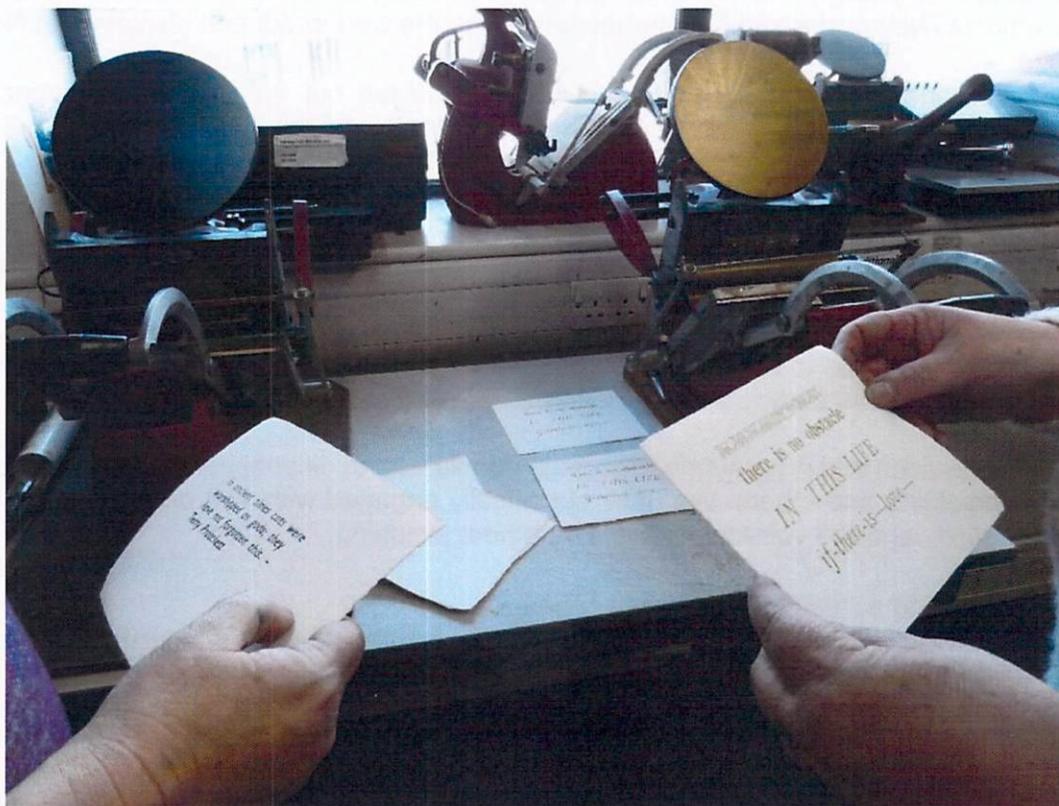
**NORTHERN PRINT STUDIO LIMITED**  
**(A COMPANY LIMITED BY GUARANTEE)**  
**TRUSTEES' REPORT**  
*For the year ended 31 March 2022*

**ACHIEVEMENTS AND PERFORMANCE (CONTINUED)**

**Summary of main achievements of the charity during the year (Cont.)**

Reimagining Digital Learning made a strong impact on inclusivity and relevance by: introducing new artists from diverse backgrounds and new geographical areas to NP as course tutors and participants in classes and courses; enabling us to work with schools and groups further afield, including a Bradford school with a 98% Asian student intake and a disabled artists' group from Wales; and engaging with a broad range of community groups completely new to NP, including refugees and asylum seekers, people with a range of disabilities, people vulnerable and shielding due to illness and/or the pandemic, and LGBTQ groups.

We continue to monitor the diversity of the people we engage with through our programme, the diversity of our freelance creatives and volunteers.



Art Diamonds letter press workshop for Gateshead Arts Team

**ENVIRONMENTAL SUSTAINABILITY**

We have continued to monitor and review the impact on the environment of our work. Additional measures brought in to help managed the spread of Covid meant that in the short term our use of plastic did increase, this was the case for many others too. We have begun to reduce this where it is safe to do so. We have reduced the use of plastic in the gallery and for print sales – using other materials for wrapping wherever possible.



**NORTHERN PRINT STUDIO LIMITED**  
**(A COMPANY LIMITED BY GUARANTEE)**  
**TRUSTEES' REPORT**  
*For the year ended 31 March 2022*

**ACHIEVEMENTS AND PERFORMANCE (CONTINUED)**

**Summary of main achievements of the charity during the year (Cont.)**

We have capitalised on the increased use of online working to reduce travel to meetings and have used this for teaching outreach workshops – reducing our carbon footprint. For local workshops we now use a trolley for materials and travel on foot for workshops rather than making short journeys in our van.

Awareness of environmental issues continues to influence our programme. Activities such as collagraph-making used waste materials are included in our programme and it is a theme increasingly addressed by the artists we work with. It was also a key topic for discussion between as part of Future Print Studios with a collective desire to pursue this further.

"I really cannot speak highly enough of what Northern Print provides in terms of a supportive, creative community of both amateurs and professionals, introducing printmaking techniques to the broader public, and providing a showcase for some truly exceptional work". (Studio Survey response, Spring 2022)



Northern Print's studio and gallery (right) showing commissioned artworks on the exterior

**Financial Review**

The out-turn for the year is an unrestricted deficit of £353 (2021: Surplus £26,150). The deficit will be deducted from Unrestricted Reserves, leaving a balance on Unrestricted Funds at 31 March 2022 of £131,842.



**NORTHERN PRINT STUDIO LIMITED**  
**(A COMPANY LIMITED BY GUARANTEE)**  
**TRUSTEES' REPORT**  
*For the year ended 31 March 2022*

**FUTURE PLANS**

We continue to rebuild post-Covid by responding to the existing and emerging needs of our communities. Having explored the possibilities of connecting digitally this is as an aspect of our work we are keen to continue to develop alongside returning to in-person working. We are looking at how we can continue to invest in this strand of work to enable us to retain and grow these audiences.

Our education space has always been too small to accommodate larger groups or groups with support workers or mobility aids and we have long-held ambition to build a new learning studio dedicated to printmaking. Covid placed even further pressure on our small spaces with workshops at Northern Print now taking place in the gallery on the days we are closed. We are pleased to have been awarded Arts Council England Capital funding to develop 'Print Space' a dedicated new space for teaching printmaking which will meet the needs of multiple groups. We were awarded £450k towards the total project cost of £850k.

Northern Print is part of Arts Council England's national portfolio and receives regular funding. As a result of Covid, 2021/22 was an extension year to the previous funding agreement. An application was submitted for the following three years, 2023/24 to 2025/26, which was successful. Northern Print will be receiving standstill funding of £108.610 for each of the three years.

Northern Print also successfully applied to Newcastle Culture Investment Fund and was awarded £15k per year for the next three years. This is focused on working with people and communities in Newcastle upon Tyne.



Architects' impression, Print Space



**NORTHERN PRINT STUDIO LIMITED**  
**(A COMPANY LIMITED BY GUARANTEE)**  
**TRUSTEES' REPORT**  
*For the year ended 31 March 2022*

**STRUCTURE, GOVERNANCE AND MANAGEMENT**

**Governing Documents**

Northern Print is a charitable company limited by guarantee, incorporated on 11 February 1994 and registered as a charity on 22 November 2012.

The charity is controlled by its governing document, its Memorandum & Articles of Association, and constitutes a limited company, limited by guarantee, as defined by the Companies Act.

The Directors of the company are also Trustees of the charity.

Eligibility for membership of the charity, and membership of the Board of Trustees, is governed by the Articles of Association. There are no restrictions in the governing document on the operation of the charity other than those imposed by general charity law.

**Charitable Purpose**

The Objects of the charity are to foster awareness, skills, knowledge, understanding and appreciation of the visual arts with specific, but not exclusive, reference to printmaking for the benefit of the general public.

**Structure and Governance**

The charity currently has a Board of seven non-executive Trustees.

During the year, our previous chair Alan Wann resigned, and this role is now shared between two trustees, Carol Bell and Jeanne Hale. The board has been strengthened by the recruitment of two new trustees, Catherine Winfield, who brings financial, compliance and commercial experience, and Lucy Currie, who brings experience in learning and education fields.

The Board meets a minimum of four times per year. The board receives written reports and agendas which are circulated in advance of meetings from the Director and meetings are chaired in turn by one of the Co-chairs. The board has an annual calendar to ensure essential business is discussed and reviewed in a timely basis. Ongoing governance of the charity is maintained through regular meetings with the Director.

**Recruitment and Appointment of Board of Trustees**

Trustees are elected to the Board based on discussions and recommendations offered by Trustees and outside advisors to the charity, as well as through a range of advertising channels.

**Trustee Induction and Training**

New Trustees are inducted by the Chair of the Board and Director and are provided with a range of resources to support their understanding of Northern Print's activities. The balance of the board is reviewed on an annual basis with reference to current skills on the board and the operational needs of the charity. Trustee training is delivered either through external advisors or charity members of staff.



**NORTHERN PRINT STUDIO LIMITED**  
**(A COMPANY LIMITED BY GUARANTEE)**  
**TRUSTEES' REPORT**  
*For the year ended 31 March 2022*

**STRUCTURE, GOVERNANCE AND MANAGEMENT (CONT'D)**

**Reserves Policy**

The Trustees have reviewed the charity's needs for reserves in line with the guidance issued by the Charity Commission, having reviewed the risks facing the organisation, seeking to maintain a level of reserves which enables the charity to operate effectively with financial stability and the means to fulfil its charitable purpose.

The Trustees aim to hold a level of Unrestricted Reserves which enables the charity to have sufficient working capital to continue to operate and also reflects the risks associated with shortfalls in funding, especially withdrawal of support from existing funders.

If alternative sources of funding were not forthcoming, then this amount would provide the means for Northern Print to settle any outstanding contracts and close the company in an orderly manner.

We have reviewed these costs in relation to statutory redundancy pay and the liabilities for our building lease. We have calculated these as follows: £45,000 for statutory redundancy costs; £30,000 for the building lease, insurance and services for which we have an annual break clause. We would also be liable for dilapidation charges which the Trustees anticipate paying through the sale of remaining assets.

Therefore, the Trustees anticipate the Unrestricted Reserves needed to fulfil these criteria as £75,000 as a minimum, and the target level of Unrestricted Reserves to be in the range of £75,000 to £100,000.

The charity's total Unrestricted Reserves at 31 March 2022 are £131,842, but the Trustees have agreed to designate £30,000 of these Reserves as a 'Capital Development Fund', providing funding towards future aspirational capital development plans.

Free Reserves, defined as non-designated Unrestricted Reserves minus the value of Unrestricted Tangible Fixed Assets, are therefore £52,488 and therefore fall below the target range.

The Trustees aim, through their budgeting processes, to restore Free Reserves to within the target range within 3 years.

The Reserves Policy was last reviewed and approved on 13 December 2022. The Board regularly reviews the level of reserves that are required to ensure that they are adequate to fulfil our continuing obligations and to allow the organisation to fulfil its charitable purpose.

**Grant Making Policy**

The charity does not currently engage in grant-making activity, other than the occasional award of small bursaries.

**The Contribution of Volunteers**

The charity normally works with approximately 25 volunteers per year.



**NORTHERN PRINT STUDIO LIMITED**  
**(A COMPANY LIMITED BY GUARANTEE)**  
**TRUSTEES' REPORT**  
*For the year ended 31 March 2022*

**OBJECTIVES AND ACTIVITIES**

**Aims & Objectives**

Northern Print is an open access printmaking studio and gallery whose mission is "to make a mark on people and places by championing printmaking" supporting artists, encouraging and providing learning and advocacy.

Northern Print is a nationally significant centre for printmaking in the North East of England with an international outlook. It is the only organisation of its kind in the Northern region and has a unique role to play within the cultural infrastructure.

Northern Print was established in 1994 and relocated from North Shields Fish Quay to its current award-winning, purpose-built premises located within the Ouseburn Valley area, close to Newcastle City Centre, in October 2006. The building houses an open access printmaking studio, a gallery, education room and editioning studio.

**Significant Activities**

The organisation offers a 'one-stop-shop' for printmaking, which enables both professional artists and anyone else interested in printmaking access to facilities and technical support and creates opportunities for making, exhibiting and selling artworks.

Northern Print's core offer currently includes:

- Free entry into an accessible and informal gallery, which shows a changing programme of the very best in contemporary printmaking - with welcoming and knowledgeable staff
- Free printmaking activities in the gallery for children to enjoy at all times
- Out of school printmaking classes with high quality activities for all ages
- Adult classes and courses programmes offering participants opportunities to participate in the visual arts, gain new skills in printmaking, meet people and take part in shared activity
- Bespoke schools and community group workshops in a purpose-equipped education studio, teaching skills in a range of printmaking processes as well as skills for life
- Access to the printmaking studio through an annual membership, giving access to professional printmaking equipment, materials and technical support
- Free events such as Late Shows and Ouseburn Open Studios, where the studio is open for all people to meet the artists who work here, see the printing presses in action and 'have a go' activities for all
- Talks programme
- Volunteering and work placement opportunities for young people

**Ensuring our Work delivers our Aims**

We review our aims, objectives and activities each year. This review looks at what we achieved and the outcomes of our work in the previous 12 months. The review looks at the success of each key activity and the benefits they have brought to those groups of people we are set up to help. The review also helps us ensure our aims, objectives and activities remained focused on our stated purposes.



**NORTHERN PRINT STUDIO LIMITED**  
**(A COMPANY LIMITED BY GUARANTEE)**  
**TRUSTEES' REPORT**  
*For the year ended 31 March 2022*

**OBJECTIVES AND ACTIVITIES**

**Public Benefit**

The Trustees understand and have discussed the implications of the provisions of the Charities Act 2006, which state that all charities must demonstrate that they are established for public benefit, and have had due regard to the public benefit guidance issued by the Charity Commission. The Trustees believe that the charity meets both of the key principles.

Principle 1 – There must be an identifiable benefit, or benefits

Learning and participation are at the heart of Northern Print, whether in terms of artists furthering their professional practice, or schools, community groups and individuals learning printmaking.

The organisation carries out in-house workshops and activities in its print studio and fully equipped education studio; and an outreach programme for schools and community groups. People of all ages and different backgrounds have the opportunity to find out about printmaking and experience it first-hand. Northern Print has a programme of learning activities and events specifically designed for children and young people, including formal, informal and family focussed workshops, activity delivered in partnership with local schools, teacher training, the Inky Print Club and work experience opportunities.

Principle 2 - Benefit must be to the public, or a section of the public

Northern Print's work is available to all members of the public.

**Risk Management**

The Trustees of the charity regularly review the major governance, operational and financial risks which the charity faces as part of its annual business planning process and confirm that systems have been established to mitigate these risks.

Northern Print has a risk management strategy in place which comprises:

- an annual review of the strategic risks the charity may face via the business plan
- the establishment of systems and procedures to mitigate those risks identified
- the implementation of procedures designed to minimise any potential impact on the charity should those risks materialise.

The Trustees are satisfied that appropriate financial systems and controls and employment policies and practices are in place.



**NORTHERN PRINT STUDIO LIMITED**  
**(A COMPANY LIMITED BY GUARANTEE)**  
**TRUSTEES' REPORT**  
*For the year ended 31 March 2022*

**OBJECTIVES AND ACTIVITIES (CONTINUED)**

**Risk Management (Cont.)**

The Trustees consider the key risks facing the charity at this time and the mitigating actions taken to be as follows:

**Failure to secure adequate funding income (from trusts and foundations, earned income, individual giving and the impact of any shortfall on liquidity of the charity).**

- Fundraising strategy regularly reviewed by trustees, discussed with Director and amended where appropriate.
- Regular review of reserves policy along with financial forecasts, cash flow management and review of operational business plan.

**Navigating the challenges arising from the current economic climate, maximising income generation, fund raising and donations, minimising expenditure at a time of uncertainty.**

- Regular financial monitoring, ongoing communication between Director and trustees, flexibility and adaptability adapted as keystone principles within our business plan.

**Compliance with legislation and regulations appropriate to the activities, size and structure of the charity.**

- Balanced board with experienced trustees, an annual board calendar with applicable requirements noted, responsibilities assigned and monitored.

The Trustees also manage the general financial risks arising by ensuring that:

- Prudent budgets have been set for the next financial year
- The charity maintains a prudent, low cost operating base
- Regular management accounts are provided, showing the performance against budget
- Contingency plans are in place should income levels appear unlikely to reach targets
- Reserves policies have been adopted which provide an appropriate amount of uncommitted reserves which will enable the charity to meet its liabilities.



**NORTHERN PRINT STUDIO LIMITED**  
**(A COMPANY LIMITED BY GUARANTEE)**  
**TRUSTEES' REPORT**  
*For the year ended 31 March 2022*

**RESPONSIBILITIES OF THE TRUSTEES**

The Trustees (who are also the Directors of Northern Print 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).

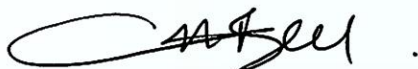
Company law requires the Trustees to prepare financial statements for each financial year which give a true and fair view of the state of affairs of the charitable company and of the incoming resources and application of resources, including the income and expenditure, of the charitable company for that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

Signed on behalf of the Trustees



**Carol Bell**  
**Chair/Trustee**  
**Company Registration Number 02899117**

**13 December 2022**



# **INDEPENDENT EXAMINER'S REPORT TO THE MEMBERS ON THE UNAUDITED ACCOUNTS OF NORTHERN PRINT STUDIO LIMITED FOR THE YEAR ENDED 31 MARCH 2022**

I hereby report to the Trustees of Northern Print (Charity Registration Number 1149872) on my examination of the accounts for the year ended 31 March 2022 set out on pages 28 to 40.

## **Responsibilities and basis of report**

As the charity's Trustees (and also its Directors for the purposes of company law), you are responsible for the preparation of the accounts in accordance with the requirements of the Companies Act 2006 ('the 2006 Act').

Having satisfied myself that the accounts of the Company are not required to be audited under Part 16 of the 2006 Act and are eligible for independent examination, I report in respect of my examination of your charity's accounts as carried out under section 145 of the Charities Act 2011 ('the 2011 Act'). In carrying out my examination I have followed the Directions given by the Charity Commission under section 145(5) (b) of the 2011 Act.

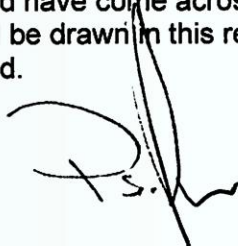
## **Independent Examiner's Statement**

Since the Company's gross income exceeded £250,000, your examiner must be a member of a body listed in section 145 of the 2011 Act. I confirm that I am qualified to undertake the examination because I am a member of the Institute of Chartered Accountant in England and Wales, which is one of the listed bodies.

I have completed my examination. I confirm that no matters have come to my attention in connection with the examination giving me cause to believe:

1. accounting records were not kept in respect of the Company as required by section 386 of the 2006 Act; or
2. the accounts do not accord with those records; or
3. the accounts do not comply with the accounting requirements of section 396 of the 2006 Act other than any requirement that the accounts give a 'true and fair view' which is not a matter considered as part of an independent examination; or
4. the accounts have not been prepared in accordance with the methods or principles of the Statement of Recommended Practice for accounting and reporting by charities (applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS102)).

I have no concerns and have come across no other matters in connection with the examination to which attention should be drawn in this report in order to enable a proper understanding of the accounts to be reached.



**Pete O'Hara, FCA, Chartered Accountant**  
**Fellow of the Institute of Chartered Accountants in England & Wales**  
4 Stoneyhurst Road West, Gosforth, Newcastle upon Tyne NE3 1PG

13 December 2022



**NORTHERN PRINT STUDIO LIMITED**  
**(A COMPANY LIMITED BY GUARANTEE)**  
**STATEMENT OF FINANCIAL ACTIVITIES**  
**FOR THE YEAR ENDED 31 MARCH 2022**

	Note	Unrestricted Funds £	Restricted Funds £	Total 2022 £	Total 2021 £
<b>Income</b>					
Income from Investments	2	2	-	2	9
Income from Grants, Donations & Legacies	3	168,083	-	168,083	215,515
Income from Charitable Activities	4	71,702	-	71,702	57,901
Other Income	5	16,613	-	16,613	19,348
<b>Total Income</b>		<b>256,400</b>	<b>-</b>	<b>256,400</b>	<b>292,773</b>
<b>Expenditure</b>					
Cost of Raising Funds	6	26,951	-	26,951	20,062
Expenditure on Charitable Activities	7	229,802	25,224	255,026	202,250
<b>Total Expenditure</b>		<b>256,753</b>	<b>25,224</b>	<b>281,977</b>	<b>222,312</b>
<b>Net Income/(Expenditure)</b>		<b>(353)</b>	<b>(25,224)</b>	<b>(25,577)</b>	<b>70,461</b>
Balance brought forward at 1 April		132,195	45,311	177,506	107,045
<b>Balance carried forward at 31 March</b>		<b>£131,842</b>	<b>£20,087</b>	<b>£151,929</b>	<b>£177,506</b>

The notes on pages 30 to 40 form part of the financial statements.

All of the activities of the company are classed as continuing.

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.



**NORTHERN PRINT STUDIO LIMITED**  
**(A COMPANY LIMITED BY GUARANTEE)**  
**STATEMENT OF FINANCIAL POSITION/BALANCE SHEET**  
**AS AT 31 MARCH 2022**

	Notes	2022 £	2021 £
<b>Fixed Assets</b>			
Tangible Fixed Assets	10	55,142	70,645
<b>Current Assets</b>			
Stocks	11	13,052	13,853
Debtors	12	15,037	24,471
Cash At Bank & In Hand		126,345	150,024
		<u>154,434</u>	<u>188,348</u>
<b>Creditors – Amounts Falling Due Within 1 Year</b>	13	(13,380)	(21,571)
Net Current Assets/(Liabilities)		<u>141,054</u>	<u>166,777</u>
<b>Provision for Liabilities &amp; Charges</b>	14	(44,267)	(59,916)
<b>Total Net Assets</b>	15	<u><b>£151,929</b></u>	<u><b>£177,506</b></u>
<b>Represented by:</b>			
Unrestricted Reserves – General	16	101,842	132,195
Unrestricted Reserves - Designated	16	30,000	-
Restricted Reserves	16	20,087	45,311
		<u><b>£151,929</b></u>	<u><b>£177,506</b></u>

The notes on pages 30 to 40 form part of the financial statements.

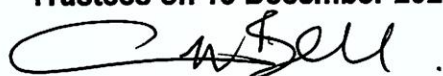
The Trustees are satisfied that for the year ended 31 March 2022 the charity was entitled to exemption under section 477(2) of the Companies Act 2006.

The Trustees also confirm that the Members have not required the charity to obtain an audit in accordance with section 476 of the Companies Act 2006

The Trustees acknowledge their responsibilities for:

- (i) ensuring that the charity 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 charity as at the end of the financial year and of its profit or loss 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 charity.

**These financial statements were approved and signed by a Member of the Board of Trustees on 13 December 2022.**



**Carol Bell**  
**Trustee**

**Company Registration Number 02899117**



**NORTHERN PRINT STUDIO LIMITED  
(A COMPANY LIMITED BY GUARANTEE)**

**NOTES TO THE ACCOUNTS**

**FOR THE YEAR ENDED 31 MARCH 2022**

**1. Accounting Policies**

**Basis of Accounting**

These financial statements have been prepared in accordance with applicable United Kingdom accounting standards, including Financial Reporting Standard 102 – 'The Financial Reporting Standard applicable in the United Kingdom and Republic of Ireland' ('FRS 102'), and with the Companies Act 2006 and the Statement of Recommended Practice (Charities SORP FRS 102) "Accounting and Reporting by Charities" and the Charities Act 2011.

The financial statements have been prepared on the historical cost basis, modified to include certain financial instruments at fair value.

Advantage has been taken of the provisions in the SORP for Charities applying FRS 102 Update Bulletin 1 not to prepare a statement of cashflows.

The financial statements are prepared in sterling, which is the functional currency of the charity.

**Taxation Status**

Northern Print Studio Limited is a Charity registered under the 1960 Charities Act and is accorded exemption from liability to taxation on its income under S505 Income and Corporation Taxes Act 1988.

**Going Concern**

There are no material uncertainties about the charity's ability to continue.

**Income**

All income is included in the statement of financial activities when the charity is entitled to the income, any performance related conditions attached have been met or are fully within the control of the charity, the income is considered probable and the amount can be quantified with reasonable accuracy.

The following specific policies are applied to particular categories of income:

- Donations and legacy income is received by way of donations, legacies, grants and gifts and is included in full in the Statement of Financial Activities when receivable.
- Grants, where entitlement is not conditional on the delivery of a specific performance by the charity, are recognised when the charity becomes unconditionally entitled to the grant.
- Investment income is included when receivable.
- Income from charitable trading activity is accounted for when earned.
- Other income is accounted for when receivable.



**NORTHERN PRINT STUDIO LIMITED  
(A COMPANY LIMITED BY GUARANTEE)**

**NOTES TO THE ACCOUNTS**

**FOR THE YEAR ENDED 31 MARCH 2022**

**1. Accounting Policies (Continued)**

**Operating Leases**

The charity classifies the lease of certain types of equipment as operating leases as the title to the equipment remains with the lessor. Rental charges are charged against income on a straight-line basis over the period of the lease.

**Tangible Fixed Assets and Depreciation**

Depreciation is provided on any fixed assets at rates calculated to write off the assets over their remaining useful lives as follows:

Motor Vehicles	- 25% straight line on cost
Plant & Machinery	- 10% straight line on cost
Fixtures & Fittings	- 25% straight line on cost
Long Leasehold	- 10% straight line on cost
Property Improvements	- 10% straight line on cost

A full year's depreciation charge is applied in the year of acquisition and no charge is made in the year of disposal.

**Impairment of Fixed Assets**

A review for indicators of impairment is carried out at each reporting date, with the recoverable amount being estimated where such indicators exist. Where the carrying value exceeds the recoverable amount, the asset is impaired accordingly. Prior impairments are also reviewed for possible reversal at each reporting date.

**Financial Instruments**

A financial asset or a financial liability is recognised only when the charity becomes a party to the contractual provisions of the instrument. Basic financial instruments are initially recognised at the amount receivable or payable including any related transaction costs.

Current assets and current liabilities are subsequently measured at the cash or other consideration expected to be paid or received and not discounted.

Debt instruments are subsequently measured at amortised cost where there is a material adjustment.

**Fund Accounting**

Unrestricted funds are available for use at the discretion of the trustees in furtherance of the purposes of the charity.

Designated funds are unrestricted funds earmarked by the trustees for specific purposes.

Restricted funds are subjected to restrictions on their expenditure imposed by the donor.



**NORTHERN PRINT STUDIO LIMITED  
(A COMPANY LIMITED BY GUARANTEE)**

**NOTES TO THE ACCOUNTS**

**FOR THE YEAR ENDED 31 MARCH 2022**

**1. Accounting Policies (Continued)**

**Stocks**

Stocks are valued at the lower of cost and net realisable value, after making due allowance for obsolete and slow moving items.

**Judgements and Key Sources of Estimation Uncertainty**

The preparation of the financial statements requires management to make judgements, estimates and assumptions that affect the amounts reported. These estimates and judgements are continually reviewed and are based on experience and other factors, including expectations of future events that are believed to be reasonable under the circumstances.

There are no significant judgements or estimation uncertainty included within the financial statements.

**Pensions**

Northern Print contributes to a defined contribution pension scheme. Further details can be found in Note 9.

For the defined contribution scheme, the amount charged to the Statement of Financial Activities in respect of pension costs is the contributions payable in the year. Differences between contributions payable in the year and contributions actually paid are shown as either accruals or prepayments in the Balance Sheet.

**Legal Status**

The charity is a company limited by guarantee and has no share capital. The liability of each member in the event of winding up is limited to £1. The company law members of the charity are the members of its Board of Trustees.



**NORTHERN PRINT STUDIO LIMITED**  
**(A COMPANY LIMITED BY GUARANTEE)**  
**NOTES TO THE ACCOUNTS**  
**FOR THE YEAR ENDED 31 MARCH 2022**

**2. Income from Investments**

	<b>Unrestricted Funds</b>	<b>Restricted Funds</b>	<b>2022</b>	<b>2021</b>
	<b>£</b>	<b>£</b>	<b>£</b>	<b>£</b>
Interest Receivable	2	-	2	9
	<b>£2</b>	<b>£-</b>	<b>£2</b>	<b>£9</b>

The 2021 total of £9 was wholly attributable to Unrestricted Funds.

**3. Income from Grants, Donations & Legacies**

	<b>Unrestricted Funds</b>	<b>Restricted Funds</b>	<b>2022</b>	<b>2021</b>
	<b>£</b>	<b>£</b>	<b>£</b>	<b>£</b>
Arts Council England – Cultural Recovery Fund	25,000	-	25,000	-
Arts Council England – National Portfolio Organisation	108,610	-	108,610	108,610
Arts Council England – Reimagining Digital	-	-	-	37,000
Citylife Expert Support Grant	-	-	-	520
Coronavirus Job Retention Scheme	4,084	-	4,084	20,207
Golsoncott Foundation - An Evening With Print	-	-	-	400
Joicey Trust - Core Support	-	-	-	2,000
Newcastle City Council - COVID Support	10,667	-	10,667	22,289
Newcastle Cultural Investment Fund at the Community Foundation	19,500	-	19,500	15,000
Tyne & Wear Community Foundation - UV Unit	-	-	-	7,035
	<b>167,861</b>	<b>-</b>	<b>167,861</b>	<b>213,061</b>
Donations	222	-	222	2,454
	<b>£168,083</b>	<b>£-</b>	<b>£168,083</b>	<b>£215,515</b>

Of the 2021 total of £215,515, £168,560 was attributable to Unrestricted Funds and £46,955 to Restricted Funds.



**NORTHERN PRINT STUDIO LIMITED**  
**(A COMPANY LIMITED BY GUARANTEE)**

**NOTES TO THE ACCOUNTS**

**FOR THE YEAR ENDED 31 MARCH 2022**

**4. Income from Charitable Activities**

	Unrestricted Funds £	Restricted Funds £	2022 £	2021 £
Artwork Sales	29,505	-	29,505	17,732
Studio Sessions	12,805	-	12,805	1,651
Classes & Education Income	5,541	-	5,541	(223)
Studio Subscriptions	3,941	-	3,941	1,148
Studio Materials	2,498	-	2,498	3,785
Gift Voucher Sales	3,796	-	3,796	-
Workshop Fees	6,016	-	6,016	758
Project Income	7,600	-	7,600	33,050
	<b>£71,702</b>	<b>£-</b>	<b>£71,702</b>	<b>£57,901</b>

The 2021 total of £57,143 was wholly attributable to Unrestricted Funds.

**5. Other Income**

	Unrestricted Funds £	Restricted Funds £	2022 £	2021 £
Museums & Galleries Exhibition Tax Relief	964	-	964	3,699
Capital Grant Release	15,649	-	15,649	15,649
	<b>£16,613</b>	<b>£-</b>	<b>£16,613</b>	<b>£19,348</b>

The 2021 total of £20,106 was wholly attributable to Unrestricted Funds.

**6. Expenditure on Raising Funds**

	Unrestricted Funds £	Restricted Funds £	2022 £	2021 £
Salaries & On Costs	9,000	-	9,000	9,000
Fundraising Consultancy	4,000	-	4,000	600
Artwork Costs	13,951	-	13,951	10,462
	<b>£26,951</b>	<b>£-</b>	<b>£26,951</b>	<b>£20,062</b>

The 2021 total of £20,062 was wholly attributable to Unrestricted Funds.



**NORTHERN PRINT STUDIO LIMITED**  
**(A COMPANY LIMITED BY GUARANTEE)**

**NOTES TO THE ACCOUNTS**

**FOR THE YEAR ENDED 31 MARCH 2022**

**7. Expenditure on Charitable Activities**

	Unrestricted Funds £	Restricted Funds £	Total 2022 £	Total 2021 £
<b>Production/Project Costs</b>				
Salaries & On Costs	114,683	8,000	122,683	114,725
International Print Biennale	10	-	10	71
Freelance Artists, Tutors & Project Staff	11,968	8,000	19,968	15,335
Workshop Costs	-	-	-	693
Project Expenditure	15,528	-	15,528	6,520
Advertising & Marketing	933	-	933	409
Bursary Costs	47	-	47	-
Purchases & Studio Materials	8,814	4,624	13,438	3,905
Gallery Costs	190	-	190	1,821
	<b>152,173</b>	<b>20,624</b>	<b>172,797</b>	<b>143,479</b>
<b>Support Costs</b>				
Rent & Rates	18,718	-	18,718	18,507
Freelance/Consultancy Support	2,420	4,600	7,020	-
Other Premises Costs	12,498	-	12,498	5,322
Depreciation & Amortisation	17,352	-	17,352	16,736
Insurance	9,478	-	9,478	8,028
Other Administration & Running Costs	12,681	-	12,681	6,532
	<b>73,147</b>	<b>4,600</b>	<b>77,747</b>	<b>55,125</b>
<b>Governance Costs</b>				
Legal & Professional Fees	2,064	-	2,064	1,386
Accountancy, Payroll & Independent Examination	2,518	-	2,518	2,260
	<b>4,582</b>	<b>-</b>	<b>4,582</b>	<b>3,646</b>
	<b>£229,902</b>	<b>£25,224</b>	<b>£255,126</b>	<b>£202,250</b>

Of the 2021 total of £202,250, £199,606 was attributable to Unrestricted Funds and £2,644 to Restricted Funds.



**NORTHERN PRINT STUDIO LIMITED**  
**(A COMPANY LIMITED BY GUARANTEE)**  
**NOTES TO THE ACCOUNTS**  
**FOR THE YEAR ENDED 31 MARCH 2022**

**8. Net Income/(Expenditure)**

	<b>2022</b>	<b>2021</b>
	<b>£</b>	<b>£</b>
Net income/(expenditure) is stated after charging/(crediting):		
Independent Examiner's Fees – current year	1,500	1,500
Independent Examiner – Other Services	550	420
Depreciation of owned Fixed Assets	17,352	16,736

**9. Staff Costs & Trustees' Remuneration**

	<b>2022</b>	<b>2021</b>
	<b>£</b>	<b>£</b>
Gross Salary Costs	124,188	116,930
Employer's National Insurance	5,159	4,639
Employer's Pension Contributions	2,336	2,156
	<b>£131,683</b>	<b>£123,725</b>

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

The charity defines Key Management Personnel as the Trustees and the members of the Senior Management Team. Remuneration of £69,684, including employer's pension contributions, was paid by the charity during the year to Key Management Personnel.

The average number of staff employed during the year, calculated as full-time equivalents, was as follows:

	<b>2022</b>	<b>2021</b>
	<b>No</b>	<b>No</b>
Artistic Production and Support	4	4

Pension benefits are provided through a Group Personal Pension Scheme, which is a defined contribution scheme. The assets of the scheme are held separately from those of the company in a separately administered fund. In the year to 31 March 2022 Northern Print made an employer's contribution of 3% of pensionable pay, provided that the employee makes a minimum contribution of 5%.

These amounts are paid over to the scheme on a monthly basis. Contributions of £597 were outstanding at 31 March 2022 (2021: £463).

No remuneration has been paid to any Trustees/Directors in the year (2021: £Nil).

No reimbursement has been made of any Travel and Subsistence expenses to Trustees in respect of their attendance at meetings of the charity (2021: £Nil).

**NORTHERN PRINT STUDIO LIMITED**  
**(A COMPANY LIMITED BY GUARANTEE)**

**NOTES TO THE ACCOUNTS**

**FOR THE YEAR ENDED 31 MARCH 2022**

**10. Tangible Fixed Assets**

<b>Cost</b>	<b>Long Leasehold £</b>	<b>Leasehold Improvements £</b>	<b>Plant &amp; Machinery £</b>
At 1 April 2021	353,071	135,072	123,211
Additions	-	-	1,849
At 31 March 2022	353,071	135,072	125,060
<b>Depreciation</b>			
At 1 April 2021	353,071	81,015	107,210
Charge for year	-	13,507	3,551
At 31 March 2022	353,071	94,522	110,761
<b>Net Book Value</b>			
At 31 March 2022	£-	£40,550	£14,299
At 1 April 2021	£-	£54,057	£16,001
<b>Cost</b>	<b>Fixtures &amp; Fittings £</b>	<b>Motor Vehicles £</b>	<b>Total Fixed Assets £</b>
At 1 April 2021	13,346	13,508	638,208
Additions	-	-	1,849
At 31 March 2022	13,346	13,508	640,057
<b>Depreciation</b>			
At 1 April 2021	12,759	13,508	567,563
Charge for year	294	-	17,352
At 31 March 2022	13,053	13,508	584,915
<b>Net Book Value</b>			
At 31 March 2022	£293	£-	£55,142
At 1 April 2021	£587	£-	£70,645



**NORTHERN PRINT STUDIO LIMITED**  
**(A COMPANY LIMITED BY GUARANTEE)**

**NOTES TO THE ACCOUNTS**

**FOR THE YEAR ENDED 31 MARCH 2022**

**11. Stock**

	2022	2021
	£	£
Print making materials and gallery stock for resale	13,052	13,853
	<b>£13,052</b>	<b>£13,853</b>

**12. Debtors**

	2022	2021
	£	£
Trade Debtors	2,399	115
Other Debtors	1,540	1,180
Other Taxes & Social Security Costs	1,888	-
Accrued Income	7,064	20,931
Prepayments	2,146	2,245
	<b>£15,037</b>	<b>£24,471</b>

**13. Creditors – Amounts Falling Due Within 1 Year**

	2022	2021
	£	£
Other Taxes & Social Security Costs	2,852	1,888
Pension Scheme Creditor	597	463
Trade Creditors	3,215	1,840
Other Creditors	2,770	4,505
Accruals	3,946	12,875
	<b>£13,380</b>	<b>£21,571</b>

**14. Provision for Liabilities & Charges**

	2022	2021
	£	£
Balance at start of year	59,916	75,565
Release in year	(15,649)	(15,649)
	<b>£44,267</b>	<b>£59,916</b>

**NORTHERN PRINT STUDIO LIMITED**  
**(A COMPANY LIMITED BY GUARANTEE)**  
**NOTES TO THE ACCOUNTS**  
**FOR THE YEAR ENDED 31 MARCH 2022**

**15. Analysis of Net Assets between Funds**

	<b>Unrestricted Funds</b>	<b>Restricted Funds</b>	<b>Total 2022</b>	<b>Total 2021</b>
	<b>£</b>	<b>£</b>	<b>£</b>	<b>£</b>
Fixed Assets	49,354	5,788	55,142	70,645
Stock	13,052	-	13,052	13,853
Debtors	11,337	3,700	15,037	24,471
Cash at Bank and In Hand	115,746	10,599	126,345	150,024
Creditors – Amounts Due Within 1 Year	(13,380)	-	(13,380)	(21,571)
Provision for Liabilities & Charges	(44,267)	-	(44,267)	(59,916)
	<b>£131,842</b>	<b>£20,087</b>	<b>£151,929</b>	<b>£177,506</b>

**16. Analysis of Charitable Funds**

	<b>Fund at 1 April 2021 £</b>	<b>Incoming Resources in Year £</b>	<b>Resources Expended in Year £</b>	<b>Fund at 31 March 2022 £</b>
<b>Unrestricted Funds</b>				
Charity General Fund	132,195	226,400	(256,753)	101,842
Designated Capital Development Fund	-	30,000	-	30,000
	<b>132,195</b>	<b>256,400</b>	<b>(256,753)</b>	<b>131,842</b>
<b>Restricted Funds</b>				
Arts Council England (ACE) – Reimagining Digital	37,000	-	(22,500)	14,500
Joicey Trust	2,000	-	(2,000)	-
Tyne & Wear Community Foundation - UV Unit*	6,311	-	(724)	5,587
	<b>45,311</b>	<b>-</b>	<b>(25,224)</b>	<b>20,087</b>
<b>Total Funds</b>	<b>£177,506</b>	<b>£256,400</b>	<b>£(281,977)</b>	<b>£151,929</b>

\*Though £7,035 from the Tyne & Wear Community Foundation was received and fully spent in the year to 31 March 2021 on a new UV exposure unit, the required accounting treatment releases the grant over the period of the useful life of the asset, matching the annual depreciation on the equipment.



**NORTHERN PRINT STUDIO LIMITED**  
**(A COMPANY LIMITED BY GUARANTEE)**  
**NOTES TO THE ACCOUNTS**  
**FOR THE YEAR ENDED 31 MARCH 2022**

**16. Analysis of Charitable Funds (Cont.)**

<b>Name of Designated Fund</b>	<b>Description, Nature &amp; Purpose of the Designated Fund</b>
Capital Development Fund	Towards the cost of a planned future capital development of Northern Print premises
<b>Name of Restricted Fund</b>	<b>Description, Nature &amp; Purpose of the Restricted Fund</b>
ACE – Reimagining Digital	Towards the cost of a digital learning programme
Joicey Trust	Towards the cost of core artistic programme
Tyne & Wear Community Foundation	Towards the cost of an Ultraviolet exposure unit

**17. Related Party Transactions**

The charity has a close working relationship with Arts Council England which is a registered charity and has provided significant funding which enables the charity to carry out its charitable objectives. In total, grant funding of £133,610 (2021: £145,610) was received from Arts Council England in the year. At 31 March 2022, £3,700 was owing to Northern Print from Arts Council England (31 March 2021: £18,500).

There were no other transactions in the year with related parties, such as are required to be disclosed under the Financial Reporting Standard for Smaller Entities (Effective April 2008) (2021: Nil).

**18. Taxation**

The company is a registered charity and no provision is considered necessary for taxation.

**19. Financial Commitments**

No material financial commitments have been made in respect of future financial periods.

**20. Company Limited by Guarantee**

The charity is incorporated under the Companies Act 1985 and is limited by guarantee, each member having undertaken to contribute such amounts not exceeding £1 as may be required in the event of the company being wound up whilst he or she is still a member or within one year thereafter.

There are currently 7 members of the company (2021 - 8 members).