

GREEN MAN TRUST LTD

England & Wales · Charity number 1156453

Details

Other names	GREEN MAN TRUST
Status	Registered
Legal form	Charitable company
Company number	08365361
Registered	2014-03-31
Register	View on the Charity Commission register

Contact

Address	Old Bank House Beaufort Street Crickhowell Powys NP8 1AD
Phone	020377880037
Email	info@greenmantrust.org.uk
Website	www.greenmantrust.org.uk

Activities

Objects: TO FURTHER THE WORK OF CHARITIES OR CHARITABLE PURPOSES FOR THE PUBLIC BENEFIT THAT FALL WITHIN THE DESCRIPTIONS OF CHARITABLE PURPOSES SET OUT IN SECTION 3 OF THE CHARITIES ACT 2011 IN PARTICULAR:• THE PREVENTION OR RELIEF OF POVERTY • THE ADVANCEMENT OF EDUCATION • THE ADVANCEMENT OF CITIZENSHIP OR COMMUNITY DEVELOPMENT • THE ADVANCEMENT OF THE ARTS, CULTURE, HERITAGE OR SCIENCE • THE RELIEF OF THOSE IN NEED, BY REASON OF YOUTH, AGE, ILL HEALTH, DISABILITY, FINANCIAL HARDSHIP OR OTHER DISADVANTAGE[NOTHING IN THE ARTICLES SHALL AUTHORISE AN APPLICATION OF THE PROPERTY OF THE CHARITY FOR THE PURPOSES WHICH ARE NOT CHARITABLE IN ACCORDANCE WITH SECTION 7 OF THE CHARITIES AND TRUSTEE INVESTMENT (SCOTLAND) ACT 2005 AND/OR SECTION 2 OF THE CHARITIES ACT (NORTHERN IRELAND) 2008.]

Activities: CREATING OPPORTUNITIES FOR SHOWCASING, TRAINING AND CREATIVE DEVELOPMENT IN THE ARTS AND SCIENCES, PARTICULARLY FOR NEW AND EMERGING ARTISTS. SUPPORT DISADVANTAGED AND VULNERABLE INDIVIDUALS THROUGH EDUCATION AND TRAINING ACTIVITIES WE SUPPORT LOCAL WELSH COMMUNITY PROJECTS.WE ENSURE THE AIMS

AND OBJECTIVES OF ANY GRANT FUNDING ARE MONITORED AND EVALUATED AND REPORTED ON ACCORDINGLY.

Classification

- **How:** Makes Grants To Individuals, Makes Grants To Organisations, Provides Other Finance, Provides Services
- **What:** General Charitable Purposes, Education/training, The Prevention Or Relief Of Poverty, Arts/culture/heritage/science, Recreation
- **Who:** Children/young People, The General Public/mankind

Geography

- Throughout England And Wales

Finances

Period end	Income	Expenditure	Assets	Employees
2024-12-31	£481,261	£552,796	-	-
2023-12-31	£275,411	£363,357	-	-
2022-12-31	£225,108	£281,023	-	-
2021-12-31	£347,417	£127,415	-	-
2020-12-31	£152,643	£138,468	-	-

Trustees

Name	Role	Appointed
FIONA STEWART	Chair	2014-02-12
Daniel John Langford		2023-05-25
IAN MYERS FIELDER		2014-03-31
Joanna Cecilia Owen		2018-08-21
Natasha Olivia Anne Hale		2018-08-21

GREEN MAN TRUST LTD

England & Wales - Charity number 1156453

Accounts

Charity registration number 1156453 (England and Wales)

Company registration number 08365361

GREEN MAN TRUST LIMITED

ANNUAL REPORT AND UNAUDITED FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 DECEMBER 2024

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GREEN MAN TRUST LIMITED

LEGAL AND ADMINISTRATIVE INFORMATION

Trustees	Ms F Stewart, Chair Mr I Fielder, Treasurer Ms N Hale, Trustee Ms J Owen, Trustee Mr D Langford, Trustee
Secretary	Ms J Rodrigues
Charity number (England and Wales)	1156453
Company number	08365361
Registered office	Old Bank House Beaufort Street CRICKHOWELL Powys NP8 1AD
Independent examiner	Old Mill Accountancy Limited Unit 2 Greenways Business Park Bellinger Close CHIPPENHAM Wiltshire SN15 1BN
Bankers	CAF Bank Limited 25 Kings Hill Avenue Kings Hill WEST MAILING Kent ME19 4JQ
Solicitors	Anthony Jayes LLP 68 Parkway CAMDEN TOWN London NW1 7AH

GREEN MAN TRUST LIMITED

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GREEN MAN TRUST LIMITED

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) FOR THE YEAR ENDED 31 DECEMBER 2024

The trustees present their report and financial statements for the year ended 31 December 2024. The report also serves as a Directors' Report required under Section 491(2) of the Companies Act 2006.

The accounts have been prepared in accordance with the accounting policies set out in note 1 to the accounts and comply with the Trust's governing document, the Companies Act 2006 and "Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102)" (effective 1 January 2019).

Objectives and activities

The principal object of the Green Man Trust is to further such charitable purposes for the public benefit that fall within the descriptions of charitable purposes set out in Section 3 of the Charities Act 2011 in particular but not limited to:

- The prevention of relief of poverty
- The advancement of education
- The advancement of citizenship or community development
- The advancement of the arts, culture, heritage or science
- The relief of those in need, by reason of youth, age, ill health, disability, financial hardship or other disadvantages.

Charitable funds are raised for the Trust through grant applications to statutory organisations and to trusts and foundations. Grant funding comes with restrictions as well as strict monitoring guidelines and reporting structures that are met by the Trust. These guidelines will dictate the way in which funding is allocated. We ensure the aims and objectives of any grant funding are monitored and evaluated and reported on accordingly.

The Trust also raises donations from individuals and private donations which support its core work. Plantpot Ltd, Green Man festival's parent company, donates generous resources for the day-to-day operation of the charity (office space and utilities), as well as in-kind production support (festival tickets, site fees, infrastructure and staff time) to support the delivery the Trust's charitable programmes. This relationship means that the Trust is able to channel on average 75% of its income directly towards its beneficiaries. This close relationship gives the Trust's activities an excellent platform and the artists involved a significant showcase opportunity as well as giving them the chance to reach large and varied audiences to widen the impact and legacy of the projects. Plantpot Ltd will also donate funds from time to time. In addition, the relationship with Plantpot Ltd (Green Man Festival) also allows the Trust to raise funds from audiences buying tickets (via a suggested, opt-in ticket top-up donations) and attending the festival (via donations collection systems at the box offices).

A proportion of the Trust's unrestricted funds is allocated to support local organisations and community groups. Decisions about the beneficiaries are made by the Board of Trustees and in accordance with the charity's aims.

The Trustees have paid due regard to guidance issued by the Charity Commission in deciding what activities the Trust should undertake. In setting the objectives and planning the activities, the Trustees have also given careful consideration to the Charity Commission's general guidance on public benefit.

GREEN MAN TRUST LIMITED

TRUSTEES' REPORT (CONTINUED)(INCLUDING DIRECTORS' REPORT) FOR THE YEAR ENDED 31 DECEMBER 2024

Achievements and performance

Green Man is one of the most loved festivals in the UK. One of the very few independents left, it is recognised for the quality of its programme (5* Guardian, Independent, Telegraph, NME, Rolling Stone, The Standard, Wales Online), rich and inclusive audience experience (6 Music Best UK Festival, Gold Charter by Attitude is Everything), commitment to gender equality (Women in Music, Cosmopolitan) and environmental best-practice (Vision 2025, partnership with A Greener Future).

Green Man Trust is the festival's charitable arm and works from a position of strong values to make 'good stuff' happen; its charitable objectives include: 1) arts development; 2) the advancement of education and vocational training, 3) public engagement with science and the environment and; 4) working with communities in Wales to bring about positive change.

Since 2014:

- £1,800,000+ raised for good causes and our projects
- 12,000+ people supported
- 5,000+ emerging artists through arts development
- 2,000+ training and mentoring placements
- 200+ new science engagement projects off the ground
- 170+ grants to community projects

Activities funded by statutory bodies, trusts and foundations, and public donations

Green Man festival in 2024 was touted as the best one yet, with 5* star reviews from The Guardian, The Independent, Rolling Stone, Wales Online and The Standard, highlighting Green Man's unique atmosphere, eclectic programming, commitment to inclusion and sustainability and attention to detail. Ben Beaumont-Thomas states in his Guardian piece that Green Man 'has a fair claim to be Britain's best festival, full stop.' Green Man 'feels, often, like an encounter with the sublime (...) an everyone-welcome ethos that also holds true to the lineup. To go to Green Man is to feel music's past, present and future collide — a feat that's somehow as spectacular as the setting.' (The Independent). 'In an era of identikit line-ups and trend-chasing, the Welsh festival (...) deliberately zigs when others zag, and annually welcomes a devoted community of artists and fans that relish the challenge' (Rolling Stone).

In 2024, the Green Man Trust celebrated its milestone 10th birthday and supported the most people since 2014 - 579 people/projects directly benefitted from the Trust's charitable programmes:

- 190 music creators were supported through Music Development;
- 153 performing artists were supported through Performing Arts Development;
- 17 international outdoor art performers and promoters from Ireland, Basque Country, Catalonia, France and across the UK took part in the Green Man Trust's International Exchange programme;
- 6 visual artists were supported through Visual Arts Development;
- 7 young people from Cardiff University completed paid work placements;
- 12 Media Production students from the University of South Wales took part in an intense media training programme;
- 15 refugees & asylum seekers from Oasis Cardiff did training on Green Man's Stewards team;
- 114 science experts brought to life 49 science engagement projects to life in Einstein's Garden;
- 49 Ukrainian refugee children and their families who have found refuge across Powys were invited to spend the day at Green Man
- 16 community projects were funded through the Community Grants Fund

1. ARTS DEVELOPMENT IN REVIEW

MUSIC DEVELOPMENT PROGRAMME

Today's music industry is tough business for emerging bands - it's a layered and competitive ecosystem that has been hit hard by recent national and global events and remains very London-centric.

GREEN MAN TRUST LIMITED

TRUSTEES' REPORT (CONTINUED)(INCLUDING DIRECTORS' REPORT) FOR THE YEAR ENDED 31 DECEMBER 2024

Green Man Trust's Music Development programme was set up in 2006 to support talented emerging music creators on their way to becoming the headliners of tomorrow. It's a unique programme offering bands significant showcase opportunities, mentoring, and unrivalled access to large audiences and top industry influencers. It all happens under the umbrella of Green Man, the flagship festival in the UK to discover new music talent. The festival 'champions up-and-comers alongside its biggest stars' (INews), 'has always been good at representing shifting trends' (The Times) and 'has established a reputation for developing music talent, and its history of creating headliners gives it significant influence internationally' (Emma Banks, CAA). We've seen supported acts go on to receive nominations for the Mercury Prize, Best Album of the Year, features in Rolling Stone, recordings in KEXP and Maida Vale Studios for the BBC; and sign to Domino Records, Rough Trade and ATC Live.

There are three complementary strands to the programme:

- Green Man Rising emerging band competition
- Curation & all-Welsh showcase of Green Man's Settlement stages
- UK-wide emerging talent showcase on the Rising stage

With the support of Green Man, Arts Council England and the Arts Council of Wales, the Music Development programme supported a total of 190 music creators (75 Welsh) across its three strands.

The Green Man Rising competition received 3512 submissions from across the UK: 45% SE; 14% SW; 13% North; 10% Midlands; 13% Wales; 4% Scotland; 1% Ireland, attesting to the programme's national reputation as a gateway in the industry. It was free to enter and open to all which attracted a wide variety of genres, highlighting how Rising is an inclusive and far-reaching opportunity: 26% Alternative; 22% Indie, 12% Rock, 11% Folk, 6% Electronic, 5% Punk, 5% Jazz, 10% Other.

Once all entries were assessed by Green Man's bookings team, 25 bands were longlisted and sent to a panel of music bloggers that included: Good Energy PR, Fred Perry, Hard of Hearing, The Quietus/Buzz, Yuck, So Young, The Forty Five, Vocal Girls, Secretly Canadian, BBC Radio Cymru.

The 2024 finalists were selected by majority vote:

- The The Orchestra (For Now) (London);
- TTSSFU (Manchester)
- ladylike (Brighton);
- Mari Mathias (Wales)
- Nature Kids (Leeds)

The top five competed in front of 300 people at the live final in Cardiff's historical independent venue, Clwb Ifor Bach, which was free to attend and sold out. The final was hosted by DJ and BBC Radio Cymru presenter Molly Palmer and judged by an esteemed panel of UK-wide industry experts: Candy Artists, Clwb ifor Bach, Elan Evans, FORM, Pure, Green Man and Glastonbury.

The Orchestra (For Now) were crowned the winner and opened Green Man's iconic, 12,000-cap Mountain Stage. All finalists got a slot on the festival's Rising Stage and a professionally recorded session worth £1,500. The sessions were given to artists and posted on Green Man's Youtube channel (100k+ views) and promoted across socials.

Much of Green Man's reputation as the go-to for discovering new talent was built on the Rising Stage. As the line-up grows in profile, it attracts ever larger crowds. Now 2,500-cap stage, the line-up featured 23 bands from all over the UK. Of Green Man's 25,000 audience members, 68% (17,050) saw a gig on the Rising stage.

Since introducing the Acoustic Stage which runs alongside the Settlement Stage at Green Man, the programme now platforms 18 instead of nine of the best up-and-coming Welsh bands. This year, the programme was curated by Welsh Music Prize-winning artist and BBC Radio Wales presenter Georgia Ruth. The Monday of the 3-day programme was made up of the best Welsh bands that made the Green Man Rising longlist but weren't selected for the final.

Across Green Man's wider music programme, the impact of Green Man Trust's Music Development programme is evident like never before. Many supported bands returned to play bigger stages across the festival, moving up the bill.

GREEN MAN TRUST LIMITED

TRUSTEES' REPORT (CONTINUED)(INCLUDING DIRECTORS' REPORT) FOR THE YEAR ENDED 31 DECEMBER 2024

'[Green Man] Rising has been the single most exciting and surreal experience of our lives. It feels like it has accelerated our journey as a band, by playing to a massive audience alongside other artists who we greatly look up to. We never expected to reach the final, let alone to win the competition (...) It has given us the confidence to progress the band towards being a serious future career, and keep making music which excites us.'

Neil Thomson, The Orchestra (For Now), Winner Green Man Rising 2024

VISUAL ARTS DEVELOPMENT PROGRAMME

Heading into its 10th year, Green Man Trust's Visual Arts Development Programme has established itself as a vital platform for early-career visual artists and those experimenting outside traditional gallery spaces for the first time. The programme provides the resources, space and support to create large-scale, site-specific outdoor works, empowering artists to push creative boundaries while enriching Wales' vibrant cultural landscape.

The programme offers comprehensive wraparound support, including financial backing, technical expertise, audience engagement and marketing support. It also stimulates the wider creative economy by employing artists, skilled freelancers and independent practitioners. As it heads into its milestone year, the opportunity has established itself as a key player in the development of the visual arts sector in Wales, having supported a diverse roster of artists and built a wide-reaching community of partners. At the heart of its success is Green Man. As a key partner, the festival provides an unparalleled platform, a ready-made audience, technical infrastructure and extensive media reach - elements rarely found together at this scale. It is the only programme in the UK festivals with this approach.

As we contribute to sector development in Wales, we are also reshaping the role of art and artists within music festivals. By bringing work outside the gallery space and into the public realm, we create new opportunities for engagement, offering fresh perspectives and challenging audiences to interact with art in unexpected ways. In the words of Creative Boom, reviewing the programme in 2023, 'what better place to experience art than at a festival? You're in the right mindset to appreciate fresh and innovative creative ideas. You're nice and relaxed and have time to appreciate the work without being interrupted by your phone (which is undoubtedly out of service) or other commitments.'

Art Basel's 2022 report highlights that women are unlikely to achieve market parity until 2053 - a disparity that shapes museum acquisitions and, ultimately, the historical narrative of art. We are interested in helping artists achieve a profile without the art market. The Green Man Trust plays its part in helping address the imbalances of gender, race, and ability in immersive arts by championing equity to ensure underrepresented voices and visions shape the future of the sector. When selecting artists for the Visual Arts programme, the focus is on amplifying and collaborating with artists often overlooked by institutional visual arts and live entertainment spaces.

Thanks to the support of Green Man, the Colwinston Charitable Trust and Arts Council of Wales in 2024, Green Man Trust delivered its most ambitious and visually impactful Visual Arts programme to date. After careful consideration, two works by female Welsh artists were commissioned. Both responded to human takes on the relationship between the ancient past and the current moment, with their technological leaps jarring against dwindling resources and the climate crisis:

Dewiniaeth, 2024 - a new commissioned by Megan Broadmeadow

Aequus, 2024 - a significant new iteration by Angela Davies

Three female Welsh artists were invited to take part in the artist residency, which was delivered in a hybrid format, part onsite, part online, giving prospective artists the chance to shadow artists-on-commission and an expert technical team while the artworks were installed. The Visual Arts producer works closely with artists to explore the challenges they might face in bringing their creative ideas to an outdoor festival environment, as well as having an initial point of contact for any extra support or access needs.

'The work was inspired by the landscape of the site, the cultural heritage of the local area and the context of the festival (...) I spent a period of research with local community members, walking in the hills and observing and recording flora and species native to the land and locality of Green Man. The extra resources given and the expertise of the riggers and technicians were really impactful to the work. This was all new and I felt we made something magical!'

Megan Broadmeadow. artist-on-commission 2019 & 2024

GREEN MAN TRUST LIMITED

TRUSTEES' REPORT (CONTINUED)(INCLUDING DIRECTORS' REPORT) FOR THE YEAR ENDED 31 DECEMBER 2024

PERFORMING ARTS DEVELOPMENT PROGRAMME

Green Man Trust's Performing Arts development programme is an all-Welsh showcase of outdoor arts that uses the festival's international reach as a springboard for artists to develop new audiences and try out new ideas. It is now one of the key dates in the national Summer touring calendar. Be it a small circus company just starting out or an established household name like National Theatre Wales or Hijinx Theatre looking to experiment, the project works with artists over a number of years and offers specialist technical support, infrastructure, networks, mentoring and peer-learning opportunities that are hard to find in one same place otherwise. The programme also features an artist-led panel discussion that is embedded in and structured around the topics that artists want to discuss, as well as an International Exchange Programme that aims to connect Welsh artists with networks and opportunities beyond the border.

The programme contributes to the development of outdoor performing arts by raising the aspirations of the sector, focusing on high-production values and impact, and implementing a developmental model to nurture the next generation of performers and creatives. Outdoor theatre is accessible and democratic, diverse and unexpected, and reaches out to those audiences who don't normally engage with theatre in its normal context. By offering commissioning opportunities and a platform to test new ideas and ways of working, we support artists to develop their practice and connect to new networks where they can tour work.

In 2024, the Performing Arts programme focused heavily on putting Welsh Language centre stage, on diversity and collaboration, representing a geographical spread of talent across Wales, and celebrating 'Strong Women' who made and are making their mark in Welsh arts and culture.

Thanks to Green Man and the Arts Council of Wales, the programme supported **153 Welsh or Wales-based performers and creatives**. The programme dazzled the Green Man audience with 20 shows that brought together an eclectic mix of circus, contemporary dance, physical theatre, comedy and interactive roaming performances.

The main evening commission 2024, ***Quantum Queendom*** was a thrilling comedy circus and dance theatre journey through time celebrating notorious women who have shaped the world we live in, from trailblazers, rebels, cowgirls and Queens! Featuring an almost entirely female company, this was a new commission that allowed Green Man Trust alumni Kitsch & Sync to scale up, changing their thinking from small scale work to look at larger scale ambition, and understand more about the production processes this involves. They were given the opportunity to work closely with aerialists and performers that were new to them to develop choreography and showcase a diverse cast of Welsh artists to portray moments in history from the perspective of and featuring women. Collaborators included Monmouth Youth Dance Company, Danceblast and students from Circomedia.

'The Green Man Trust has been integral in my development as an artist (...) the opportunities and support I have received have allowed me to develop my artistry, create new work and share this with a wider audience that reaches beyond Wales. As a Welsh artist, opportunities like these to platform your artistic vision and voice really are quite rare.'

Osian Meilir

The Green Man Trust also welcomed **Little Amal** for her first ever visit to Wales. Little Amal is the 12 foot puppet of a 10 year old Syrian refugee child and has become a global symbol of human rights, especially those of refugees. She has travelled the globe meeting 2 million people on the streets and tens of millions online, having been welcomed in 166 towns and cities in 17 countries. Little Amal met the Pope, visited COP26, the UN Headquarters and the European Parliament to carry a simple message to the world - 'Don't forget about us'.

Wales is a Nation of Sanctuary and Powys hosts the highest number of Ukrainian refugees in the UK. **49 Ukrainian refugee families** and local children from deprived backgrounds were invited to spend the day at Green Man on the day Little Amal visited.

'Just to say thank you for inviting us to Green Man last Sunday - an absolutely lovely day! Sienna often struggles in crowded busy situations but pleaded to remain until the burning of the Green Man at midnight, she made new friends, climbed trees, danced and laughed, and has spoken frequently about the day since.'

Refugee parent

GREEN MAN TRUST LIMITED

TRUSTEES' REPORT (CONTINUED)(INCLUDING DIRECTORS' REPORT) FOR THE YEAR ENDED 31 DECEMBER 2024

INTERNATIONAL EXCHANGE PROGRAMME

Green Man Trust puts talented Welsh artists on the world stage. In 2022, we took our vision for arts development one step further and piloted Green Man Trust's International Exchange programme with the aim of creating pathways for Welsh emerging artists with international ambitions.

With the support of Wales Arts International and using Green Man festival's unique international positioning, the project has been supporting artists in Wales to explore new territories, develop new strategic and sustainable connections, collaborate and showcase work beyond the border.

Programme aims:

- Bridge Wales' artistic output with the world, helping to redefine our relationship, particularly with Europe and promoting the profile of Wales internationally, especially in the field of outdoor arts;
- Showcase Welsh work, create opportunities for collaboration and encourage the programming of Welsh work overseas while diversifying the artistic offer of our programme;
- Support artists to develop/strengthen new creative connections/networks, enhance artistic practice and build the capacity to create and tour new work;
- Offer a platform for artist-led peer learning, sharing expertise and knowledge and structured networking and mentoring.

The programme has welcomed arts organisations and practitioners to Wales with a particular focus on EU countries and/or places/artists that share Wales' indigenous language heritage and are deeply connected to our nation. It has taken us only 3 years to see our international strategy start to build a strong legacy in the sector in Wales. Off the back of our international programme and being a partner in the 4 Nations consortium, we are seeing artists getting noticed and programmed abroad, creating a strong synergy with the four UK nations, Ireland, Basque Country, Catalonia and France.

In 2024, 17 internationals which included performers, artist managers, bookers, festivals and professional networks took part in our International Exchange Programme:

- Paul Brown, Director Earagall Arts Festival (Ireland)
- Lucy Medlycott, Director ISACS (Ireland)
- Jon Koldo Vasquez, International Relations ARTEKALE (Basque Country)
- David Berga, Independent agent David Berga Management (Barcelona)
- David Doust, General Manager Outdoor Arts UK (England)
- Ali Williams, artist, facilitator and Creative Producer (Wales & Portugal)
- Alan Richardson, Director Surge Festival (Scotland)
- Annie Grundy, Director Articulture Outdoor Arts Network (Wales)
- Steffan Donnelly, Artistic Director Theatr Genedlaethol Cymru (Wales)

The long-term ambition of the programme is to establish co-commissioning and touring partnerships for Welsh artists and, in turn positioning Green Man as a leading festival for International Outdoor Arts by presenting new work never seen in Wales.

'Green Man is a fantastic festival, well programmed across many artforms, that can introduce you to challenging new work whilst being a welcoming and laid back overall experience. The format of the artist development programme has a lot of potential to be emulated.'

Alan Richardson, Director Surge Festival (Scotland)

'I had a great time at Green Man, meeting lots of Welsh artists, making new networks, and catching up with sector friends too. I would thoroughly recommend going to Green Man as a chance to check out everything that is happening with Welsh outdoor arts.'

David Berga, David Berga Management (Catalonia)

GREEN MAN TRUST LIMITED

TRUSTEES' REPORT (CONTINUED)(INCLUDING DIRECTORS' REPORT) FOR THE YEAR ENDED 31 DECEMBER 2024

IMPACT, REACH, DIVERSITY & INCLUSION

Green Man was the first, and still the only, green field festival in Wales, and one of only six in the whole of the UK, to hold a Gold Charter by Attitude is Everything (AIE), recognising its commitment to making the organisation and the experiences provided proactively accessible.

2024 continued the Trust's commitment to celebrating diversity, inclusion and Welsh Language. The Trust commissioned and presented work by Welsh language speakers, neurodiverse, disabled, LGBTQIA+ and ethnically diverse creatives:

- 5/6 of the artists on the Visual Arts programme identify as women
- 3/5 Green Man Rising finalists were female-fronted acts
- 50% of Settlement acts performed in Welsh language
- 90% of the Performing Arts programme were Welsh, 56% Welsh-speaking or Welsh-learning, 58% female-led; 50% LGBTQIA+ and 37% physically and/or learning disabled.

In terms of impact on artists, 87% of participants fed back the following:

- The programmes provided a significant platform to showcase work
- Enabled me to develop my artistic skills
- Led to new connections for future collaborations
- Provided valuable networking opportunities
- The association with Green Man benefited our promotion and profile
- The Green Man teams provided suitable support throughout the process
- Provided an opportunity to work in a new way and/or with new materials
- Has resulted in new bookings
- Is something we would recommend to others

In terms of audience reach and engagement:

- 27,750 saw at least one of the Performing Arts acts
- 21,400 saw at least one of our Music Development acts
- 14,250 saw the Visual Arts installations
- 300 attended the Green Man Rising final at Clwb Ifor Bach

Audience feedback shows:

- 77% (3,850) of Settlement audiences agreed they were introduced to new Welsh music
- 76% (12,958) of Rising stage audiences agreed they were introduced to new music
- 99.5% (16,640) of those agreed the stages are a good way to support new music
- 78% (16,692) agreed they had been introduced to new outdoor arts work
- 64% (13,969) rated the quality of the Performing Arts programme 8/10 or above
- 50% (10,700) agreed it inspired them to see outdoor arts outside Green Man
- 97% (13,822) agreed the Visual Arts are a positive addition to the festival
- 64% (9,120) felt creatively, artistically or mentally stimulated by the works
- 76% (10,830) of audience members rated the works 7/10 or above, highlighting their visual impact, the calming atmosphere they created in the busy festival environment and the strong Welsh themes running through the works.

Green Man attracts a truly diverse audience of 25,000 a day, spanning generations young and old and coming from all around the globe - 12% under 18s; 24% 18-34 yrs; 62% 35-64 yrs; 2% 65+; 28% from Wales; 70% from the rest of the UK; 2% international. This greatly benefitted artists as they were exposed to audiences beyond their existing reach.

Festival press circulation exceeded 4.2 billion in 2024. Green Man was covered in 444 press features between January and September across broadsheets, TV and radio, including BBC News, Sky News, ITV News, BBC Radio 1 and 2 and 6 Music among others.

GREEN MAN TRUST LIMITED

TRUSTEES' REPORT (CONTINUED)(INCLUDING DIRECTORS' REPORT) FOR THE YEAR ENDED 31 DECEMBER 2024

2. TRAINING & DEVELOPMENT PROGRAMMES

The various training programmes offered through the Green Man Trust at Green Man festival aim to develop a broad range of professional and soft skills. The festival offers a uniquely safe, family-orientated and supportive environment where disadvantaged young people, vulnerable adults and young professionals can develop new skills in a risk-free environment.

Each programme is tailored to respond to the specific needs of each target group, aiming to equip beneficiaries with professional and soft skills, self-belief and resilience to face challenges such as social integration, recovery from addiction, finding and entering employment and, lack of aspirations for the future. Participants are involved in short- and medium-term placements across a number of areas within the core team and at the festival including Operations, Marketing, Ticketing, Artist Liaison, Logistics, Development, Stewarding and Recycling & Waste Management.

34 people took part in 2024. These included refugee and asylum seekers from the Oasis Cardiff and students from Cardiff University and University of South Wales.

OASIS CARDIFF TRAINING PROGRAMME

Working in partnership with Oasis Cardiff and Green Man, this project aims to help make the process of integration easier for refugees and asylum seekers, with an element of fun which has proven to be a truly impactful way to achieve profound change.

The project focuses on increasing participants' wellbeing and raising their aspirations, by up-skilling, building confidence and promoting cultural integration, instilling a sense of belonging and purpose and fostering positive relationships across communities.

The programme aims to:

- Challenge the negative stereotypes about asylum
- Promote increased understanding and awareness around asylum seekers and refugees
- Help create a more peaceful and welcoming atmosphere for new arrivals
- Be an inclusive platform for discussion on the issues faced by refugees.
- Build a sense of purpose and belonging
- Allow participants to be part of a quintessentially British summer tradition and experience a music festival for the first time.

The project welcomed 15 Oasis Cardiff clients to Green Man's team for a week. For many, this was the first time they left Cardiff. The group of participants joined the Festival Stewards team and trained in health & safety, fire evacuation procedures, crowd management and customer services which both add to participants' professional and personal development. While on site, the group are supported by two support workers and Green Man Festival's Staff Wellbeing Manager and the experienced Stewards Manager, who both have worked on the project since its inception.

Participants highlighted the following as the most important outcomes for them and skills developed as a result of the project:

- Teamwork skills, all of the participants spent a lot of time together and supported each other throughout the festival, learning from and creating stronger bonds with their peers and support workers;
- Time management and leadership skills;
- Enhancing their professional experience with new skills in health & safety and fire evacuation procedures, crowd management and customer services;
- English language improvements through interacting with customers and following orders when stewarding;
- Improved their general wellbeing, with an increased sense of self-respect, positivity, familiarity, care and safety;
- Increased confidence, sense of purpose and belonging to the community;
- Having the opportunity to take part and engage in arts and culture which they would have not had access to otherwise.

GREEN MAN TRUST LIMITED

TRUSTEES' REPORT (CONTINUED)(INCLUDING DIRECTORS' REPORT) FOR THE YEAR ENDED 31 DECEMBER 2024

'It's such an excellent experience for me for so many reasons, after all of the things I have experienced, this is something new and normal.'

Rahman, participant & Oasis Cardiff client

MEDIA TRAINING PROGRAMME

This training programme in partnership with the University of South Wales is rooted in offering aspiring media professionals the chance to experience working in a high-profile event alongside some of the best AV experts in the country. The aim is that the experience hones students' skills, broadens their horizons and develops their confidence to pursue a career in the creative industries. It is also, on a personal level, a once-in-a-lifetime experience. The project gives young people a chance to experience a new environment, meet new people and face new challenges. Students leave with an enhanced CV and skillset that significantly supports their long-term employment prospects in the creative industries.

2024 saw the project work with eight 2nd-year Media Production Degree students. The group took part in a 7-day, intensive, hands-on Media Production work experience at Green Man, under the guidance of the festival's AV team. Learning from some of the best AV professionals in the industry, participants were responsible for camera engineering and editing the live feed of the 6,000-capacity Far Out stage. The group were mentored by two past participants, who did the programme the previous year and returned to perfect their technical abilities, build new connections with industry professionals and gain new leadership and people management skills.

Students worked an average of 40 hours each and recorded over 30 hours of live footage, developing key skills in live camera operation, live editing, vision mixing backstage and light engineering. Students had the opportunity to film the likes of Sleaford Mods, The Jesus and May Chain, Osees, Mercury Prize nominee Nadine Shah, Explosions in the Sky and The Mary Wallopers.

Split into teams, they covered three different areas of work on rotation:

- 1) filming on stage
- 2) filming in the pit and
- 3) backstage vision mixing and giving live directions to their camera operating teams.

The group also produced a short feature film, which they finalised at the festival and premiered in the cinema tent, followed by a Q&A with Jason Solomons. Jason is the Cinedrome curator and is a renowned British film critic whose credits include BBC News, Sky News and BBC Radio and is the former Chairman of the London Film Critics' Circle. The film was their project for the Client Brief – Professional Practice module. On top of developing technical skills that directly fed into their professional training, students learned a wealth of vocational skills. The placement feeds into students' 3rd-year assessment.

Over the course of the project, students:

- Learned to write a stand-out CV and to perform in interviews
- Worked as camera engineers on one of the UK's most iconic stages, in front of 6,000+ people
- Directed the live camera operators through the talkback system
- Edited live the screen feeds using Vision Mixer
- Organised team rotas
- Worked alongside top industry professionals, including lighting technicians, sound engineers, stage crew and world-renowned artists
- Produced a video documentary - filmed, edited and screened onsite in the 1,000-capacity cinema tent

GREEN MAN TRUST LIMITED

TRUSTEES' REPORT (CONTINUED)(INCLUDING DIRECTORS' REPORT) FOR THE YEAR ENDED 31 DECEMBER 2024

Project evaluation shows:

- 7/8 participants rated their overall experience;
- 7/8 students agreed that the programme had improved their existing technical skills, in particular colour tracking for the display screens, camera techniques, sound recording and using live TV broadcast cameras instead of videography cameras;
- 8/8 left more confident in their technical skills;
- 8/8 agreed that the placement was relevant and informative for their professional development and future career prospects;
- 8/8 felt that they had developed both professionally and personally, highlighting communication, self-confidence and self-esteem, problem-solving, teamwork, determination and resilience, stress management, self-reliance, negotiating and coping skills.

A key element of the programme is showing participants the wide career options available to them and broadening their horizons. 100% agreed they learned about new career prospects and left more confident in their technical abilities. Participants felt supported, respected and valued.

'I expected that I would have to be perfect at the job immediately but one hand set lifted all expectations away which removed any stress to be perfect. This allowed me to do the job better than anticipated. It was a lot more hands on and communicative than I expected, our director and the stage crew were very helpful and genuine which helped us learn in a good environment'

Millie Gee, participant 2024

'An unforgettable journey in the span of a week's work. It's a programme experience that's absolutely worth savouring, with advice and training that I look to take forward into my professional development. You might have issues living out of a tent for a few days, but the tradeoff of working with one of (if not) the best going video crews in the UK Independent Festival scene is an invaluable time well spent. I highly recommend this programme.'

Carys Murphy-Jones, participant 2024

CARDIFF UNIVERSITY TRAINING PROGRAMME

The Training Programme in partnership with Cardiff University launched in 2018. Since then, the placements have led to improved employability outcomes for trainees:

- 9 participants have been offered further employment with Green Man
- 2 have gone on to start careers in the events industry
- 2 have used their experience at Green Man to set up their own businesses
- 1 gained full-time employment in the PR industry, working for Green Man's Welsh PR company

In 2024, we offered 7 paid work placements at Green Man for students across Operations, Logistics, Artist Liaison, Marketing, Waste & Recycling Management and Ticketing teams as well as Fundraising with the Green Man Trust.

Placements are intensive short-term learning experiences that give young people professional insight into running a successful, sustainable and ethical large-scale operation, bridging the gap between higher education and employment. Students improve a number of professional and personal skills including independent problem solving; proactivity and organisation; adaptability; commercial awareness; effective decision making; effective communication; collaboration/teamwork; ethical, social and environmental awareness; resilience; independent and critical thinking; procurement; marketing; proof-reading; customer service; writing press reports; research and data analysis among others.

Evaluation shows:

- 6/7 agreed the experience has been important for their professional development;
- 6/7 agreed the work placement will stand out in their CV and will be attractive to future employers;
- 75% agreed the placement offered new career options they had not considered before;
- 68% agreed they had developed strong professional and interpersonal skills.

GREEN MAN TRUST LIMITED

TRUSTEES' REPORT (CONTINUED)(INCLUDING DIRECTORS' REPORT) FOR THE YEAR ENDED 31 DECEMBER 2024

'I learned so many things during my time working for the Green Man Festival and I know it will all help me in any job that I pursue in the future. The festival as a whole was a great experience and I'm very grateful for the opportunity'

Addie, participant 2024

3. SCIENCE ENGAGEMENT

Science and environmental engagement are pillar aims of Green Man Trust. As a recognised catalyst for positive change, Green Man is uniquely positioned to help the Trust widen understanding and engagement with the environment and our natural world. For over 10 years, the festival has offered the Trust a platform to engage 25,000+ people from all walks of life each year with science in Einstein's Garden - the first of its kind in the UK.

The programme brings together world-renowned science institutions, talented artists and producers and curious audiences to experiment, discover, question and debate. It creates engaging experiences and interactive performances and welcomes everything from mushroom-growing workshops to panel discussions about death, but the enduring underpinning theme of the Garden is the environment and our relationship with it. It's a space where science gatecrashes arts, comedy, circus, music, and theatre, and creates opportunities for research partners to develop new audiences.

114 scientists and researchers brought 49 projects to life across the solar-powered Solar Stage and hydrogen-powered Omni Stage and Workshop Dome in Einstein's Garden 2024, offering a profusion of scientific and arts installations, talks, workshops and performances probing the multitude of voices and perspectives in the climate movement and showing how science and the arts help tackle daunting or taboo issues.

'By using Green Man's extensive impact as a disruptive brand and their talent for innovation, they have pioneered new ways to engage communities with science and health through their science experience Einstein's Garden.'

Farrah Nazir, Insights & Learning, EDI at The Wellcome Trust

4. COMMUNITY GRANTS

Community support is in the DNA of Green Man and the festival has donated to local community groups and schools worth thousands of pounds. Green Man Trust has worked in partnership with the festival for the past 10 years to take this support even further, whether that's fundraising for those affected by natural disasters, donating to Food Banks, supporting sports and hobbyist clubs, community gatherings which address loneliness and encourage inclusivity, repairing local infrastructure of buildings which support community engagement, supporting local schools and sourcing equipment for people with disabilities. Green Man festival and Green Man Trust have collectively raised over £500K for community projects over the years.

In 2023, Green Man Trust launch a new Community Grants Fund to support activities that align with these social aims and, since then, has distributed over £54,070.

To mark the Trust's 10th anniversary, the Trustees agreed to double the fund in 2024. After careful consideration based on an agreed assessment matrix, the Fund distributed £20,875 to 12 local community projects:

- £3,300 to Crickhowell Community Primary School to build a new Sensory Room for pupils with learning and/or physical disabilities;
- £2,000 to Llangattock Primary School towards the revamping of an outdoor shelter to enhance the activities of its Forest Schools;
- £2,000 to Arts Connection towards the delivery of 16 art workshops for young carer and young adult carers in partnership with Ceredu across Powys;
- £2,000 to Brecon Pride towards the cost of its annual event bringing people together to tackle the isolation of marginalised groups, including the LGBTQIA+ communities, in rural areas;
- £2,000 to disability charity Sense Cymru towards the purchase of equipment to help those with severe mobility issues undertake 'dynamic standing' exercises that are shown to have significant medical benefits;
- £2,000 to Llangynidr Primary School to introduce Forest Schools for primary-aged children;
- £2,000 to Crickhowell Volunteer Bureau towards the purchase of IT equipment for the new community Hub which aims to help address digital exclusion in the area;
- £1,885 to Llangors Community Centre to buy a new sound system for the village hall;
- £1,440 to Talgarth District Regeneration Group to support a community mural project designed and painted in participation with local pupils and parents in Brecon and Talgarth;

GREEN MAN TRUST LIMITED

TRUSTEES' REPORT (CONTINUED)(INCLUDING DIRECTORS' REPORT) FOR THE YEAR ENDED 31 DECEMBER 2024

- £1,250 to The Honey Pot to support a Residential Respite Break for young carers aged 5-12;
- £500 to Glangrwyney Cricket Club to support the development of women, girls and youth cricket;
- £500 to Llangorse Community Toilets CIO to support ongoing running and maintenance costs.

The Trust provided additional funding in 2024 to support the opening of the Brecon Community Swap Shop located in Priory Church School, Brecon. The refurbished shipping container was designed, fitted and furnished with recycled furniture by the Green Man team, and is open all year round as a resource for the local community. It contains a shop which offers free school clothing, sports kits and other essential items, and it also offers a separate private meeting space where family members can connect with organisations or professionals who can offer support or advice if needed.

'We are so grateful to the Green Man Trust for the support they are giving our community in such tangible ways, as it would have taken us years to raise the funds to afford projects like these that have a true impact and lasting legacy on our children and their families.'

Claire Pugh, Headteacher Priory CIW Primary, Brecon

Financial review

Trustees monitor and review the charity reserves policy annually as part of ongoing budgetary processes. The charity reserves policy ensures the charity can keep in operation should income level fall below expected. The charity reserves policy (revised at the 21 November 2023 Annual General Meeting) is to hold sufficient reserves to cover salaries and operational costs equivalent to £50,000. At 31 December 2024 the charity had total reserves of £48,441 (2023:£119,976). Of these reserves £nil are restricted funds (2023:£18,497). The designated funds are £nil (2023: £20,000) and the free reserves of the charity are £47,617 (2023: £81,479).

Going concern

After making an appropriate analysis and taking into account unrestricted funding secured during the year in review, the trustees have a reasonable expectation that the Trust has adequate resources to continue in operation for the foreseeable future. For this reason, they continue to adopt the going concern basis in preparing the financial statements. Further details regarding the adoption of the going concern basis can be found in the Accounting Policies.

Plans for the future

The primary long-term aim of the Trust is to establish a permanent home from where it can further the activity within its four main strategic strands: Arts Development, Training and Development, Community Support and Science Engagement.

Arts Development:

To continue to support artists, particularly those at the start of their careers with showcase opportunities, networking prospects and career development. Future developments continue to involve widening the opportunities for showcasing and professional development beyond the festival and developing partnerships for international touring and collaborations.

Training and Development:

Green Man Trust is passionate about offering training and development opportunities to young people and early-career starters. Across a number of opportunities we offer professional and career development as well as technical training in a number of areas and disciplines e.g. Production, event management, programme curation and many more.

Future developments for this area are to secure sufficient funds for a dedicated Project Manager who can manage and expand the training and development programmes and research potential collaborations to enhance opportunities for those participants involved.

GREEN MAN TRUST LIMITED

TRUSTEES' REPORT (CONTINUED)(INCLUDING DIRECTORS' REPORT) FOR THE YEAR ENDED 31 DECEMBER 2024

Community Support:

Green Man Trust is committed to enhancing the support for local causes and continually reviews its own grant-making systems and charitable activities.

Future developments for community support will include expanding our relationships with local schools, colleges and universities as a way of developing opportunities for young people in the local area.

Science Engagement:

Future plans include the strategic development of links with science organisations and sources of funding to support successful science engagement. Following a successful 3-year partnership with the Wellcome Trust, a business plan for the development of Einstein's Garden plans to:

- Launch a new area in Einstein's Garden for climate engagement in 2025
- Continue to develop science engagement in a creative and innovative way, including developing partnerships with a wide range of science organisations
- Develop science projects, partnerships and collaborations outside the festival
- Take the excellent science engagement offered at the Festival beyond the event itself to reach other communities across the country

Structure, governance and management

Constitution

The Trust is registered as a charitable company limited by guarantee and was set up by a Memorandum of Association on 17 January 2013, replaced by new Articles of Association 20 March 2014.

The Trust is constituted under a Memorandum of Association dated 17 January 2013, replaced by new Articles of Association 20 March 2014, and is a registered charity number 1156453.

The trustees, who are also the directors for the purpose of company law, and who served during the year and up to the date of signature of the financial statements were:

Ms F Stewart, Chair

Mr I Fielder, Treasurer

Ms N Hale, Trustee

Ms J Owen, Trustee

Mr D Langford, Trustee

Method of appointment or election of Trustees

The management of the Trust is the responsibility of the Trustees who are elected and co-opted under the terms of the Articles of Association.

Policies adopted for the induction of Training Trustees

The charity has a programme of training for newly appointed trustees.

GREEN MAN TRUST LIMITED

TRUSTEES' REPORT (CONTINUED)(INCLUDING DIRECTORS' REPORT) FOR THE YEAR ENDED 31 DECEMBER 2024

Organisational structure and decision making

Trustees: The Trustees serve on the governing body of the Green Man Trust and this is where the decision making lies for the trust. Our trustees are responsible for the general control and management of the administration of the charity. They accept ultimate responsibility for directing the affairs of the charity, and ensure that it is solvent, well-run, and delivering the charitable outcomes for the benefit of the public for which it has been set up.

Chair: The Chair is required to lead the board of trustees regarding strategy and targets, to represent the Green Man Trust to external bodies and organisations and with support from the Board to sustain current and develop new forms of income or support for the charity. The Chair of the Green Man Trust is Fiona Stewart.

The Treasurer: The Treasurer will interpret and explain accounting requirements, ensuring that the board receives financial reports and guide any other professional advisers or administrators they have appointed including the Company Secretary. The Treasurer for the Green Man Trust is Ian Fielder.

The Company Secretary: The role of the Secretary is to support the chairperson in ensuring the smooth functioning of the governing body, organisation, updating and recording of the administration and financial affairs of the Green Man Trust. The Company Secretary for Green Man Trust is Joana Rodriquex.

From the current reporting year, one member of staff is employed by the charity to carry out the role of Secretary and Development Manager.

Statement of trustees' responsibilities

The trustees, who are also the directors of Green Man Trust Limited for the purpose of company law, are responsible for preparing the Trustees' 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 Trust and of the incoming resources and application of resources, including the income and expenditure, of the charitable company for that year.

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; and
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the Trust will continue in operation.

The trustees are responsible for keeping adequate accounting records that disclose with reasonable accuracy at any time the financial position of the Trust and enable them to ensure that the financial statements comply with the Companies Act 2006. They are also responsible for safeguarding the assets of the Trust and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

The trustees' report was approved by the Board of Trustees.

Ms F Stewart, Chair

Dated: 23 July 2025

Mr I Fielder, Treasurer

Dated: 23 July 2025

GREEN MAN TRUST LIMITED

INDEPENDENT EXAMINER'S REPORT

TO THE TRUSTEES OF GREEN MAN TRUST LIMITED

I report to the trustees on my examination of the financial statements of Green Man Trust Limited (the Trust) for the year ended 31 December 2024.

Responsibilities and basis of report

As the trustees of the Trust (and also its directors for the purposes of company law), you are responsible for the preparation of the financial statements in accordance with the requirements of the Companies Act 2006.

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

Independent examiner's statement

Since the Trust'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 Accountants 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 that in any material respect:

- 1 accounting records were not kept in respect of the Trust as required by section 386 of the Companies Act 2006.
- 2 the financial statements do not accord with those records; or
- 3 the financial statements do not comply with the accounting requirements of section 396 of the Companies Act 2006 other than any requirement that the financial statements give a true and fair view, which is not a matter considered as part of an independent examination; or
- 4 the financial statements have not been prepared in accordance with the methods and principles of the Statement of Recommended Practice for accounting and reporting by charities applicable to charities preparing their financial statements in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102).

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 financial statements to be reached.

Rachel Wills FCA
Old Mill Accountancy Limited
Unit 2
Greenways Business Park
Bellinger Close
CHIPPENHAM
Wiltshire
SN15 1BN

Dated: 28 July 2025

GREEN MAN TRUST LIMITED

STATEMENT OF FINANCIAL ACTIVITIES INCLUDING INCOME AND EXPENDITURE ACCOUNT FOR THE YEAR ENDED 31 DECEMBER 2024

		Unrestricted funds 2024 £	Restricted funds 2024 £	Total 2024 £	Total 2023 £
	Notes				
Income from:					
Donations and legacies	3	298,477	180,026	478,503	272,935
Investments	4	2,758	-	2,758	2,476
Total income		301,235	180,026	481,261	275,411
Expenditure on:					
Raising funds	5	33,465	-	33,465	55,726
<u>Charitable activities</u>					
Charitable activities	6	320,808	198,523	519,331	307,631
Total charitable expenditure		320,808	198,523	519,331	307,631
Total resources expended		354,273	198,523	552,796	363,357
Net expenditure for the year/ Net movement in funds		(53,038)	(18,497)	(71,535)	(87,946)
Fund balances at 1 January 2024		101,479	18,497	119,976	207,922
Fund balances at 31 December 2024		48,441	-	48,441	119,976

The statement of financial activities also complies with the requirements for an income and expenditure account under the Companies Act 2006.

GREEN MAN TRUST LIMITED

BALANCE SHEET

AS AT 31 DECEMBER 2024

	Notes	2024 £	£	2023 £	£
Fixed assets					
Tangible assets	12		824		-
Current assets					
Debtors	13	13,053		17,000	
Cash at bank and in hand		66,595		135,332	
		<u>79,648</u>		<u>152,332</u>	
Creditors: amounts falling due within one year	14	<u>(32,031)</u>		<u>(32,356)</u>	
Net current assets			47,617		119,976
Total assets less current liabilities			<u>48,441</u>		<u>119,976</u>
Income funds					
Restricted funds	17		-		18,497
Designated funds	18	-		20,000	
General unrestricted funds	18	<u>48,441</u>		<u>81,479</u>	
Total unrestricted funds			<u>48,441</u>		<u>101,479</u>
			<u>48,441</u>		<u>119,976</u>

The company is entitled to the exemption from the audit requirement contained in section 477 of the Companies Act 2006, for the year ended 31 December 2024.

The members have not required the company to obtain an audit of its financial statements for the year in question in accordance with section 476.

The trustees acknowledge their responsibilities for ensuring that the charity keeps accounting records which comply with section 386 of the Act and for 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 incoming resources and application of resources, including its income and expenditure, for the financial year in accordance with the requirements of sections 394 and 395 and which otherwise comply with the requirements of the Companies Act 2006 relating to financial statements, so far as applicable to the company.

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

The financial statements were approved by the Trustees on 23 July 2025

Ms F Stewart, Chair
Trustee

Mr I Fielder, Treasurer
Trustee

Company Registration No. 08365361

GREEN MAN TRUST LIMITED

NOTES TO THE FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 DECEMBER 2024

1 Accounting policies

Charity information

Green Man Trust Limited is a private company limited by guarantee incorporated in England and Wales. The registered office is Old Bank House, Beaufort Street, CRICKHOWELL, Powys, NP8 1AD.

1.1 Accounting convention

The financial statements have been prepared in accordance with the Trust's governing document, the Companies Act 2006 and "Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102)" (effective 1 January 2019). The Trust is a Public Benefit Entity as defined by FRS 102.

The Trust has taken advantage of the provisions in the SORP for charities applying FRS 102 Update Bulletin 1 not to prepare a Statement of Cash Flows.

The financial statements are prepared in sterling, which is the functional currency of the Trust. Monetary amounts in these financial statements are rounded to the nearest £.

The financial statements have been prepared under the historical cost convention. The principal accounting policies adopted are set out below.

1.2 Going concern

At the time of approving the financial statements, the trustees have a reasonable expectation that the Trust has adequate resources to continue in operational existence for the foreseeable future. Thus the trustees continue to adopt the going concern basis of accounting in preparing the financial statements.

1.3 Charitable funds

Unrestricted funds are available for use at the discretion of the trustees in furtherance of their charitable objectives.

Designated funds have been chosen by the trustees to be used for grant applications which will be paid away in the next financial year.

Restricted funds are subject to specific conditions by donors or grantors as to how they may be used. The purposes and uses of the restricted funds are set out in the notes to the financial statements.

1.4 Incoming resources

Income is recognised when the Trust is legally entitled to it after any performance conditions have been met, the amounts can be measured reliably, and it is probable that income will be received.

Cash donations are recognised on receipt. Other donations are recognised once the Trust has been notified of the donation, unless performance conditions require deferral of the amount. Income tax recoverable in relation to donations received under Gift Aid or deeds of covenant is recognised at the time of the donation.

Legacies are recognised on receipt or otherwise if the Trust has been notified of an impending distribution, the amount is known, and receipt is expected. If the amount is not known, the legacy is treated as a contingent asset.

Donated goods are included in income at a valuation which is an estimate of the financial cost borne by the donor where such cost is quantifiable and measurable.

GREEN MAN TRUST LIMITED

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 DECEMBER 2024

1 Accounting policies

(Continued)

1.5 Resources expended

Expenditure is recognised once there is a legal or constructive obligation to make a payment to a third party, it is probable that settlement will be required and the amount of the obligation can be measured reliably. Expenditure is classified under the following activity headings:

- Costs of raising funds comprise the costs of commercial trading including the bar and coffee lounge and their associated support costs.
- Expenditure on charitable activities includes the costs of performances, exhibitions and other educational activities undertaken to further the purposes of the charity and their associated support costs.
- Other expenditure represents those items not falling into any other heading.

Irrecoverable VAT is charged as a cost against the activity for which the expenditure was incurred.

1.6 Tangible fixed assets

Tangible fixed assets are initially measured at cost and subsequently measured at cost or valuation, net of depreciation and any impairment losses.

Depreciation is recognised so as to write off the cost or valuation of assets less their residual values over their useful lives on the following bases:

IT equipment	3 years straight line
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The gain or loss arising on the disposal of an asset is determined as the difference between the sale proceeds and the carrying value of the asset, and is recognised in the statement of financial activities.

1.7 Impairment of fixed assets

At each reporting end date, the Trust reviews the carrying amounts of its tangible assets to determine whether there is any indication that those assets have suffered an impairment loss. If any such indication exists, the recoverable amount of the asset is estimated in order to determine the extent of the impairment loss (if any).

1.8 Cash and cash equivalents

Cash and cash equivalents include cash in hand, deposits held at call with banks, other short-term liquid investments with original maturities of three months or less, and bank overdrafts. Bank overdrafts are shown within borrowings in current liabilities.

1.9 Financial instruments

The Trust has elected to apply the provisions of Section 11 'Basic Financial Instruments' and Section 12 'Other Financial Instruments Issues' of FRS 102 to all of its financial instruments.

Financial instruments are recognised in the Trust's balance sheet when the Trust becomes party to the contractual provisions of the instrument.

Financial assets and liabilities are offset, with the net amounts presented in the financial statements, when there is a legally enforceable right to set off the recognised amounts and there is an intention to settle on a net basis or to realise the asset and settle the liability simultaneously.

GREEN MAN TRUST LIMITED

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 DECEMBER 2024

1 Accounting policies

(Continued)

Basic financial assets

Basic financial assets, which include debtors and cash and bank balances, are initially measured at transaction price including transaction costs and are subsequently carried at amortised cost using the effective interest method unless the arrangement constitutes a financing transaction, where the transaction is measured at the present value of the future receipts discounted at a market rate of interest. Financial assets classified as receivable within one year are not amortised.

Basic financial liabilities

Basic financial liabilities, including creditors and bank loans are initially recognised at transaction price unless the arrangement constitutes a financing transaction, where the debt instrument is measured at the present value of the future payments discounted at a market rate of interest. Financial liabilities classified as payable within one year are not amortised.

Debt instruments are subsequently carried at amortised cost, using the effective interest rate method.

Trade creditors are obligations to pay for goods or services that have been acquired in the ordinary course of operations from suppliers. Amounts payable are classified as current liabilities if payment is due within one year or less. If not, they are presented as non-current liabilities. Trade creditors are recognised initially at transaction price and subsequently measured at amortised cost using the effective interest method.

Derecognition of financial liabilities

Financial liabilities are derecognised when the Trust's contractual obligations expire or are discharged or cancelled.

1.10 Employee benefits

The cost of any unused holiday entitlement is recognised in the period in which the employee's services are received.

Termination benefits are recognised immediately as an expense when the Trust is demonstrably committed to terminate the employment of an employee or to provide termination benefits.

1.11 Retirement benefits

Payments to defined contribution retirement benefit schemes are charged as an expense as they fall due.

1.12 Government Grants

Government grants are recognised at the fair value of the asset received or receivable when there is reasonable assurance that the grant conditions will be met and the grants will be received.

Government grants relating to turnover are recognised as income over the periods when the related costs are incurred. Grants relating to an asset are recognised in income systematically over the asset's expected useful life. If part of such a grant is deferred it is recognised as deferred income rather than being deducted from the asset's carrying amount.

2 Critical accounting estimates and judgements

In the application of the Trust's accounting policies, the trustees are required to make judgements, estimates and assumptions about the carrying amount of assets and liabilities that are not readily apparent from other sources. The estimates and associated assumptions are based on historical experience and other factors that are considered to be relevant. Actual results may differ from these estimates.

The estimates and underlying assumptions are reviewed on an ongoing basis. Revisions to accounting estimates are recognised in the period in which the estimate is revised where the revision affects only that period, or in the period of the revision and future periods where the revision affects both current and future periods.

GREEN MAN TRUST LIMITED

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 DECEMBER 2024

2 Critical accounting estimates and judgements

(Continued)

Key sources of estimation uncertainty

The estimates and assumptions which have a significant risk of causing material adjustment to the carrying amount of assets and liabilities are as follows:

Estimated useful lives of tangible fixed assets

In determining the estimated useful life the charity considers the expected physical wear and tear of the asset that could lead to obsolescence of the asset. Each year the charity reviews the above to establish if there is any change in the expected useful life of tangible assets.

3 Donations and legacies

	Unrestricted funds 2024 £	Restricted funds 2024 £	Total 2024 £	Total 2023 £
Donations and gifts	298,477	61,084	359,561	188,648
Grants receivable for core activities	-	118,942	118,942	84,287
	298,477	180,026	478,503	272,935
For the year ended 31 December 2023	142,375	130,560		272,935

4 Investments

	Unrestricted funds 2024 £	Total 2023 £
Interest receivable	2,758	2,476

5 Raising funds

	Unrestricted funds 2024 £	Total 2023 £
<u>Fundraising and publicity</u>		
Seeking donations, grants and legacies	2,181	5,181
Staff costs	31,284	50,545
Fundraising and publicity	33,465	55,726

GREEN MAN TRUST LIMITED

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 DECEMBER 2024

6 Charitable activities

	Charitable activities 2024 £	Charitable activities 2023 £
Staff costs	17,000	11,000
Depreciation and impairment	24	-
Visual Arts Programme	52,620	32,358
Fundraising Activities	162,970	76,000
Repairs & Maintenance	-	54
Performing Arts Programme	87,220	76,792
IT Software and Consumables	2,338	1,884
Music Development Programme	57,283	45,294
Advertising and Marketing	10,731	2,943
Bank fees	60	60
Accountancy	2,640	2,520
Professional fees	763	13
Training Programme	50,411	31,145
Science Engagement	18,233	11,181
Staff training	-	1,080
Other charitable expenditure	1,288	573
	<u>463,581</u>	<u>292,897</u>
Grant funding of activities (see note 7)	54,070	13,179
Share of governance costs (see note 8)	1,680	1,555
	<u>519,331</u>	<u>307,631</u>
Analysis by fund		
Unrestricted funds	320,808	180,329
Restricted funds	198,523	127,302
	<u>519,331</u>	<u>307,631</u>

GREEN MAN TRUST LIMITED

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 DECEMBER 2024

7 Grants payable

	2024 £	2024 £
Grants to institutions:		
Brecon Community Swap Shop	31,695	-
Crickhowell Community Primary School	3,300	-
Cancer Research - Glioblastoma	-	1,000
Crickhowell Volunteer Bureau	2,000	2,000
The Windfall Centre	-	2,000
Friends of Church of St Tetti	-	2,000
Priory CIW School	-	1,895
Llangattock Community Woodlands	1,000	1,400
Llangattock Litter Pickers Group (LLP)	-	884
Llangorse Community Toilets CIO	500	500
Crickhowell RFC	500	500
Llangattock Primary School	2,000	-
Arts Connection	2,000	-
Brecon Pride	2,000	-
Senes Cymru	2,000	-
Llangyndir Primary School	2,000	-
Llangors Community Centre	1,885	-
Talgarth District Regeneration Group	1,440	-
The Honeypot	1,250	-
Glangrwyney Cricket Club	500	-
	<u>54,070</u>	<u>12,179</u>
Grants to individuals	-	1,000
	<u>54,070</u>	<u>13,179</u>

GREEN MAN TRUST LIMITED

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 DECEMBER 2024

8 Support costs

	Support costs	Governance costs	2024	2023
	£	£	£	£
Independent Examiners' fees	-	1,680	1,680	1,555
	<u>-</u>	<u>1,680</u>	<u>1,680</u>	<u>1,555</u>
	<u>-</u>	<u>1,680</u>	<u>1,680</u>	<u>1,555</u>
Analysed between Charitable activities	-	1,680	1,680	1,555
	<u>-</u>	<u>1,680</u>	<u>1,680</u>	<u>1,555</u>

In addition to the Independent examiner fees shown above, included within charitable activities expenditure are fees payable to the Independent examiner in respect of accountancy and other services of £2,640 (2023:£2,520).

9 Trustees

None of the trustees (or any persons connected with them) received any remuneration or benefits from the Trust during the year.

10 Employees

The average monthly number of employees during the year was:

	2024 Number	2023 Number
	2	2
	<u>2</u>	<u>2</u>
Employment costs	2024	2023
	£	£
Wages and salaries	46,994	60,324
Other pension costs	1,290	1,221
	<u>48,284</u>	<u>61,545</u>
	<u>48,284</u>	<u>61,545</u>

There were no employees whose annual remuneration was more than £60,000.

11 Taxation

The charity is exempt from taxation on its activities because all its income is applied for charitable purposes.

GREEN MAN TRUST LIMITED

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 DECEMBER 2024

12 Tangible fixed assets

	IT equipment £
Cost	
Additions	848
At 31 December 2024	848
Depreciation and impairment	
Depreciation charged in the year	24
At 31 December 2024	24
Carrying amount	
At 31 December 2024	824

13 Debtors

	2024 £	2023 £
Amounts falling due within one year:		
Trade debtors	-	17,000
Prepayments and accrued income	13,053	-
	13,053	17,000

14 Creditors: amounts falling due within one year

	Notes	2024 £	2023 £
Other taxation and social security		1,071	772
Deferred income	15	10,000	27,000
Trade creditors		420	1,109
Accruals		20,540	3,475
		32,031	32,356

GREEN MAN TRUST LIMITED

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 DECEMBER 2024

15 Deferred income

	2024 £	2023 £
Arising from 2025 Programmes	10,000	27,000
	<u> </u>	<u> </u>
Movement in the year	2024	2023
	£	£
At 1 January 2024	27,000	4,786
Amount released to income earned from charitable activities	(27,000)	(4,786)
Amount deferred in the year	10,000	27,000
	<u> </u>	<u> </u>
At 31 December 2024	10,000	27,000
	<u> </u>	<u> </u>

Deferred income relates to income received in the year specifically relating to 2025 programmes.

16 Retirement benefit schemes

	2024 £	2023 £
Defined contribution schemes		
Charge to profit or loss in respect of defined contribution schemes	1,290	1,221
	<u> </u>	<u> </u>

The Trust operates a defined contribution pension scheme for all qualifying employees. The assets of the scheme are held separately from those of the Trust in an independently administered fund.

As at 31 December 2024, there was a pension payable liability of £nil (2023: £nil).

GREEN MAN TRUST LIMITED

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 DECEMBER 2024

17 Restricted funds

The restricted funds of the charity comprise the unexpended balances of donations and grants held on trust subject to specific conditions by donors as to how they may be used.

	Movement in funds			
	Balance at 1 January 2024	Incoming resources	Resources expended	Balance at 31 December 2024
	£	£	£	£
Visual Arts	-	43,885	(43,885)	-
Music Development	-	40,676	(40,676)	-
Training & Development Programmes Fund	3,771	46,000	(49,771)	-
Einstein's Garden Fund	14,726	3,500	(18,226)	-
Performing Arts	-	45,965	(45,965)	-
	<u>18,497</u>	<u>180,026</u>	<u>(198,523)</u>	<u>-</u>

Prior Year

	Movement in funds			
	Balance at 1 January 2023	Incoming resources	Resources expended	Balance at 31 December 2023
	£	£	£	£
Visual Arts	-	28,535	(28,535)	-
Music Development	-	21,117	(21,117)	-
Training & Development Programmes Fund	3,771	31,700	(31,700)	3,771
Einstein's Garden Fund	11,468	5,000	(1,742)	14,726
Performing Arts	-	44,208	(44,208)	-
	<u>15,239</u>	<u>130,560</u>	<u>(127,302)</u>	<u>18,497</u>

Restricted funds totalled £180,026 in 2024.

Arts Council of Wales Lottery Project Grants

£85,401 towards Arts Development projects, allocated as follows:

- £13,500 towards the Music Development programme
- £32,301 towards the Visual Arts Development programme
- £39,600 towards the Performing Arts Development programme

Wales Arts International (part of Arts Council of Wales)

£6,365 towards the International Exchange programme (Performing Arts)

Arts Council England - Grassroots Music Fund

£27,176 towards the Music Development programme

Colwinston Charitable Trust

£11,584 towards the Visual Arts Development programme

Ashley Family Foundation (via Community Foundation Wales)

£10,000 towards the Media Training & Development

GREEN MAN TRUST LIMITED

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 DECEMBER 2024

17 Restricted funds

(Continued)

Welsh Broadcasting Trust

£10,000 towards the Media Training & Development programme

Cardiff University

£17,000 towards the Training & Development Placements programme

University of South Wales

£3,000 was awarded towards the Media Training & Development programme

BOF

£6,000 towards the Refugee Integration Training programme

Miller Research

£3,500 towards the Science Engagement programme

Restricted Funds 2023

Restricted funds totalled £130,560 in 2023.

Arts Council of Wales Lottery Project Grants: £77,989 towards Arts Development projects, allocated as follows:

- £11,544 towards Music Development programme
- £28,535 towards Visual Arts Development programme
- £37,910 towards Performing Arts Development programme

Wales Arts International (part of Arts Council of Wales) - £6,298 towards Performing Arts International Exchange programme

Ashley Family Foundation (via Community Foundation Wales) – £10,000 towards Media Training & Development

Welsh Broadcasting Trust – £7,200 towards Media Training & Development programme

University of South Wales - £3,500 was awarded towards Media Training & Development programme

Cardiff University – £11,000 towards Media Training & Development Placements programme

PRS Foundation - £9,573 towards Music Development programme

Miller Research - £5,000 towards Science Engagement programme

GREEN MAN TRUST LIMITED

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 DECEMBER 2024

18 Unrestricted funds

The income funds of the charity include the following designated funds which have been set aside out of unrestricted funds by the trustees for specific purposes:

	Balance at 1 January 2024 £	Incoming resources £	Resources expended £	Transfers £	Balance at 31 December 2024 £
Community Grants Fund	20,000	-	(20,000)	-	-
General funds	81,479	301,235	(334,273)	-	48,441
	<u>101,479</u>	<u>301,235</u>	<u>(354,273)</u>	<u>-</u>	<u>48,441</u>
	<u><u>101,479</u></u>	<u><u>301,235</u></u>	<u><u>(354,273)</u></u>	<u><u>-</u></u>	<u><u>48,441</u></u>
Prior Year	Balance at 1 January 2023 £	Incoming resources £	Resources expended £	Transfers £	Balance at 31 December 2023 £
Community Grants Fund	-	-	(11,179)	31,179	20,000
General funds	192,683	144,851	(224,876)	(31,179)	81,479
	<u>192,683</u>	<u>144,851</u>	<u>(236,055)</u>	<u>-</u>	<u>101,479</u>
	<u><u>192,683</u></u>	<u><u>144,851</u></u>	<u><u>(236,055)</u></u>	<u><u>-</u></u>	<u><u>101,479</u></u>

Community Grants Fund - The trustees designated these funds to be used for grant applications. These were all paid away in the current financial year.

19 Analysis of net assets between funds

	Unrestricted funds £	Restricted funds £	Total £
Fund balances at 31 December 2024 are represented by:			
Tangible assets	824	-	824
Current assets/(liabilities)	47,617	-	47,617
	<u>48,441</u>	<u>-</u>	<u>48,441</u>
	<u><u>48,441</u></u>	<u><u>-</u></u>	<u><u>48,441</u></u>
Prior Year	Unrestricted funds £	Restricted funds £	Total £
Fund balances at 31 December 2023 are represented by:			
Current assets/(liabilities)	101,479	18,497	119,976
	<u>101,479</u>	<u>18,497</u>	<u>119,976</u>
	<u><u>101,479</u></u>	<u><u>18,497</u></u>	<u><u>119,976</u></u>

GREEN MAN TRUST LIMITED

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 DECEMBER 2024

20 Related party transactions

During the year there were expenses incurred from Plantpot Limited of £150 (2023:£2,336). At the year end £nil (2023:£nil) was due to Plantpot Limited. Plantpot Limited are connected by a trustee of Green Man Trust Limited who is the ultimate controlling party of Plantpot Limited. There were no specific terms and conditions attached to this balance.

During the year donations of £42,929 (2023: £14,663) were received from Plantpot Limited, as well as donated tickets worth £162,970 (2023: £76,000), who is connected by a trustee of Green Man Trust Limited who is the ultimate controlling part of Plantpot Limited.

Of the £42,929 donations received from Plantpot Limited, £13,053 was a donation pledged directly from the entity, and £29,876 were donations collected by Plantpot, from individuals at festival boxes, and then donated to the charity. The £29,876 is made up as follows:

- Settlement Box Office £1,136
- General Box Office £10,841
- Bus Gate Box Office £5,107
- Artist Box Office £8,398
- Raffle Tickets £4,394

GREEN MAN TRUST LTD

England & Wales - Charity number 1156453

Accounts

Charity registration number 1156453

Company registration number 08365361 (England and Wales)

GREEN MAN TRUST LIMITED

ANNUAL REPORT AND UNAUDITED FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 DECEMBER 2023

OLD M[•]LL

GREEN MAN TRUST LIMITED

LEGAL AND ADMINISTRATIVE INFORMATION

Trustees	Ms F Stewart, Chair Mr I Fielder, Treasurer Ms N Hale, Trustee Ms J Owen, Trustee Mr D Langford, Trustee	(Appointed 25 May 2023)
Secretary	Ms J Rodrigues	
Charity number	1156453	
Company number	08365361	
Registered office	Old Bank House Beaufort Street CRICKHOWELL Powys NP8 1AD	
Independent examiner	Old Mill Accountancy Limited Unit 2 Greenways Business Park Bellinger Close CHIPPENHAM Wiltshire England SN15 1BN	
Bankers	CAF Bank Limited 25 Kings Hill Avenue Kings Hill WEST MAILING Kent ME19 4JQ	
Solicitors	Anthony Jayes LLP 68 Parkway CAMDEN TOWN London NW1 7AH	

GREEN MAN TRUST LIMITED

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GREEN MAN TRUST LIMITED

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) FOR THE YEAR ENDED 31 DECEMBER 2023

The trustees present their report and financial statements for the year ended 31 December 2023. The report also serves as a Directors' Report required under Section 491(2) of the Companies Act 2006.

The accounts have been prepared in accordance with the accounting policies set out in note 1 to the accounts and comply with the Trust's governing document, the Companies Act 2006 and "Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102)" (effective 1 January 2019).

Objectives and activities

The principal object of the Green Man Trust is to further such charitable purposes for the public benefit that fall within the descriptions of charitable purposes set out in Section 3 of the Charities Act 2011 in particular but not limited to:

- The prevention of relief of poverty
- The advancement of education
- The advancement of citizenship or community development
- The advancement of the arts, culture, heritage or science
- The relief of those in need, by reason of youth, age, ill health, disability, financial hardship or other disadvantages.

Charitable funds are raised for the Trust through grant applications to statutory organisations and to trusts and foundations. Grant funding comes with restrictions as well as strict monitoring guidelines and reporting structures that are met by the Trust. These guidelines will dictate the way in which funding is allocated. We ensure the aims and objectives of any grant funding are monitored and evaluated and reported on accordingly.

The Trust also raises donations from individuals and private donations which support its core work. Plantpot Ltd, Green Man festival's parent company, donates generous resources for the day-to-day operation of the charity (office space and utilities), as well as in-kind production support (festival tickets, site fees, infrastructure and staff time) to support the delivery the Trust's charitable programmes. This relationship means that the Trust is able to channel on average 75% of its income directly towards its beneficiaries. This close relationship gives the Trust's activities an excellent platform and the artists involved a significant showcase opportunity as well as giving them the chance to reach large and varied audiences to widen the impact and legacy of the projects. Plantpot Ltd will also donate funds from time to time. In addition, the relationship with Plantpot Ltd (Green Man Festival) also allows the Trust to raise funds from audiences buying tickets (via a suggested, opt-in ticket top-up donation) and attending the festival (via donations collection systems at the box offices).

A proportion of the Trust's unrestricted funds is allocated to support local organisations and community groups. Decisions about the beneficiaries are made by the Board of Trustees and in accordance with the charity's aims.

The Trustees have paid due regard to guidance issued by the Charity Commission in deciding what activities the Trust should undertake. In setting the objectives and planning the activities, the Trustees have also given careful consideration to the Charity Commission's general guidance on public benefit.

GREEN MAN TRUST LIMITED

TRUSTEES' REPORT (CONTINUED)(INCLUDING DIRECTORS' REPORT) FOR THE YEAR ENDED 31 DECEMBER 2023

Achievements and performance

Green Man is one of the most beloved festivals in the UK. One of only four independents left, it is recognised for the quality of its programme (5* Guardian, Independent, Telegraph, NME), rich and inclusive audience experience (6 Music Best UK Festival, Gold Charter by Attitude is Everything), commitment to gender equality (Women in Music, Cosmopolitan) and environmental best-practice (Vision 2025, partnership with A Greener Future).

Green Man Trust is the festival's charitable arm and works from a position of strong values to make 'good stuff' happen; its charitable objectives include:

- Arts development;
- The advancement of education;
- Public engagement with science and the environment;
- Working with communities in Wales to bring about positive change.

Since 2014:

- £1,250,000+ raised for good causes
- 5,000+ emerging artists through arts development
- 2,000+ training and mentoring placements
- 200+ new science engagement projects off the ground
- 168 grants to community projects

Activities funded by statutory bodies, trusts and foundations, and public donations

Green Man festival in 2023 showed '(...) a clear intention to focus on its national tongue' (BuzzMag). '(...) It remains independent, while also aiming to be greener than the rest (...) An abundance of Welsh language signage and lessons, too, suggest a commitment to upholding the region's sense of identity and pride' (5* NME); 'Corporate sponsors shunned in favour of local real ale breweries. Bill curated for quality rather than commerce' (4* Independent), '[Its] core values hold strong. Sponsorship is eschewed. Sustainability, inclusivity (...) and laid-back good vibes reign. Emerging artists, zeitgeisty heavy hitters and heritage heroes alike are platformed to often much bigger crowds than they would typically reach' (5* Guardian) and 'despite its growing popularity, Green Man retains much of its charm, no easy feat for an operation this big.' (5* Wales Online).

2023 saw the charitable work of the Green Man Trust benefit 537 people and projects across all its programmes:

- 429 artists (236 Welsh or Wales-based) through Arts Development
- 47 work placements to young people, refugees and asylum seekers through Training & Development programmes
- 54 Science Engagement projects
- 7 local community projects supported through the Community Grants fund

GREEN MAN TRUST LIMITED

TRUSTEES' REPORT (CONTINUED)(INCLUDING DIRECTORS' REPORT) FOR THE YEAR ENDED 31 DECEMBER 2023

1. Arts Development in review

MUSIC DEVELOPMENT PROGRAMME

Today's music industry is tough business for emerging bands - it's a layered and competitive ecosystem that was hit hard by recent national and global events and remains very London-centric.

Green Man Trust's Music Development programme was set up in 2006 to support talented emerging music creators on their way to becoming the headliners of tomorrow and help them navigate the challenges they face to cut through the noise. It's a unique project that offers bands significant showcase opportunities, mentoring, and unrivalled access to large audiences and top industry influencers. It all happens under the umbrella of Green Man, the flagship festival in the UK to discover new music talent. The festival 'champions up-and-comers alongside its biggest stars' (INews), 'has always been good at representing shifting trends' (The Times) and 'has established a reputation for developing music talent, and its history of creating headliners gives it significant influence internationally' (Emma Banks, CAA). We've seen supported acts go on to receive nominations for the Mercury Prize, Best Album of the Year, features in Rolling Stone's, recordings in Maida Vale Studios for the BBC and KEXP; and sign to Domino Records, Rough Trade and ATC Live.

There are three complementary strands to the programme:

- **Green Man Rising** - emerging band competition
- Curation & all-Welsh showcase of Green Man's **Settlement stage**
- UK-wide emerging talent showcase on the **Rising stage**

With the support of Green Man, Arts Council of Wales and the PRS Foundation, the Music Development programme supported a total of **270 music creators (93 Welsh)** across its three strands. Music acts were supported through the Green Man Rising competition and programmed on the Rising, Settlement and Acoustic Stages. Focusing on quality and potential, the Rising stage is curated by Green Man's renowned creative team while the Settlement and Acoustic stages are curated by carefully selected Welsh tastemakers.

Since its launch, the Green Man Rising competition has established itself in the industry as a respected gateway for new music. The three-tiered selection process sets Rising apart from other talent development programmes out there. Each stage purposefully puts acts in front of key tastemakers, be it Green Man's Creative team, music bloggers, talent agencies, promoters, record labels and press. The competition received over 3,500 applications in 2023 which were whittled down to a long list of 20. It was then down to the public to choose the final 5. Over 40,000 people voted and selected Eve Appleton Band, Hyll, Oslo Twins, Ziyad Al-Samman and Joyeria for final, which was filmed at Club Ifor Bach in Cardiff and was streamed for free on Green Man's Youtube channel.

The 2023 final was judged by an illustrious panel of highly respected talent makers, promoters, reviewers and bookers worldwide. Judges came from very different walks of life and volunteered their time to show their endorsement of the programme and emerging talent:

- **Hayley Morrison:** Agent, Pure Agency
- **Ivano Maggiulli:** PR & Radio Plugger, Brace Yourself
- **Kate French-Morris:** Music Journalist
- **Liam Keightly:** Agent, ITB (International Talent Booking)
- **Nuha Ruby Ra:** Artist / previous Rising winner
- **Steve Nickols:** Agent., UTA (United Talent Agency)
- **Tom Baker:** Promoter, Eat Your Own Ears
- **Ben Coleman:** Green Man Booker, Glastonbury Other & Park Stage Booker

Eve Appleton Band were crowned 2023's winner and won the opening slot on Green Man's iconic 12,000-capacity Mountain Stage. The remaining finalists all played the festival's 2,500-capacity Rising Stage. The professionally produced final was given to artists as sessions for them to use for their own PR and to approach bookers, record labels and agents.

Since introducing the Acoustic Stage which runs alongside the Settlement Stage at Green Man, we are now platforming 18 instead nine of the best up-and-coming Welsh bands. This year, the programme was curated by independent Carmarthen-based record label, Liberation records.

GREEN MAN TRUST LIMITED

TRUSTEES' REPORT (CONTINUED)(INCLUDING DIRECTORS' REPORT) FOR THE YEAR ENDED 31 DECEMBER 2023

The Rising stage showcased the talent of a further 19 emerging bands covering an eclectic mix of genres spanning rock, indie, electronica, post-punk, industrial, alt-rock, folk, garage, jazz and everything in-between.

Across Green Man's wider music programme, the impact of Green Man Trust's Music Development programme was evident like never before. Many supported bands returned to play bigger stages across the festival, moving up the bill and the Walled Garden Thursday programme was dedicated to celebrating Welsh music talent.

'[The] promotional tool of the livestream final and playing to such a large audience at the festival have been invaluable and having a recorded gig was much more useful to us as an asset, rather than a live gig. The crew were all great and we were very happy with the audio mix. It's a great marketing tool for an independent band like us.' - **Hyll**

VISUAL ARTS DEVELOPMENT PROGRAMME

Green Man Trust's Visual Arts is an ambitious developmental programme that has been carving out a new space for visual arts in the music festival scene. The programme offers early-career artists, or those looking to diversify their practice, a commission model which runs over 12 months. This approach gives artists time, budget and a stimulating creative environment to develop new technical and production skills with the support of a dedicated curator and production team.

Green Man is the only festival in the UK with a programme that has this approach. As we support sector development in Wales, we are also redefining the role of art and the artist in music festivals, taking the work outside the gallery space and showcasing art in the 'real world' to generate a different kind of atmosphere, often providing a radically different perspective on the work and challenging audiences to engage with it new ways. In the words of Creative Boom, reviewing the programme in 2023, 'what better place to experience art than at a festival? You're in the right mindset to appreciate fresh and innovative creative ideas. You're nice and relaxed and have time to appreciate the work without being interrupted by your phone (which is undoubtedly out of service) or other commitments.'

Since 2016, the programme has supported 75 artists through paid commissions and artist residencies. Previous co-commissioned partners include FACT, Forma, QUAD, g39 and Southwark Park Galleries. The residency programme attracts a critical mass of expert mentors and guest speakers: Karen Mackinnon, Glynn Vivian Gallery; Judith Carlton, SPG; Ceri Hand, Somerset House; Ben Borthwick, curator; Shonagh Manson, GLA; Peter Bonnell, QUAD; Helen Starr, curator, Afro-Carib activist and founder of Mechatronic Library; Rachel Cunningham-Clarke, Forma and Maitreyi Maheshwari, FACT.

After careful consideration, this year's programme commissioned two artworks by two Welsh artists - Gunsmoke City by Kathryn Ashill and Is It My Cat Or Beyoncé by Cinzia Mutigli. Themes of identity and mental health ran through both works; a combination of cowboy towns, drag kings, alternative mental health approaches and psychedelia. Ashill's commission also allowed the artist to collaborate with musician Eugene Capper on two different experimental performances.

The residency was delivered in a hybrid format, part onsite, part online, giving prospective artists the chance to shadow artists-on-commission and an expert technical team while the artworks were installed. The Visual Arts producer works closely with artists to explore the challenges they might face in bringing their creative ideas to an outdoor festival environment, as well as having an initial point of contact for any extra support or access needs.

'Through being invited to exhibit at [Green man], I have been able to be more prolific and have reached a new audience. New skillsets have been developed as I had no previous experience of making art work for outdoor installation. The support I received on site to achieve my work was exemplary and the team were able to sensitively and proactively meet my access needs.' - **Kathryn Ashill**

GREEN MAN TRUST LIMITED

TRUSTEES' REPORT (CONTINUED)(INCLUDING DIRECTORS' REPORT) FOR THE YEAR ENDED 31 DECEMBER 2023

PERFORMING ARTS DEVELOPMENT PROGRAMME

Green Man Trust's Performing Arts development programme is an all-Welsh showcase of outdoor arts that uses the festival's international reach as a springboard for artists to develop new audiences and try out new ideas. It is now one of the key dates in the national Summer touring calendar. Be it a small circus company just starting out or an established household name like National Theatre Wales or Hijinx Theatre looking to experiment, the project works with artists over a number of years and offers specialist technical support, infrastructure, networks, mentoring and peer-learning opportunities that are hard to find in one same place otherwise. The programme also features an artist-led panel discussion and peer-networking event that is embedded in and structured around the topics that artists want addressing.

The programme contributes to the development of outdoor performing arts by raising the aspirations of the sector, focusing on high-production values and impact and implementing a developmental model to nurture the next generation of theatre makers and performers. Outdoor theatre is accessible and democratic, diverse and unexpected, and reaches out to those audiences who don't normally engage with theatre in its normal context. By offering commissioning opportunities and a platform to test new ideas and ways of working, we support artists to develop their practice and connect to new networks where they can tour work.

Over the past two years, the programme has been establishing an international exchange strategy with the backing of Wales Arts International to support the sector's 'local to global' strategy and enable the development of more Welsh cultural offers that are exportable to non-Welsh audiences.

This year saw the programme support a total of 157 performers and creatives, 141 Welsh or Wales-based and 16 internationals from across the globe including performers from New Zealand, Ireland, Scotland and Portugal. They dazzled Green Man's Back of Beyond stage with 21 shows, all but four were Wales premieres. The programme was an eclectic offering of circus, contemporary dance, physical theatre, comedy and roaming performances focused on diversity and inclusion, Welsh language and heritage, climate justice as well as giving voice to young local people.

The main evening commission 2023, Day Dream Supreme represented everything the development programme is about - collaborative, developmental, community-led and with a strong sense of place. It offered Abergavenny-based dance development organisation Dance Blast a significant opportunity to step up as they took on their most ambitious commission to date. Day Dream Supreme was dance and circus spectacular and visual delight which beautifully captured the chaotic spirit of dreams. Created by Dance Blast's flagship companies - Monmouthshire Youth Dance Company & Monmouthshire Youth Circus Company, in collaboration with students from Circomedia. Choreographed and directed by Kim Noble & Elle Kate. Design was led by Kitsch & Sync Collective & Royal Welsh College of Music and Drama students and the show featured guest performances by trapeze extraordinaire Lyndall Merry and No Sleep Dance Theatre.

'This was a truly collaborative project that provided a great opportunity for development for all parties involved (...) Dance Blast's young people were excited to be invited to bring elements of Day Dream Supreme to perform at the To the Sea Festival in Penarth (...) Kim and Elle have already worked together again since Day Dream Supreme, (...) and will be co-directing Dance Blast's Arts Council-funded Ignite project 2023/24. They have forged a relationship that we hope will create innovative dance/theatre collaborations well into the future.' - **Kathy Young, Dance Blast**

IMPACT, REACH, DIVERSITY & INCLUSION

2023 saw the Trust's commitment to celebrating diversity, inclusion and Welsh Language. The festival was the first in Wales to be awarded Gold by Attitude is Everything and the Green Man Trust has been central to this achievement.

The Trust commissioned and presented work by Welsh language speakers, neurodiverse, disabled, LGBTQIA+ and ethnically diverse creatives. 3/3 of artists on the Visual Arts programme were women, two neurodiverse; one from an ethnically diverse background; 37% of Music Development acts performed in Welsh language, 53% were female-led; 89% of the performing arts programme was Welsh, 11% international, 23% LGBTQIA+-led, 27% inclusive-led, 49% female-led.

Evaluation shows the intended impact on artist development were achieved:

- 96% agreed the programmes provided a significant platform to showcase work
- 87% agreed the programmes helped them access new industry contacts
- 87% agreed it provided valuable networking opportunities with peers and led to new connections for future collaborations

GREEN MAN TRUST LIMITED

TRUSTEES' REPORT (CONTINUED)(INCLUDING DIRECTORS' REPORT) FOR THE YEAR ENDED 31 DECEMBER 2023

- 82% agreed it increased their profile as an artist
- 78% agreed they developed artistic skills and creative practice
- 77% are likely to tour the work following Green Man
- 73% agreed the programmes led to new work

In terms of audiences, Green Man attracted a truly diverse demographic, spanning generations young and old and coming from all around the globe - 22% under 18s; 51% 18-34 yrs; 25% 35-64 yrs; 2% 65+; 26% from Wales; 70% from the rest of the UK; 4% international. This greatly benefitted artists as they were exposed to audiences beyond their existing reach.

Audience feedback shows:

- 52% (13,000) saw the visual arts installations, with 91% strongly agreeing they are a positive addition to the festival, 52% feeling creatively, artistically and mentally stimulated by the works
- 63% (15,750) saw a show on the Back of Beyond, with 69% rating the programme 8/10 and above and 52% leaving inspired to seek more Welsh outdoor arts;
- 69% (17,250) saw a gig on the music development stages, with 72% agreeing they were introduced to new acts because of the programme, 68% intending to follow them and 99% agreeing the programme is a good way to support new music.

The festival's media reach was 3.9+ billion in 2023 which significantly benefits the promotion of the artists involved. The Arts Development programmes were featured in Creative Boom, Independent, Clash Magazine, The Quietus, VICE, BBC News, WalesOnline, Crack and So Young. In Wales alone, there were 50+ pieces of coverage, two live and pre-recorded packages appearing on ITV Wales and BBC News featuring the Green Man Trust projects and one live interview on Radio Wales; 30 minutes of uninterrupted Green Man coverage on ITV Wales Backstage and Welsh language pieces for S4C broadcasts, namely Newyddion and Heno. This brought the total circulation in Wales alone to over 53+ million. The Visual Arts programme had a dedicated feature in Creative Boom and the Performing Arts main commission got a nod in The Independent - 'acrobats dressed as clouds spray water-gun rain from on high at the Back of Beyond circus-theatre stage.'

2. Training & Development Programme

The various training programmes offered through the Green Man Trust at Green Man Festival aim to develop a broad range of professional and soft skills. Placements are offered across a number of areas including Operations, Marketing, Ticketing, Artist Liaison, Logistics, Development, Stewarding and Recycling & Waste Management.

47 people took part in 2023. These included refugee and asylum seekers from the Oasis Cardiff and students from Cardiff University and University South Wales.

OASIS CARDIFF TRAINING PROGRAMME

Working in partnership with Oasis Cardiff and Green Man Festival, this project aims to help make the process of integration easier for refugees and asylum seekers, with an element of fun which has proven to be a truly impactful way to achieve profound change.

The project focuses on increasing participants' wellbeing and raising their aspirations, by up-skilling, building confidence and promoting cultural integration, instilling a sense of belonging and purpose and fostering positive relationships across communities.

The strategy is holistic and aims to:

- Challenge the negative stereotypes about asylum
- Promote increased understanding and awareness around asylum seekers and refugees
- Help create a more peaceful and welcoming atmosphere for new arrivals

GREEN MAN TRUST LIMITED

TRUSTEES' REPORT (CONTINUED)(INCLUDING DIRECTORS' REPORT) FOR THE YEAR ENDED 31 DECEMBER 2023

- Be an inclusive platform for discussion of the issues faced by refugees.
- Build a sense of purpose and belonging
- Allow participants to be part of a quintessentially British summer tradition and experience a music festival for the first time.

The project welcomed 30 Oasis Cardiff clients to Green Man Festival's team for a week. For many, this was the first time they leave Cardiff. The group ran a food trailer and a workshop tent and trained on the Festival Stewards team. The workshop tent is a space for the group to share their real-life experiences through storytelling with a view of breaking down many misconceptions about people who seek refugee and asylum. It is also a platform for them to learn about other cultures from the Festival's diverse and international audience. A group of 15 participants joined the Festival Stewards team and trained in health & safety, fire evacuation procedures, crowd management and customer services which both adds to participants' professional and personal development. All the proceeds raised from the food trailer sales go towards supporting Oasis Cardiff's charitable work. While the group are on site, they had the support of two centre support workers and Green Man Festival's Staff Wellbeing Manager and the experienced Stewards Manager, who both have worked on the project since its inception.

Participants highlighted the following as the most important outcomes for them and skills developed as a result of the project:

- Teamwork skills, all of the participants, particularly those who were stewarding spent a lot of time together and supported each other throughout the festival, learning from and creating stronger bonds with their peers and support workers
- Time management and leadership skills
- Enhancing their professional experience with new skills in health & safety and fire evacuation procedures, crowd management and customer services
- English language improvements through conversations with new people and following orders when stewarding
- Improved their general wellbeing, with an increased sense of self-respect, positivity, familiarity, care and safety
- Increased confidence, sense of purpose and belonging to the community
- Having the opportunity to take part and engage in arts and culture which they would have not had access to otherwise

'It's a wonderful opportunity for me meeting people from all walks of life, British people, people from Spain, people from France who have a wonderful culture and I'm seeing and experiencing that for the first time. It was my first ever festival' - **Gaston, Oasis Cardiff client**

'If I had to say something [about a favourite moment working in Oasis so far] it's when we had our first time at Green Man. It was my first time dealing with customers. So, it was a test of not just my skills as a chef but speaking English. I was really nervous! But then it was fun. We were really busy, but it was a good time with my mates at work. It was stressful but funny at the same time. But at night we could go hear some music which was good (...) The feedback is really nice, it makes me feel really proud of what we do and who we are. It's all the support of all the people. It's a good feeling.' - **Alis, Oasis Cardiff client, Chef & Catering Manager of Global Eats food trailer at Green Man**

MEDIA TRAINING PROGRAMME

This training programme in partnership with the University of South Wales is rooted in raising the aspirations of young people, offering them the chance to experience working in a high-profile event alongside some of the best AV professionals in the country. The aim is that the experience hones students' skills, broadens their horizons and develops their confidence to pursue a career in the creative industries. It is also, on a personal level, a once-in-a-lifetime experience. The project gives young people a chance to experience a new environment, meet new people and face new challenges. Students leave with an enhanced CV and skillset that significantly supports their long-term employment prospects in the creative industries.

GREEN MAN TRUST LIMITED

TRUSTEES' REPORT (CONTINUED)(INCLUDING DIRECTORS' REPORT) FOR THE YEAR ENDED 31 DECEMBER 2023

2023 saw the project work with 8 2nd-year Media Production Degree students. The group took part in a 7-day, intensive, hands-on Media Production work experience at Green Man, under the guidance of the festival's AV team. Learning from some of the best AV professionals in the industry, participants were responsible for camera engineering and editing the live feed of the 6,000-capacity Far Out stage. The group were mentored by three past participants, who did the programme the previous year and returned to perfect their technical abilities, build new connections with industry professionals and gain new leadership and people management skills.

Students worked an average of 40 hours each and recorded over 30 hours of live footage, developing key skills in live camera operation, live editing, vision mixing backstage and light engineering. Students had the opportunity to film the likes of Mercury Prize nominees Youth Fathers and Jockstrap, psychedelic indie legends Spiritualised, Slowdive, the Oriettes Bob Vylan, The Wedding Present, GOAT and Gina Birch among many others.

Split into teams, they covered three different areas of work on rotation: 1) filming on stage, 2) filming in the pit and, 3) backstage vision mixing and giving live directions to their camera operating teams. The group also produced a short feature film, which they finalised at the festival and premiered in the cinema tent, followed by a Q&A with Jason Solomons. Jason is the Cinedrome curator and is a renowned British film critic whose credits include BBC News, Sky News and BBC Radio and is the former Chairman of the London Film Critics' Circle. The film was their project for the Client Brief – Professional Practice module. On top of developing technical skills that directly fed into their professional training, students learned a wealth of vocational skills. The placement will feed into students' 3rd-year assessment.

Over the course of the project, students:

- Learned to write a stand-out CV and to perform in interviews
- Worked as camera engineers on one of the UK's most iconic stages, in front of 6,000+ people
- Directed the live camera operators through the talkback system
- Edited live the screen feeds using Vision Mixer
- Organised team rotas
- Worked alongside top industry professionals, including lighting technicians, sound engineers, stage crew and world-renowned artists
- Produced a video documentary - filmed, edited and screened onsite in the 1,000-capacity cinema tent

100% of participants rated their overall experience 10/10 and agreed that the placement was relevant and informative for their professional development and future career prospects. All felt that they had developed both professionally and vocationally, highlighting communication, self-confidence and self-esteem, problem-solving, teamwork, determination and resilience, stress management, self-reliance, negotiating and coping skills. A key element of the programme is showing participants the wide career options available to them and raising their aspirations. 100% agreed they learned about new career prospects and left more confident in their technical abilities. Participants felt supported, respected and valued.

'Putting myself outside of my comfort zone was a huge challenge for me but it really paid off as I am usually someone who lets my anxieties get the better of me. I was nervous I wouldn't understand the professional practice and let the team down. But we were supported through the whole thing and asking questions was always encouraged. It's been a highlight learning so much and getting stuck in, filming great acts and my confidence growing a lot.' - **Natasha Horton, participant 2023**

'It was challenging to lead a crew of students to complete the doc project while managing different roles and schedules at the same time. Also, understanding the director's directions in a loud and busy environment like a concert. Returning as a mentor has helped me build a lot on my experience last year and I am grateful to have been invited back to take on more responsibility' - **Lottie Pobjoy, mentor 2023**

GREEN MAN TRUST LIMITED

TRUSTEES' REPORT (CONTINUED)(INCLUDING DIRECTORS' REPORT) FOR THE YEAR ENDED 31 DECEMBER 2023

CARDIFF UNIVERSITY TRAINING PROGRAMME:

The Training Programme in partnership with Cardiff University launched in 2018. Since then, the placements have led to improved employability outcomes for the students:

- 9 participants have been offered further employment with Green Man
- 2 have gone on to start careers in the events industry
- 2 have used their experience at Green Man to set up their own businesses
- 1 gained a full-time employment in the PR industry, working for Green Man's Welsh PR company

In 2023, we offered 6 paid work placements at Green Man for students and recent graduates across Operations, Logistics, Artist Liaison, Marketing and Ticketing teams as well as Fundraising with the Green Man Trust.

Placements are intensive short-term learning experiences that give young people professional insight into running a successful, sustainable and ethical large-scale operation, bridging the gap between higher education and employment. Students improve a number of professional and personal skills including independent problem solving; proactivity and organisation; adaptability; commercial awareness; effective decision making; effective communication; collaboration/teamwork; ethical, social and environment awareness; resilience; independent and critical thinking; procurement; marketing; proof-reading; customer service; minuting meetings; creating spreadsheets; writing press reports; research and data analysis.

'At only 19 years old in an internship role, I didn't expect to be treated as an equal whose opinions were worth listening to. But as soon as I started work at Green Man it felt as if I had become part of a new family! The Green Man ethos of inclusion and respect is maintained top down without a doubt. As soon as you step foot in the festival that is totally obvious. It was genuinely awesome to see this team build a festival from nothing and to be a part of that, and to be given significant responsibility, was so gratifying.' - **Alicia Siriwardena, BEng Electrical and Electronic Engineering student**

3. Science Engagement

Science and environmental engagement is a pillar aim of Green Man Trust. As a recognised catalyst for positive change, Green Man is uniquely positioned to help the Trust widen understanding and engagement with the environment and our natural world. For over 10 years, the festival has offered the Trust a platform to engage 25,000+ people from all walks of life each year with science in Einstein's Garden - the first of its kind in the UK.

The programme brings together world-renowned science institutions, talented artists and producers and curious audiences to experiment, discover, question and debate. It creates wonderful experiences and lifetime memories and welcomes everything from mushroom-growing workshops to panel discussions about death, but the enduring underpinning theme of the Garden is the environment and our relationship with it. Interactive performances at Einstein's Garden take place in a workshop dome, on a solar-powered stage or in a hydrogen fuel cell-powered theatre tent. It's a space where science gatecrashes arts, comedy, circus, music, and theatre, and creates opportunities for research partners to develop new audiences.

54 research projects, talks, workshops and performances were supported under the programme in 2023.

'By using Green Man's extensive impact as a disruptive brand and their talent for innovation, they have pioneered new ways to engage communities with science and health through their science experience Einstein's Garden.' - **Farrah Nazir, Insights and Learning Lead: Culture, Equity, Diversity and Inclusion at The Wellcome Trust.**

GREEN MAN TRUST LIMITED

TRUSTEES' REPORT (CONTINUED)(INCLUDING DIRECTORS' REPORT) FOR THE YEAR ENDED 31 DECEMBER 2023

4. Community Grants

The Trustees agreed to designate a Community Grants Fund which aims to help raise awareness of the support the Green Man Trust has available for community projects. The aim is to encourage engagement from local community councils and help communities tackle areas of need specific to their local area.

The Fund has £10,000 to distribute as a starting point and sets clear guidelines for the types of projects the charity is looking to support, inviting community groups to submit a simple application form. The charity will remain reactive to any special events that may occur in the community, such as the floods of 2020 or the cost of living crisis which saw the Green Man Trust donate £13,000 to local food banks.

Organisations /community groups can apply for grants of up to £2,000 for projects that address an area of social need and help communities become more resilient. Projects may include:

- Improvements to shared spaces and infrastructure
- New social and cultural activities
- Group recreational activities that promote health and well-being for young people and the elderly
- Improving accessibility for people with a disability
- Buying equipment, refurbishing furniture, re-decorating spaces
- Ideas aimed at helping children and young people get new vocational skills and/or get involved in stimulating artistic activities
- Support towards heating bills for places that bring people together
- Activity that tackles loss, isolation or loneliness and supports people who have experienced abuse, people who experience discrimination and/or work to challenge discrimination and/or people experiencing financial hardship

The designated £20,000 pot and grant limit of up to £2,000 are in line with requests for support the charity has historically received. As the new process is tested and reviewed, there is room to make changes to the Fund and make more money available if the charity is in a financial position to do so.

The Trustees make decisions based on an agreed assessment matrix and decisions are communicated to successful proposals in writing. Feedback will also be given to unsuccessful proposals.

GREEN MAN TRUST LIMITED

TRUSTEES' REPORT (CONTINUED)(INCLUDING DIRECTORS' REPORT) FOR THE YEAR ENDED 31 DECEMBER 2023

Financial review

Trustees monitor and review the charity reserves policy annually as part of ongoing budgetary processes. The charity reserves policy ensures the charity can keep in operation should income level fall below expected. The charity reserves policy has been revised at the 21 November 2023 Annual General Meeting to hold sufficient reserves to cover salaries and operational costs equivalent to £50,000. At 31 December 2023 the charity had total reserves of £119,976 (2022:£207,922). Of these reserves £18,497 are restricted funds (2022:£15,239). The designated funds are £20,000 (2022: £nil) and the free reserves of the charity are £81,479 (2022: £192,683).

Going concern

After making an appropriate analysis and taking into account unrestricted funding secured during the year in review, the trustees have a reasonable expectation that the Trust has adequate resources to continue in operation for the foreseeable future. For this reason, they continue to adopt the going concern basis in preparing the financial statements. Further details regarding the adoption of the going concern basis can be found in the Accounting Policies.

Plans for the future

The primary long-term aim of the Trust is to develop the activity within its four main strategic strands: Artistic Development, Training and Development, Community Support and Science Engagement.

Artistic Development

To continue to support artists, particularly those at the start of their career with showcase opportunities, networking prospects and career development. Future developments continue to involve widening the opportunities for showcasing and professional development beyond the festival and developing partnerships for international touring and collaborations.

Training and Development:

Green Man Trust is passionate about offering training and development opportunities to young people and early-career starters. Across a number of events and opportunities we offer professional and career development as well as technical training in a number of areas and disciplines e.g. Production, event management, programme curation and many more. Future developments for this area are to secure sufficient funds for a dedicated Project Manager who can manage and expand the training and development programmes and research potential collaborations to enhance opportunities for those participants involved.

Community Support:

Green Man Trust is committed to enhancing the support for local causes and continually reviews its own grant-making systems and charitable activities. Since the Festival's establishment in Crickhowell, Wales.

Future developments for community support will include expanding our relationships with local schools, colleges and universities as a way of developing opportunities for young people in the local area. The Trustees plan to double the amount available to distribute through the Community Grants Fund from 2024, ring-fencing £20,000 every year to directly support community projects in and around the local area.

Science Engagement:

Future plans include the strategic development of links with science organisations and sources of funding to support successful science engagement. Following a successful 3-year partnership with the Wellcome Trust, a business plan for the development of Einstein's Garden plans to:

- Launch a new area in Einstein's Garden for climate engagement
- Continue to develop science engagement in a creative and innovative way, including developing partnerships with a wide range of science organisations
- Develop science projects, partnerships and collaborations outside the festival
- Take the excellent science engagement offered at the Festival beyond the event itself to reach other communities across the country

GREEN MAN TRUST LIMITED

TRUSTEES' REPORT (CONTINUED)(INCLUDING DIRECTORS' REPORT) FOR THE YEAR ENDED 31 DECEMBER 2023

Structure, governance and management

Constitution

The Trust is registered as a charitable company limited by guarantee and was set up by a Memorandum of Association on 17 January 2013, replaced by new Articles of Association 20 March 2014.

The Trust is constituted under a Memorandum of Association dated 17 January 2013, replaced by new Articles of Association 20 March 2014, and is a registered charity number 1156453.

The trustees, who are also the directors for the purpose of company law, and who served during the year and up to the date of signature of the financial statements were:

Ms F Stewart, Chair

Mr I Fielder, Treasurer

Ms N Hale, Trustee

Ms J Owen, Trustee

Mr D Langford, Trustee

(Appointed 25 May 2023)

Method of appointment or election of Trustees

The management of the Trust is the responsibility of the Trustees who are elected and co-opted under the terms of the Articles of Association.

Policies adopted for the induction of Training Trustees

The charity has a programme of training for newly appointed trustees.

Organisational structure and decision making

Trustees:

The Trustees serve on the governing body of the Green Man Trust and this is where the decision making lies for the trust. Our trustees are responsible for the general control and management of the administration of the charity. They accept ultimate responsibility for directing the affairs of the charity, and ensure that it is solvent, well-run, and delivering the charitable outcomes for the benefit of the public for which it has been set up.

Chair: The Chair is required to lead the board of trustees regarding strategy and targets, to represent the Green Man Trust to external bodies and organisations and with support from the Board to sustain current and develop new forms of income or support for the charity. The chair of the Green Man Trust is Fiona Stewart.

The Treasurer: The Treasurer will interpret and explain accounting requirements, ensuring that the board receives financial reports and guide any other professional advisers or administrators they have appointed including the Company Secretary. The Treasurer for the Green Man Trust is Ian Fielder.

The Company Secretary: The role of the Secretary is to support the chairperson in ensuring the smooth functioning of the governing body, organisation, updating and recording of the administration and financial affairs of the Green Man Trust.

From the current reporting year, one member of staff is employed by the charity to carry out the role of Secretary and Development Manager.

GREEN MAN TRUST LIMITED

TRUSTEES' REPORT (CONTINUED)(INCLUDING DIRECTORS' REPORT) FOR THE YEAR ENDED 31 DECEMBER 2023

Statement of trustees' responsibilities

The trustees, who are also the directors of Green Man Trust Limited for the purpose of company law, are responsible for preparing the Trustees' 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 Trust and of the incoming resources and application of resources, including the income and expenditure, of the charitable company for that year.

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; and
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the Trust will continue in operation.

The trustees are responsible for keeping adequate accounting records that disclose with reasonable accuracy at any time the financial position of the Trust and enable them to ensure that the financial statements comply with the Companies Act 2006. They are also responsible for safeguarding the assets of the Trust and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

The trustees' report was approved by the Board of Trustees.

Ms F Stewart, Chair

Dated: 5 June 2024

Mr I Fielder, Treasurer

Dated: 5 June 2024

GREEN MAN TRUST LIMITED

INDEPENDENT EXAMINER'S REPORT

TO THE TRUSTEES OF GREEN MAN TRUST LIMITED

I report to the trustees on my examination of the financial statements of Green Man Trust Limited (the Trust) for the year ended 31 December 2023.

Responsibilities and basis of report

As the trustees of the Trust (and also its directors for the purposes of company law) you are responsible for the preparation of the financial statements in accordance with the requirements of the Companies Act 2006 (the 2006 Act).

Having satisfied myself that the financial statements of the Trust 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 the Trust's financial statements carried out under section 145 of the Charities Act 2011 (the 2011 Act). In carrying out my examination I have followed all the applicable Directions given by the Charity Commission under section 145(5)(b) of the 2011 Act.

Independent examiner's statement

Since the Trust'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 Accountants 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 that in any material respect:

- 1 accounting records were not kept in respect of the Trust as required by section 386 of the 2006 Act; or
- 2 the financial statements do not accord with those records; or
- 3 the financial statements 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 financial statements have not been prepared in accordance with the methods and 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 (FRS 102).

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 financial statements to be reached.

Tim Lerwill FCA
Old Mill Accountancy Limited
Unit 2
Greenways Business Park
Bellinger Close
CHIPPENHAM
Wiltshire
SN15 1BN
England

Dated: 11 June 2024

GREEN MAN TRUST LIMITED

STATEMENT OF FINANCIAL ACTIVITIES INCLUDING INCOME AND EXPENDITURE ACCOUNT FOR THE YEAR ENDED 31 DECEMBER 2023

		Unrestricted funds 2023 £	Restricted funds 2023 £	Total 2023 £	Total 2022 £
	Notes				
Income from:					
Donations and legacies	3	142,375	130,560	272,935	224,413
Investments	4	2,476	-	2,476	695
Total income		144,851	130,560	275,411	225,108
Expenditure on:					
Raising funds	5	55,726	-	55,726	49,785
<u>Charitable activities</u>					
Charitable activities	6	180,329	127,302	307,631	231,238
Total charitable expenditure		180,329	127,302	307,631	231,238
Total resources expended		236,055	127,302	363,357	281,023
Net (expenditure)/income for the year/ Net movement in funds		(91,204)	3,258	(87,946)	(55,915)
Fund balances at 1 January 2023		192,683	15,239	207,922	263,837
Fund balances at 31 December 2023		101,479	18,497	119,976	207,922

The statement of financial activities also complies with the requirements for an income and expenditure account under the Companies Act 2006.

GREEN MAN TRUST LIMITED

BALANCE SHEET

AS AT 31 DECEMBER 2023

	Notes	2023 £	£	2022 £	£
Current assets					
Debtors	12	17,000		740	
Cash at bank and in hand		135,332		220,433	
		<u>152,332</u>		<u>221,173</u>	
Creditors: amounts falling due within one year	13	(32,356)		(13,251)	
		<u></u>		<u></u>	
Net current assets			119,976		207,922
			<u></u>		<u></u>
Income funds					
Restricted funds	16		18,497		15,239
<u>Unrestricted funds</u>					
Designated funds	17	20,000		-	
General unrestricted funds		81,479		192,683	
		<u></u>		<u></u>	
			101,479		192,683
			<u></u>		<u></u>
			119,976		207,922
			<u></u>		<u></u>

The company is entitled to the exemption from the audit requirement contained in section 477 of the Companies Act 2006, for the year ended 31 December 2023.

The members have not required the company to obtain an audit of its financial statements for the year in question in accordance with section 476.

The trustees acknowledge their responsibilities for ensuring that the charity keeps accounting records which comply with section 386 of the Act and for 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 incoming resources and application of resources, including its income and expenditure, for the financial year in accordance with the requirements of sections 394 and 395 and which otherwise comply with the requirements of the Companies Act 2006 relating to financial statements, so far as applicable to the company.

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

The financial statements were approved by the Trustees on 5 June 2024

Ms F Stewart, Chair
Trustee

Mr I Fielder, Treasurer
Trustee

Company Registration No. 08365361

GREEN MAN TRUST LIMITED

NOTES TO THE FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 DECEMBER 2023

1 Accounting policies

Charity information

Green Man Trust Limited is a private company limited by guarantee incorporated in England and Wales. The registered office is Old Bank House, Beaufort Street, CRICKHOWELL, Powys, NP8 1AD.

1.1 Accounting convention

The financial statements have been prepared in accordance with the Trust's governing document, the Companies Act 2006 and "Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102)" (effective 1 January 2019). The Trust is a Public Benefit Entity as defined by FRS 102.

The Trust has taken advantage of the provisions in the SORP for charities applying FRS 102 Update Bulletin 1 not to prepare a Statement of Cash Flows.

The financial statements are prepared in sterling, which is the functional currency of the Trust. Monetary amounts in these financial statements are rounded to the nearest £.

The financial statements have been prepared under the historical cost convention. The principal accounting policies adopted are set out below.

1.2 Going concern

At the time of approving the financial statements, the trustees have a reasonable expectation that the Trust has adequate resources to continue in operational existence for the foreseeable future. Thus the trustees continue to adopt the going concern basis of accounting in preparing the financial statements.

1.3 Charitable funds

Unrestricted funds are available for use at the discretion of the trustees in furtherance of their charitable objectives.

Designated funds have been chosen by the trustees to be used for grant applications which will be paid away in the next financial year.

Restricted funds are subject to specific conditions by donors or grantors as to how they may be used. The purposes and uses of the restricted funds are set out in the notes to the financial statements.

1.4 Incoming resources

Income is recognised when the Trust is legally entitled to it after any performance conditions have been met, the amounts can be measured reliably, and it is probable that income will be received.

Cash donations are recognised on receipt. Other donations are recognised once the Trust has been notified of the donation, unless performance conditions require deferral of the amount. Income tax recoverable in relation to donations received under Gift Aid or deeds of covenant is recognised at the time of the donation.

Legacies are recognised on receipt or otherwise if the Trust has been notified of an impending distribution, the amount is known, and receipt is expected. If the amount is not known, the legacy is treated as a contingent asset.

Donated goods are included in income at a valuation which is an estimate of the financial cost borne by the donor where such cost is quantifiable and measurable.

GREEN MAN TRUST LIMITED

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 DECEMBER 2023

1 Accounting policies

(Continued)

1.5 Resources expended

Expenditure is recognised once there is a legal or constructive obligation to make a payment to a third party, it is probable that settlement will be required and the amount of the obligation can be measured reliably. Expenditure is classified under the following activity headings:

- Costs of raising funds comprise the costs of commercial trading including the bar and coffee lounge and their associated support costs.
- Expenditure on charitable activities includes the costs of performances, exhibitions and other educational activities undertaken to further the purposes of the charity and their associated support costs.
- Other expenditure represents those items not falling into any other heading.

Irrecoverable VAT is charged as a cost against the activity for which the expenditure was incurred.

1.6 Cash and cash equivalents

Cash and cash equivalents include cash in hand, deposits held at call with banks, other short-term liquid investments with original maturities of three months or less, and bank overdrafts. Bank overdrafts are shown within borrowings in current liabilities.

1.7 Financial instruments

The Trust has elected to apply the provisions of Section 11 'Basic Financial Instruments' and Section 12 'Other Financial Instruments Issues' of FRS 102 to all of its financial instruments.

Financial instruments are recognised in the Trust's balance sheet when the Trust becomes party to the contractual provisions of the instrument.

Financial assets and liabilities are offset, with the net amounts presented in the financial statements, when there is a legally enforceable right to set off the recognised amounts and there is an intention to settle on a net basis or to realise the asset and settle the liability simultaneously.

Basic financial assets

Basic financial assets, which include debtors and cash and bank balances, are initially measured at transaction price including transaction costs and are subsequently carried at amortised cost using the effective interest method unless the arrangement constitutes a financing transaction, where the transaction is measured at the present value of the future receipts discounted at a market rate of interest. Financial assets classified as receivable within one year are not amortised.

Basic financial liabilities

Basic financial liabilities, including creditors and bank loans are initially recognised at transaction price unless the arrangement constitutes a financing transaction, where the debt instrument is measured at the present value of the future payments discounted at a market rate of interest. Financial liabilities classified as payable within one year are not amortised.

Debt instruments are subsequently carried at amortised cost, using the effective interest rate method.

Trade creditors are obligations to pay for goods or services that have been acquired in the ordinary course of operations from suppliers. Amounts payable are classified as current liabilities if payment is due within one year or less. If not, they are presented as non-current liabilities. Trade creditors are recognised initially at transaction price and subsequently measured at amortised cost using the effective interest method.

GREEN MAN TRUST LIMITED

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 DECEMBER 2023

1 Accounting policies

(Continued)

Derecognition of financial liabilities

Financial liabilities are derecognised when the Trust's contractual obligations expire or are discharged or cancelled.

1.8 Employee benefits

The cost of any unused holiday entitlement is recognised in the period in which the employee's services are received.

Termination benefits are recognised immediately as an expense when the Trust is demonstrably committed to terminate the employment of an employee or to provide termination benefits.

1.9 Retirement benefits

Payments to defined contribution retirement benefit schemes are charged as an expense as they fall due.

1.10 Government Grants

Government grants are recognised at the fair value of the asset received or receivable when there is reasonable assurance that the grant conditions will be met and the grants will be received.

Government grants relating to turnover are recognised as income over the periods when the related costs are incurred. Grants relating to an asset are recognised in income systematically over the asset's expected useful life. If part of such a grant is deferred it is recognised as deferred income rather than being deducted from the asset's carrying amount.

2 Critical accounting estimates and judgements

In the application of the Trust's accounting policies, the trustees are required to make judgements, estimates and assumptions about the carrying amount of assets and liabilities that are not readily apparent from other sources. The estimates and associated assumptions are based on historical experience and other factors that are considered to be relevant. Actual results may differ from these estimates.

The estimates and underlying assumptions are reviewed on an ongoing basis. Revisions to accounting estimates are recognised in the period in which the estimate is revised where the revision affects only that period, or in the period of the revision and future periods where the revision affects both current and future periods.

3 Donations and legacies

	Unrestricted funds 2023 £	Restricted funds 2023 £	Total 2023 £	Total 2022 £
Donations and gifts	142,375	46,273	188,648	147,977
Grants receivable for core activities	-	84,287	84,287	76,436
	142,375	130,560	272,935	224,413
For the year ended 31 December 2022	78,142	146,271		224,413

GREEN MAN TRUST LIMITED

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 DECEMBER 2023

4 Investments

	Unrestricted funds 2023 £	Total 2022 £
Interest receivable	2,476	695
	<u> </u>	<u> </u>

5 Raising funds

	Unrestricted funds 2023 £	Total 2022 £
<u>Fundraising and publicity</u>		
Seeking donations, grants and legacies	5,181	14,722
Staff costs	50,545	35,063
	<u> </u>	<u> </u>
Fundraising and publicity	55,726	49,785
	<u> </u>	<u> </u>
	<u>55,726</u>	<u>49,785</u>

GREEN MAN TRUST LIMITED

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 DECEMBER 2023

6 Charitable activities

	Charitable activities 2023 £	Charitable activities 2022 £
Staff costs	11,000	6,523
Visual Arts Programme	32,358	31,827
Fundraising Activities	76,000	-
Repairs & Maintenance	54	249
Performing Arts Programme	76,792	64,852
IT Software and Consumables	1,884	1,326
Music Development Programme	45,294	42,537
Advertising and Marketing	2,943	11,096
Bank fees	60	169
Accountancy	2,520	2,160
Professional fees	13	13
Training Programme	31,145	47,145
Science Engagement	11,181	17,831
Staff training	1,080	-
Other charitable expenditure	573	1,010
	<u>292,897</u>	<u>226,738</u>
Grant funding of activities (see note 7)	13,179	3,000
Share of governance costs (see note 8)	1,555	1,500
	<u>307,631</u>	<u>231,238</u>
Analysis by fund		
Unrestricted funds	180,329	100,206
Restricted funds	127,302	131,032
	<u>307,631</u>	<u>231,238</u>

GREEN MAN TRUST LIMITED

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 DECEMBER 2023

7 Grants payable

	2023 £	2023 £
Grants to institutions:		
Ukraine Trauma First Aid Project Appeal	-	2,000
Choose Love	-	1,000
Cancer Research - Glioblastoma	1,000	-
Crickhowell Volunteer Bureau	2,000	-
The Windfall Centre	2,000	-
Friends of Church of St Tetti	2,000	-
Priory CIW School	1,895	-
Llangattock Community Woodlands	1,400	-
Llangattock Litter Pickers Group (LLP)	884	-
Llangorse Community Toilets CIO	500	-
Crickhowell RFC	500	-
	<u>12,179</u>	<u>3,000</u>
Grants to individuals	1,000	-
	<u>13,179</u>	<u>3,000</u>

8 Support costs

	Support costs £	Governance costs £	2023 £	2022 £
Independent Examiners' fees	-	1,555	1,555	1,500
	<u>-</u>	<u>1,555</u>	<u>1,555</u>	<u>1,500</u>
Analysed between				
Charitable activities	-	1,555	1,555	1,500
	<u>-</u>	<u>1,555</u>	<u>1,555</u>	<u>1,500</u>

In addition to the Independent examiner fees shown above, included within charitable activities expenditure are fees payable to the Independent examiner in respect of accountancy and other services of £2,520 (2022:£2,160).

9 Trustees

None of the trustees (or any persons connected with them) received any remuneration or benefits from the Trust during the year.

GREEN MAN TRUST LIMITED

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 DECEMBER 2023

10 Employees

The average monthly number of employees during the year was:

	2023 Number	2022 Number
	2	2
	<u>2</u>	<u>2</u>

Employment costs

	2023 £	2022 £
Wages and salaries	60,324	40,476
Other pension costs	1,221	1,110
	<u>61,545</u>	<u>41,586</u>

There were no employees whose annual remuneration was more than £60,000.

11 Taxation

The charity is exempt from taxation on its activities because all its income is applied for charitable purposes.

12 Debtors

	2023 £	2022 £
Amounts falling due within one year:		
Trade debtors	17,000	740
	<u>17,000</u>	<u>740</u>

13 Creditors: amounts falling due within one year

	Notes	2023 £	2022 £
Other taxation and social security		772	944
Deferred income	14	27,000	4,786
Trade creditors		1,109	2,565
Other creditors		-	216
Accruals and deferred income		3,475	4,740
		<u>32,356</u>	<u>13,251</u>

GREEN MAN TRUST LIMITED

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 DECEMBER 2023

14 Deferred income

	2023 £	2022 £
Arising from 2024 Programmes	27,000	4,786
	<u>27,000</u>	<u>4,786</u>
Movement in the year	2023 £	2022 £
At 1 January 2023	4,786	-
Amount released to income earned from charitable activities	(4,786)	-
Amount deferred in the year	27,000	4,786
	<u>27,000</u>	<u>4,786</u>
At 31 December 2023	27,000	4,786
	<u>27,000</u>	<u>4,786</u>

Deferred income relates to income received in the year specifically relating to 2024 programmes.

15 Retirement benefit schemes

Defined contribution schemes

The Trust operates a defined contribution pension scheme for all qualifying employees. The assets of the scheme are held separately from those of the Trust in an independently administered fund.

The charge to profit or loss in respect of defined contribution schemes was £1,221 (2022 - £1,110). As at 31 December 2023, there was a pension payable liability of £nil (2022 - £216).

GREEN MAN TRUST LIMITED

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 DECEMBER 2023

16 Restricted funds

The restricted funds of the charity comprise the unexpended balances of donations and grants held on trust subject to specific conditions by donors as to how they may be used.

	Movement in funds		
	Balance at 1 January 2023	Incoming resources	Resources expended
	£	£	£
Visual Arts	-	28,535	(28,535)
Music Development	-	21,117	(21,117)
Training & Development Programmes Fund	3,771	31,700	(31,700)
Einstein's Garden Fund	11,468	5,000	(1,742)
Performing Arts	-	44,208	(44,208)
	<u>15,239</u>	<u>130,560</u>	<u>(127,302)</u>
	<u><u>15,239</u></u>	<u><u>130,560</u></u>	<u><u>(127,302)</u></u>

Prior Year

	Movement in funds		
	Balance at 1 January 2022	Incoming resources	Resources expended
	£	£	£
Visual Arts	-	19,118	(19,118)
Music Development	-	11,470	(11,470)
Training & Development Programmes Fund	-	42,191	(38,420)
Einstein's Garden Fund	-	28,384	(16,916)
Performing Arts	-	45,108	(45,108)
	<u>-</u>	<u>146,271</u>	<u>(131,032)</u>
	<u><u>-</u></u>	<u><u>146,271</u></u>	<u><u>(131,032)</u></u>

GREEN MAN TRUST LIMITED

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 DECEMBER 2023

16 Restricted funds

(Continued)

Restricted funds

Restricted funds totalled £130,560 in 2023.

Arts Council of Wales Lottery Project Grants: £77,989 towards Arts Development projects, allocated as follows:

- £11,544 towards Music Development programme
- £28,535 towards Visual Arts Development programme
- £37,910 towards Performing Arts Development programme

Wales Arts International (part of Arts Council of Wales) - £6,298 towards Performing Arts International Exchange programme

Ashley Family Foundation (via Community Foundation Wales) - £10,000 towards Media Training & Development

Welsh Broadcasting Trust - £7,200 towards Media Training & Development programme

University of South Wales - £3,500 was awarded towards Media Training & Development programme

Cardiff University - £11,000 towards Media Training & Development Placements programme

PRS Foundation - £9,573 towards Music Development programme

Miller Research - £5,000 towards Science Engagement programme

Restricted Funds 2022

Arts Council of Wales Lottery Project Grants: a grant of £69,030 was awarded towards the costs of arts development projects – Music Development, Performing Arts and Visual Arts. The funds were allocated as follows:

- £11,470 towards the Music Development programme
- £19,118 towards the Visual Arts programme
- £34,412 towards the Performing Arts programme
- £4,300 towards Access Costs

Wales Arts International (part of Arts Council of Wales) - a grant of £7,406 towards the Performing Arts International Exchange programme

Ashley Family Foundation (via Community foundation Wales) – a grant of £10,000 was awarded towards the costs of the Training & Development programme in partnership with University South Wales.

Welsh Broadcasting Trust – a grant of £7,200 was awarded towards the costs of the Training & Development programme in partnership with University South Wales

Cardiff University – a grant of £11,000 was awarded towards the costs of the Training & Development programme in partnership with Cardiff University.

Great Western Railway Community Fund - two grants totalling £26,375 towards:

- £13,991 towards the Training & Development programme in partnership with Oasis Cardiff
- £12,384 towards R&D of Weather the Weather, Einstein's Garden climate installation

Major donors - £16,000 towards R&D of Weather the Weather, Einstein's Garden climate installation

GREEN MAN TRUST LIMITED

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 DECEMBER 2023

17 Unrestricted funds

The income funds of the charity include the following designated funds which have been set aside out of unrestricted funds by the trustees for specific purposes:

	Balance at 1 January 2023 £	Incoming resources £	Resources expended £	Transfers £	Balance at 31 December 2023 £
Community Grants Fund	-	-	(11,179)	31,179	20,000
General funds	192,683	144,851	(224,876)	(31,179)	81,479
	<u>192,683</u>	<u>144,851</u>	<u>(236,055)</u>	<u>-</u>	<u>101,479</u>
	<u><u>192,683</u></u>	<u><u>144,851</u></u>	<u><u>(236,055)</u></u>	<u><u>-</u></u>	<u><u>101,479</u></u>
Previous year:	Balance at 1 January 2022 £	Incoming resources £	Resources expended £	Transfers £	Balance at 31 December 2022 £
General funds	263,837	78,837	(149,991)	-	192,683
	<u>263,837</u>	<u>78,837</u>	<u>(149,991)</u>	<u>-</u>	<u>192,683</u>
	<u><u>263,837</u></u>	<u><u>78,837</u></u>	<u><u>(149,991)</u></u>	<u><u>-</u></u>	<u><u>192,683</u></u>

The trustees have designated these funds to be used for grant applications which will be paid away in the next financial year.

18 Analysis of net assets between funds

	Unrestricted funds £	Restricted funds £	Total £
Fund balances at 31 December 2023 are represented by:			
Current assets/(liabilities)	101,479	18,497	119,976
	<u>101,479</u>	<u>18,497</u>	<u>119,976</u>
	<u><u>101,479</u></u>	<u><u>18,497</u></u>	<u><u>119,976</u></u>
Prior Year	Unrestricted funds £	Restricted funds £	Total £
Fund balances at 31 December 2022 are represented by:			
Current assets/(liabilities)	192,683	15,239	207,922
	<u>192,683</u>	<u>15,239</u>	<u>207,922</u>
	<u><u>192,683</u></u>	<u><u>15,239</u></u>	<u><u>207,922</u></u>

GREEN MAN TRUST LIMITED

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 DECEMBER 2023

19 Related party transactions

During the year there were expenses incurred from Plantpot Limited of £2,336 (2022:£1,495) and £nil (2022: £249) from Green Man Festival. At the year end £nil (2022:£nil) was due to Plantpot Limited and £nil (2022:£nil) was due to Green Man Festival. Plantpot Limited are connected by a trustee of Green Man Trust Limited who is the ultimate controlling part of Plantpot Limited. Green Man Festival are connected through common control. There were no specific terms and conditions attached to this balance.

During the year a donation of £14,663 (2022: £15,421) was received from Plantpot Limited who is connected by a trustee of Green Man Trust Limited who is the ultimate controlling part of Plantpot Limited. Green Man Festival, connected through common control, donated festival tickets worth £76,000 (2022: £nil).

GREEN MAN TRUST LTD

England & Wales - Charity number 1156453

Accounts

Charity registration number 1156453

Company registration number 08365361 (England and Wales)

GREEN MAN TRUST LIMITED

ANNUAL REPORT AND UNAUDITED FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 DECEMBER 2022

GREEN MAN TRUST LIMITED

LEGAL AND ADMINISTRATIVE INFORMATION

Trustees	Ms F Stewart, Chair Mr I Fielder, Treasurer Ms N Hale, Trustee Ms J Owen, Trustee
Secretary	Ms J Rodrigues
Charity number	1156453
Company number	08365361
Registered office	Old Bank House Beaufort Street CRICKHOWELL Powys NP8 1AD
Independent examiner	Old Mill Accountancy Limited Unit 2 Greenways Business Park Bellinger Close CHIPPENHAM Wiltshire England SN15 1BN
Bankers	CAF Bank Limited 25 Kings Hill Avenue Kings Hill WEST MAILING Kent ME19 4JQ
Solicitors	Anthony Jayes LLP 68 Parkway CAMDEN TOWN London NW1 7AH

GREEN MAN TRUST LIMITED

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GREEN MAN TRUST LIMITED

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) FOR THE YEAR ENDED 31 DECEMBER 2022

The trustees present their report and financial statements for the year ended 31 December 2022. The report also serves as a Directors' Report required under Section 491(2) of the Companies Act 2006.

The accounts have been prepared in accordance with the accounting policies set out in note 1 to the accounts and comply with the Trust's governing document, the Companies Act 2006 and "Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102)" (effective 1 January 2019).

Objectives and activities

The principal object of the Green Man Trust is to further such charitable purposes for the public benefit that fall within the descriptions of charitable purposes set out in Section 3 of the Charities Act 2011 in particular but not limited to:

- The prevention or relief of poverty
- The advancement of education
- The advancement of citizenship or community development
- The advancement of the arts, culture, heritage or science
- The relief of those in need, by reason of youth, age, ill health, disability, financial hardship or other disadvantages.

Charitable funds are raised for the Trust through grant applications to statutory organisations and to trusts and foundations. Grant funding comes with restrictions as well as strict monitoring guidelines and reporting structures that are met by the Trust. These guidelines will dictate the way in which funding is allocated. We ensure the aims and objectives of any grant funding are monitored and evaluated and reported on accordingly.

We also receive donations from individuals and private donations which support the core work of the Trust. Plantpot Ltd, Green Man's parent company, donates generous resources (festival tickets, site fees and utilities, as well as production support and staff) to support and deliver our charitable programmes. This close relationship gives the Trust's activities an excellent platform and the artists involved a significant showcase opportunity as well as giving them the chance to tap into large and varied audiences to widen the impact and legacy of the projects. Plantpot Ltd will also donate funds from time to time.

A proportion of the charity's unrestricted funds is allocated to support local organisations and community groups. Decisions about the beneficiaries are made by the Board of Trustees and in accordance with the charity's aims.

The Trustees have paid due regard to guidance issued by the Charity Commission in deciding what activities the Trust should undertake. In setting the objectives and planning the activities, the Trustees have also given careful consideration to the Charity Commission's general guidance on public benefit.

GREEN MAN TRUST LIMITED

TRUSTEES' REPORT (CONTINUED)(INCLUDING DIRECTORS' REPORT) FOR THE YEAR ENDED 31 DECEMBER 2022

Achievements and performance

Green Man is one of the most beloved festivals in the UK. One of only four independents in the UK, it is recognised for the quality of its programme (5* Guardian, Independent, Telegraph), rich and inclusive audience experience (6 Music Best UK Festival, Silver Charter by Attitude is Everything), commitment to gender equality (Women in Music) and environmental sustainability (Vision 2025). The festival 'champions up-and-comers alongside its biggest stars' (INews), 'has always been good at representing shifting trends' (The Times) and 'has established a reputation for developing talent with significant influence internationally' (Emma Banks, Music Agent & Co-Head London Office, Creative Artist Agency).

The ethos of creating opportunities has run right through the heart of Green Man since the very beginning - from supporting emerging artists and offering real-world training to people from all walks of life to inspiring society to understand and embrace science and bringing positive change to communities in Wales. Green Man Trust is the festival's charitable arm and was born to give these opportunities a life of their own, extending the festival's artistic, educational and social philanthropic ambitions.

The charitable objectives of the Green Man Trust are to:

- Develop and showcase talented emerging artists, with particular focus on Music, Performing Arts and Visual Arts;
- Offer training programmes for young people and social groups at risk;
- Encourage public engagement with science;
- Work with communities in Wales to bring about positive change;

Since 2014:

- 10,000+ people have benefitted from our charitable work, directly or indirectly.
- 5,000+ artists have come through our Arts Development programmes.
- 2050+ people have been involved in one of our Training & Development opportunities.
- 250+ Science Engagement projects have taken off to ignite curiosity and transform the way thousands of people engage with science in their day-to-day lives.
- 150+ communities projects have been supported to Inspire Positive Change.

Activities funded by statutory bodies, trusts and foundations, and public donations

Celebrating 20 years in 2022, it was 'a Green Man for the history books' (4* The Times) and 'a watershed moment for Welsh-language music' (5* NME). The festival received rave reviews - 'it remains one of the most inclusive festivals around' (5* Independent), 'easily one of the UK's most beguiling' (Mix Mag), and 'there is the sense that no matter what lies beyond, while you are at Green Man festival, everything is briefly wonderful' (5* Guardian). It was the true culmination of everything that Green Man represents - Welsh made and Welsh grown, 'it champions localism, real ale, small artists (though there are big ones too) and a community spirit' (The New Statesman) and an 'all-inclusive spirit of embracing the unconventional and different' (The Quietus).

The Green Man Trust's partnership with Green Man puts great Welsh talent centre stage on 'one of the best, most absorbing, enriching weekends on the festival calendar right now' (Clash Magazine). It's a partnership that provides clear cultural and public benefits to the people of Wales, benefitting 10,000+ people since 2014. The Trust is pivotal not only in developing the national arts sector and growing the representation of Welsh arts at the festival but also in supporting the wellbeing of our nation through our Community, Science Engagement and Training & Development programmes.

2022 saw the charitable work of the Green Man Trust reach 420 people across all our programmes:

- **326 artists** through our Arts Development programmes
- **41 work placements** to young people, refugees and asylum seekers through our Training & Development programmes
- **53 Science Engagement projects.**

GREEN MAN TRUST LIMITED

TRUSTEES' REPORT (CONTINUED)(INCLUDING DIRECTORS' REPORT) FOR THE YEAR ENDED 31 DECEMBER 2022

1. Arts Programmes in review

MUSIC DEVELOPMENT

Our Music Development programme aims to give the most talented emerging acts a step up and set them on their way to becoming the headliners of tomorrow. It's a unique project that offers bands significant showcase opportunities, mentoring, and unrivalled access to large audiences and top industry influencers and it all happens under the umbrella of one of the most respected independent music festivals in the UK. We've seen Rising acts go on to receive nominations for the Mercury Prize, Best Album of the Year, features in Rolling Stone's, recordings in Maida Vale Studios for the BBC and KEXP; and sign to Domino Records, Rough Trade and ATC Live.

Navigating today's music industry was already tough business prior to the COVID-19 pandemic which brought the whole of the live sector to a halt leading to limited live performance opportunities. The industry is facing a backlog of touring dates, making it harder for emerging talent to secure those vital live performance opportunities. Our Music Development programme once again proved to be an industry-respected gateway for new music, gaining a renewed urgency in helping sustain the creativity and development of emerging bands.

The programme featured three complementary elements:

- **Green Man Rising** - emerging band competition, which includes a streamed live final
- Curation & all-Welsh showcase of Green Man's **Settlement stage**
- UK-wide emerging talent showcase on the **Rising stage**

The programme directly benefitted **161 music creators** and hosted a total of 40 live performances. Focusing on quality and potential, the Rising stage was curated by Green Man's renowned creative team while the Settlement stages were curated by 3 different Welsh partners - Cardiff-based musician Gareth Bonello on Monday, I KA CHING Records on Tuesday and Cae Gwyn Records on Wednesday.

The Rising competition received in excess of 3,000 submissions for a second year. Dactyl Terra were crowned the winners in 2022, securing the opening slot on Green Man's iconic 12,000-cap Mountain Stage on Friday to a packed auditorium. The 4-piece psych rock outfit hailing from the South Wales Valleys, are an ever-evolving sonic machine mixing influences from psych rock, classic rock, jazz and funk. The live final was hosted at Clwb Ifor Bach in Cardiff and streamed live on Green Man Festival's YouTube channel, reaching over 6,000 live audiences. There was a huge appetite from audiences as we opened the competition up to public vote and the response was overwhelming, receiving over 40,000 votes. The quality, boldness, range of voices and genres was astounding and exciting - proof the industry is very much alive and vibrant. 2022 finalists were: Dactyl Terra, Pushpin, The Deep Blue, Preen and Tapir!. The judges were highly respected talent makers worldwide; all coming from very different walks of life and volunteering their time to show their support of the project and emerging talent. The 2022 judges were:

- **Pete Paphides**, Journalist, Broadcaster & Author
- **Kate Dick**, John Peel Stage Booker, Glastonbury
- **Sarah Joy**, Agent ATC Live
- **Tony Njoku**, Musician & Green Man Rising winner 2016
- **Lucy Wood**, Head of Programming, Roundhouse
- **Ben Coleman**, Green Man Booker, Other Stage & Park Stage Booker, Glastonbury

The competition selection process was done in three tiers, in keeping with what sets Rising apart from other opportunities out there. Green Man's in-house creative team listened to three tracks of every single band to whittle down the entries to a longlist of 22. The longlist was voted by the public who helped select the five finalists, building on each band's public profile and increasing audience engagement. Each band had a bilingual dedicated and branded page on Green Man Festival's website with a short bio, a promo shot and a Spotify playlist of their tracks. In addition, we created a Rising playlist on Soundcloud exclusively featuring the 22 shortlisted bands.

The Gentle Good, No Thee No Ess, Katell Keineg, Lowri Evans, Ah Gee Bee, Cara Ludlow, Candelas, Y Cledrau, Yr Eira, Glain Rhys, Blodau Papur, Dienw, Omaloma, The Mighty Observer, Pelydron, Nia Morgan, Lastigband and Ellis and Amor gave 5,000 captive Settlers a taste of Wales's vibrant and diverse music scene. South Wales' Alice Low and Ailsa Tully flew the Welsh music flag on Green Man's 2,000-capacity Rising Stage.

GREEN MAN TRUST LIMITED

TRUSTEES' REPORT (CONTINUED)(INCLUDING DIRECTORS' REPORT) FOR THE YEAR ENDED 31 DECEMBER 2022

Our project supported particularly young music creators between the age of 16-25, who had all been performing for less than 3 years. Our evaluation showed that:

- 100% strongly agreed that the association with Green Man festival had an impact on their profile
- 100% would recommend the programme
- 100% rated the programme 10/10
- For 100% of bands this was the first performance at a large festival
- 100% strongly agreed the programme has helped with their top 3 priorities: exposure, marketing and getting signed
- 80% strongly agreed that they had been introduced to new industry contacts at the festival
- 75% agreed that it has inspired them to create new music and has helped develop their act

'The online version [of the final] allows for further outreach which is extremely useful. The high production quality means it's great for emailing around. It's a great promotional asset to have for our band.' - **Pushpin, Green Man Rising finalist**

VISUAL ARTS DEVELOPMENT PROGRAMME:

Green Man's Visual Arts is an ambitious developmental programme carving out a new space for visual artists in the music festival scene and challenging creators and audiences to think 'outside the white cube'. It offers emerging artists, or those at a step-change in their practice, a combined residency and commission model running over 12 months. A truly nurturing approach, it's all about giving artists a platform, the appropriate time and budget, a supportive environment and access to a creative community to help them develop their research and artistic output. Since 2016, we have supported 75 artists and commissioned 21 works allowing artists to diversify and explore new contexts for their work, bringing them out of the gallery space to the outdoors to encourage encounters and responses to the natural landscapes that surround us.

We've supported some of the most exciting up-and-coming artists working with digital media and new technologies – Gweni Llywd, Freya Dooley, Beth Kettel, Hazel Brill, Megan Broadmeadow, Nathaniel Rackowe, Antonio Roberts and renowned Italian artist Carlo Bernardini among many others.

We've co-commissioned work with FACT, Forma, QUAD, g39 and Southwark Park Galleries.

Our residency programme attracts a critical mass of expert mentors and guest speakers: Karen Mackinnon, Glynn Vivian Gallery; Judith Carlton, SPG; Ceri Hand, Somerset House; Ben Borthwick, curator; Shonagh Manson, GLA; Peter Bonnell, QUAD; Helen Starr, curator, Afro-Carib activist and founder of Mechatronic Library; Rachel Cunningham-Clarke, Forma and Maitreyi Maheshwari, FACT.

In 2022, the programme supported 2 artists on commission and 2 artists in residence. We exhibited 2 works by Catrin Webster and Roy Efrat which tied in with the 50th anniversary of Pride in the UK, exploring ideas of transformation, self and gender identity. *Orlando: Metamorphosis* was a new commission - an 8x8m large-scale digital painting suspended in the tree canopy. The work was double-sided, different on each side, and projection-mapped with two related film sequences. The films featured renowned Israeli dancer Mami Shimazaki. *Orlando* drew inspiration from Virginia Wolfe's same-title autobiographical love story and from the Welsh Mabinogion texts. The commission also allowed the artists to collaborate with Welsh folk duo DnA (mother and daughter Delyth & Angharad Jenkins) who played a 30-minute improvised set on the harp and violin, creating a magical moment of peace and calm at the festival attended by 120 people. The reconfigured work, *Passing* appeared on the far bank of Green Man's pond. The 6x4.2m moving-image work was a rhythmic visual collage exploring connections between sonic figures and environmental patterns.

GREEN MAN TRUST LIMITED

TRUSTEES' REPORT (CONTINUED)(INCLUDING DIRECTORS' REPORT) FOR THE YEAR ENDED 31 DECEMBER 2022

All artists fed back that being on the programmes had significantly impacted their professional and creative development, agreeing that:

- It had inspired new work and developed artistic skills;
- Offered an interesting location to create work
- Provided a large platform to display work
- Increased their profile as an artist
- Provided valuable networking opportunities
- Provided an opportunity to work in a new way or with a new material
- Provided appropriate curatorial support

'Working in this collaborative way together created a wonderful and supportive environment in which we could be innovative and try new approaches. Working outside within the landscape provided fresh inspiration and drew in historic associations to landscape and storytelling (...) The site-specific nature of this work offered new creative directions including the opportunity of a live performance with acoustic musicians DNA. Also it was possible to make work which without the support of the producer and Green Man would not be possible' - **Catrin Webster**

PERFORMING ARTS

Green Man's Performing Arts development programme is an all-Welsh showcase of outdoor arts that uses the festival's international reach as a springboard for artists to develop new audiences and try out new ideas. It is now one of the key dates in the national Summer touring calendar. Be it a small circus company just starting out or an established household name like National Theatre Wales looking to experiment, our project works with artists over a number of years and offers specialist technical support, infrastructure, networks, mentoring and peer-learning opportunities that are hard to find in one same place otherwise. The programme also features an artist-led panel discussion and peer-networking event that is embedded in and structured around the topics that artists want to address. Our ambition is to develop into an international exchange programme to support the sector's 'local to global' strategy and enable the development of more Welsh cultural offers that are exportable to non-Welsh audiences.

The Back of Beyond returned in 2022 after a 2-year hiatus to present 15 shows by a total of 161 emerging Welsh artists across 50 performances over 3 days. It offered a fresh look at Welsh language and culture through the lens of an exciting mix of diverse and underrepresented voices. We presented the work of the Four Nations network, the pilot commissioning and artist exchange programme developed in partnership with Waterford Spraoi, SURGE, Out There Arts UK and Green Man Festival, helping Welsh acts to tour. It offered the Welsh commissions a chance to take their work to 3 different festivals across the UK and Ireland, connecting with new audiences, expanding their networks and exchanging knowledge through shared learning. For the artists on the Back of Beyond programme who were not part of the network, it also offered an invaluable peer learning and networking opportunity at the festival. The programme also welcomed its first international delegation bringing together outdoor arts networks from across the UK and Ireland to connect and explore pathways for new collaborations across the border. The Four Nations committee also fed into our annual panel discussion & artist networking session, which this year explored new ways of working collaboratively and emerging from Brexit and the pandemic with an international outlook. The session was attended by 43 artists\creatives.

Allowing Circus of Truths/Kris Huball to take the creative lead on the evening performing arts show, we offered a platform for co-creation and collaboration with local communities, bringing together the many different voices and cultures of contemporary Wales to present an ambitious, anarchic and endlessly comedic spectacle that delighted audiences young and old. The daytime programme presented a Welsh line-up focused on work that had developed over the pandemic: Krystal Lowe, Whimsy; Osian Meiler, Qwerin; The Wheelabouts, Aileen The Alien; Hijinx, Grumpy Unicorns and Theatr Iolo w/ Kitsch & Sync, HOO! Alongside this line-up, we presented works commissioned by the Four Nations: Tidal, Kim Noble & Ofelia Balogun (Wales), Sound Foraging, Ardal Bicnic (Wales), Hands Down Circus, Tape That! (Ireland), Beside Ourselves, The Roving Court (England) and Alright Doll, Eilidh Reilly (Scotland).

Our evaluation shows that:

- 92% of artists agreed Green Man provided a significant platform to display work
 - 85.7% agreed it led to new connections for future collaboration and helped access/network with new industry contacts
 - 85% agree we offered an interesting location to create and showcase work
 - 79% agreed it increased their profile as an artist
 - 72% agreed it enabled them to develop their artistic skills
-

GREEN MAN TRUST LIMITED

TRUSTEES' REPORT (CONTINUED)(INCLUDING DIRECTORS' REPORT) FOR THE YEAR ENDED 31 DECEMBER 2022

'Having a really lovely, supportive, and safe space to test out this new piece in development has been the best part. It was a much less stressful experience compared to doing it at street festivals and really helped us to build our confidence! Lots of people said they were very pleased to see us there, we received a positive comment in The Times, and quite a few said "you're here every year, that's really nice"' - Jules Young, No Sleep Dance Theatre

REACH, DIVERSITY & INCLUSION

This year saw us continue our commitment to working with and showcasing those most underrepresented in the arts. From work created and performed by Welsh language speakers, neurodiverse, disabled, LGBTQIA+ and ethnically diverse creatives, we place diversity centre-stage which in turn made our programmes richer, more relevant and more representative of the society we live in.

½ creatives on our Visual Arts programme were women, one artist is neurodiverse; 49% of acts on our Music Development programme were Welsh and 51% female-led; 75% of the performing arts programme was Welsh, 20% LGBTQIA+-led, 20% disabled-led, 40% female-led, 15% diverse-led.

In terms of audiences, Green Man attracted a truly diverse demographic, spanning generations young and old and coming from all around the globe - 22% under 18s; 51% 18-34 yrs; 25% 35-64 yrs; 2% 65+; 26% from Wales; 70% from the rest of the UK; 4% international. This greatly benefitted artists as they were exposed to audiences beyond their existing reach.

There was a significant shift in press interest focused on the work of the Green Man Trust which gave unprecedented exposure to artists involved in our programmes, both in print and broadcast media. In Wales alone, there were 50+ pieces of coverage, 2 live and pre-recorded packages appearing at ITV Wales and BBC News featuring the Green Man Trust projects and 1 live interview on Radio Wales; 30 minutes of uninterrupted Green Man coverage at ITV Wales Backstage and Welsh language pieces for S4C broadcasts, namely Newyddion (news programme) and Heno (magazine programme). This brought the total circulation in Wales alone to over 68 million.

The festival was reviewed across all main media, including 5* in the Guardian, NME and Independent, 4* The Times and Rolling Stones alongside reviews in The New Statesman, Clash Magazine, The Quietus, VICE, BBC News, WalesOnline, The Line of Best Fit, Crack, So Young, The Big Issue among many others. Cosmopolitan rated Green Man 'the most LGBTQ+-friendly festival in the UK' for the 3rd year in a row.

High-quality artistic content across Green Man Sessions, Green Man Radio, official photography & video added to artists' promotional assets as part of the programmes. As each programme has its own dedicated bilingual announcement allowing artists to tap into an average 30k+ website visits pm, a mailing list of 80k+, Youtube channel (90k+), Twitter (55k+), Facebook (100k+), playlists on Spotify and Soundcloud playlist (38k+).

2. Training & Development Programme

The various training programmes offered through the Green Man Trust at Green Man Festival aim to develop a broad range of professional and soft skills. Placements are offered across a number of areas including Operations, Marketing, Ticketing, Artist Liaison, Logistics, Development, Stewarding and Recycling & Waste Management.

41 people took part in one of our training and development programmes in 2022. These included refugee and asylum seekers from the Oasis Cardiff and students from Cardiff University and University South Wales.

OASIS CARDIFF SUPPORT PROGRAMME:

Working in partnership with Oasis Cardiff and Green Man Festival, our project aims to help make the process of integration easier for refugees and asylum seekers, with an element of fun which has proven a truly impactful way to achieve profound change.

Our project brought 25 participants to the festival for a week-long training and personal development experience.

The group was split into assigned areas of responsibility:

- 20 participants joined the Stewards team to develop professional skills that will enhance their CVs
- 3 participants ran the food trailer, with 1 participant in the capacity of Chef and Catering Manager

GREEN MAN TRUST LIMITED

TRUSTEES' REPORT (CONTINUED)(INCLUDING DIRECTORS' REPORT) FOR THE YEAR ENDED 31 DECEMBER 2022

- 1 participant managed the exhibition space in the workshop tent adjoining the food trailer and was responsible for video and photography content about the project on-site - see image folder for a compilation of his work.
- 2 participants were responsible for hosting the workshop tent/exhibition space and for being the first point of contact for the group ensuring their peers' wellbeing, creating bubbles, and monitoring attendance and shift schedules.

While the group were onsite, they had the support of 2 Oasis Cardiff support workers and of Green Man Festival's Staff Wellbeing Manager. The training was delivered and overseen by Green Man's Stewards Manager, who has worked on the project since its inception.

Participants highlighted the following as the most important outcomes for them and skills developed as a result of the project:

- Teamwork skills, all of the participants, particularly those who were stewarding spent a lot of time together and supported each other throughout the festival, learning from and creating stronger bonds with their peers and support workers
- Time management and leadership skills
- Enhancing their professional experience with new skills in health & safety and fire evacuation procedures, crowd management and customer services
- English language improvements through conversations with new people and following orders when stewarding
- Improved their general wellbeing, with an increased sense of self-respect, positivity, familiarity, care and safety
- Increased their confidence, sense of purpose and belonging to the community
- Having the opportunity to take part and engage in arts and culture which they would have not had access to otherwise

The selection of the participants is done by the experienced team at Oasis Cardiff, who work with clients on a daily basis from their base in Cardiff. Not all of the 150+ clients were ready to take part – some due to mental health issues in many cases caused by PTSD would not be able to cope with big crowds or noise, for others language, religious reasons or family commitments were a barrier. Some degree of English was necessary so participants felt confident in interacting with the public.

Participants were trained in health & safety and fire evacuation procedures, crowd management and customer services and developed communication, teamwork, leadership and interpersonal skills, adding to both their professional and personal development while being part of a quintessentially British summer tradition. For many, it was their first time leaving Cardiff and their first experience of a music festival.

The workshop tent was a space to share real-life experiences with a view to breaking down the misconceptions about people who seek refuge and asylum. It featured works from The Restore photography exhibition which was created in conjunction with Ffotogallery to mark Refugee Week 2022. The exhibition showed a selection of photographs taken by photographers who have lived experience of the Asylum Process. It worked as a talking point and created a safe space where participants could talk to visitors about their own experiences seeking asylum in the UK.

'The impact of our refugee and asylum-seeking clients coming to Green Man Festival and being supported by Green Man Trust lasts longer than the festival itself. Stewarding increases confidence enables friendships to be developed, and makes in the word of a client "me feel useful". Green Man is exceptional at welcoming us as an organisation and it is the true highlight of our year. We would encourage other groups to bring clients to steward and see the positive change. As we say let kindness ripple.' - **Reynette Roberts CBE, Director Oasis Cardiff and project manager**

'It's such an excellent experience for me for so many reasons, after all of the things I have experienced, this is something new and normal to experience.' - **Rahman, participant 2022**

'The festival was so fantastic I really enjoyed myself so much to the extent I even forget all my problems. I wish my happiness would remain just like eating, hanging out with friends and enjoying good music and having lots of fun, thank you, much appreciated - **Alpha, participant 2022**

GREEN MAN TRUST LIMITED

TRUSTEES' REPORT (CONTINUED)(INCLUDING DIRECTORS' REPORT) FOR THE YEAR ENDED 31 DECEMBER 2022

MEDIA TRAINING PROGRAMME:

Our Media training programme was previously run in partnership with Merthyr Tydfil College. The College no longer runs the Media Studies course as part of its curriculum, so we piloted a new partnership in 2021 with the University of South Wales (USW) which continued into 2022.

The programme is rooted in raising the aspirations of young people, offering them the chance to experience working in a high-profile event alongside some of the best AV professionals in the country. Our aim is that the experience hones students' skills, broadens their horizons and develops their confidence to pursue a career in the Creative Industries. It is also, on a personal level, a very exciting and once-in-a-lifetime experience that is unique in the area. The project gives young people a chance to experience a new environment, meet new people and face new challenges. Students leave with an enhanced CV and skillset that significantly supports their long-term employment prospects in the creative industries.

2022 saw our project work with seven 2nd-year students from USW's Media Production Degree. The group took part in a 7-day, intensive, hands-on Media Production work experience at Green Man, under the guidance of the festival's AV team. Participants were responsible for camera engineering and editing the live feed of Green Man's 6,000-capacity Far Out stage. The group were mentored by 3 past participants, who did the programme last year and returned to perfect their technical abilities, build new connections with industry professionals and gain new leadership and people management skills.

Students worked an average of 40 hours each and recorded over 30 hours of live footage, developing key skills in live camera operation, live editing, vision mixing backstage and light engineering. Students had the opportunity to film the likes of Mercury Prize nominee Cate Le Bon, BRIT awards nominees Bicep, international indie giants Ty Segall & the Freedom Band and Parquet Courts as well as an incredible blend of acts from all corners of the globe - South Africans BCUC, Japanese Minyo Crusaders, Australian Psychedelic Porn Crumpets, Swedish Viagra Boys and Zambian WITCH among many others.

Split into teams, they cover 3 different areas of work on rotation: 1) filming on stage, 2) filming in the pit and, 3) backstage vision mixing and giving live directions to their camera operating teams. The group also produced a short feature film, which they finalised at the festival and premiered in the cinema tent on the Sunday. It was their project for the Client Brief – Professional Practice module. On top of developing technical skills that directly feed into their professional training, students learned a wealth of vocational skills. The placement will feed into students' 3rd-year assessment.

The Impact

Over the course of the project, students:

- Learned to write a stand-out CV and to perform in interviews
- Worked as camera engineers on one of the UK's most iconic stages, in front of 6,000+ people
- Directed the live camera operators through the talkback system
- Edited live the screen feeds using Vision Mixer
- Organised team rotas
- Worked alongside top industry professionals, including lighting technicians, sound engineers, stage crew and world-renowned artists
- Produced a video documentary - filmed, edited and screened onsite in the 1,000-capacity cinema tent

100% of participants rated their overall experience 5/5 and agreed that the placement was relevant and informative for their professional development and future career prospects. All felt that they had developed both professionally and vocationally, highlighting communication, self-confidence and self-esteem, problem-solving, teamwork, determination and resilience, stress management, self-reliance, negotiating and coping skills.

A key element of the programme is showing participants the wide career options available to them and raising their aspirations. 100% agreed they learned about new career prospects and left more confident in their technical abilities. Participants felt supported, respected and valued.

'Honed my camera engineering and camera skills specifically my reaction times with the focus as artists would dart around the stage.'

'Green man goes beyond my expectations in terms of the good it does for people like myself to get a foot in the door.'

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TRUSTEES' REPORT (CONTINUED)(INCLUDING DIRECTORS' REPORT) FOR THE YEAR ENDED 31 DECEMBER 2022

'It has allowed me to consider roles I wasn't aware of within the live event industry. I was originally shooting to work in a post production studio, I've now focused my goal to working my way within the live events industry as an AV engineer.'

CARDIFF UNIVERSITY TRAINING PROGRAMME:

The Training Programme in partnership with Cardiff University launched in 2018. In 2022, we offered 6 paid work placements at Green Man for students and recent graduates across Operations, Logistics, Artist Liaison, Marketing, Recycling & Waste Management and Ticketing teams as well as Fundraising with the Green Man Trust.

Placements are intensive short-term learning experiences that give young people professional insight into running a successful, sustainable and ethical large-scale operation, bridging the gap between higher education and employment.

3. Science Engagement

The Green Man Trust's Science Engagement takes form in Green Man Festival's Einstein's Garden. Created in 2008, it aims to ignite people's curiosity about science. It has become a respected gateway for the science community and academia and was the first science engagement programme at a music festival. For over 10 years, Einstein's Garden has been transforming the way over 200,000 people engage with science in their day-to-day lives.

With an environmental and science engagement focus, the programme brings together world-renowned science institutions, talented artists and producers and curious audiences to experiment, discover, question and debate. We create wonderful experiences and lifetime memories and welcome everything from mushroom-growing workshops to panel discussions about death, but the enduring underpinning theme of the garden is the environment and our relationship with it. Interactive performances at Einstein's Garden take place in a workshop dome, on our solar-powered stage or in our hydrogen fuel cell-powered theatre tent. It's a space where science gatecrashes arts, comedy, circus, music, and theatre. We create opportunities for our research partners to develop new audiences.

53 research projects, talks, workshops and performances were supported under the programme in 2022:

- *Lighting Up your Brain with Music* - University of Cambridge
- *GASA Space Station* - Guerilla Archaeology Space Agency
- *The Vaccine Brewery*
- *We Contain Multitudes: Welsh Plurals and the Future of Wales* - Martin Jones, Hanaan Issa, Kandace Siobhan Wilson and Joe Dunthorne
- *Op Tickle Your Sphincter - Electra Magnificent*
- *50 Years of Pride: Reflecting on the Past and Looking to the Future* - Dan Walsh, Director Pride Cymru and Adam Jeanes, Chair of London Pride March (1993-1996)
- *Biodiversity Game Show*
- *The Alternative Book Club* - Shirley Halse hosts Ann George, Jane Gregory and Setev Hall
- *Rebuilding Lives through Building with Nature* – Mark McKenna MBE
- *Our Climate Fight* – Wateraid x Green Man
- *Who Cares if a Fly Dies Out?* - Dr David Jones, Natural History Museum
- *Gathering: Women (of colour) and Nature* - Durre Shahwar, Future Wales Fellowship, Cardiff University
- *The Brave Little Neuron*
- *The Window - Fast Family*
- *Sex Lab* – Rosie Wilby
- *The Breakup Monologue* – Rosie Wilby
- *How Can Psychedelics Help Us? Depression, Nature, Connectedness and Dying* - Christopher Timmermann, Imperial College London
- *The Secret Life of Hyenas* - Millie and Justine
- *Pollinators Don't Need Flowers... Is Your Council Greenwashing?* – Pete The Bug Man
- *Expansion Rebellion* – Celeste Hicks
- *Story + Science* - Samantha Moore and Prof Serge Mostowy, London School of Hygiene & Tropical Medicine
- *City Girl in Nature* - Kwesia
- *The Climate Education Bill* - Nadia Whittle MP for Nottingham East
- *Climate Change Is Not Funny*
- *The Sustainable Food Story On Radical Sustainability*
- *And many many more...*

GREEN MAN TRUST LIMITED

TRUSTEES' REPORT (CONTINUED)(INCLUDING DIRECTORS' REPORT) FOR THE YEAR ENDED 31 DECEMBER 2022

Financial review

Trustees monitor and review the charity reserves policy annually as part of ongoing budgetary processes. The charity reserves policy is to hold at least the equivalent to 6 months' salary costs to keep the charity in operation should income level fall below expected, this equates to approximately £20,000 at the end of the financial year. At 31 December 2022 the charity had total reserves of £207,922 (2021:£263,837). Of these reserves £15,239 are restricted funds (2021:£nil). The free reserves of the charity are £192,683 (2021: £263,837).

The Trustees feel the unprecedented circumstances and the environment caused by the pandemic highlighted the charity's reliance on the festival and its vulnerability to manage unforeseen financial difficulties. To be better placed to mitigate risk, the charity updated its reserves policy at the 6 November 2022 AGM, to cover at least 12 months' salary and operating expenses (predicted at £40,700).

Going concern

After making an appropriate analysis and taking into account unrestricted funding secured during the year in review, the trustees have a reasonable expectation that the Trust has adequate resources to continue in operating for the foreseeable future. For this reason, they continue to adopt the going concern basis in preparing the financial statements. Further detail regarding the adoption of the going concern basis can be found in the Accounting Policies.

Plans for the future

The primary long-term aim of the Trust is to develop the activity within our four main strategic strands: Artistic Development, Training and Development, Community Support and Science Engagement.

Artistic Development

We will continue to support artists, particularly those at the start of their career with showcase opportunities, networking prospects and career development. Future developments continue to involve widening the opportunities for showcasing and professional development beyond the festival and developing partnerships for international touring and collaborations.

Training and Development:

Green Man Trust is passionate about offering training and development opportunities to young people and early-career starters. Across a number of events and opportunities we offer professional and career development as well as technical training in a number of areas and disciplines e.g. Production, event management, programme curation and many more.

Future developments for this area are to secure sufficient funds for a dedicated Project Manager who can manage and expand the training and development programmes and research potential collaborations to enhance opportunities for those participants involved.

Community Support:

Green Man Trust is committed to enhancing the support for local causes and continually reviews its own grant-making systems and charitable activities. Since the Festival's establishment in Crickhowell, Wales, Green Man has supported the community to raise funds for local causes and we want this to continue through the Trust.

Future developments for community support will include expanding our relationships with local schools, colleges and universities as a way of developing opportunities for young people in the local area. £5,000 is ringfenced every year to directly support community projects in and around the local area.

Science Engagement:

Future plans include the strategic development of links with science organisations and sources of funding to support successful science engagement. Following a successful 3-year partnership with the Wellcome Trust, a business plan for the development of Einstein's Garden plans to:

- Continue to develop science engagement in a creative and innovative way, including developing partnerships with a wide range of science organisations.
- Develop science projects, partnerships and collaborations outside the festival.
- Take the excellent science engagement offered at the Festival beyond the event itself to reach other communities across the country.

GREEN MAN TRUST LIMITED

TRUSTEES' REPORT (CONTINUED)(INCLUDING DIRECTORS' REPORT) FOR THE YEAR ENDED 31 DECEMBER 2022

Structure, governance and management

Constitution

The Trust is registered as a charitable company limited by guarantee and was set up by a Memorandum of Association on 17 January 2013, replaced by new Articles of Association 20 March 2014.

The Trust is constituted under a Memorandum of Association dated 17 January 2013, replaced by new Articles of Association 20 March 2014, and is a registered charity number 1156453.

The trustees, who are also the directors for the purpose of company law, and who served during the year and up to the date of signature of the financial statements were:

Ms F Stewart, Chair

Mr I Fielder, Treasurer

Ms N Hale, Trustee

Ms J Owen, Trustee

Method of appointment or election of Trustees

The management of the Trust is the responsibility of the Trustees who are elected and co-opted under the terms of the Articles of Association.

Policies adopted for the induction of Training Trustees

The charity has a programme of training for newly appointed trustees.

Organisational structure and decision making

Trustees:

The Trustees serve on the governing body of the Green Man Trust and this is where the decision making lies for the trust. Our trustees are responsible for the general control and management of the administration of the charity. They accept ultimate responsibility for directing the affairs of the charity, and ensure that it is solvent, well-run, and delivering the charitable outcomes for the benefit of the public for which it has been set up.

Chair: The Chair is required to lead the board of trustees regarding strategy and targets, to represent the Green Man Trust to external bodies and organisations and with support from the Board to sustain current and develop new forms of income or support for the charity. The chair of the Green Man Trust is Fiona Stewart.

The Treasurer: The Treasurer will interpret and explain accounting requirements, ensuring that the board receives financial reports and guide any other professional advisers or administrators they have appointed including the Company Secretary. The Treasurer for the Green Man Trust is Ian Fielder.

The Company Secretary: The role of the Secretary is to support the chairperson in ensuring the smooth functioning of the governing body, organisation, updating and recording of the administration and financial affairs of the Green Man Trust.

From the current reporting year, one member of staff is employed by the charity to carry out the role of Secretary and Development Manager.

GREEN MAN TRUST LIMITED

TRUSTEES' REPORT (CONTINUED)(INCLUDING DIRECTORS' REPORT) FOR THE YEAR ENDED 31 DECEMBER 2022

Statement of trustees' responsibilities

The trustees, who are also the directors of Green Man Trust Limited for the purpose of company law, are responsible for preparing the Trustees' 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 Trust and of the incoming resources and application of resources, including the income and expenditure, of the charitable company for that year.

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; and
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the Trust will continue in operation.

The trustees are responsible for keeping adequate accounting records that disclose with reasonable accuracy at any time the financial position of the Trust and enable them to ensure that the financial statements comply with the Companies Act 2006. They are also responsible for safeguarding the assets of the Trust and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

The trustees' report was approved by the Board of Trustees.

Ms F Stewart, Chair

Dated: 6 July 2023

Mr I Fielder, Treasurer

Dated: 6 July 2023

GREEN MAN TRUST LIMITED

INDEPENDENT EXAMINER'S REPORT

TO THE TRUSTEES OF GREEN MAN TRUST LIMITED

I report to the trustees on my examination of the financial statements of Green Man Trust Limited (the Trust) for the year ended 31 December 2022.

Responsibilities and basis of report

As the trustees of the Trust (and also its directors for the purposes of company law) you are responsible for the preparation of the financial statements in accordance with the requirements of the Companies Act 2006 (the 2006 Act).

Having satisfied myself that the financial statements of the Trust 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 the Trust's financial statements carried out under section 145 of the Charities Act 2011 (the 2011 Act). In carrying out my examination I have followed all the applicable Directions given by the Charity Commission under section 145(5)(b) of the 2011 Act.

Independent examiner's statement

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 that in any material respect:

- 1 accounting records were not kept in respect of the Trust as required by section 386 of the 2006 Act; or
- 2 the financial statements do not accord with those records; or
- 3 the financial statements 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 financial statements have not been prepared in accordance with the methods and 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 (FRS 102).

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 financial statements to be reached.

Tim Lerwill, FCA
Old Mill Accountancy Limited
Unit 2
Greenways Business Park
Bellinger Close
CHIPPENHAM
Wiltshire
SN15 1BN
England

Dated: 12 July 2023

GREEN MAN TRUST LIMITED

STATEMENT OF FINANCIAL ACTIVITIES INCLUDING INCOME AND EXPENDITURE ACCOUNT FOR THE YEAR ENDED 31 DECEMBER 2022

		Unrestricted funds 2022 £	Restricted funds 2022 £	Total 2022 £	Total 2021 £
	Notes				
Income from:					
Donations and legacies	3	78,142	146,271	224,413	347,413
Investments	4	695	-	695	4
Total income		78,837	146,271	225,108	347,417
Expenditure on:					
Raising funds	5	49,785	-	49,785	17,797
<u>Charitable activities</u>					
Charitable activities	6	100,206	131,032	231,238	109,618
Total charitable expenditure		100,206	131,032	231,238	109,618
Total resources expended		149,991	131,032	281,023	127,415
Net (expenditure)/income for the year/ Net movement in funds		(71,154)	15,239	(55,915)	220,002
Fund balances at 1 January 2022		263,837	-	263,837	43,835
Fund balances at 31 December 2022		192,683	15,239	207,922	263,837

The statement of financial activities also complies with the requirements for an income and expenditure account under the Companies Act 2006.

GREEN MAN TRUST LIMITED

BALANCE SHEET

AS AT 31 DECEMBER 2022

	Notes	2022 £	£	2021 £	£
Current assets					
Debtors	11	740		1,000	
Cash at bank and in hand		220,433		266,835	
		<u>221,173</u>		<u>267,835</u>	
Creditors: amounts falling due within one year	12	(13,251)		(3,998)	
		<u></u>		<u></u>	
Net current assets			207,922		263,837
			<u></u>		<u></u>
Income funds					
Restricted funds	15		15,239		-
Unrestricted funds			192,683		263,837
			<u>207,922</u>		<u>263,837</u>
			<u></u>		<u></u>

The company is entitled to the exemption from the audit requirement contained in section 477 of the Companies Act 2006, for the year ended 31 December 2022.

The members have not required the company to obtain an audit of its financial statements for the year in question in accordance with section 476.

The trustees acknowledge their responsibilities for ensuring that the charity keeps accounting records which comply with section 386 of the Act and for 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 incoming resources and application of resources, including its income and expenditure, for the financial year in accordance with the requirements of sections 394 and 395 and which otherwise comply with the requirements of the Companies Act 2006 relating to financial statements, so far as applicable to the company.

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

The financial statements were approved by the Trustees on 6 July 2023

Ms F Stewart, Chair
Trustee

Mr I Fielder, Treasurer
Trustee

Company Registration No. 08365361

GREEN MAN TRUST LIMITED
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 DECEMBER 2022

1 Accounting policies

Charity information

Green Man Trust Limited is a private company limited by guarantee incorporated in England and Wales. The registered office is Old Bank House, Beaufort Street, CRICKHOWELL, Powys, NP8 1AD.

1.1 Accounting convention

The financial statements have been prepared in accordance with the Trust's governing document, the Companies Act 2006 and "Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102)" (effective 1 January 2019). The Trust is a Public Benefit Entity as defined by FRS 102.

The Trust has taken advantage of the provisions in the SORP for charities applying FRS 102 Update Bulletin 1 not to prepare a Statement of Cash Flows.

The financial statements are prepared in sterling, which is the functional currency of the Trust. Monetary amounts in these financial statements are rounded to the nearest £.

The financial statements have been prepared under the historical cost convention. The principal accounting policies adopted are set out below.

1.2 Going concern

At the time of approving the financial statements, the trustees have a reasonable expectation that the Trust has adequate resources to continue in operational existence for the foreseeable future. Thus the trustees continue to adopt the going concern basis of accounting in preparing the financial statements.

1.3 Charitable funds

Unrestricted funds are available for use at the discretion of the trustees in furtherance of their charitable objectives.

Restricted funds are subject to specific conditions by donors as to how they may be used. The purposes and uses of the restricted funds are set out in the notes to the financial statements.

1.4 Incoming resources

Income is recognised when the Trust is legally entitled to it after any performance conditions have been met, the amounts can be measured reliably, and it is probable that income will be received.

Cash donations are recognised on receipt. Other donations are recognised once the Trust has been notified of the donation, unless performance conditions require deferral of the amount. Income tax recoverable in relation to donations received under Gift Aid or deeds of covenant is recognised at the time of the donation.

Legacies are recognised on receipt or otherwise if the Trust has been notified of an impending distribution, the amount is known, and receipt is expected. If the amount is not known, the legacy is treated as a contingent asset.

GREEN MAN TRUST LIMITED

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 DECEMBER 2022

1 Accounting policies

(Continued)

1.5 Resources expended

Expenditure is recognised once there is a legal or constructive obligation to make a payment to a third party, it is probable that settlement will be required and the amount of the obligation can be measured reliably. Expenditure is classified under the following activity headings:

- Costs of raising funds comprise the costs of commercial trading including the bar and coffee lounge and their associated support costs.
- Expenditure on charitable activities includes the costs of performances, exhibitions and other educational activities undertaken to further the purposes of the charity and their associated support costs.
- Other expenditure represents those items not falling into any other heading.

Irrecoverable VAT is charged as a cost against the activity for which the expenditure was incurred.

1.6 Cash and cash equivalents

Cash and cash equivalents include cash in hand, deposits held at call with banks, other short-term liquid investments with original maturities of three months or less, and bank overdrafts. Bank overdrafts are shown within borrowings in current liabilities.

1.7 Financial instruments

The Trust has elected to apply the provisions of Section 11 'Basic Financial Instruments' and Section 12 'Other Financial Instruments Issues' of FRS 102 to all of its financial instruments.

Financial instruments are recognised in the Trust's balance sheet when the Trust becomes party to the contractual provisions of the instrument.

Financial assets and liabilities are offset, with the net amounts presented in the financial statements, when there is a legally enforceable right to set off the recognised amounts and there is an intention to settle on a net basis or to realise the asset and settle the liability simultaneously.

Basic financial assets

Basic financial assets, which include debtors and cash and bank balances, are initially measured at transaction price including transaction costs and are subsequently carried at amortised cost using the effective interest method unless the arrangement constitutes a financing transaction, where the transaction is measured at the present value of the future receipts discounted at a market rate of interest. Financial assets classified as receivable within one year are not amortised.

Basic financial liabilities

Basic financial liabilities, including creditors and bank loans are initially recognised at transaction price unless the arrangement constitutes a financing transaction, where the debt instrument is measured at the present value of the future payments discounted at a market rate of interest. Financial liabilities classified as payable within one year are not amortised.

Debt instruments are subsequently carried at amortised cost, using the effective interest rate method.

Trade creditors are obligations to pay for goods or services that have been acquired in the ordinary course of operations from suppliers. Amounts payable are classified as current liabilities if payment is due within one year or less. If not, they are presented as non-current liabilities. Trade creditors are recognised initially at transaction price and subsequently measured at amortised cost using the effective interest method.

GREEN MAN TRUST LIMITED

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 DECEMBER 2022

1 Accounting policies

(Continued)

Derecognition of financial liabilities

Financial liabilities are derecognised when the Trust's contractual obligations expire or are discharged or cancelled.

1.8 Employee benefits

The cost of any unused holiday entitlement is recognised in the period in which the employee's services are received.

Termination benefits are recognised immediately as an expense when the Trust is demonstrably committed to terminate the employment of an employee or to provide termination benefits.

1.9 Retirement benefits

Payments to defined contribution retirement benefit schemes are charged as an expense as they fall due.

1.10 Government Grants

Government grants are recognised at the fair value of the asset received or receivable when there is reasonable assurance that the grant conditions will be met and the grants will be received.

Government grants relating to turnover are recognised as income over the periods when the related costs are incurred. Grants relating to an asset are recognised in income systematically over the asset's expected useful life. If part of such a grant is deferred it is recognised as deferred income rather than being deducted from the asset's carrying amount.

2 Critical accounting estimates and judgements

In the application of the Trust's accounting policies, the trustees are required to make judgements, estimates and assumptions about the carrying amount of assets and liabilities that are not readily apparent from other sources. The estimates and associated assumptions are based on historical experience and other factors that are considered to be relevant. Actual results may differ from these estimates.

The estimates and underlying assumptions are reviewed on an ongoing basis. Revisions to accounting estimates are recognised in the period in which the estimate is revised where the revision affects only that period, or in the period of the revision and future periods where the revision affects both current and future periods.

3 Donations and legacies

	Unrestricted funds 2022 £	Restricted funds 2022 £	Total 2022 £	Total 2021 £
Donations and gifts	78,142	69,835	147,977	277,302
Grants receivable for core activities	-	76,436	76,436	70,111
	<u>78,142</u>	<u>146,271</u>	<u>224,413</u>	<u>347,413</u>
For the year ended 31 December 2021	<u>242,538</u>	<u>104,875</u>		<u>347,413</u>

GREEN MAN TRUST LIMITED

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 DECEMBER 2022

4 Investments

	Unrestricted funds 2022 £	Total 2021 £
Interest receivable	695	4
	<u> </u>	<u> </u>

5 Raising funds

	Unrestricted funds 2022 £	Restricted funds 2022 £	Total 2022 £	Total 2021 £
<u>Fundraising and publicity</u>				
Seeking donations, grants and legacies	14,722	-	14,722	1,317
Staff costs	35,063	-	35,063	16,480
	<u> </u>	<u> </u>	<u> </u>	<u> </u>
Fundraising and publicity	49,785	-	49,785	17,797
	<u> </u>	<u> </u>	<u> </u>	<u> </u>
	49,785	-	49,785	17,797
	<u> </u>	<u> </u>	<u> </u>	<u> </u>
For the year ended 31 December 2021				
Fundraising and publicity	16,200	1,597		17,797
	<u> </u>	<u> </u>		<u> </u>

GREEN MAN TRUST LIMITED

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 DECEMBER 2022

6 Charitable activities

	Charitable activities 2022 £	Charitable activities 2021 £
Staff costs	6,523	16,480
Visual Arts Programme	31,827	24,352
Repairs & Maintenance	249	-
Performing Arts Programme	64,852	-
IT Software and Consumables	1,326	1,766
Music Development Programme	42,537	14,764
Advertising and Marketing	11,096	1,177
Telephone, Internet, and IT	-	1,030
Bank fees	169	96
Accountancy	2,160	2,040
Professional fees	13	19,813
Training Programme	47,145	21,000
Science Engagement	17,831	4,000
Rent	-	1,380
Other charitable expenditure	1,010	280
	<u>226,738</u>	<u>108,178</u>
Grant funding of activities (see note 7)	3,000	-
Share of governance costs (see note 8)	1,500	1,440
	<u>231,238</u>	<u>109,618</u>
Analysis by fund		
Unrestricted funds	100,206	2,913
Restricted funds	131,032	106,705
	<u>231,238</u>	<u>109,618</u>

7 Grants payable

	2022 £	2021 £
Grants to institutions:		
Ukraine Trauma First Aid Project Appeal	2,000	-
Choose Love	1,000	-
	<u>3,000</u>	<u>-</u>

GREEN MAN TRUST LIMITED

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 DECEMBER 2022

8 Support costs

	Support costs	Governance costs	2022	2021
	£	£	£	£
Independent Examiners' fees	-	1,500	1,500	1,440
	-	1,500	1,500	1,440
Analysed between				
Charitable activities	-	1,500	1,500	1,440

In addition to the Independent examiner fees shown above, included within charitable activities expenditure are fees payable to the Independent examiner in respect of accountancy and other services of £2,160 (2021:£2,040).

9 Trustees

None of the trustees (or any persons connected with them) received any remuneration or benefits from the Trust during the year.

10 Employees

The average monthly number of employees during the year was:

	2022 Number	2021 Number
	2	1
Employment costs	2022	2021
	£	£
Wages and salaries	40,476	32,000
Other pension costs	1,110	960
	41,586	32,960

There were no employees whose annual remuneration was more than £60,000.

11 Debtors

	2022	2021
	£	£
Amounts falling due within one year:		
Trade debtors	740	1,000

GREEN MAN TRUST LIMITED

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 DECEMBER 2022

12 Creditors: amounts falling due within one year

	Notes	2022 £	2021 £
Other taxation and social security		944	518
Deferred income	13	4,786	-
Trade creditors		2,565	-
Other creditors		216	-
Accruals and deferred income		4,740	3,480
		<u>13,251</u>	<u>3,998</u>

13 Deferred income

	2022 £	2021 £
Arising from Music Development Programme 2023	4,786	-
	<u>4,786</u>	<u>-</u>
Movement in the year	2022 £	2021 £
At 1 January 2022	-	-
Amount released to income earned from charitable activities	-	-
Amount deferred in the year	4,786	-
	<u>4,786</u>	<u>-</u>
At 31 December 2022	<u>4,786</u>	<u>-</u>

Deferred income relates to income received in the year specifically relating to Music Development Programme 2023.

14 Retirement benefit schemes

Defined contribution schemes

The Trust operates a defined contribution pension scheme for all qualifying employees. The assets of the scheme are held separately from those of the Trust in an independently administered fund.

The charge to profit or loss in respect of defined contribution schemes was £1,110 (2021 - £960). As at 31 December 2022, there was a pension payable liability of £216 (2021 - £nil).

GREEN MAN TRUST LIMITED

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 DECEMBER 2022

15 Restricted funds

The income funds of the charity include restricted funds comprising the following unexpended balances of donations and grants held on trust for specific purposes:

	Movement in funds			
	Balance at 1 January 2022	Incoming resources	Resources expended	Balance at 31 December 2022
	£	£	£	£
Visual Arts	-	19,118	(19,118)	-
Music Development	-	11,470	(11,470)	-
Training & Development Programmes Fund	-	42,191	(38,420)	3,771
Einstein's Garden Fund	-	28,384	(16,916)	11,468
Performing Arts	-	45,108	(45,108)	-
	<u>-</u>	<u>146,271</u>	<u>(131,032)</u>	<u>15,239</u>

Prior Year

	Movement in funds			
	Balance at 1 January 2021	Incoming resources	Resources expended	Balance at 31 December 2021
	£	£	£	£
Visual Arts	3,427	20,000	(23,427)	-
Music Development	-	14,764	(14,764)	-
Training & Development Programmes Fund	-	45,111	(45,111)	-
Einstein's Garden Fund	-	21,000	(21,000)	-
Science Engagement	-	4,000	(4,000)	-
	<u>3,427</u>	<u>104,875</u>	<u>(108,302)</u>	<u>-</u>

GREEN MAN TRUST LIMITED

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 DECEMBER 2022

15 Restricted funds

(Continued)

Restricted funds

Restricted Funds 2022

Arts Council of Wales Lottery Project Grants: a grant of £69,030 was awarded towards the costs of arts development projects – Music Development, Performing Arts and Visual Arts. The funds were allocated as follows:

- £11,470 towards the Music Development programme
- £19,118 towards the Visual Arts programme
- £34,412 towards the Performing Arts programme
- £4,300 towards Access Costs

Wales Arts International (part of Arts Council of Wales) - a grant of £7,406 towards the Performing Arts International Exchange programme

Ashley Family Foundation (via Community foundation Wales) – a grant of £10,000 was awarded towards the costs of the Training & Development programme in partnership with University South Wales.

Welsh Broadcasting Trust – a grant of £7,200 was awarded towards the costs of the Training & Development programme in partnership with University South Wales

Cardiff University – a grant of £11,000 was awarded towards the costs of the Training & Development programme in partnership with Cardiff University.

Great Western Railway Community Fund - two grants totalling £26,375 towards:

- £13,991 towards the Training & Development programme in partnership with Oasis Cardiff
- £12,384 towards R&D of Weather the Weather, Einstein's Garden climate installation

Major donors - £16,000 towards R&D of Weather the Weather, Einstein's Garden climate installation

GREEN MAN TRUST LIMITED

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 DECEMBER 2022

15 Restricted funds

(Continued)

Restricted Funds 2021

Cultural Recovery Fund - a grant of £45,111 was awarded through the second phase of the Welsh Government's emergency support package for the Arts and Cultural sector. The funds were allocated as follows:

- £25,111 towards fixed business
- £20,000 towards consultancy

Arts Council Wales Lottery Project Grants – a grant of £10,000 was awarded towards the costs of two arts development projects – Music Development and Visual Arts. The funds were allocated as follows:

- £5,000 towards the Music Development programme.
- £5,000 towards the Visual Arts Programme in addition to £3,427 bought forward to 2021.

Arts Council England Lottery Project Grants – a grant of £15,000 was awarded to the Visual Arts Programme

PRS Foundation – a grant of £9,764 was awarded towards the costs of the Music Development programme.

Ashley Family Foundation (via Community foundation Wales) - a grant of £10,000 was awarded towards the costs of the Training & Development programme in partnership with University South Wales.

Cardiff University - a grant of £11,000 was awarded towards the cost of the Training & Development programme in partnership with Cardiff University.

Major Donor - an individual donation of £4,000 towards the cost of the Science Engagement Programme.

16 Analysis of net assets between funds

	Unrestricted funds £	Restricted funds £	Total £
Fund balances at 31 December 2022 are represented by:			
Current assets/(liabilities)	192,683	15,239	207,922
	<u>192,683</u>	<u>15,239</u>	<u>207,922</u>

There is no comparative table shown as there were no restricted funds at the end of the prior year.

17 Related party transactions

During the year there were expenses incurred from Plantpot Limited of £1,495 (2021:£60,610) and £249 (2021: £nil) from Green Man Festival. At the year end £nil (2021:£nil) was due to Plantpot Limited and £nil (2021:£nil) was due to Green Man Festival. Plantpot Limited are connected by a trustee of Green Man Trust Limited who is the ultimate controlling part of Plantpot Limited. Green Man Festival are connected through common control. There were no specific terms and conditions attached to this balance.

During the year a donation of £15,421 was received from Plantpot Limited who is connected by a trustee of Green Man Trust Limited who is the ultimate controlling part of Plantpot Limited.

GREEN MAN TRUST LTD

England & Wales - Charity number 1156453

Accounts

Charity Registration No. 1156453

Company Registration No. 08365361 (England and Wales)

GREEN MAN TRUST LIMITED

ANNUAL REPORT AND UNAUDITED FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 DECEMBER 2021

OLD M[•]LL

GREEN MAN TRUST LIMITED

LEGAL AND ADMINISTRATIVE INFORMATION

Trustees	Ms F Stewart, Chair Mr I Fielder, Treasurer Ms N Hale, Trustee Ms J Owen, Trustee
Secretary	Ms J Rodrigues
Charity number	1156453
Company number	08365361
Registered office	Old Bank House Beaufort Street CRICKHOWELL Powys NP8 1AD
Independent examiner	Old Mill Accountancy Limited Unit 2 Greenways Business Park Bellinger Close CHIPPENHAM Wiltshire England SN15 1BN
Bankers	CAF Bank Limited 25 Kings Hill Avenue Kings Hill WEST MAILING Kent ME19 4JQ
Solicitors	Anthony Jayes LLP 68 Parkway CAMDEN TOWN London NW1 7AH

GREEN MAN TRUST LIMITED

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GREEN MAN TRUST LIMITED

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) FOR THE YEAR ENDED 31 DECEMBER 2021

The trustees present their report and financial statements for the year ended 31 December 2021. The report also serves as a Directors' Report required under Section 491(2) of the Companies Act 2006.

The accounts have been prepared in accordance with the accounting policies set out in note 1 to the accounts and comply with the Trust's governing document, the Companies Act 2006 and "Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102)" (effective 1 January 2019).

Objectives and activities

The principal object of the Trust is to further such charitable purposes for the public benefit that fall within the descriptions of charitable purposes set out in Section 3 of the Charities Act 2011 in particular but not limited to:

- The prevention of relief of poverty
- The advancement of education
- The advancement of citizenship or community development
- The advancement of the arts, culture, heritage or science
- The relief of those in need, by reason of youth, age, ill health, disability, financial hardship or other disadvantage

Charitable funds are raised for the Trust through grant applications to statutory organisations such as Arts Council of Wales and to a number of trusts and foundations. Grant funding comes with restrictions as well as strict monitoring guidelines and reporting structures that are met by the Trust. These guidelines will dictate the way in which funding is allocated. We ensure the aims and objectives of any grant funding are monitored and evaluated and reported on accordingly.

We also receive donations from individuals and private donations which support the core work of the Trust. Plantpot Ltd, Green Man's parent company, donates generous resources (festival tickets, site fees and utilities, as well as production support and staff) to support and deliver our charitable programmes. This close relationship gives the Trust's activities an excellent platform and the artists involved a significant showcase opportunity as well as giving them the chance to tap into large and varied audiences to widen the impact and legacy of the projects. Plantpot Ltd will also donate funds from time to time.

A proportion of the charity's unrestricted funds is allocated to support small local organisations and community groups. Decisions about the beneficiaries are made by the Board of Trustees and in accordance with the charity's aims. We take a proactive approach to grant giving and do not accept unsolicited requests for funding. Applications are by invite only.

The trustees have paid due regard to guidance issued by the Charity Commission in deciding what activities the Trust should undertake. In setting the objectives and planning the activities, the trustees have also given careful consideration to the Charity Commission's general guidance on public benefit.

Achievements and performance

Green Man is one of the most beloved festivals in the UK. One of only five independents in the UK, it is recognised for the quality of its programme (5* Guardian, Independent, Telegraph), rich and inclusive audience experience (6 Music Best UK Festival, Silver Charter by Attitude is Everything), commitment to gender equality (Women in Music) and environmental sustainability (Vision 2025). The festival 'champions up-and-comers alongside its biggest stars' (INews), 'has always been good at representing shifting trends' (The Times) and 'has established a reputation for developing music talent with significant influence internationally' (Emma Banks, Music Agent & Co-Head London Office, Creative Artist Agency).

GREEN MAN TRUST LIMITED

TRUSTEES' REPORT (CONTINUED)(INCLUDING DIRECTORS' REPORT) FOR THE YEAR ENDED 31 DECEMBER 2021

The ethos of creating opportunities has run right through the heart of Green Man since the very beginning - from supporting emerging artists and offering real-world training to people from all walks of life to inspiring society to understand and embrace science and bringing positive change to communities in Wales. Green Man Trust is the festival's charitable arm and was born to give these opportunities a life of their own, extending the festival's artistic, educational and social philanthropic ambitions.

The charitable objectives of the Green Man Trust are to:

- Develop and showcase talented emerging artists, with particular focus on Music, Performing Arts and Visual Arts;
- Offer training programmes within the creative industries for young people and social groups at risk;
- Encourage public engagement with science;
- Work with communities in Wales to bring about positive change;

Since 2014:

- 10,000+ people have benefitted from our charitable work, directly or indirectly.
- 5,000+ artists have come through our Arts Development programmes.
- 2050+ people have been involved in one of our Training & Development opportunities.
- 250+ Science Engagement projects have taken off to ignite curiosity and transform the way thousands of people engage with science in their day-to-day lives.
- 150+ communities projects have been supported to Inspire Positive Change.

Activities funded by statutory bodies, trusts and foundations, and public donations

2020 was the year the world was hit by COVID-19, bringing with it an unprecedented global health and economic crisis. Life for everyone was put on hold. Almost every economic sector was affected, but particularly the arts, hospitality and live events. Inevitably, Green Man Festival 2020 was not able to go ahead. At the start of 2021, we were still grappling with the ongoing pandemic, and it was unclear if we would be able to resume normal activity.

Against all odds, Green Man 2021 got the green light, and our programmes were back in full swing. The festival reopened Wales from the lockdown as its first large event, enabling thousands of people to get back to work and back together. The festival received rave reviews from audiences and critics alike - 'After 18 months of sterility and separation, the bucolic surroundings and beaming faces of 25,000 attendees are tonic enough for any lockdown weariness' (5* INews), there was 'magic in the mountains, and a sense of renewal' (5*NME), 'a sense, more than ever before, that what was happening inside the gates was something special, something to be protected' (New Statesman); 'being at a festival felt fantastically, reassuringly normal: a full hug after a year of elbow bumps' (5* Guardian).

2021 saw the Green Man Trust programmes:

- Nurture **97 artists** through our Arts Development programmes
- Offer **29 work placements** to young people and refugees and asylum seekers through our Training & Development programmes
- Support **31 ground-breaking Science Engagement Projects**.

1. Arts Programmes in review

Green Man is one of Wales' most significant and international cultural brands. As Covid highlighted the precariousness of the systems which artists depend on, our partnership with the festival meant our programmes offered unparalleled opportunities for artists to emerge from the pandemic with creativity and ambition. We remained focused on supporting freelance artists in the early stages of their careers and who had particularly hit by the pandemic, helping them to hone their craft, raise their public profile, reach thousands of new audiences worldwide and access key industry networks.

The 2021 activity focused on two strands: Music Development and Visual Arts. The Trustees agreed that the Performing Arts Development programme would be on hold.

GREEN MAN TRUST LIMITED

TRUSTEES' REPORT (CONTINUED)(INCLUDING DIRECTORS' REPORT) FOR THE YEAR ENDED 31 DECEMBER 2021

MUSIC DEVELOPMENT

Our Music Development programme aims to give the most talented emerging acts a step-up and set them on their way to becoming the headliners of tomorrow. It's a unique project that offers bands significant showcase opportunities, mentoring, and unrivalled access to large audiences and top industry influencers and it all happens under the umbrella of one of the most respected independent music festivals in the UK. We've seen Rising acts go on to receive nominations for the Mercury Prize, Best Album of the Year, features in Rolling Stone's, recordings in Maida Vale Studios for the BBC and KEXP; and sign to Domino Records, Rough Trade and ATC Live.

If navigating today's music industry was already tough business, with COVID-19 emerging bands faced unprecedented and worrying challenges. The whole of the live sector was brought to a halt leading to limited live performance opportunities. The industry is now faced with a backlog of touring dates, making it harder for emerging talent to secure those vital live performance opportunities. Projects like ours have gained a renewed urgency in helping sustain the creativity and development of emerging bands.

The programme featured three complementary elements:

- **Green Man Rising** - emerging band competition, inc. streamed live final
- Curation & all-Welsh showcase of Green Man's **Settlement stage**
- UK-wide emerging talent showcase on the **Rising stage**

To navigate restrictions still in place for live events during the first half of 2021, the competition live final was replaced by a professionally recorded digital final, which was streamed live on Green Man Festival's YouTube channel, reaching over 6,000 live audiences. We received a record number of submissions, surpassing 3,000 entries. The quality, boldness, range of voices and genres was astounding and exciting - proof the industry is very much alive and vibrant. Our judges were highly respected talent makers worldwide; all coming from very different walks of life and volunteering their time to show their support of the project and emerging talent. There was huge appetite from audiences as well. We opened the competition up to public vote and the response was overwhelming, receiving over 40,000 votes. Wales' champion of new music, Adam Walton did a Rising feature show on BBC Radio Wales. It brought these hugely promising bands into the homes 320,000 people across Wales and beyond. It offered music creators a genuine, supportive opportunity to showcase their music, promote themselves and share their ambitions for the future while being associated to two global entertainment powerhouses - Green Man and the BBC.

The competition selection process was done in three tiers, in keeping with what sets Rising apart from other opportunities out there. Green Man's inhouse creative team listened to three tracks of every single band to whittle down the entries to a longlist of 22. The longlist was voted by the public who helped select five finalists, building on each bands' public profile and increasing audience engagement. Each band had a bilingual dedicated and branded page on Green Man Festival's website with a short bio, a promo shot and a Spotify playlist of their tracks. In addition, we created a Rising playlist on Soundcloud exclusively featuring the 22 longlisted bands.

The programme directly benefitted 93 music creators across the 22 selected bands and hosted a total of 28 live performances.

Our project supported particularly young music creators between the age of 16-25, who had all been performing for less than 3 years. Our evaluation showed that:

- 100% strongly agreed that the association with Green Man had an impact on their profile
- 100% would recommend the programme to others
- 100% rated the programme 10/10
- 100% agreed it had increased their confidence in their performance
- For 80% of bands this was the first performance at a large festival
- 73% strongly agreed that they had been introduced to new industry contacts at the festival
- 65% strongly agreed that the opportunity had helped counter the challenges of the pandemic (exposure, marketing and getting signed)

GREEN MAN TRUST LIMITED

TRUSTEES' REPORT (CONTINUED)(INCLUDING DIRECTORS' REPORT) FOR THE YEAR ENDED 31 DECEMBER 2021

- 60% agreed that the programme resulted in new bookings
- 52% left inspired to create new music
- 50% agreed that playing at Green Man had helped develop the band creatively

In 2021, only the winner of the competition was given a slot at Green Man Festival, as we had to honour the backlog slots of 2020's competition. The winner, Teddy Hunter, played the Sunday opening slot on Green Man's iconic 12,000-capacity Mountain Stage.

2021 Finalists:

Teddy Hunter (Winner 2021)

Cardiff audio-visual artist Teddy Hunter released her debut single Games in May 2020, a gorgeous swirl of electronica and low, looped emotive harmonies that operates a bit like a daydream, pulling you into a cathartic uplift. She's already supported the likes of Public Service Broadcasting, Goat Girl and Ed Dowie.

'It has given me more confidence in where my music could head. I felt weirdly comfortable on stage, which is probably the calmest I've ever felt performing. This has been a big eye-opener for me to maybe expand my performances a bit and be more expressive on stage. I also would say that I met so many amazing people - who either work at the festival or were a punter, that was really special to me (...) The exposure to a large unknown audience, to major industry tastemakers, the support of the festival and the Green Man Trust, and a personal pride of being the winner of a very well respected festival slot is beyond valuable.' - **Teddy Hunter**

Clara Mann (finalist)

Clara Mann is a Bristol-based folk musician who has already drawn attention from the likes of The Line Of Best Fit, Clash and Secret Meeting. She stitches an array of influences into a cohesive whole, while there's obviously modern touch points like Dana Gavanski or Hand Habits, Clara is equally influenced by the choral music she heard in her childhood in the South Of France and classical composers like Franz Liszt, whose piece inspired the title of her recently released debut EP, Consolations. Clara has also spoken of trying to bring a visual element into her music, attempting to bring her listeners into the scenes she creates, channelling her love of the paintings of Edward Hopper, literature and poetry, to create fully formed worlds for her listeners to explore.

Paige Kennedy (finalist)

Paige Kennedy is an artist and producer based in Manchester, where they have been playing their energetic mix of funk, electronic and indie infused alt-pop for two years, most notably headlining Soup Kitchen. They've received wide support from BBC Introducing in Manchester, playing a live session on air and winning track of the week. Kennedy has also gained recognition at 6 Music, with Tom Robinson making 'Finga' his 6 Music recommends track in September 2019, playing it in his end of the year favourites show on 6 Music. They've also been played by Lauren Laverne, Mary Anne Hobbs, Steve Lamacq, Shaun Keaveny and Chris Hawkins.

Grandmas House (finalist)

Bristol-based punk-trio, made up of Yasmin, Poppy and Zo, are known for their fast and raucous guitar riffs, thumping bass lines and aggressive drums. Combining their love of post-punk with surfy melodies, Grandmas House have created a captivating sound that grabs you right by the throat. With vocals compared to artists ranging from The Raincoats to Motorhead and described musically as a mix between Courtney Barnett and The Slits, the original, fresh sound coming from this band is undeniable.

Threads (finalist)

Named after the 1984 apocalyptic war drama, Manchester-based four-piece THREADS's cynical but droll observations of the world around them feels timely. Teletext retains the band's rough and ready lo-fi sound thanks to home-made pedals and tape-saturated vocals, but it is also a bold shift from their past releases as they step into more vibrant post-punk territory. Bassist/vocalist Kane Martin's added injection of groove and oblique spoken-word diatribes bring to mind The Fall and contemporaries Dry Cleaning and Deliluh. Guitar themes draw from Spaghetti Western soundtracks, while the eerie dystopia of lost futures linger, often evoking the dreamy spirit of Stereolab, Swirlies and MBV.

GREEN MAN TRUST LIMITED

TRUSTEES' REPORT (CONTINUED)(INCLUDING DIRECTORS' REPORT) FOR THE YEAR ENDED 31 DECEMBER 2021

2021 JUDGES:

- Shannon Kurlander, Head of A&R and International Strategy, Terrorbird Media
- Tash Cutts, Artist Management - Squid, Lazarus Kane, Bingo Fury, westcountry forever
- Candy Artists Agency
- Melody Forghani, Director twenty three
- Ben Coleman, Green Man Festival

VISUAL ARTS DEVELOPMENT PROGRAMME:

Green Man's Visual Arts is an ambitious developmental programme carving out a new space for visual artists in the music festival scene and challenging creators and audiences to think 'outside the white cube'. It offers emerging artists, or those at a step-change in their practice, a combined residency and commission model running over 18 months. A truly nurturing approach, it's all about giving artists a platform, the appropriate time and budget, a supportive environment and access to a creative community to help them develop their research and artistic output. Since 2016, we have supported 75 artists and commissioned 21 works allowing artists to diversify and explore new contexts for their work, bringing them out of the gallery space to the outdoors to encourage encounters and responses to the natural landscapes that surround us.

We've supported some of the most exciting artists working with digital media and new technologies – Gweni Llywd, Freya Dooley, Beth Kettel, Hazel Brill, Megan Broadmeadow, Nathaniel Rackowe, Antonio Roberts and renown Italian artist Carlo Bernardini among many others.

We've co-commissioned work with FACT, Forma, QUAD, g39 and Southwark Park Galleries.

Our residency programme attracts a critical mass of expert mentors and guest speakers: Karen Mackinnon, Glynn Vivian Gallery; Judith Carlton, SPG; Ceri Hand, Somerset House; Ben Borthwick, curator; Shonagh Manson, GLA; Peter Bonnell, QUAD; Helen Starr, curator, Afro-Carib activist and founder of Mechatronic Library; Rachel Cunningham-Clarke, Forma and Maitreyi Maheshwari, FACT.

In 2021, we commissioned our first all-women Visual Arts programme - 4 artists use moving-image, AR & VR and projection mapping, a medium in which women are significantly less represented. They presented our most ground-breaking and ambitious programme to date, marking Green Man Festival's return after a year hiatus due to the Covid-19 pandemic.

Commissioned works:

- Gweni Llywd, Silicon Retina 2021
- Beth Kettel, A Mutual Influence 2021
- Kristina Pulejkova, Where We All Meet 2021, with VR film A Calling
- Freya Dooley, The Eavesdropper 2021

As we sit between a global pandemic and a climate crisis, these four artists are looking deeply at the natural world, its systems and structures. Finding points of human alignment and departure from nature around communication, drives and life cycles, microclimates and utopias. Each work seeks to communicate through the festival environment, creating a new fictional reality within the larger temporary city of Green Man festival, a place for unexpected art encounters.

The commissions are supported by Arts Council England, Arts Council Wales and Green Man Trust. Beth Kettel's work was a co-commission with Forma.

GREEN MAN TRUST LIMITED

TRUSTEES' REPORT (CONTINUED)(INCLUDING DIRECTORS' REPORT) FOR THE YEAR ENDED 31 DECEMBER 2021

All artists fed back that being on the programmes had significantly impacted their professional and creative development:

- 100% agreed it had inspired new work and developed artistic skills;
- 100% agreed that Green Man offered an exciting new location to exhibit work and provided a significant platform to reach new audiences;
- 100% it was an opportunity to work in a new way or with a new material;
- 100% agreed they benefitted from a relevant peer group;
- 100% it had increased their confidence
- 75% agreed it had increased their profile as an artist; and
- 75% benefitted from valuable networking opportunities.

2021 COMMISSIONS AT A GLANCE:

Gweni Llwyd - Silicon Retina, 2021

A new temporary commission Silicone Retina, hung suspended in Green Man's pine woods, flipping the subterranean into the tree canopy. The moving-image explored the porous boundary between nature and technology, particularly in the landscape. Following a narrative composed of mechanical vibrations, organic rhythms and biomimetic pulses, the piece acted as a portal to what may be dwelling above and below the surface: from sci-fi cells, worm-like network cables, and bionic creatures, to electrical grids and drainage mazes. It drew similarities between supposedly passive or everyday biological and cyborgian systems, highlighting their wonderfully absurd complexities. Gweni Llwyd lives and works in Cardiff, Wales.

'Festivals are the perfect settings for video / light based installations. Showing work outdoors is challenging but the results are really special and worth the stress. This opportunity increased my confidence in my practice and myself!' -

Gweni Llwyd

Beth Kettel - A Mutual Influence, 2021

New temporary commission A Mutual Influence occupied the clearing by the woods at Green Man, comprising a new audio piece and Augmented Reality (AR) sandbox installation. An AR Sandbox is an intuitive and interactive geological tool that visualizes spatial patterns of environmental data related to topography and mapping. The work wove personal, psychological and philosophical reflections on a series of relationships: organism and environment, foreground and background, time and space and the demise of a romantic relationship. Through a quest for finding hush with the constant shifting in emotional, metaphysical and physical experience of being alive, Beth continues her research into ecology, consciousness and mental health of humans, plants and animals along with interspecies relationships and communication strategies. Stigmergy is a communication method of indirect collaboration, through the environment, between organisms and their actions. The principle is that the trace left in the environment by an individual action stimulates the performance of a succeeding action by the same or different agent. Kettel explores this idea through the continual reshaping of narrative and terrain, affected by the words and actions mapped around them.

A co-commission with Forma. With thanks to Alastair Young (The River Wey Trust). Original Sandbox R&D with Joseph Bond. Beth Kettel lives and works in Nottingham, England.

"Being a part of the Green Man Visual Arts Programme has been immensely satisfying and inspired me to work in many new ways. (...) seeing people engage with the work in such a myriad of ways - fun, contemplative, relaxed, intrigued, confused - it felt unburdened from the stereotypically cold gallery space. Green Man's commitment to nurturing emerging visual arts is a unique and valuable endeavour that I cannot recommend or congratulate enough." - **Beth Kettel**

GREEN MAN TRUST LIMITED

TRUSTEES' REPORT (CONTINUED)(INCLUDING DIRECTORS' REPORT) FOR THE YEAR ENDED 31 DECEMBER 2021

Kristina Pulejkova – Where We All Met 2021 (adaptation)

The commission reconfigured and extended an existing work, Where We All Meet, 2020 for the big screens that flank Green Man's mainstage at Mountain's Foot. Audiences were also able to access the digital 360 Virtual Reality film A Calling Deeply, 2019 via a special QR code. This two-part installation was presented in the UK for the first time at Green Man and follows a large-scale staging of the work on Ohrid Lake, where it was filmed, in North Macedonia in July 2021. The work tells the story of the mysterious life cycle and migration of the European eel, a critically endangered species. All European eels are born in the same place, the depths of the Sargasso sea, part of the Atlantic ocean. Carried by the Gulf Stream, they travel for almost two years in order to get to our rivers and lakes, where they spend most of their lives until they reach maturity. Ready to take their way back, the eels embark on a 'wedding journey' to the Sargasso sea where they reproduce. However, the eel population is in rapid decline due to dams, polluted waters and climate change.

This is a story about two eels - Bisera and Alice, from the Ohrid lake, North Macedonia and The Thames in the UK respectively. They magically manage to start a telepathic conversation, sharing their life experiences, adventures and fantasies about the journey back. Finally, the VR piece imagines the eels' act of love in the Sargasso Sea, an act so elusive that remains a mystery to this day. Kristina Pulejkova lives in London, England and is from Macedonia.

'It was an amazing challenge to reconfigure an existing work for the specific environment of the festival. It made me think about scale in a completely different way. It also made me think about the audiences more, considering how they will see and feel about the work became very important, it made me think about how we can see the artwork as a collective experience.' – Kristina Pulejkova

Freya Dooley – The Eavesdropper, 2021

New temporary commission The Eavesdropper appeared at nightfall on the far bank of Green Man's Fortune Falls Pond. The large scale moving-image work was a rhythmic visual collage exploring connections between sonic figures and environmental patterns. Referencing forms of fragmented time and space in split-screen cinema, and the 'infinite' imaginary terrains of 19th century Myriorama cards, a scenic extractive landscape was projected across a series of geometric panels, its edges intercepted by magnified images, pulses, and beats. The work also featured a soundtrack which bled between the sounds of the festival that contained it.

Freya's commission returned to recurring themes in her practice of scale and attention in relation to the environments which surround us. The work's origins are loosely based on 'Un Re en Ascolto', a short story by Italo Calvino about a King's obsessive attempts to keep a grip of his power by listening-in on invisible threats. Under restless aural surveillance, the architecture of his surroundings absorbs and transforms -- becoming an ear, a shell, a clock -- and the rhythms of regulated structures are disrupted as time wears on. Digressing outwards from this central premise and imagining loose lips and vibrant bodies within a fabricated landscape which slips out of control. Freya Dooley lives and works in Cardiff, Wales.

REACH, DIVERSITY & INCLUSION

2021 saw us especially address the fair representation of gender and people with disabilities in the arts, while we continued our commitment to promoting Welsh talent at the festival – our Visual Arts programme saw us commission our first all-women line-up and 60% of acts on our Music Development programme were female-led. 52.5% of bands on our Music Development programme and 50% of artists on our Visual Arts programme were Welsh. In addition, visual artists and 50% of music acts describe themselves as Bi or non-binary, 3 people in the visual arts team were neurodiverse, 1 artist is autistic and has an auto-immune condition and 1 other suffered from severe anxiety.

In terms of audiences, GM attracted a truly diverse demographic, spanning generations young and old and coming from all around the globe - 22% under 18s; 51% 18-34 years; 25% 35-64 years; 2% 65+; 26% from Wales; 70% from the rest of the UK; 4% international. This greatly benefitted artists as they were exposed to audiences beyond their existing reach.

GREEN MAN TRUST LIMITED

TRUSTEES' REPORT (CONTINUED)(INCLUDING DIRECTORS' REPORT) FOR THE YEAR ENDED 31 DECEMBER 2021

The festival increased its annual press circulation to 6.9 billion across international, national, print and broadcast media. Our programmes featured in BBC Online, BBC 5 Live, Sky News, S4C, ITV, BBC 6 Music, Radio Wales, Radio Cymru, Soho Radio, Radio X, Amazing Radio, The Guardian, INews, The Times, Independent, The Sun, The Express, The Daily Mail, Western Mail, Brecon & Radnor Express, South Wales Argus, NME, The Quietus, VICE, BBC News, WalesOnline, The Line of Best Fit, New Statesman, Crack, Creative Boom, Clash, So Young, The Big Issue among many others. Cosmopolitan rated Green Man 'the most LGBTQ+-friendly festival in the UK' for the 2nd year in a row and Creative Boom did a special feature on the Visual Arts programme.

As each programme had its own dedicated bilingual marketing campaign allowing artists to tap into an average 30k+ website visits pm, a mailing list of 80k+, Youtube channel (90k+), Twitter (55k+), Facebook (100k+), playlists on Spotify and Soundcloud playlist (38k+).

2. Training & Development Programme

The various training programmes offered through the Green Man Trust at Green Man Festival aim to develop a broad range of professional and soft skills. Placements are offered across a number of areas including Operations, Marketing, Ticketing, Artist Liaison, Logistics, Development, Stewarding and Recycling & Waste Management.

29 people took part in one of our training and development programmes in 2021. These included refugee and asylum seekers from the Oasis Cardiff and students from Cardiff University and University South Wales.

OASIS CARDIFF SUPPORT PROGRAMME:

Working in partnership with Oasis Cardiff and Green Man Festival, our project aims to help make the process of integration easier for refugees and asylum seekers, with an element of fun which has proven a truly impactful way to achieve profound change. The project aims to promote positive and diverse communities and has allowed participants to:

- Increase in confidence, sense of purpose and belonging to a community
- Build stronger bonds with their peers and support workers
- Experience freedom and feel comfortable in being themselves
- Feel safe and supported not only at the festival but by the wider community
- Improve language and communication skills
- Feel welcome and able to tell their stories to people they have never met and find common ground in unexpected encounters with new people
- Develop professional skills that support their volunteering activities and, in some cases, helped clients gain employment once their residency status has been granted
- Have fun in completely new cultural context and feel safe while doing so
- Improve one's state of mind to embrace new challenges
- Improve general wellbeing, with an increased sense of self respect, positivity, familiarity, care and safety

15 Oasis Cardiff clients took part in the programme, joining Green Man Festival's core team for a week in August. For many, this was the first time they had left their local area. Participants ran a workshop tent where the group shared their real-life experiences through storytelling with a view of breaking down many misconceptions about people who seek refuge and asylum. The tent featured open language swap sessions run entirely by the group of participants. The group also worked on the Festival Stewards team and trained in health & safety, fire evacuation procedures, crowd management and customer services which both added to participants' professional and personal development. 2019 was the first time that the project featured the food trailer run by the participants. All the proceeds raised from the sales went towards supporting Oasis Cardiff's core work. While the group were onsite, they had the support of 2 centre support workers and Green Man Festival's Staff Wellbeing Manager as well as the experienced Stewards Manager. Both have worked on the project since its inception.

GREEN MAN TRUST LIMITED

TRUSTEES' REPORT (CONTINUED)(INCLUDING DIRECTORS' REPORT) FOR THE YEAR ENDED 31 DECEMBER 2021

MEDIA TRAINING PROGRAMME:

Our Media training programme was previously run in partnership with Merthyr Tydfil College. The College no longer runs the Media Studies course as part of their curriculum, so we piloted a new partnership in 2021 with the University of South Wales (USW).

We worked with 8 young people, with a 50/50 gender split. The group took part in a 5-day, intensive, hands-on Media Production work experience at Green Man, under the guidance of the festival's AV team. Learning from some of the best AV professionals in the industry, participants were responsible for filming and editing the live feed of the 5,000-capacity Far Out stage. They worked an average 40 hours each and recorded over 30 hours of live footage, developing key skills in live camera operation, editing and vision mixing backstage. Students had the opportunity to film the likes of Mercury Prize winner, Laura Marling's new project LUMP, Mercury Prize nominees Black Midi, pop sensation Self Esteem, international headliner Jose Gonzalez, cult 80s band Teenage Fanclub and AIM Awards nominees Shame. Split into teams, they cover 3 different areas of work on rotation: 1) filming on stage, 2) filming in the pit and, 3) backstage vision mixing and giving live directions to their camera operating teams. On top of developing technical skills that directly fed into their professional training, students learned a wealth of vocational skills.

In terms of impact, 90% of participants rated their overall experience 5/5. 100% agreed that the placement was relevant and useful for their future career prospects. All felt that they had developed both professionally and vocationally, highlighting communication, confidence, problem-solving, teamwork, determination and resilience, stress management, self-reliance, interpersonal and coping skills.

A key element of the programme is showing participants the wide career options available to them and raising their aspirations. 100% agreed they learned about new career prospects and 83% left more confident in their technical abilities. Participants felt supported, respected and valued:

'Prior to this experience, I hadn't considered the many roles within a festival crew.'

'I have never filmed anything close to an event this big. It will be invaluable when finding new work'

'My knowledge as a camera operator and vision mixer has expanded tenfold.'

'Learning so much while under pressure and knowing I can deliver to an industry standard was completely invaluable to my experience and my self belief.'

'The direction while shooting was constant and clear, which made the entire experience educational. I felt very much part of the team and involved in the overall vision'

'We weren't babied. Throughout the programme we were treated as professionals and that allowed us to focus on our work as professionals'

'I definitely felt i learned more through this one week of hands on experience than i did sitting in a classroom.'

'Every one of our peers took time to nurture our skills and from the offset, it felt like an environment conducive to strengthening skills and growing our confidence without making us feel like students.'

'This has absolutely shaped my future goals'

'This was such a comprehensive and mature placement experience and not once did I feel babied or talked to like a student. The level of care and communication was incredible.'

GREEN MAN TRUST LIMITED

TRUSTEES' REPORT (CONTINUED)(INCLUDING DIRECTORS' REPORT) FOR THE YEAR ENDED 31 DECEMBER 2021

CARDIFF UNIVERSITY TRAINING PROGRAMME:

The pilot Training Programme in partnership with Cardiff University launched in 2018. Returning after a year hiatus due to the Covid-19 pandemic, the project offered students and recent graduates paid work placements working across the Operations, Logistics, Artist Liaison, Marketing and Ticketing teams as well as Fundraising with the Green Man Trust.

Placements are intensive short-term learning experiences that give young people professional insight into running a successful, sustainable and ethical large-scale operation, bridging the gap between higher education and employment.

3. Science Engagement

The Green Man Trust's Science Engagement takes form in Green Man Festival's Einstein's Garden. Created in 2008, it aims to ignite people's curiosity of science. It has become a respected gateway for the science community and academia and was the first science engagement programme at a music festival. For over 10 years, Einstein's Garden has been transforming the way over 200,000 people engage with science in their day-to-day lives.

With an environmental and science engagement focus, the programme brings together world-renowned science institutions, talented artists and producers and curious audiences to experiment, discover, question and debate. We create wonderful experiences and lifetime memories and welcome everything from mushroom growing workshops to panel discussions about death, but the enduring underpinning theme of the garden is the environment and our relationship with it. Interactive performances at Einstein's Garden take place in a workshop dome, on our solar-powered stage or in our hydrogen fuel cell powered theatre tent. It's a space where science gatecrashes arts, comedy, circus, music, and theatre. We create opportunities for our research partners to develop new audiences.

31 projects were supported under the programme in 2021:

- *Is monogamy dead?* - Rosie Wilby
- *Frozen arc* - Cardiff University's Cryo Arc Research Group with visual artist Paul Evans
- *Gut Feelingz* - Dr. Charlotte Mykura and Leo Polchar
- *The World's Most Dangerous Animals* – Dr David Jones
- *Science in the House* - a collaboration between DJ Rob Appleby (Saturo Sounds, Progetria) and VJ James Russell (former Micron resident)
- *Never Explain* – Steve Cross (as seen at New Scientist Live)
- *Beyond Human Knowledge* – Steve Cross
- *Field Recordings* by Leafcutter John
- *What happens when you die?* - Dr Mark Taubert and Dr James Norris
- *Matthew Shribman On Changing the World with Science*
- *Vagina Museum Presents: Bajingo Bingo*
- *The Break Up Monologues* – Rosie Wilby
- *Science made Simple* - Emily Magpie & Live Band
- *Kandance Siohban Walker (White Review Poet's Prize in 2021)*
- *Michael Sebastian Improvises Organic Dance Music*
- *Life as an Adventurer & Making Pipe dreams Happen* – Bex Band
- *Light Swith* – Electra Magnificent
- Wandering Wires
- Fantasy Orchestra
- Jimmy Grayburn
- *Convince your MP to take Climate Action*
- *Scitunes Energy Show* - Jonny Berliner
- *Ensonglopedia* – John Hinton
- *Dancing Ledge* - Beth Calverley & Chris Vox
- *The Doors of Perception*
- Bug Box Building workshops
- Haybox Cooking workshops
- Meditate on this: Moving Meditation
- Badminton School – Science Outreach
- *Beeology*
- *Slime Time* - The Science behind Slime

GREEN MAN TRUST LIMITED

TRUSTEES' REPORT (CONTINUED)(INCLUDING DIRECTORS' REPORT) FOR THE YEAR ENDED 31 DECEMBER 2021

Financial review

Trustees monitor and review the charity reserves policy annually as part of ongoing budgetary processes. The charity reserves policy is to hold at least the equivalent to 6 months' salary costs to keep the charity in operation should income level fall below expected, this equates to approximately £17,000 at the end of the financial year. At 31 December 2021 the charity had reserves of £263,837 (2020:£43,835). Of these reserves £nil are restricted funds (2020:£3,427).

The Trustees feel the unprecedented circumstances and the environment caused by the pandemic highlighted the charity's reliance on the festival and its vulnerability to manage unforeseen financial difficulties. To be better placed to mitigate risk, the charity will update its reserves policy at the next AGM in early 2022, to cover at least 12 months' salary and operating expenses (predicted at £40,215).

Going concern

After making appropriate analysis and taking into account unrestricted funding secured during the year in review, the trustees have a reasonable expectation that the Trust has adequate resources to continue in operation for the foreseeable future. For this reason, they continue to adopt the going concern basis in preparing the financial statements. Further details regarding the adoption of the going concern basis can be found in the Accounting Policies.

Plans for the future

The primary long-term aim of the Trust is to develop the activity within our four main strategic strands: Artistic Development, Training and Development, Community Support and Science Engagement. However, the pandemic has represented a setback in terms of strategic ambitions. 2021 placed focus on rebalancing the charity's financial position with a strategic plan to diversify income streams in order to continue to support and expand the projects, as well as to widen their remit outside of Green Man Festival.

A Cultural Recovery Fund – Phase II grant gave the charity the support to bring in a part-time consultant in Major Donor fundraising to help build financial resilience at a crucial time for the charity's long-term survival. The consultants worked closely with the Board of Trustees and Development Manager to identify and cultivate new prospects, outline a robust strategy and strengthen our fundraising capacity over the next three years. Our plans for the next three years are to focus on carrying out this fundraising strategy and diversifying income streams.

We expect to be able to revisit our growth plans in 2022:

Artistic Development

We will continue to support artists, particularly those at the start of their career with showcase opportunities, networking prospects and career development. Future developments continue to involve widening the opportunities for showcasing and professional development beyond the festival.

Green Man Rising: We will support artists, particularly those at the start of their career with showcase opportunities, networking prospects and career development. Future developments involve widening the opportunities for showcasing and professional development beyond the Festival.

Visual Arts: We aim to explore partnerships with arts organisations across the UK, to develop strategic co-commissioning and touring relationships.

Performing Arts: We will continue to develop the Welsh focussed performing arts programme as well as cultivating collaborations with arts organisations beyond the border, encouraging site-specific work as well as further opportunities for developing artists. Future plans include developing an international exchange programme through an artist network session with relevant guest speakers to cover a broad range of themes including internationalisation, the funding environment, new touring models and collaborative partnerships.

GREEN MAN TRUST LIMITED

TRUSTEES' REPORT (CONTINUED)(INCLUDING DIRECTORS' REPORT) FOR THE YEAR ENDED 31 DECEMBER 2021

Training and Development:

Green Man Trust is passionate about offering training and development opportunities to young people and early-career starters. Across a number of events and opportunities we offer professional and career development as well as technical training in a number of areas and disciplines e.g. Production, event management, programme curation and many more. Future developments for this area are to secure sufficient funds for a dedicated Project Manager who can manage and expand the training and development programmes and research potential collaborations to enhance opportunities for those participants involved.

Community Support:

Green Man Trust is committed to enhancing the support for local causes and continually reviews its own grant making systems and charitable activities. Since the Festival's establishment in Crickhowell, Wales, Green Man has supported the community to raise funds for local causes and we want this to continue through the Trust.

Future developments for community support will include expanding our relationships with local schools, colleges and universities as a way of developing opportunities for young people in the local area. £5,000 is ringfenced every year to directly support community projects in and around the local area.

Science Engagement:

Future plans include the strategic development of links with science organisations and sources of funding to support successful science engagement. Following a successful 3-year partnership with the Wellcome Trust, a business plan for the development of Einstein's Garden plans to:

- Continue to develop science engagement in a creative and innovative way, including developing partnerships with a wide range of science organisations.
- Develop science projects, partnerships and collaborations outside the festival.
- Take the excellent science engagement offered at the Festival beyond the event itself to reach other communities across the country.

Structure, governance and management

Constitution

The Trust is registered as a charitable company limited by guarantee and was set up by a Memorandum of Association on 17 January 2013, replaced by new Articles of Association 20 March 2014.

The Trust is constituted under a Memorandum of Association dated 17 January 2013, replaced by new Articles of Association 20 March 2014, and is a registered charity number 1156453.

The trustees, who are also the directors for the purpose of company law, and who served during the year and up to the date of signature of the financial statements were:

Ms F Stewart, Chair

Mr I Fielder, Treasurer

Ms N Hale, Trustee

Ms J Owen, Trustee

GREEN MAN TRUST LIMITED

TRUSTEES' REPORT (CONTINUED)(INCLUDING DIRECTORS' REPORT) FOR THE YEAR ENDED 31 DECEMBER 2021

Method of appointment or election of Trustees

The management of the Trust is the responsibility of the Trustees who are elected and co-opted under the terms of the Articles of Association.

Policies adopted for the induction of Training Trustees

The charity has a programme of training for newly appointed trustees.

Organisational structure and decision making

Trustees:

The Trustees serve on the governing body of the Green Man Trust and this is where the decision making lies for the trust. Our trustees are responsible for the general control and management of the administration of the charity. They accept ultimate responsibility for directing the affairs of the charity, and ensure that it is solvent, well-run, and delivering the charitable outcomes for the benefit of the public for which it has been set up.

Chair: The Chair is required to lead the board of trustees regarding strategy and targets, to represent the Green Man Trust to external bodies and organisations and with support from the Board to sustain current and develop new forms of income or support for the charity. The chair of the Green Man Trust is Fiona Stewart.

The Treasurer: The Treasurer will interpret and explain accounting requirements, ensuring that the board receives financial reports and guide any other professional advisers or administrators they have appointed including the Company Secretary. The Treasurer for the Green Man Trust is Ian Fielder.

The Company Secretary: The role of the Secretary is to support the chairperson in ensuring the smooth functioning of the governing body, organisation, updating and recording of the administration and financial affairs of the Green Man Trust.

From the current reporting year, one member of staff is employed by the charity to carry out the role of Secretary and Development Manager.

GREEN MAN TRUST LIMITED

TRUSTEES' REPORT (CONTINUED)(INCLUDING DIRECTORS' REPORT) FOR THE YEAR ENDED 31 DECEMBER 2021

Statement of trustees' responsibilities

The trustees, who are also the directors of Green Man Trust Limited for the purpose of company law, are responsible for preparing the Trustees' 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 Trust and of the incoming resources and application of resources, including the income and expenditure, of the charitable company for that year.

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; and
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the Trust will continue in operation.

The trustees are responsible for keeping adequate accounting records that disclose with reasonable accuracy at any time the financial position of the Trust and enable them to ensure that the financial statements comply with the Companies Act 2006. They are also responsible for safeguarding the assets of the Trust and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

The trustees' report was approved by the Board of Trustees.

Ms F Stewart, Chair

Dated: 31 May 2022

Mr I Fielder, Treasurer

Dated:31 May 2022

GREEN MAN TRUST LIMITED

INDEPENDENT EXAMINER'S REPORT

TO THE TRUSTEES OF GREEN MAN TRUST LIMITED

I report to the trustees on my examination of the financial statements of Green Man Trust Limited (the Trust) for the year ended 31 December 2021.

Responsibilities and basis of report

As the trustees of the Trust (and also its directors for the purposes of company law) you are responsible for the preparation of the financial statements in accordance with the requirements of the Companies Act 2006 (the 2006 Act).

Having satisfied myself that the financial statements of the Trust 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 the Trust's financial statements carried out under section 145 of the Charities Act 2011 (the 2011 Act). In carrying out my examination I have followed all the applicable Directions given by the Charity Commission under section 145(5)(b) of the 2011 Act.

Independent examiner's statement

Since the Trust'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 Accountants 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 that in any material respect:

- 1 accounting records were not kept in respect of the Trust as required by section 386 of the 2006 Act; or
- 2 the financial statements do not accord with those records; or
- 3 the financial statements 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 financial statements have not been prepared in accordance with the methods and 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 (FRS 102).

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 financial statements to be reached.

Tim Lerwill, FCA
Old Mill Accountancy Limited
Unit 2
Greenways Business Park
Bellinger Close
CHIPPENHAM
Wiltshire
SN15 1BN
England

Dated: 7 June 2022

GREEN MAN TRUST LIMITED

STATEMENT OF FINANCIAL ACTIVITIES INCLUDING INCOME AND EXPENDITURE ACCOUNT FOR THE YEAR ENDED 31 DECEMBER 2021

		Unrestricted funds 2021 £	Restricted funds 2021 £	Total 2021 £	Total 2020 £
	Notes				
<u>Income from:</u>					
Donations and legacies	3	242,538	104,875	347,413	152,615
Investments	4	4	-	4	28
Total income		242,542	104,875	347,417	152,643
<u>Expenditure on:</u>					
Raising funds	5	16,200	1,597	17,797	16,142
<u>Charitable activities</u>					
Charitable activities	6	2,913	106,705	109,618	122,326
Total charitable expenditure		2,913	106,705	109,618	122,326
Total resources expended		19,113	108,302	127,415	138,468
Net income/(expenditure) for the year/ Net movement in funds		223,429	(3,427)	220,002	14,175
Fund balances at 1 January 2021		40,408	3,427	43,835	29,660
Fund balances at 31 December 2021		263,837	-	263,837	43,835

The statement of financial activities also complies with the requirements for an income and expenditure account under the Companies Act 2006.

GREEN MAN TRUST LIMITED

BALANCE SHEET

AS AT 31 DECEMBER 2021

	Notes	2021 £	£	2020 £	£
Current assets					
Debtors	11	1,000		3,500	
Cash at bank and in hand		266,835		85,123	
		<u>267,835</u>		<u>88,623</u>	
Creditors: amounts falling due within one year	12	(3,998)		(44,788)	
		<u></u>		<u></u>	
Net current assets			263,837		43,835
			<u></u>		<u></u>
Income funds					
Restricted funds	14		-		3,427
Unrestricted funds			263,837		40,408
			<u>263,837</u>		<u>43,835</u>
			<u></u>		<u></u>

The company is entitled to the exemption from the audit requirement contained in section 477 of the Companies Act 2006, for the year ended 31 December 2021.

The members have not required the company to obtain an audit of its financial statements for the year in question in accordance with section 476.

The trustees acknowledge their responsibilities for ensuring that the charity keeps accounting records which comply with section 386 of the Act and for 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 incoming resources and application of resources, including its income and expenditure, for the financial year in accordance with the requirements of sections 394 and 395 and which otherwise comply with the requirements of the Companies Act 2006 relating to financial statements, so far as applicable to the company.

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

The financial statements were approved by the Trustees on 30 May 2022

Ms F Stewart, Chair
Trustee

Mr I Fielder, Treasurer
Trustee

Company Registration No. 08365361

GREEN MAN TRUST LIMITED

NOTES TO THE FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 DECEMBER 2021

1 Accounting policies

Charity information

Green Man Trust Limited is a private company limited by guarantee incorporated in England and Wales. The registered office is Old Bank House, Beaufort Street, CRICKHOWELL, Powys, NP8 1AD.

1.1 Accounting convention

The financial statements have been prepared in accordance with the Trust's governing document, the Companies Act 2006 and "Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102)" (effective 1 January 2019). The Trust is a Public Benefit Entity as defined by FRS 102.

The Trust has taken advantage of the provisions in the SORP for charities applying FRS 102 Update Bulletin 1 not to prepare a Statement of Cash Flows.

The financial statements are prepared in sterling, which is the functional currency of the Trust. Monetary amounts in these financial statements are rounded to the nearest £.

The financial statements have been prepared under the historical cost convention. The principal accounting policies adopted are set out below.

1.2 Going concern

In light of the current coronavirus pandemic, the trustees have reviewed likely future developments and remain of the opinion that there is no reason to believe that the trust will have to cease operating as a result of inadequate financial resources, or any other foreseeable event, within a period of at least 12 months from the date of approval of these accounts.

1.3 Charitable funds

Unrestricted funds are available for use at the discretion of the trustees in furtherance of their charitable objectives.

Restricted funds are subject to specific conditions by donors as to how they may be used. The purposes and uses of the restricted funds are set out in the notes to the financial statements.

1.4 Incoming resources

Income is recognised when the Trust is legally entitled to it after any performance conditions have been met, the amounts can be measured reliably, and it is probable that income will be received.

Cash donations are recognised on receipt. Other donations are recognised once the Trust has been notified of the donation, unless performance conditions require deferral of the amount. Income tax recoverable in relation to donations received under Gift Aid or deeds of covenant is recognised at the time of the donation.

Legacies are recognised on receipt or otherwise if the Trust has been notified of an impending distribution, the amount is known, and receipt is expected. If the amount is not known, the legacy is treated as a contingent asset.

GREEN MAN TRUST LIMITED

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 DECEMBER 2021

1 Accounting policies

(Continued)

1.5 Resources expended

Expenditure is recognised once there is a legal or constructive obligation to make a payment to a third party, it is probable that settlement will be required and the amount of the obligation can be measured reliably. Expenditure is classified under the following activity headings:

- Costs of raising funds comprise the costs of commercial trading including the bar and coffee lounge and their associated support costs.
- Expenditure on charitable activities includes the costs of performances, exhibitions and other educational activities undertaken to further the purposes of the charity and their associated support costs.
- Other expenditure represents those items not falling into any other heading.

Irrecoverable VAT is charged as a cost against the activity for which the expenditure was incurred.

1.6 Cash and cash equivalents

Cash and cash equivalents include cash in hand, deposits held at call with banks, other short-term liquid investments with original maturities of three months or less, and bank overdrafts. Bank overdrafts are shown within borrowings in current liabilities.

1.7 Financial instruments

The Trust has elected to apply the provisions of Section 11 'Basic Financial Instruments' and Section 12 'Other Financial Instruments Issues' of FRS 102 to all of its financial instruments.

Financial instruments are recognised in the Trust's balance sheet when the Trust becomes party to the contractual provisions of the instrument.

Financial assets and liabilities are offset, with the net amounts presented in the financial statements, when there is a legally enforceable right to set off the recognised amounts and there is an intention to settle on a net basis or to realise the asset and settle the liability simultaneously.

Basic financial assets

Basic financial assets, which include debtors and cash and bank balances, are initially measured at transaction price including transaction costs and are subsequently carried at amortised cost using the effective interest method unless the arrangement constitutes a financing transaction, where the transaction is measured at the present value of the future receipts discounted at a market rate of interest. Financial assets classified as receivable within one year are not amortised.

Basic financial liabilities

Basic financial liabilities, including creditors and bank loans are initially recognised at transaction price unless the arrangement constitutes a financing transaction, where the debt instrument is measured at the present value of the future payments discounted at a market rate of interest. Financial liabilities classified as payable within one year are not amortised.

Debt instruments are subsequently carried at amortised cost, using the effective interest rate method.

Trade creditors are obligations to pay for goods or services that have been acquired in the ordinary course of operations from suppliers. Amounts payable are classified as current liabilities if payment is due within one year or less. If not, they are presented as non-current liabilities. Trade creditors are recognised initially at transaction price and subsequently measured at amortised cost using the effective interest method.

GREEN MAN TRUST LIMITED

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 DECEMBER 2021

1 Accounting policies

(Continued)

Derecognition of financial liabilities

Financial liabilities are derecognised when the Trust's contractual obligations expire or are discharged or cancelled.

1.8 Employee benefits

The cost of any unused holiday entitlement is recognised in the period in which the employee's services are received.

Termination benefits are recognised immediately as an expense when the Trust is demonstrably committed to terminate the employment of an employee or to provide termination benefits.

1.9 Retirement benefits

Payments to defined contribution retirement benefit schemes are charged as an expense as they fall due.

1.10 Government Grants

Government grants are recognised at the fair value of the asset received or receivable when there is reasonable assurance that the grant conditions will be met and the grants will be received.

Government grants relating to turnover are recognised as income over the periods when the related costs are incurred. Grants relating to an asset are recognised in income systematically over the asset's expected useful life. If part of such a grant is deferred it is recognised as deferred income rather than being deducted from the asset's carrying amount.

2 Critical accounting estimates and judgements

In the application of the Trust's accounting policies, the trustees are required to make judgements, estimates and assumptions about the carrying amount of assets and liabilities that are not readily apparent from other sources. The estimates and associated assumptions are based on historical experience and other factors that are considered to be relevant. Actual results may differ from these estimates.

The estimates and underlying assumptions are reviewed on an ongoing basis. Revisions to accounting estimates are recognised in the period in which the estimate is revised where the revision affects only that period, or in the period of the revision and future periods where the revision affects both current and future periods.

3 Donations and legacies

	Unrestricted funds 2021 £	Restricted funds 2021 £	Total 2021 £	Total 2020 £
Donations and gifts	242,538	34,764	277,302	44,082
Grants receivable for core activities	-	70,111	70,111	108,533
	<u>242,538</u>	<u>104,875</u>	<u>347,413</u>	<u>152,615</u>
For the year ended 31 December 2020	<u>32,562</u>	<u>120,053</u>		<u>152,615</u>

GREEN MAN TRUST LIMITED

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 DECEMBER 2021

4 Investments

	Unrestricted funds 2021 £	Total 2020 £
Interest receivable	4	28

5 Raising funds

	Unrestricted funds 2021 £	Restricted funds 2021 £	Total 2021 £	Total 2020 £
<u>Fundraising and publicity</u>				
Seeking donations, grants and legacies	1,317	-	1,317	-
Staff costs	14,883	1,597	16,480	16,142
	<u>16,200</u>	<u>1,597</u>	<u>17,797</u>	<u>16,142</u>
Fundraising and publicity	16,200	1,597	17,797	16,142
	<u>16,200</u>	<u>1,597</u>	<u>17,797</u>	<u>16,142</u>
For the year ended 31 December 2020				
Fundraising and publicity	9,568	6,574		16,142
	<u>9,568</u>	<u>6,574</u>		<u>16,142</u>

GREEN MAN TRUST LIMITED

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 DECEMBER 2021

6 Charitable activities

	Charitable activities 2021 £	Charitable activities 2020 £
Staff costs	16,480	16,142
Visual Arts Programme	24,352	19,240
Repairs & Maintenance	-	2,500
Performing Arts Programme	-	30,815
IT Software and Consumables	1,766	2,597
Music Development Programme	14,764	10,698
Advertising and Marketing	1,177	5,176
Telephone, Internet, and IT	1,030	10,400
Bank fees	96	60
Accountancy	2,040	1,980
Professional fees	19,813	13
Training Programme	21,000	-
Science Engagement	4,000	-
Staff training	-	126
Rent	1,380	-
Other charitable expenditure	280	449
	<u>108,178</u>	<u>100,196</u>
Grant funding of activities (see note 7)	-	20,750
Share of governance costs (see note 8)	1,440	1,380
	<u>109,618</u>	<u>122,326</u>
Analysis by fund		
Unrestricted funds	2,913	12,274
Restricted funds	106,705	110,052
	<u>109,618</u>	<u>122,326</u>

7 Grants payable

	2021 £	2020 £
Grants to institutions:		
Plantpot Limited	-	5,000
Grants to individuals	-	15,750
	<u>-</u>	<u>20,750</u>

GREEN MAN TRUST LIMITED

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 DECEMBER 2021

7 Grants payable (Continued)

Grants to individuals is made up of 63 grants of £250 each for the Flood Relief Campaign.

8 Support costs

	Support costs	Governance costs	2021	2020
	£	£	£	£
Independent Examiners' fees	-	1,440	1,440	1,380
	<u>-</u>	<u>1,440</u>	<u>1,440</u>	<u>1,380</u>
	<u>-</u>	<u>1,440</u>	<u>1,440</u>	<u>1,380</u>
Analysed between				
Charitable activities	-	1,440	1,440	1,380
	<u>-</u>	<u>1,440</u>	<u>1,440</u>	<u>1,380</u>

In addition to the Independent examiner fees shown above, included within charitable activities expenditure are fees payable to the Independent examiner in respect of accountancy and other services of £2,040 (2020:£1,980).

9 Trustees

None of the trustees (or any persons connected with them) received any remuneration or benefits from the Trust during the year.

10 Employees

The average monthly number of employees during the year was:

	2021 Number	2020 Number
	1	1
	<u>1</u>	<u>1</u>
Employment costs	2021	2020
	£	£
Wages and salaries	32,000	30,934
Social security costs	-	678
Other pension costs	960	672
	<u>32,960</u>	<u>32,284</u>

GREEN MAN TRUST LIMITED

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 DECEMBER 2021

11 Debtors

	2021	2020
	£	£
Amounts falling due within one year:		
Trade debtors	1,000	-
Other debtors	-	3,500
	<u>1,000</u>	<u>3,500</u>
	<u><u>1,000</u></u>	<u><u>3,500</u></u>

12 Creditors: amounts falling due within one year

	2021	2020
	£	£
Other taxation and social security	518	527
Trade creditors	-	40,084
Accruals and deferred income	3,480	4,177
	<u>3,998</u>	<u>44,788</u>
	<u><u>3,998</u></u>	<u><u>44,788</u></u>

13 Retirement benefit schemes

Defined contribution schemes

The Trust operates a defined contribution pension scheme for all qualifying employees. The assets of the scheme are held separately from those of the Trust in an independently administered fund.

The charge to profit or loss in respect of defined contribution schemes was £960 (2020 - £672).

GREEN MAN TRUST LIMITED

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 DECEMBER 2021

14 Restricted funds

The income funds of the charity include restricted funds comprising the following unexpended balances of donations and grants held on trust for specific purposes:

	Balance at 1 January 2021	Movement in funds		Balance at 31 December 2021
		Incoming resources	Resources expended	
	£	£	£	£
Visual Arts	3,427	20,000	(23,427)	-
Music Development	-	14,764	(14,764)	-
Training & Development Programmes Fund	-	45,111	(45,111)	-
Einstein's Garden Fund	-	21,000	(21,000)	-
Science Engagement	-	4,000	(4,000)	-
	<u>3,427</u>	<u>104,875</u>	<u>(108,302)</u>	<u>-</u>

Prior Year

	Balance at 1 January 2020	Movement in funds		Balance at 31 December 2020
		Incoming resources	Resources expended	
	£	£	£	£
Visual Arts	-	71,042	(67,615)	3,427
Arts Council Wales - Stabilisation Fund	-	35,000	(35,000)	-
Flood Relief Campaign	-	14,011	(14,011)	-
	<u>-</u>	<u>120,053</u>	<u>(116,626)</u>	<u>3,427</u>

GREEN MAN TRUST LIMITED

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 DECEMBER 2021

14 Restricted funds

(Continued)

Restricted Funds 2021

Cultural Recovery Fund - a grant of £45,111 was awarded through the second phase of the Welsh Government's emergency support package for the Arts and Cultural sector. The funds were allocated as follows:

- £25,111 towards fixed business costs
- £20,000 towards consultancy

Arts Council Wales Lottery Project Grants: a grant of £10,000 was awarded towards the costs of two arts development projects – Music Development and Visual Arts. The funds were allocated as follows:

- £5,000 towards the Music Development programme
- £5,000 towards the Visual Arts programme in addition to £3,427 brought forward to 2021.

Arts Council England Lottery Project Grants – a grant of £15,000 was awarded towards the Visual Arts programme.

PRS Foundation – a grant of £9,764 was awarded towards the costs of the Music Development programme.

Ashley Family Foundation (via Community foundation Wales) – a grant of £10,000 was awarded towards the costs of the Training & Development programme in partnership with University South Wales.

Cardiff University – a grant of £11,000 was awarded towards the costs of the Training & Development programme in partnership with Cardiff University.

Major Donor - an individual donation of £4,000 was awarded towards the cost of the Science Engagement Programme.

GREEN MAN TRUST LIMITED

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 DECEMBER 2021

14 Restricted funds

(Continued)

Restricted Funds 2020

Project Grants

Arts Council Wales Lottery Project Grants – a grant of £65,000 was awarded towards the costs of the 3 arts development projects – Music Development, Performing Arts and Visual Arts. The grant was initially agreed towards activity to be delivered at Green Man Festival and following its cancellation, Arts Council Wales agreed that the grant could be repurposed for the activity explained above. The funds were allocated as follows:

£31,011 towards the Performing Arts Development programme

£11,322 towards the Music Development programme

£22,667 towards the Visual Arts programme. £3,427 accrued to 2021.

PRS Foundation – a grant of £5,742 was awarded towards the costs of the Music Development programme and repurposed for the alternative Green Man Rising 2020 .

Ty Cerdd – a grant of £300 was initially awarded towards the cost of the Music Development Programme – Settlement Stage and repurposed for the alternative Green Man Rising 2020.

Arts Council Wales Stabilisation Fund for Organisations – an emergency grant of £35,000 was awarded towards 6 months operational costs, running from July to December 2020 – 10% of the grant will be paid in 2021, upon submission of a completion report. This equates to £3,500.

Flood Relief Campaign - The Green Man Trust launched a public campaign in aid of Welsh communities most affected by devastating floods in early 2020. £10,452 received from donations, including a £5,000 donation from Green Man Festival; £3,559 received in donations from Hard Lines Coffee and Woodfired Summit who organised fundraising events in their communities in response to our appeal. The Green Man Trust made an additional £1,739 available from its own funds. Grants of £250 were distributed to 63 households, totalling £15,750.

15 Related party transactions

During the year there were expenses incurred from Plantpot Limited of £60,610 (2020:£39,084). At the year end £nil (2020:£39,084) was due to Plantpot Limited who is connected by a trustee of Green Man Trust Limited who is the ultimate controlling part of Plantpot Limited. There were no specific terms and conditions attached to this balance.

During the year a donation of £200,000 was received from Plantpot Limited who is connected by a trustee of Green Man Trust Limited who is the ultimate controlling part of Plantpot Limited.

GREEN MAN TRUST LTD

England & Wales - Charity number 1156453

Accounts

Charity Registration No. 1156453

Company Registration No. 08365361 (England and Wales)

GREEN MAN TRUST LIMITED

ANNUAL REPORT AND UNAUDITED FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 DECEMBER 2020

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GREEN MAN TRUST LIMITED

LEGAL AND ADMINISTRATIVE INFORMATION

Trustees	Ms F Stewart, Chair Mr I Fielder, Treasurer Ms N Hale, Trustee Ms J Owen, Trustee
Secretary	Ms J Rodrigues
Charity number	1156453
Company number	08365361
Registered office	Old Bank House Beaufort Street CRICKHOWELL Powys NP8 1AD
Independent examiner	Old Mill Accountancy LLP Wessex House Challevmead Business Park MELKSHAM Wiltshire SN12 8BU
Bankers	CAF Bank Limited 25 Kings Hill Avenue Kings Hill WEST MAILING Kent ME19 4JQ
Solicitors	Anthony Jayes LLP 68 Parkway CAMDEN TOWN London NW1 7AH

GREEN MAN TRUST LIMITED

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GREEN MAN TRUST LIMITED

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) FOR THE YEAR ENDED 31 DECEMBER 2020

The trustees present their report and financial statements for the year ended 31 December 2020. The report also serves as a Directors' Report required under Section 491(2) of the Companies Act 2006.

The accounts have been prepared in accordance with the accounting policies set out in note 1 to the accounts and comply with the Trust's governing document, the Companies Act 2006 and "Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102)" (effective 1 January 2019).

Objectives and activities

The principal object of the Trust is to further such charitable purposes for the public benefit that fall within the descriptions of charitable purposes set out in Section 3 of the Charities Act 2011 in particular but not limited to:

- The prevention of relief of poverty
- The advancement of education
- The advancement of citizenship or community development
- The advancement of the arts, culture, heritage or science
- The relief of those in need, by reason of youth, age, ill health, disability, financial hardship or other disadvantage

Charitable funds are raised for the Trust through grant applications to statutory organisations such as Arts Council of Wales and to a number of trusts and foundations. Grant funding comes with restrictions as well as strict monitoring guidelines and reporting structures that are met by the Trust. These guidelines will dictate the way in which funding is allocated. We ensure the aims and objectives of any grant funding are monitored and evaluated and reported on accordingly.

We also receive donations from individuals and private donations which support the core work of the Trust. Plantpot Ltd, Green Man's Festival's connected company, donates generous resources (office costs and utilities, festival tickets and site fees, as well as production support and staff) to support and deliver our charitable programmes. This close relationship gives the Trust's programmes an excellent platform and the participants involved a significant showcase opportunity as well as tapping into large and varied audiences to widen the impact of the projects.

A proportion of the charity's unrestricted funds is allocated to support small local organisations and community groups. Decisions about the beneficiaries are made by the Board of Trustees and in accordance with the charity's aims. We take a proactive approach to grant giving and do not accept unsolicited requests for funding. Applications are by invite only.

The trustees have paid due regard to guidance issued by the Charity Commission in deciding what activities the Trust should undertake. In setting the objectives and planning the activities, the trustees have also given careful consideration to the Charity Commission's general guidance on public benefit.

Achievements and performance

Green Man is one of the most beloved festivals in the UK, recognised for its independent, ethical and inclusive spirit. The ethos of creating opportunities has run right through the heart of it since the very beginning - from developing emerging artists and offering real-world training to people from all walks of life, to inspiring society to understand and embrace science and bringing positive change to communities in Wales.

Green Man Trust was born to give these opportunities a life of their own and extend the Festival's artistic, educational and social philanthropic ambitions beyond the event itself.

GREEN MAN TRUST LIMITED

TRUSTEES' REPORT (CONTINUED)(INCLUDING DIRECTORS' REPORT) FOR THE YEAR ENDED 31 DECEMBER 2020

Our charitable objectives are to:

- Develop and showcase talented emerging artists, with particular focus on Music, Performing Arts and Visual Arts;
- Offer training programmes within the creative industries for young people and social groups at risk;
- Encourage public engagement with science;
- Work with communities in Wales to bring about positive change;

Since 2013:

- 5,000+ artists have benefitted from our Arts Development programmes.
- 2,050+ people have been involved in one of our Training & Development opportunities.
- 250+ Science Engagement projects have taken off to ignite curiosity and transform the way thousands of people engage with science in their day-to-day lives.
- 150+ projects have been supported to Inspire Positive Change in their communities.

Review of activities funded by statutory bodies, trusts and foundations, and public donations:

2020 was the year the world was hit by COVID-19, bringing with it an unprecedented global health and economic crisis. Life for everyone was put on hold. Almost every economic sector was affected, but particularly the arts, hospitality and live events. Inevitably, Green Man Festival 2020 was not able to go ahead. This had the most profound impact on the livelihoods of many thousands of people in our communities – from the audiences to the local community groups, the crew and volunteers and the over 1,800 artists who all flock to the Welsh mountains every year to create an unforgettable celebration of arts, culture and togetherness.

Ensuring we continued to serve our purpose and supported our communities through the Green Man Trust was more important than ever before.

With effective contingency planning and fundraising strategies in place, the Green Man Trust was able to adapt part of its activity in 2020 to engage a total of 2,086 people in its charitable work. Due to the conditions and challenges presented by the pandemic, the Trustees agreed that no Training & Development and Science Engagement activity would be delivered this year, focusing instead on the Arts Development and Community programmes:

Arts Programmes in review

The climate unfolding from COVID-19 highlighted both the precariousness of and the inequalities within the ecosystems which the artists depend on. It forced the sector to take stock and shift towards new ways of working that are more adaptable, sustainable and financially viable. With the backing of our funders and supporters, we offered our unconditional support to artists and creatives who are the lifeblood of our programmes and had been hit particularly hard by the pandemic.

The Green Man Trust's Arts Development programmes 2020 opened up a safe environment and offered the resources for artists to explore and test new creative ideas, knowing there was room to get it wrong and that they would be supported along the way. Our programmes were an example of how, collaboratively, the sector can more than just survive a global crisis, it can adapt and thrive.

We committed to artists who would have been part of our programmes at the festival in 2020, paying particular attention to those who were non-revenue funded and freelancers who had seen all their summer calendar cancelled. Our programmes directly benefitted a total of **223 artists** and creatives across Visual Arts, Performing Arts and Music. We were enriched by different voices and shared experiences and have opened up new possibilities and considerations in terms of diversity and inclusion. Accessibility was at the centre of artists' planning and delivery. We offered the most accessible programme for Welsh language speakers and people with physical or mental disabilities than we ever have before - from creating work in Welsh language and/or bilingual to providing subtitles, live interpretation and incorporating live or closed captioning and/or BSL.

GREEN MAN TRUST LIMITED

TRUSTEES' REPORT (CONTINUED)(INCLUDING DIRECTORS' REPORT) FOR THE YEAR ENDED 31 DECEMBER 2020

Artists were part of the day programme of Green Man's online festival 'Field of Streams', broadcasting live across Facebook, Youtube and Mixcloud, and was viewed by 37,600+ people.

Crucially, we offered a significant steppingstone for artists to explore new viable creative ideas as the industry makes its slow return to normal. From Wales to the world, we sent out a message of unity that reverberated across the sector – we came together to keep the Arts alive.

Key outcomes include:

- Supporting artists to adapt physically-based practices for online dissemination, picking up new skills in filming, editing and screenwriting; live broadcasting software; copyright and music licensing, and making digital work accessible to wide audiences;
- Celebrating diversity, inclusion and Welsh culture with work in Welsh language and by disabled-, black-, female- and LGBTQIA+-led companies and solo artists;
- Commissioning 13 new digital works;
- Placing accessibility at the centre of the programme and artists' creative process to deliver a programme that could be enjoyed by everyone - focusing particularly on Welsh language, captioning, audio description, BSL, subtitling or bilingual presentation and live interpretation;
- Connecting artists with new markets, through developing new networks with respected tastemakers and organisations with national and international reach - QUAD, Forma, FACT, Moshi Moshi, Speedy Wunderground, [PIAS], I OH YOU, Paradigm, 17Days Music, BBC Radio 6 Music;
- Paying artists fairly, particularly freelancers who had been hit hard by the pandemic, including six £750 bursaries to emerging bands through Green Man Rising to help them invest in their development.

None of this work would have been possible without the support of Green Man, both in terms of planning and delivery as well as marketing and visibility. Thanks to the festival, our work reached audiences in excess of **18 million**:

- **12,421,287** total press circulation including coverage by The Quietus, NME, Live4ever and Music News
- **2,880,000** radio coverage on Janice Long and Adam Walton's BBC Radio Wales shows over 2 days and Chris Hawkins on BBC 6 Music over 3 days
- **2,121,781** online impressions across Facebook, Twitter, Instagram, our newsletters and website
- **269,100** people watched the live online festival itself, taking place over Saturday and Sunday
- **40,000+** voted for their favourite Green Man Rising act
- **70,000+** Soundcloud and Spotify plays over the 2-week voting period leading up to the selection of the final six
- **320,000+** people across Wales and beyond tuned into the Green Man Rising final on Adam Walton's BBC Radio Wales show

MUSIC DEVELOPMENT

Green Man's Music Development programme aims to give the most talented emerging acts a step-up and set them on their way to becoming the headliners of tomorrow. It's a unique project that offers bands significant showcase opportunities, mentoring, and unrivalled access to large audiences and top industry influencers. It all happens under the umbrella of one of the most respected independent music festivals in the UK. We've seen Rising acts go on to receive nominations for Best Album of the Year, features in Rolling Stone's, recordings in Maida Vale Studios for the BBC; and signed to Domino Records, Rough Trade and ATC Live.

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If navigating today's music industry was already tough business, with COVID-19 emerging bands faced unprecedented and worrying challenges. The whole of the live sector was brought to a halt and business-as-usual was not on the horizon at the time of writing this report. Projects like ours play a vital role in helping sustain the creativity and development of emerging bands. An adapted version of Green Man Rising in 2020 helped 85 music creators find their stride in this time of change.

The programme would have normally featured three complementary elements:

- Curation & all-Welsh showcase of Green Man's **Settlement stage**
- UK-wide emerging talent showcase on the **Rising stage**
- **Green Man Rising** - emerging band competition, inc. live final at The Lexington

As live performances could not go ahead, we focused our project on the competition. We received a record number of submissions, surpassing 1,800 entries. The quality, boldness, range of voices and genres was astounding and exciting - proof the industry is very much alive and vibrant. Our judges were highly respected talent makers worldwide; all coming from very different walks of life and volunteering their time to show their support of the project and emerging talent. There was huge appetite from audiences as well. We opened the competition up to public vote and the response was overwhelming. Wales' champion of new music, Adam Walton did a Rising feature show on BBC Radio Wales and announced the winner live on broadcast. It brought these hugely promising bands into the homes of 320,000 people across Wales and beyond. It offered music creators a genuine, supportive opportunity to showcase their music, promote themselves and share their ambitions for the future while being associated to two global entertainment powerhouses - Green Man and the BBC. For the first time we offered a development bursary to each of the finalists which helped bands invest in next steps of their music journey and gave them something to aim for next year.

Green Man Rising 2020 was part of 'Field of Streams', Green Man's reimagined online festival. We put the programme on hold for the 2 months between the cancellation of the Green Man and us confirming we could repurpose funding to deliver our proposed adapted project. Nevertheless, we received a record 1,864 entries this year, more than in any previous years so far. Submissions came from across the globe:

- **27%** from Wales (up from 17% in 2019)
- **20%** from London (down from 22% in 2019)
- **9%** from Bristol (up from 5% in 2019)
- **6%** from Manchester (down from 7% in 2019)
- **38%** from rest of UK, Ireland and international (down from 49% in 2019)

The selection process was still done in three tiers, in keeping with what sets Rising apart from other opportunities out there. Green Man's inhouse creative team listened to three tracks of every single band to whittle down the entries to a shortlist of 22. Instead of sending the list to a panel of music bloggers, we created a public voting poll so we could help build on each bands' public profile and increase audience engagement. Each band had a bilingual dedicated and branded page on Green Man Festival's website with a short bio, a promo shot and a Spotify playlist of their tracks. In addition, we created a Rising playlist on Soundcloud exclusively featuring the 22 shortlisted bands.

The programme directly benefitted 85 music creators across the 22 selected bands:

- **29%** from Wales
- **32%** from the Southeast England
- **31%** from the Northwest England
- **4%** from the Midlands
- **4%** from Ireland

GREEN MAN TRUST LIMITED

TRUSTEES' REPORT (CONTINUED)(INCLUDING DIRECTORS' REPORT) FOR THE YEAR ENDED 31 DECEMBER 2020

We delivered a programme that was diverse and inclusive, with a mix of genres spanning indie, rock, punk, jazz, folk and alternative:

- **65%** female-led acts
- **35%** black people and non-black people of colour
- **32%** non-straight
- **15%** considered themselves to have a disability
- **9%** acts with songs and/or title tracks in Welsh language

Our project supported particularly young music creators between the age of 16-34, who had all been performing for less than 3 years. At a time when 100% of musicians on the programme had had all their touring dates cancelled or postponed, were struggling financially and worried about staying connected to their fanbase, our project offered a comprehensive gateway that 100% of surveyed acts agreed 'had played an important role in countering the challenges' they were facing. 72% of participants had not secured any financial help during the pandemic and receiving the £750 bursary through the programme meant they could start recording new material and expand merchandise ranges.

2020 Finalists:

NUHA RUBY RA (Winner 2020)

'Nuha Ruby Ra is a performance powerhouse sharply focused on her own artistic vision.' - **M Magazine**

'The spirit of Bjork, creativity of Yoko Ono and raw presence of Skin' - **DIY**

'With her mesmerising combination of imagery and sound, it seems unlikely that you'll be erasing Nuha Ruby Ra from your mind, any time soon.' - **Get in Her Ears**

From London via Cairo, Nuha Ruby Ra was the winner of Green Man Rising 2020. She is seen by reviewers and fans as the queen of Avant-punk, trailblazing the underground DIY scene. She has already racked up an impressive catalogue of collaborators from around the world and has been quietly building a keen live following over the last year whilst touring alongside Warmduscher, Snapped Ankles, Amyl and the Sniffers, Japanese Television, Bo Ningen, Uncanny Valley and Bambara. Think Grace Jones colliding headfirst with the Fat White Family. Cutting her teeth in various musical projects and art collectives, she is now set to release her seven-track debut DIY EP *How To Move*.

'The exposure to really great tastemakers in music I feel will help reach the right labels for the project going forward, and the bursary definitely helps ease some financial struggle.' - **Nuha Ruby Ra**

DUSKI (finalist)

'A refreshing taste of ambient, grooved out jazz...REPEAT REPEAT REPEAT' - **Bobby Colcombe, Freshonthenet**

'Progressive Jazz at its best' - **AberJazz**

'Duski's set shows originality, quality and productive collaboration' - **Nigel Jarrett, Jazz Journal**

Cardiff-based Duski were our most voted Welsh act. They are one of the most exciting new voices in the Welsh progressive jazz scene, blurring the lines between jazz and experimental rock. The band began as a chordless trio in darkest Wales comprising of sax, double bass and drums, then guitar and piano appeared. Jazz styles disappeared and heavy jams with collective improvising took its place. The piano morphed into different synthesisers and tape loops and the double bass cracked open to reveal its electric counterpart. Standard chord progression melted away to reveal the dark minimalist progressive rock band that is Duski. They have recently signed to Rodeadope Records, an American record label known for recordings in a variety of genres including jazz, hip hop, gospel, and electronic music. The label was founded in 1999 by Andy Hurwitz in New York City and later moved its headquarters to Philadelphia.

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TRUSTEES' REPORT (CONTINUED)(INCLUDING DIRECTORS' REPORT) FOR THE YEAR ENDED 31 DECEMBER 2020

'Thanks to @GreenManFest and @greenmantrust we have been given a grant to explore what our music will be and I am very excited to see where we go. There have been lots of phone calls and chats on bike rides since then discussing our journey and it will be exciting!' - Duski

GONHILL (finalist)

'So exciting to see promising talent like GONHILL hailing from Wales' indie scene' - Ben Coleman, Green Man Festival

The second finalist flying the Welsh flag in 2020, GONHILL are a noisy garage psych group from West Cross. The alternative quartet released their debut single 'Crystal Voyager' in April and quickly followed it with two further singles, 'Knock Knock' and 'White Noise'. Their collaborators on their latest release include Welsh-pop-meets-pseudo-Americana Josh Ace. Since Rising, they have caught the attention of Huw Stephens and Adam Walton and had debut plays on BBC Radio Wales and BBC Radio 1.

'Greenman [sic] rising has given us so much exposure and recognition during this pandemic' - Owain Bancroft, GONHILL

HANYA (finalist)

'[HANYA] something that feels both classic and contemporary, and utterly unique to themselves' – The Line of Best Fits

'Highly infectious. Gorgeous, shimmering effects linger amid their melodic fine-tuning, while lyrically the band seem able to go a little deeper than most.' – Clash Magazine

'This is surely a group on the rise... watch this space!' – Melting Vinyl

Making their ascent from Brighton's thriving talent pool, indie newcomers HANYA create music that conjures Cocteau Twins, My Bloody Valentine and Nico.

HANYA effortlessly take elements of '70s psychedelia and hauntingly ethereal shoegaze to formulate their version of dream-pop that packs a punch. Arriving hot on the heels of lead single 'Dream Wife', the band have experienced a real surge in momentum, attracting plentiful support among the key tastemakers. Guitars jangle with an almost-arrogance over a bed of intoxicating electronics, while singer Heather Sheret's vocals effortlessly bring to mind the likes of Chastity Belt.

'It was such an exciting process that kept eyes on artists at a time when it's very easy to be forgotten about!' - Heather Sheret, HANYA

BUGS (finalist)

'(...) bullying and death are fairly traumatic fears and experiences. But, cleverly, [BUGS] have beautified such issues, the vocals are bright and cut sharply through the moody guitar melodies, bringing light to the painful subject matters.' – Let It Happen

BUGS crawled from the woodwork in 2018 and have been serenading South East London with their observational and humorous brand of alt rock ever since. The group met whilst studying at Goldsmiths University and quickly established a sound that they think 'sits somewhere between an all-female Beach Boys tribute act and a 90s indie-rock'. They released their debut single 'Nick Gowland' on Sad Club Records in April 2020 which has caught the attention of The Line Of Best Fit and So Young Magazine.

'All of our touring dates got cancelled for the foreseeable future It's been challenging to create new material but we're still trying out new ways to connect with our fanbase; Green man rising gave us a platform and exposure.' - Alice Western, BUGS

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THE LOUNGE SOCIETY (finalist)

'A promising band still shrouded in mystery' – RIOT Magazine

A quartet hailing from Hebden Bridge in West Yorkshire, The Lounge Society are the next to emerge from the contagious 'Calder Sound' alongside Working Men's Club, The Orielles and WH Lung. The band's debut single has now been released by respected indie record label Speedy Wunderground who have launched the likes of Loyle Carner, Black Midi, Squid, Lazarus Kane, Black Country New Road, Melt Yourself Down and Flamingods. The track 'Generation Game' boasts an eclectic range of influences spanning from The Fall to Talking Heads, The Velvet Underground to Fat White Family, and has been picked up by BBC Radio's Huw Stephens, Mark Riley and Steve Lamacq.

'[Rising] opened doors that were previously closed, giving us the opportunity to expand a bit more, develop our sound and image over the course of the pandemic (...) we have something to aim for next year' – Cameron Davey, The Lounge Society

2020 JUDGES:

- Lucy Francis, 17Days Music
- Adele Slater, Paradigm
- Johann Ponniah, I OH YOU
- Pierre Hall, [PIAS] & Speedy Wundeground
- Rachel McWhinney, Moshi Moshi
- Ben Coleman, Green Man Festival

PERFORMING ARTS

Green Man's Performing Arts development programme is an all-Welsh showcase of outdoor arts that uses the festival's international reach as a springboard for artists to develop new audiences and try out new ideas. It is now one of the key dates in the national Summer touring calendar. Be it a small circus company just starting out or an established household name like National Theatre Wales looking to experiment, our project works with artists over a number of years and offers specialist technical support, infrastructure, networks, mentoring and peer-learning opportunities that are hard to find in one same place otherwise. The programme also features an artist-led panel discussion and peer-networking event that is embedded in and structured around the topics that artists want addressing. Our ambition is to develop into an international exchange programme to support the sector's 'local to global' strategy and enable the development of more Welsh cultural offers that are exportable to non-Welsh audiences.

In 2020, we worked with seven Welsh companies and a total of 53 artists and creatives to deliver a combination of live shows on Zoom, and pre-recorded content for streaming on Facebook, Youtube and Mixcloud as part of Green Man's 'Field of Streams'. We also held a popular artist-led panel discussion in partnership with Articulture and Hijinx Theatre that attracted 43 attendees from across the whole UK live sector. Artists shared reflections on the impact of the pandemic and learnings stemming from their first digital commission experience. Crucially, the project was a significant steppingstone for artists to learn about creating and showcasing accessible digital work, and doing it live. It offered a look into new viable alternatives, while the industry makes its slow return to normal.

Creating work for the digital space was an opportunity for artists to bring accessibility and inclusion to the centre of their planning. The context of a green field festival lends itself to different considerations and Green Man has been leading the way in best practice. Always striving to improve, the online festival was both a chance to engage a new audience demographic and to give people with a disability a more accessible platform to enjoy and interact with the work, in a way that a green field can't offer. We feel this was a particularly successful outcome of the work this year. We brought this focus early on in the process and encouraged artists to consider accessibility in terms of captioning, audio description and BSL, and translation or bilingual presentation wherever possible. For both artists and project managers on our end, it brought valuable insight into the impact accessibility has on budgets and timescales. It needs effective forward planning and budgeting at the outset. We also discussed accessibility at length during the online webinar and, as a result, have helped bring more focus on these considerations, both for digital and live work across the sector.

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Performing artists had been devastatingly hit by COVID-19, with the majority having had all of their touring dates cancelled (90%); struggling to create new material (80%); focused on learning and trying out new ways to connect with audiences (100%); or more focused on PR and promotion (60%) to keep in the public eye. About their experience on the programme...

- **100%** 'strongly agree' the commission allowed them to explore new ways of working
- **100%** 'strongly agreed' it had been a learning curve in terms of adapting practice to digital platforms
- **94%** 'strongly agreed' it had been a safety net to test new ideas and approaches
- **87%** 'agreed' it had offered financial support in a challenging time
- **82%** 'agreed' it had helped raise their public profile in times of isolation
- **80%** of artists had never attempted to make digital work
- **100%** 'strongly agree' the programme helped counter the immediate challenges of the pandemic

Supported by Hijinx and Articulture, we delivered the artist-led panel discussion as an online webinar on Zoom. It was highlighted across the board as one of the most accessible online events held over lockdown. We provided BSL (Welsh and English), live interpreters (Welsh and English) and live captioning (Welsh and English). The event was widely publicised and open to anyone who wanted to attend. The leading the discussion were: our panel offered a diverse range of voices and lived experiences: Ben Pettitt-Wade, Artistic Director, Hijinx Theatre; Chloe Clark, Actor & Director, Audio Description Consultant; Krystal Lowe, Freelance Dancer, Choreographer and Writer; and Eddie Ladd, Performance Artist & TV Presenter.

2020 DIGITAL COMMISSIONS:

Metamorphosis – Hijinx Theatre (new commission)

Live Zoom performance, interactive; Closed captioning, Welsh subtitles, audio description, BSL; Cast of 12; Director: Ben Pettitt-Wade; Composer: Tic Ashfield; Disable-led theatre

Synopsis:

'When Gregor Samsa woke up one morning from unsettling dreams, he found himself changed in his bed into a monstrous vermin. In that moment his world instantly changed. Unable to leave his home, he could not work, he could not communicate, he could not hold his family close, he went from provider to burden. He was on mute while the world revolved around him. A cast of 12 - all of whom awoke to a different world, without work, forced to reinterpret their profession, their identity, their very worth to the world – offer a reinterpretation of Franz Kafka's classic novella for our time'

Hijinx created a poignant, dark and humorous parallel between Kafka's Metamorphosis and our collective experience in times of COVID-19. The show was a completely new creation in response to our commissioning opportunity, specifically looking at how to create an interactive digital piece using basic technology during lockdown. Devising and rehearsing remotely, with a cast of 12 that included neuro-divergent performers was initially challenging for the company who focus their work on inclusive theatre. The experience, combined with mastering new tech and software and the live performance itself, was a test of perseverance and helped the company develop and become significantly more adapted and resilient to face the challenges of the pandemic. Hijinx were able to engage 80% of their artists in the making of the show and have since 'toured' it to Festival Grenzenlos Kultur vol. 22 in Mainz, Germany and intend to continue to "tour" it internationally if they can raise further subsidy. As an Arts Portfolio Wales, Hijinx were able to contribute significant resources with a back team that could support the production. The commission fee they received from the Green Man Trust went directly to the freelancers involved. Metamorphosis was accompanied by an original score composed by Tic Ashfield and supported by Tŷ Cerdd. Reviews: Wales Arts review; Get The Chance Wales; Entertainment South Wales.

'Having the chance to be involved in this process really boosted morale. We've been focused on supporting our community of learning disabled artists and freelancers and this opportunity came at a very crucial time during lockdown. We learned that actually it is possible to make work and present it on [zoom], it's impossible to list exactly how much we have had to learn to get to that. (...) It gave us an opportunity to bring together our artists to do something creative.' - **Ben Pettitt-Wade, Artistic Director, Hijinx Theatre**

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Disgo Zoom gdg/feat. Owain Glyndŵr – Light, Ladd & Emberton (adaptation)

2 x Live Zoom performances, interactive; Bilingual, audio description; Cast of 3; Choreographers: Deborah Light, Eddie Ladd Gwyn Emberton; Welsh language, female-led, dance theatre

Synopsis:

'This is a silent disco like no other - in which audiences dance the rebellion of the last Welsh prince of Wales. It's 1399 and Owain Glyndŵr, the legendary rebel Prince of Wales, has disappeared without a trace. Audiences discover his destiny on the virtual dancefloor, with a DJ mixing club classics, punk hits and pop anthems. Experience the high and lows of the uprising, with fierce twmpath, dance-offs, sieges, betrayals, and defections. Immerse yourself in Welsh history but with a twist. Now, let's all get down and reimagine the revolution from our living rooms!'

For the last three years Disgo Distaw Owain Glyndŵr Silent Disco has transported audiences through a unique Welsh history lesson, told through a silent disco experience, which has toured castles across Wales, UK festivals and even been held in front of the Welsh Senedd during the national Eisteddfod 2018. The online version delivered the same plot, inviting audiences to imagine what life would have been like in their own castle siege during lockdown. The company were spread across the globe, in different time zones and with different caring responsibilities. It made rehearsals, and adapting to an entirely new digital context, a lengthy and challenging process but extremely rewarding and exciting moving forward. The artists had to be imaginative to stay true to and replicate the interactive nature of the show through Zoom. The end product was a rebellious and fun hour, packed with the best music hits Wales and the world have to offer and the best dance moves of the festival. To keep the audience engaged, they decided to cut parts of the story. The company fed back that they felt it worked well as a concept trial. They missed the dynamic and connection of a live show but had nonetheless been able to feel the warmth of the audience who join the show online. The company are now looking at other opportunities to 'tour' the show while they work on new creative projects that can be delivered safely, in a socially distanced outdoor setting.

'The challenges of being in different spaces/ geographies some with kids/caring, some with hardly any data connectivity, some in a different time zone... We did what we always do which is talk, push on and find a way. It was so valuable to have the chance to make work and pay freelancers and connect with audiences and I think there was a lot of learning for everyone in working online' - Gwyn Emberton, Light, Ladd & Emberton

Rewild – Krystal Lowe (new commission)

Mixcloud, Youtube, Facebook, pre-recorded; Closed captions in English and Welsh, audio description; Cast of 1; Collaborator: Matthew Gough; Black-led, female-led, dance, spoken word

Synopsis:

'Do you know who you were before the world told you who you should be? Rewild is a reminiscence of childhood and a call to be restored to that state of freedom and self-acceptance. Follow one woman through her physical poem – a fusing of dance, exploration, and poetry in nature'

Rewild was a short contemporary dance and spoken word piece, filmed in the forestry and rivers of Wales. It was a collaboration between dancer, writer and choreographer, Krystal Lowe and director Matthew Gough, newly commissioned for Green Man 'Field of Streams'. Together they transformed the poem *Rewild* into a visual, sensory experience. Krystal had already begun a journey into film and this opportunity supported her at a step change in her research and development. The piece was emotive, sincere and captivating. Krystal kept the piece short and it fit very well the online format; the production values were incredibly strong, and the piece was very well received by audiences. For Krystal, the commission was a chance to work in a completely new way, with a different mindset, thinking beyond the confinements of a stage. She could lend herself to being free to respond and interact with the natural environment around us to create a piece that truly spoke from the heart.

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'The process was incredibly creative and open. I felt that the piece was a perfect showcasing of myself as an artist (...) It's very personal to me and it's a clear display of me as a dancer, choreographer and writer. It shows who I am as a woman and artist and Green Man Trust made that happen. Having my work promoted and showcased by Green Man was so important to my work going forward and me being known as a [versatile] artist. Already, I've gotten work as a result of Rewild and I wouldn't have if it wasn't for the commission.' - **Krystal Lowe**

The Forest of Forgetfulness – Kitsch & Sync Collective (new commission)

Mixcloud, Youtube, Facebook, pre-recorded; Non-verbal piece, original score; Cast of 3; Co-Director: Alex Marshall Parsons; LGBTQIA+-led, female-led, immersive, dance theatre

Synopsis:

'Take a walk through the forest, where all is not what it seems... from mischievous mermaids stranded in murky ponds and a travelling circus of misfits, to mystical beings adorned with the flora and fauna. As the foliage unfurls to reveal new landscapes, so does the mind. Unravelling the unusual and bewildered wanderings of intrigue and wonder and... uh... where are we again?'

The Forest of Forgetfulness was a unique contemporary dance theatre film especially commissioned for Green Man. It brought Kitsch & Sync's irreverent, atmospheric, colourful and whimsical style from the wild forests of rural Wales into people's homes through 'Field of Streams'. The film was co-directed with Gary & Pel's Alex Marshall Parsons and featured an original score. They worked with a composer to go around music licensing constraints. Artists shot on location, both in the daytime and the night time, and featured a number of Kitsch & Sync's past characters and a few new ones. The result was a beautifully surreal, abstract film with high production values. It was a very experimental process for the company, and they are looking to screen it in Art House cinemas.

'Kitsch & Sync Collective have received a lot of support from [Greenman] over the years and we are extremely grateful as it has given us the opportunity to create work and be supported as part of an amazing curated programme of artists. (...) Last year we were funded to make one of our most ambitious performances to date, by having the chance to collaborate with circus artists on a large scale, bringing community performers together to make a full-length show. It was really beneficial for us as a company to have the opportunity and platform to push ourselves and the work forward, to take risks but feel fully supported. This year gave us the chance to look at new ways of working and it's been another learning curve. We hope the festival continues to support welsh artists and open up opportunities for international collaborations, pushing the boundaries of what outdoor arts in Wales can be.' - **Kylie Ann Smith and Kim Noble, Kitsch & Sync Collective**

Carry on Boudicca – The Wheelabouts (adaptation)

Mixcloud, Youtube, Facebook, pre-recorded; Closed captions in English; Cast of 2; Director: Helen Clyro; Disable-led, female-led, moveabout street theatre 'on wheels!'

Synopsis:

'Boudicca was head of the Celtic Iceni tribe during the Roman occupation of England. The image we hold of her is of a vengeful warrior, bent on seeking out and punishing all Romans! Boudicca will be rampaging through the country aboard a stunning Chariot led by a galloping mechanical horse, accompanied by her captured Roman Slave – Slavius. Join her as she tells us of her journey across the centuries and shows us the weapons, and a few new tricks to spot those pesky Romans and mete out her 'justice'. Watch out Romans...'

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The Wheelabouts' work is based on interactive mobility street theatre and creating digital work was not something they had experience in or considered before the pandemic. The Green Man commission allowed the company to rework their existing moveabout act, Boudicca and create a film shot in the fields around their home in mid-Wales. The finished piece was very popular with family audiences, especially young children. In hindsight, the company feel that the piece should have been shorter to better suit the online format and will next look at re-editing the screenplay and revisit the style of humour to better recreate the experience of the show when in the context of the outdoors. The opportunity enabled the company to work from their isolated homes in mid-Wales during lockdown, learning new skills particularly in terms of technology and online promotion. They started developing a new act and are taking some of the digital learnings from this commission into their devising process moving forward.

'Very new to the world of digital and film production, we learned a huge amount of new skills and aspects of technology that we would never have used before the 'Field of Streams'. It's given us the opportunity to explore completely new ways of working - learning on the job the whole way. The exciting thing is, that we can take that new knowledge into the future, with our work - and we will! It's allowed us to be a part of something this year, it's made us feel - as a company and individuals - appreciated and valued (...) And, in the words of Max Boyce, the opportunity say - "I was there!" - Helen Clyro, The Wheelabouts

Rattlesnake – Pocket Rocket Production (new commission)

Mixcloud, pre-recorded; Closed captions in English; Cast of 7; All-female, emerging circus troupe

Synopsis:

'Rattlesnake is a fun filled, energetic 40 minute circus show inspired by the legacy of pioneering women in the Wild West. In this Wild West, you will meet an international cast of 7 wily women showcasing a variety of skills from hula hooping to aerial chains to contortion and more. Revolving around the town saloon, these women get up to all kind of mischief while flipping through the air, balancing upside down, spinning by their feet and even some hip hop line dancing! Get ready to join them on their fun adventure and see what they get up to.'

Rattlesnake won our inaugural open call for the main evening commission at the festival 2020. It would have been Pocket Rocket Productions' debut show, which would have seen them work with a director and production manager for the first time. The outcome was very different from what a live show would have felt like – it proved challenging and very resource heavy to film circus for maximum wow factor on screen and took away from the incredible feeling of experiencing circus live. With more time and budget to bring on board an experienced circus film producer and screen editor, the company feel they would have achieved the vision they had for the piece. Overall, they felt the film was too long for the screen; it needed extra layers to bring the wow factor they feel was missing and to improve some of the transitions between acts and the storyline. That said, the opportunity and process were hugely beneficial for the artists, allowing them to develop the characters, styling and approach to a medium scale show, as well as having time to train and record their acts. It puts the company in a strong position to take the show to full production and to re-edit the film into a perfect final piece that they can tour and use for their promotion. They are currently talking to Jacksons Lane, London as well as a cabaret theatre in Berlin about the next stages of the show.

'As a new company who were just starting out, we were devastated to have lost the opportunity to premiere our debut show at the festival but it's given us a chance to work [behind-the-scenes] on perfecting our acts and developing the show. Thank you for having us as a part of [Greenman] Field of Streams. We had a great time creating, performing and feeling connected to the performing arts sector once again. Was our pleasure to present to y'all the first look at Rattlesnake (...) we plan to continue developing the show and have hopes of bringing it to you live and in person in the future' - Pocket Rocket Productions

Boubikiki Jamboree – Circus of Truths (new commission)

Mixcloud, pre-recorded; Closed captions in English; Cast of 6; Male-led, theatre and street theatre, comedy.

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Synopsis:

'In the third instalment of The Circus of Truths trilogy, join the Boubikiki Boy Scouts Snotfleet and Flakapak at their annual jamboree! Try your hand at Crème Brûlée watersports, Gaflubatroic knitting and tie your grandmother to a totem pole with the head of Neil Kinnock and set her on fire. For the time is now! The stars have aligned! And this is a celebration of you, the human scum of Planet Earth and everything that you've taught the Boubikiki over the last three years at Green Man Festival... What could possibly go wrong?

Boubikiki Jamboree was the 3rd episode of the Boubikiki alien escapades, which have appeared for the last two years at Green Man and have become pretty exclusive to the festival, with some dedicated followers! There was lots of ambition with the show; originally the company had wanted to do small instalments on social media leading up to the final day, with invites to the audience to send plot ideas and character suggestions ahead of the live event. This would have been a great way to get early audience engagement and build buzz around the show, but due to time and budget restrictions, it wasn't achievable. The end-production was in the usual humorous and anarchic style of Circus of Truths, full of belly laughs and surreal intermissions. The company got a lot out of the process and are now looking at ways to make future online work more interactive. Due to music licensing rights on the tracks the company included in the final edit, we could only air it on Mixcloud early in the stream. The show was better suited for a later airing time slot but Facebook and Youtube have stricter licensing policies and would not allow us to upload the film to the live stream. No doubt, one of the most valuable lessons we all learned from the experience.

'[The commission] galvanised us and gave us a fun project to look forward to. We learned how to film on location using social distancing. We were quite ambitious with the project and wrote and filmed a 30 minute show from scratch in four days, plus four days edit time and all the prep duties. The experience has taught us to be more viable and curb our enthusiasm - sometimes you need to be less ambitious and think about the effort in relation to the fees and what you can realistically achieve in the given timeframe.' - Kristoffer Huball, Circus of Truths

VISUAL ARTS DEVELOPMENT PROGRAMME:

Green Man's Visual Arts is an ambitious developmental programme carving out a new space for visual artists in the music festival scene and challenging creators and audiences to think 'outside the white cube'. It offers emerging artists, or those at a step-change in their practice, a combined residency and commission model running over 18 months. A truly nurturing approach, it's all about giving artists a platform, the appropriate time and budget, a supportive environment and access to a creative community to help them develop their research and artistic output. Since 2016, we have supported 61 artists and commissioned 15 works allowing artists to diversify and explore new contexts for their work, bringing them out of the gallery space to the outdoors to encourage encounters and responses to the natural landscapes that surround us. The programme remains unique in the UK and has become ever more relevant in the context of COVID-19.

The focus of our planning in 2020 took into consideration the aims the programme was founded upon while responding to the specific challenges brought to light by the pandemic. After consultation with artists and partners, it was felt that the residency was the part of the programme that could be most suitably adapted. We invited four artists-in-residence supported by a community of likeminded practitioners, and opened up the programme to 27 new artists working in Wales through a one-to-one mentoring programme. Through our partnerships with QUAD, Forma, Mechatronic Library and FACT, g39 and Glynn Vivian Gallery we connected Welsh artists with new markets and opportunities beyond the border.

Taking an extended version of our residency programme online meant we could offer a paid opportunity for artists to come together in times of isolation and connect them with peers and experts from around the UK to support their research, benchmark new practices in the context of COVID-19 and widen their professional networks. While it might have not replaced the experience of being at the live festival, doing the residency online allowed for deeper and more focused learning – we brought together a community that would not have otherwise been able to meet and enabled a different type of conversation altogether. The programme incorporated various elements – two-day online residency, programme of talks, one-to-one mentoring sessions and 'Artists Talking' videos pairing Welsh and UK artists.

GREEN MAN TRUST LIMITED

TRUSTEES' REPORT (CONTINUED)(INCLUDING DIRECTORS' REPORT) FOR THE YEAR ENDED 31 DECEMBER 2020

Our panel of speakers was a celebration of diversity and the structure of the residency was inclusive, bringing together an inspiring community of artists of all ages, experiences, and identities:

- 3/4 of guest speakers identify as woman and as black or non-black people of colour
- 21/42 of participating artists identify as female
- 6 artists considered themselves to have a disability
- 5 artists identify as LGBTQIA+
- 5 artists were mothers
- 3 artists identify as black or non-black people of colour
- 2 identify as older artists (50+)

We wanted to still be able to give artists a chance to present high-quality, accessible content for the public to engage with and contribute to the discussion about what art might look like in a world changed by the current health and economic crisis.

We commissioned five past Green Man Welsh artists to create new for reconfigure existing work for online screening. Although the artists had made digital work before, the experience of creating something to be part of an online live event was completely new and steep learning curve. There were new considerations in terms of making the work accessible to as many people as possible, be it through subtitling in Welsh language or the use of captions and BSL. Each piece was preceded with a 'talking heads' style intro – in English with Welsh subtitles. Artists worked out of their comfort zone when speaking on camera to introduce their work and we offered extra coaching and guidance to achieve an end product they were confident in. There were challenges brought by music rights and timescales that meant artists had to think on their feet and adapt quickly to make their pieces comply with regulations.

2020 COMMISSIONED ARTISTS:

Calum McCutcheon - Wedge, 2020

Calum McCutcheon is a Welsh mixed media artist interested in our psychological relationship with sound. Recent exhibitions include: WeTheCurious online residency; RUNG Magazine Launch; Ingram Collection Young Contemporary Talent; Greenman Festival Temporary Commission 2017; No Laughing No Barking. While managing his ongoing battle with mental illness, Callum has also enrolled on the Creative Futures Residency with Creative Youth Network. Wedge, 2020, was a new docufilm about the artist's experience while on commission for Green Man in 2017 and included a 1-2-1 coaching session, cutting list, interview coaching and subtitling translation and support from Visual Arts Producer.

'It was quite a challenge to prepare and record the spoken introduction to my film as I have limited experience of speaking on camera (...) This helped to build my confidence and I think it all turned out well in the end. It was actually really good experience to be able to develop these skills and I am very pleased to have had this opportunity.' - Callum McCutcheon

Gweni Llwyd – Plastic Jacket, 2020 (new commission)

Gweni Llwyd's practice explores the everyday, the sensory and the absurd, predominantly mediated through video, sound and installation. Current work explores the non-chronological nature of compiling information, experiences and memories in a rapidly developing landscape where digital and physical realities overlap. Recent projects include: ANKLE TAP, commission for Pontio, Bangor & NDCW (2020); Anti Beta, Mission Gallery, Swansea (2020); V&A Late, London (2019). Gweni is also a prospective artist for Green Man Visual Arts 2021.

'The residency was a really focused, generous and caring atmosphere. I learnt so much about the practices of the other artists, the visual art programme at GM and gained really valuable insights from the curators (...) on the digital residency there felt more of an opportunity for focused discussion and discourse through zoom. I'm lucky to have experienced both the in person residency and remote residency. It was great to experience the festival [irl] last year (and that is something impossible to replicate online - it's really necessary to get a feel for the site) but a combination of these things for future artists is definitely beneficial' - Gweni Llwyd

GREEN MAN TRUST LIMITED

TRUSTEES' REPORT (CONTINUED)(INCLUDING DIRECTORS' REPORT) FOR THE YEAR ENDED 31 DECEMBER 2020

Jennifer Taylor – the Lastborn, 2020 (adaptation)

Born in West Wales and living and working in Cardiff, Jennifer Taylor works with live performance, film and sculpture to explore ritualistic behaviour and systems of control. By merging notions of a mystical ancient past with sci-fi fantasies of an imagined distant future, she creates absurd narratives with ambiguous fictional realities. Taylor recently completed the Creative-Wales Fellowship at the British School at Rome and now has a Fellowship at g39 in Cardiff as part of the Freeland's Artists Programme.

'Moving forward I think that I will continue to practice speaking on camera and developing my public speaking skills (...) experience in this area is really important. It was also great to bring this film to a different audience and I have already had some interesting feedback (...) people are very drawn to the presence of the Welsh landscape and the ancient neolithic structures within the film. It is amazing to find out that this is important to people and this will encourage me to develop more films in these landscapes in the future.' - Jennifer Taylor

Megan Broadmeadow (2 adapted works)

Pillars of the Earth, 2018 (from Green Man co-commission Seek Pray Advance, seen for the first time outside the installation)

Cybernetic Love, 2020 (a new edit with a specially commissioned soundtrack by Shuffling Strangefoot (later released on Bandcamp)

Megan works in Installation, video, VR and digital technologies. Recent work: You Feel Me? FACT Liverpool, SEEK PRAY ADVANCE, Touring exhibition QUAD Derby, Green Man Festival and Southwark Park Galleries, London. She curated LLAWN in 2019, Wales Llargest Visual Art festival and worked with musician Gruff Rhys on Carnifal Y Mor, on Cardiff Bay for the National Eisteddfod Wales.

'I loved the sense of connection and it was inspiring to see other artists work and ideas. really good group size, interesting speakers and really valuable debates about producing work in COVID scenario and funding ideas, very helpful. I also learnt to only use original sounds!' - Megan Broadmeadow

Sean Harris – The Cave Hunters and the Truth Machine, 2020 (excerpt, new edit)

Somewhere between installation, film, animation and puppetry, Sean Harris' practice is founded on collaboration with museums and other research institutions, environmental organisations and communities. His animated pieces draw on dialogue with all who inhabit the above, particularly zoologists, archaeologists, anthropologists and farmers, having worked with the British Museum and National Museums across the UK. Sean has since secured funding from Arts Council of Wales to further explore his practice in response to creative landscape and COVID-19.

'I find [Zoom meetings] a bit stressful and tiring. But I was pleasantly surprised at how well this worked in terms of ease of dialogue and the forum it created. And I thought that the content/speakers were really stimulating, thought provoking and relevant. The sense of community is powerful and provides a boost. I felt good and positive and energised after this - as I did following the 'physical' Festival in 2019. It made me return in my mind to the potential for future works within the outdoor/festival sphere - thoughts that I'd parked up because of Covid. I think there will be significant opportunities in the field in future because being outdoors mitigates against many of the risks of the pandemic - it's an area that could grow as gallery based opportunities shrink. I hope that being able to pass on my experience to the next 'generation' will be of value' – Sean Harris

DIVERSITY & INCLUSION

We wanted the programme to reflect Green Man's commitment to diversity and inclusion. We worked with artists that could enrich our programme with different perspectives and shared experiences, from presenting work by black and non-black artists of colour, by neurodivergent artists, by female-led and LGBTQIA+-led companies and work in Welsh language. The group of collaborators/facilitators/speakers we brought together was also extremely diverse and leaders in their fields, all advocates for diversity and inclusion in the arts. Our conversations have been truly relevant to artists who have fed back that our programmes had been useful to not only think differently about accessibility and inclusion but think of it strategically. Some stats on this:

GREEN MAN TRUST LIMITED

TRUSTEES' REPORT (CONTINUED)(INCLUDING DIRECTORS' REPORT) FOR THE YEAR ENDED 31 DECEMBER 2020

Performing Arts:

- 7 commissions, 96 participants
- 7/7 Welsh companies
- 5/7 female-led acts
- 2/7 disabled-led companies
- 1/7 LGBTQIA+-led act
- 1/7 black-led act
- 2/5 guest panellists considered themselves to have a disability
- 3/5 panellists were women
- 1/5 panellist ethnically diverse
- 7/7 shows and online webinar accessible – closed and live captioning, audio description, subtitles, Welsh language, live interpreters and BSL.

Visual Arts:

- 5 Welsh artists-on-commission, 2 Welsh artists-in-residence, 40 1-2-1 mentoring sessions for 27 Welsh artists, 42 participants
- 21/42 of participating artists identify as female
- 6 artists considered themselves to have a disability
- 5 artists identify as LGBTQIA+
- 5 artists were mothers
- 3 artists identify as ethnically diverse
- 2 identify as older artists (50+)
- 3/4 of guest speakers identify as women and ethnically diverse

Green Man Rising:

- 1,800+ competition entries, more than in any previous year
- 22 shortlisted acts, 85 music creators
- 29% of acts from Wales
- 65% female-led acts
- 35% ethnically diverse
- 32% non-straight
- 15% considered themselves to have a disability
- 9% acts with songs and/or title tracks in Welsh language
- Judges: 50% women, 33% ethnically diverse

Community programme

When Storm Dennis hit Wales in early 2020 the region was devastated by severe flooding. We wanted to help in any way we could, paying particular attention to those who are most vulnerable, including people with mental and/or medical health issues, people with disabilities or households experiencing poverty and/or without insurance. To have your home flooded is an awful experience but it's even more devastating if you are vulnerable. Green Man festival made a donation of £5,000 which helped the Green Man Trust kick off an online fundraising campaign. The support from the public was overwhelming and together we raised £15,750.

Working closely with the Department for Emergency Planning (Events/Civil Contingencies), Powys County Council, 63 grants were distributed to the most affected. The festival also provided support in-kind to the community and acted as an advisor to the local authority, bringing the total of households supported to 152. Because the campaign was promoted through Green Man's media reach the campaign also become an important vehicle to raise awareness about what happened.

GREEN MAN TRUST LIMITED

TRUSTEES' REPORT (CONTINUED)(INCLUDING DIRECTORS' REPORT) FOR THE YEAR ENDED 31 DECEMBER 2020

The response to our campaign was a true act of kindness, and we want to thank every single person who donated; the teams at Hard Lines Coffee, Woodfired Summit, Crickhowell Comedy Festival and K&M Paranormal – they all organised fundraising events in their communities. We also want to thank Cllr John Morris, Fay Jones MP, Barry Sandilands, Cllr Rosemarie Harris, Dr Caroline Turner, Nigel Brinn, Greg Landridge-Thomas and the rest of the Powys Council and Medical teams who helped us get the funds to the households most in need. We also want to thank Natasha Hale, Jane Tranter, Joana Owen, Iwan Rheon, Huw Stephens, Caitlin Moran, Pete Paphides, Jo Rodrigues and all the many artists and Green Man crew who also supported the campaign.

'We were waist-deep in nasty river water, evacuating our house at four in the morning in the dark with two dogs being carried out over our heads (...) Thanks Green Man Trust. Having your financial help really gave us an emotional boost.' - Celeste Hill

'The whole ground floor area was underwater (...) It is heart-warming to think that other people care and are willing to donate money to help out complete strangers. We would like to say how much we appreciate Green Man funding in these difficult times.' - Liz & Jeff Briggs

'A tidal wave ripped through the house, smashed through the ground floor and ripped the kitchen apart like balsa wood (...) Green Man's contribution helped us and lifted our spirits, thank you so much.' - Dave & Ann Roberts

'The whole of our downstairs was flood affected by the river Wye. I can't stress enough how helpful the Green Man grant has been in both enabling us to make emergency payments and knowing that your organisation cares about us. Thank you so much!' - Ashley Clarke

Training & Development Programme & Science Engagement

Due to the coronavirus pandemic, the cancellation of Green Man festival and the financial challenges brought as a result, the Trust had no option but to park its training programmes and science engagement until further notice. No activity was delivered in 2020.

Financial review

The Trust's policy on reserves is to hold sufficient resources to continue our charitable activities and ensure suitable overheads to cover 6 months salary costs and employment contributions of the Trust's permanent member of staff to ensure continuity of our fundraising activities should the income of the Trust fall below expectations, this equates to approximately £17,000 at the end of the financial year. At 31 December 2020 the charity had reserves of £43,835 (2019: £29,660). Of these reserves £3,426 are restricted funds.

Going concern

After making appropriate analysis and taking into account emergency unrestricted funding secured during the year in review, the trustees have a reasonable expectation that the Trust has adequate resources to continue in operational operation for the foreseeable future. The charity reserves remained unspent despite the challenges brought by COVID-19 and the reduced support from Plantpot Ltd towards the charity operating costs in 2020. For this reason, they continue to adopt the going concern basis in preparing the financial statements. Further details regarding the adoption of the going concern basis can be found in the Accounting Policies

GREEN MAN TRUST LIMITED

TRUSTEES' REPORT (CONTINUED)(INCLUDING DIRECTORS' REPORT) FOR THE YEAR ENDED 31 DECEMBER 2020

Plans for the future

The primary long-term aim of the Trust is to develop the activity within our four main strategic strands: Artistic Development, Training and Development, Community Support and Science Engagement. However, the pandemic has represented a setback in terms of strategic ambitions. 2021 will place focus on rebalancing the charity's financial position with a strategic plan to diversify income streams in order to continue to support and expand the projects, as well as to widen their remit outside of Green Man Festival.

We expect to be in a position to revisit our growth plans in 2022:

Artistic Development

We will continue to support artists, particularly those at the start of their career with showcase opportunities, networking prospects and career development. Future developments continue to involve widening the opportunities for showcasing and professional development beyond the festival.

Green Man Rising: We will support artists, particularly those at the start of their career with showcase opportunities, networking prospects and career development. Future developments involve widening the opportunities for showcasing and professional development beyond the Festival.

Visual Arts: We want to explore partnerships with arts organisations across the UK, investigating options for a collaborative exhibition with the potential to tour.

Performing Arts: We will continue to develop the Welsh focussed performing arts as well as cultivating collaborations with arts organisations, encouraging site-specific work as well as further opportunities for developing artists. Future plans include developing a knowledge exchange programme through an artist network session with relevant guest speakers to cover a broad range of themes including internationalisation, the funding environment and collaborative partnerships.

Training and Development: Green Man Trust is passionate about offering training and development opportunities to young people and early-career starters. Across a number of events and opportunities we offer professional and career development as well as technical training in a number of areas and disciplines e.g. Production, event management, programme curation and many more.

Future developments for this area are to secure sufficient funds for a dedicated Project Manager who can manage and expand the training and development programmes and research potential collaborations to enhance opportunities for those participants involved.

Community Support: Green Man Trust is committed to enhancing the support for local causes and continually reviews its own grant making systems and charitable activities. Since the Festival's establishment in Crickhowell, Wales, Green Man has supported the community to raise funds for local causes and we want this to continue through the Trust.

Future developments for community support will include expanding our relationships with local schools, colleges and universities as a way of developing opportunities for young people in the local area. £5,000 is ringfenced every year to directly support community projects in and around the local area.

Science Engagement: Future plans include the strategic development of links with science organisations and sources of funding to support successful science engagement. Following a successful 3-year partnership with the Wellcome Trust, a business plan for the development of Einstein's Garden plans to:

- Continue to develop science engagement in a creative and innovative way, including developing partnerships with a wide range of science organisations.
- Develop science projects, partnerships and collaborations outside the festival.
- Take the excellent science engagement offered at the Festival beyond the event itself to reach other communities across the country.

GREEN MAN TRUST LIMITED

TRUSTEES' REPORT (CONTINUED)(INCLUDING DIRECTORS' REPORT) FOR THE YEAR ENDED 31 DECEMBER 2020

Structure, governance and management

Constitution

The Trust is registered as a charitable company limited by guarantee and was set up by a Memorandum of Association on 17 January 2013, replaced by new Articles of Association 20 March 2014.

The Trust is constituted under a Memorandum of Association dated 17 January 2013, replaced by new Articles of Association 20 March 2014, and is a registered charity number 1156453.

The trustees, who are also the directors for the purpose of company law, and who served during the year and up to the date of signature of the financial statements were:

Ms F Stewart, Chair

Mr I Fielder, Treasurer

Ms N Hale, Trustee

Ms J Owen, Trustee

Method of appointment or election of Trustees

The management of the Trust is the responsibility of the Trustees who are elected and co-opted under the terms of the Articles of Association.

Policies adopted for the induction of Training Trustees

The charity has a programme of training for newly appointed trustees.

Organisational structure and decision making

Trustees:

The Trustees serve on the governing body of the Green Man Trust and this is where the decision making lies for the trust. Our trustees are responsible for the general control and management of the administration of the charity. They accept ultimate responsibility for directing the affairs of the charity, and ensure that it is solvent, well-run, and delivering the charitable outcomes for the benefit of the public for which it has been set up.

Chair: The Chair is required to lead the board of trustees regarding strategy and targets, to represent the Green Man Trust to external bodies and organisations and with support from the Board to sustain current and develop new forms of income or support for the charity. The chair of the Green Man Trust is Fiona Stewart.

The Treasurer: The Treasurer will interpret and explain accounting requirements, ensuring that the board receives financial reports and guide any other professional advisers or administrators they have appointed including the Company Secretary. The Treasurer for the Green Man Trust is Ian Fielder.

The Company Secretary: The role of the Secretary is to support the chairperson in ensuring the smooth functioning of the governing body, organisation, updating and recording of the administration and financial affairs of the Green Man Trust.

From the current reporting year, one member of staff is employed by the charity to carry out the role of Secretary and Development Manager.

GREEN MAN TRUST LIMITED

TRUSTEES' REPORT (CONTINUED)(INCLUDING DIRECTORS' REPORT) FOR THE YEAR ENDED 31 DECEMBER 2020

Statement of trustees' responsibilities

The trustees, who are also the directors of Green Man Trust Limited for the purpose of company law, are responsible for preparing the Trustees' 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 Trust and of the incoming resources and application of resources, including the income and expenditure, of the charitable company for that year.

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; and
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the Trust will continue in operation.

The trustees are responsible for keeping adequate accounting records that disclose with reasonable accuracy at any time the financial position of the Trust and enable them to ensure that the financial statements comply with the Companies Act 2006. They are also responsible for safeguarding the assets of the Trust and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

The trustees' report was approved by the Board of Trustees.

Ms F Stewart, Chair

Dated: 27 September 2021

Mr I Fielder, Treasurer

Dated:27 September 2021

GREEN MAN TRUST LIMITED

INDEPENDENT EXAMINER'S REPORT

TO THE TRUSTEES OF GREEN MAN TRUST LIMITED

I report to the trustees on my examination of the financial statements of Green Man Trust Limited (the Trust) for the year ended 31 December 2020.

Responsibilities and basis of report

As the trustees of the Trust (and also its directors for the purposes of company law) you are responsible for the preparation of the financial statements in accordance with the requirements of the Companies Act 2006 (the 2006 Act).

Having satisfied myself that the financial statements of the Trust 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 the Trust's financial statements carried out under section 145 of the Charities Act 2011 (the 2011 Act). In carrying out my examination I have followed all the applicable Directions given by the Charity Commission under section 145(5)(b) of the 2011 Act.

Independent examiner's statement

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 that in any material respect:

- 1 accounting records were not kept in respect of the Trust as required by section 386 of the 2006 Act; or
- 2 the financial statements do not accord with those records; or
- 3 the financial statements 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 financial statements have not been prepared in accordance with the methods and 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 (FRS 102).

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 financial statements to be reached.

Tim Lerwill, FCA
Old Mill Accountancy LLP

Wessex House
Challemead Business Park
MELKSHAM
Wiltshire
SN12 8BU

Dated: 27 September 2021

GREEN MAN TRUST LIMITED

STATEMENT OF FINANCIAL ACTIVITIES INCLUDING INCOME AND EXPENDITURE ACCOUNT FOR THE YEAR ENDED 31 DECEMBER 2020

		Unrestricted funds 2020 £	Restricted funds 2020 £	Total 2020 £	Total 2019 £
	Notes				
<u>Income from:</u>					
Donations and legacies	3	32,562	120,053	152,615	124,235
Investments	4	28	-	28	52
Total income		<u>32,590</u>	<u>120,053</u>	<u>152,643</u>	<u>124,287</u>
<u>Expenditure on:</u>					
Raising funds	5	<u>9,568</u>	<u>6,574</u>	<u>16,142</u>	<u>31,646</u>
<u>Charitable activities</u>					
Charitable activities	6	<u>12,274</u>	<u>110,052</u>	<u>122,326</u>	<u>92,314</u>
Total charitable expenditure		<u>12,274</u>	<u>110,052</u>	<u>122,326</u>	<u>92,314</u>
Total resources expended		<u>21,842</u>	<u>116,626</u>	<u>138,468</u>	<u>123,960</u>
Net income for the year/ Net movement in funds		10,748	3,427	14,175	327
Fund balances at 1 January 2020		<u>29,660</u>	<u>-</u>	<u>29,660</u>	<u>29,333</u>
Fund balances at 31 December 2020		<u><u>40,408</u></u>	<u><u>3,427</u></u>	<u><u>43,835</u></u>	<u><u>29,660</u></u>

The statement of financial activities also complies with the requirements for an income and expenditure account under the Companies Act 2006.

GREEN MAN TRUST LIMITED

BALANCE SHEET

AS AT 31 DECEMBER 2020

	Notes	2020 £	£	2019 £	£
Current assets					
Debtors	11	3,500		-	
Cash at bank and in hand		85,123		34,109	
		<u>88,623</u>		<u>34,109</u>	
Creditors: amounts falling due within one year	12	(44,788)		(4,449)	
		<u></u>		<u></u>	
Net current assets			43,835		29,660
			<u></u>		<u></u>
Income funds					
Restricted funds	14		3,427		-
Unrestricted funds			40,408		29,660
			<u>43,835</u>		<u>29,660</u>
			<u></u>		<u></u>

The company is entitled to the exemption from the audit requirement contained in section 477 of the Companies Act 2006, for the year ended 31 December 2020.

The members have not required the company to obtain an audit of its financial statements for the year in question in accordance with section 476.

The trustees acknowledge their responsibilities for ensuring that the charity keeps accounting records which comply with section 386 of the Act and for 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 incoming resources and application of resources, including its income and expenditure, for the financial year in accordance with the requirements of sections 394 and 395 and which otherwise comply with the requirements of the Companies Act 2006 relating to financial statements, so far as applicable to the company.

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

The financial statements were approved by the Trustees on 27 September 2021

Ms F Stewart, Chair
Trustee

Mr I Fielder, Treasurer
Trustee

Company Registration No. 08365361

GREEN MAN TRUST LIMITED

NOTES TO THE FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 DECEMBER 2020

1 Accounting policies

Charity information

Green Man Trust Limited is a private company limited by guarantee incorporated in England and Wales. The registered office is Old Bank House, Beaufort Street, CRICKHOWELL, Powys, NP8 1AD.

1.1 Accounting convention

The financial statements have been prepared in accordance with the Trust's governing document, the Companies Act 2006 and "Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102)" (effective 1 January 2019). The Trust is a Public Benefit Entity as defined by FRS 102.

The Trust has taken advantage of the provisions in the SORP for charities applying FRS 102 Update Bulletin 1 not to prepare a Statement of Cash Flows.

The financial statements are prepared in sterling, which is the functional currency of the Trust. Monetary amounts in these financial statements are rounded to the nearest £.

The financial statements have been prepared under the historical cost convention, modified to include the revaluation of freehold properties and to include investment properties and certain financial instruments at fair value. The principal accounting policies adopted are set out below.

1.2 Going concern

In light of the current coronavirus pandemic, the trustees have reviewed likely future developments and remain of the opinion that there is no reason to believe that the trust will have to cease operating as a result of inadequate financial resources, or any other foreseeable event, within a period of at least 12 months from the date of approval of these accounts.

1.3 Charitable funds

Unrestricted funds are available for use at the discretion of the trustees in furtherance of their charitable objectives.

Restricted funds are subject to specific conditions by donors as to how they may be used. The purposes and uses of the restricted funds are set out in the notes to the financial statements.

1.4 Incoming resources

Income is recognised when the Trust is legally entitled to it after any performance conditions have been met, the amounts can be measured reliably, and it is probable that income will be received.

Cash donations are recognised on receipt. Other donations are recognised once the Trust has been notified of the donation, unless performance conditions require deferral of the amount. Income tax recoverable in relation to donations received under Gift Aid or deeds of covenant is recognised at the time of the donation.

Legacies are recognised on receipt or otherwise if the Trust has been notified of an impending distribution, the amount is known, and receipt is expected. If the amount is not known, the legacy is treated as a contingent asset.

GREEN MAN TRUST LIMITED

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 DECEMBER 2020

1 Accounting policies

(Continued)

1.5 Resources expended

Expenditure is recognised once there is a legal or constructive obligation to make a payment to a third party, it is probable that settlement will be required and the amount of the obligation can be measured reliably. Expenditure is classified under the following activity headings:

- Costs of raising funds comprise the costs of commercial trading including the bar and coffee lounge and their associated support costs.
- Expenditure on charitable activities includes the costs of performances, exhibitions and other educational activities undertaken to further the purposes of the charity and their associated support costs.
- Other expenditure represents those items not falling into any other heading.

Irrecoverable VAT is charged as a cost against the activity for which the expenditure was incurred.

1.6 Cash and cash equivalents

Cash and cash equivalents include cash in hand, deposits held at call with banks, other short-term liquid investments with original maturities of three months or less, and bank overdrafts. Bank overdrafts are shown within borrowings in current liabilities.

1.7 Financial instruments

The Trust has elected to apply the provisions of Section 11 'Basic Financial Instruments' and Section 12 'Other Financial Instruments Issues' of FRS 102 to all of its financial instruments.

Financial instruments are recognised in the Trust's balance sheet when the Trust becomes party to the contractual provisions of the instrument.

Financial assets and liabilities are offset, with the net amounts presented in the financial statements, when there is a legally enforceable right to set off the recognised amounts and there is an intention to settle on a net basis or to realise the asset and settle the liability simultaneously.

Basic financial assets

Basic financial assets, which include debtors and cash and bank balances, are initially measured at transaction price including transaction costs and are subsequently carried at amortised cost using the effective interest method unless the arrangement constitutes a financing transaction, where the transaction is measured at the present value of the future receipts discounted at a market rate of interest. Financial assets classified as receivable within one year are not amortised.

Basic financial liabilities

Basic financial liabilities, including creditors and bank loans are initially recognised at transaction price unless the arrangement constitutes a financing transaction, where the debt instrument is measured at the present value of the future payments discounted at a market rate of interest. Financial liabilities classified as payable within one year are not amortised.

Debt instruments are subsequently carried at amortised cost, using the effective interest rate method.

Trade creditors are obligations to pay for goods or services that have been acquired in the ordinary course of operations from suppliers. Amounts payable are classified as current liabilities if payment is due within one year or less. If not, they are presented as non-current liabilities. Trade creditors are recognised initially at transaction price and subsequently measured at amortised cost using the effective interest method.

GREEN MAN TRUST LIMITED

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 DECEMBER 2020

1 Accounting policies

(Continued)

Derecognition of financial liabilities

Financial liabilities are derecognised when the Trust's contractual obligations expire or are discharged or cancelled.

1.8 Employee benefits

The cost of any unused holiday entitlement is recognised in the period in which the employee's services are received.

Termination benefits are recognised immediately as an expense when the Trust is demonstrably committed to terminate the employment of an employee or to provide termination benefits.

1.9 Retirement benefits

Payments to defined contribution retirement benefit schemes are charged as an expense as they fall due.

1.10 Government Grants

Government grants are recognised at the fair value of the asset received or receivable when there is reasonable assurance that the grant conditions will be met and the grants will be received.

Government grants relating to turnover are recognised as income over the periods when the related costs are incurred. Grants relating to an asset are recognised in income systematically over the asset's expected useful life. If part of such a grant is deferred it is recognised as deferred income rather than being deducted from the asset's carrying amount.

2 Critical accounting estimates and judgements

In the application of the Trust's accounting policies, the trustees are required to make judgements, estimates and assumptions about the carrying amount of assets and liabilities that are not readily apparent from other sources. The estimates and associated assumptions are based on historical experience and other factors that are considered to be relevant. Actual results may differ from these estimates.

The estimates and underlying assumptions are reviewed on an ongoing basis. Revisions to accounting estimates are recognised in the period in which the estimate is revised where the revision affects only that period, or in the period of the revision and future periods where the revision affects both current and future periods.

3 Donations and legacies

	Unrestricted funds 2020 £	Restricted funds 2020 £	Total 2020 £	Total 2019 £
Donations and gifts	24,029	20,053	44,082	58,235
Grants receivable for core activities	8,533	100,000	108,533	66,000
	<u>32,562</u>	<u>120,053</u>	<u>152,615</u>	<u>124,235</u>
For the year ended 31 December 2019	<u>40,075</u>	<u>84,160</u>		<u>124,235</u>

GREEN MAN TRUST LIMITED

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 DECEMBER 2020

4 Investments

	Unrestricted funds 2020 £	Total 2019 £
Interest receivable	28	52
	<u> </u>	<u> </u>

5 Raising funds

	Unrestricted funds 2020 £	Restricted funds 2020 £	Total 2020 £	Total 2019 £
<u>Fundraising and publicity</u>				
Seeking donations, grants and legacies	-	-	-	828
Staff costs	9,568	6,574	16,142	30,818
	<u> </u>	<u> </u>	<u> </u>	<u> </u>
Fundraising and publicity	9,568	6,574	16,142	31,646
	<u> </u>	<u> </u>	<u> </u>	<u> </u>
	<u> </u>	<u> </u>	<u> </u>	<u> </u>
	<u> </u>	<u> </u>	<u> </u>	<u> </u>
For the year ended 31 December 2019				
Fundraising and publicity	31,646	-		31,646
	<u> </u>	<u> </u>		<u> </u>

GREEN MAN TRUST LIMITED

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 DECEMBER 2020

6 Charitable activities

	Charitable activities 2020 £	Charitable activities 2019 £
Staff costs	16,142	14,752
Visual Arts Programme	19,240	20,000
Green Man Rising	10,698	10,000
Repairs & Maintenance	2,500	-
Performing Arts Programme	30,815	25,000
IT Software and Consumables	2,597	-
Training programme	-	14,408
Advertising and Marketing	5,176	2,256
Telephone, Internet, and IT	10,400	-
Bank fees	60	346
Accountancy	1,980	1,920
Professional fees	13	13
Meeting Costs	-	148
Staff training	126	685
Research costs	-	21
Other charitable expenditure	449	1,445
	<u>100,196</u>	<u>90,994</u>
Grant funding of activities (see note 7)	20,750	-
Share of governance costs (see note 8)	1,380	1,320
	<u>122,326</u>	<u>92,314</u>
Analysis by fund		
Unrestricted funds	12,274	8,154
Restricted funds	110,052	84,160
	<u>122,326</u>	<u>92,314</u>

7 Grants payable

	2020 £	2019 £
Grants to institutions:		
Plantpot Limited	5,000	-
Grants to individuals	15,750	-
	<u>20,750</u>	<u>-</u>

GREEN MAN TRUST LIMITED

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 DECEMBER 2020

7 Grants payable (Continued)

Grants to individuals is made up of 63 grants of £250 each for the Flood Relief Campaign.

8 Support costs

	Support costs	Governance costs	2020	2019
	£	£	£	£
Independent Examiners' fees	-	1,380	1,380	1,320
	<u>-</u>	<u>1,380</u>	<u>1,380</u>	<u>1,320</u>
	<u>-</u>	<u>1,380</u>	<u>1,380</u>	<u>1,320</u>
Analysed between				
Charitable activities	-	1,380	1,380	1,320
	<u>-</u>	<u>1,380</u>	<u>1,380</u>	<u>1,320</u>

In addition to the Independent examiner fees shown above, included within charitable activities expenditure are fees payable to the Independent examiner in respect of accountancy and other services of £1,980 (2019:£1,920).

9 Trustees

None of the trustees (or any persons connected with them) received any remuneration or benefits from the Trust during the year.

10 Employees

Number of employees

The average monthly number of employees during the year was:

	2020 Number	2019 Number
	1	3
	<u>1</u>	<u>3</u>
Employment costs	2020	2019
	£	£
Wages and salaries	30,934	44,908
Social security costs	678	-
Other pension costs	672	662
	<u>32,284</u>	<u>45,570</u>

GREEN MAN TRUST LIMITED

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 DECEMBER 2020

11 Debtors

	2020	2019
	£	£
Amounts falling due within one year:		
Other debtors	3,500	-
	<u>3,500</u>	<u>-</u>

12 Creditors: amounts falling due within one year

	2020	2019
	£	£
Other taxation and social security	527	558
Trade creditors	40,084	500
Other creditors	-	151
Accruals and deferred income	4,177	3,240
	<u>44,788</u>	<u>4,449</u>

13 Retirement benefit schemes

Defined contribution schemes

The Trust operates a defined contribution pension scheme for all qualifying employees. The assets of the scheme are held separately from those of the Trust in an independently administered fund.

The charge to profit or loss in respect of defined contribution schemes was £672 (2019 - £662).

GREEN MAN TRUST LIMITED

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 DECEMBER 2020

14 Restricted funds

The income funds of the charity include restricted funds comprising the following unexpended balances of donations and grants held on trust for specific purposes:

	Balance at 1 January 2020	Movement in funds		Balance at 31 December 2020
	£	Incoming resources £	Resources expended £	£
Project Grants	-	71,042	(67,615)	3,427
Arts Council Wales - Stabilisation Fund	-	35,000	(35,000)	-
Flood Relief Campaign	-	14,011	(14,011)	-
	<u>-</u>	<u>120,053</u>	<u>(116,626)</u>	<u>3,427</u>
	<u>-</u>	<u>120,053</u>	<u>(116,626)</u>	<u>3,427</u>

Prior Year

	Balance at 1 January 2019	Movement in funds		Balance at 31 December 2019
	£	Incoming resources £	Resources expended £	£
Project Grants	-	55,000	(55,000)	-
Cardiff University	-	11,960	(11,960)	-
Community Foundation Wales	-	10,000	(10,000)	-
Welsh Broadcasting Trust	-	7,200	(7,200)	-
	<u>-</u>	<u>84,160</u>	<u>(84,160)</u>	<u>-</u>
	<u>-</u>	<u>84,160</u>	<u>(84,160)</u>	<u>-</u>

GREEN MAN TRUST LIMITED

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 DECEMBER 2020

14 Restricted funds

(Continued)

Restricted Funds 2020

Project Grants

Arts Council Wales Lottery Project Grants – a grant of £65,000 was awarded towards the costs of the 3 arts development projects – Music Development, Performing Arts and Visual Arts. The grant was initially agreed towards activity to be delivered at Green Man Festival and following its cancellation, Arts Council Wales agreed that the grant could be repurposed for the activity explained above. The funds were allocated as follows:

£31,011 towards the Performing Arts Development programme

£11,322 towards the Music Development programme

£22,667 towards the Visual Arts programme. £3,427 accrued to 2021.

PRS Foundation – a grant of £5,742 was awarded towards the costs of the Music Development programme and repurposed for the alternative Green Man Rising 2020 .

Ty Cerdd – a grant of £300 was initially awarded towards the cost of the Music Development Programme – Settlement Stage and repurposed for the alternative Green Man Rising 2020.

Arts Council Wales Stabilisation Fund for Organisations – an emergency grant of £35,000 was awarded towards 6 months operational costs, running from July to December 2020 – 10% of the grant will be paid in 2021, upon submission of a completion report. This equates to £3,500.

Flood Relief Campaign - The Green Man Trust launched a public campaign in aid of Welsh communities most affected by devastating floods in early 2020. £10,452 received from donations, including a £5,000 donation from Green Man Festival; £3,559 received in donations from Hard Lines Coffee and Woodfired Summit who organised fundraising events in their communities in response to our appeal. The Green Man Trust made an additional £1,739 available from its own funds. Grants of £250 were distributed to 63 households, totalling £15,750.

Restricted Funds 2019

Arts Council Wales – a grant of £55,000 was awarded towards the costs of the 3 arts development projects – Music Development, Performing Arts and Visual Arts. The grant was allocated as follows:

- £25,000 towards the Performing Arts development programme and the support of Welsh Performing arts, circus and roaming moveabout theatre.
- £10,000 towards Green Man Rising music development programme, contributing to the programming of the Settlement and Rising stages at the Festival and to the Welsh artists participating in the emerging artist competition in 2019.
- £20,000 towards the Visual Arts commissioning and residency development project and the support of Welsh artists advancing through the programme.

Ashley Family Foundation (via the Community Foundation Wales) – a grant of £10,000 was awarded towards the costs of the training programme in partnership with Merthyr Tydfil college – AV equipment specifically.

Welsh Broadcasting Trust – a grant of £7,200 was awarded towards the costs of the training programme in partnership with Merthyr Tydfil college – project costs.

Cardiff University – a grant of £11,960 was awarded towards the salary costs of the work placement programme.

GREEN MAN TRUST LIMITED

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 DECEMBER 2020

15 Analysis of net assets between funds

	Unrestricted funds	Restricted funds	Total
	£	£	£
Fund balances at 31 December 2020 are represented by:			
Current assets/(liabilities)	40,588	3,247	43,835
	<u>40,588</u>	<u>3,247</u>	<u>43,835</u>

As at 31 December 2019 the balance on the restricted funds was £nil, therefore there is no comparative.

16 Related party transactions

At the year end £39,084 (2019:£nil) was due to Plantpot Limited who is connected by a trustee of Green Man Trust Limited who is the ultimate controlling part of Plantpot Limited. There were no specific terms and conditions attached to this balance.

During the year a donation of £5,000 was received from Green Man Festival which has common control with Green Man Trust Limited.