

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.

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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

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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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'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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TRUSTEES' REPORT (CONTINUED)(INCLUDING DIRECTORS' REPORT) FOR THE YEAR ENDED 31 DECEMBER 2020

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 Oriettes 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 Wunderground
- 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.

GREEN MAN TRUST LIMITED

TRUSTEES' REPORT (CONTINUED)(INCLUDING DIRECTORS' REPORT) FOR THE YEAR ENDED 31 DECEMBER 2020

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

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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.

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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		<u>10,748</u>	<u>3,427</u>	<u>14,175</u>	<u>327</u>
 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)	
Net current assets			43,835		29,660
Income funds					
Restricted funds	14		3,427		-
Unrestricted funds			40,408		29,660
			<u>43,835</u>		<u>29,660</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>28</u>	<u>52</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>9,568</u>	<u>6,574</u>	<u>16,142</u>	<u>31,646</u>
Fundraising and publicity	9,568	6,574	16,142	31,646
	<u>9,568</u>	<u>6,574</u>	<u>16,142</u>	<u>31,646</u>
For the year ended 31 December 2019				
Fundraising and publicity	31,646	-		31,646
	<u>31,646</u>	<u>-</u>		<u>31,646</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:

	Movement in funds		
	Balance at 1 January 2020	Incoming resources	Resources expended
	£	£	£
Project Grants	-	71,042	(67,615)
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>-</u>	<u>120,053</u>	<u>3,427</u>

Prior Year

	Movement in funds		
	Balance at 1 January 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>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.