

Charity Registration No. 1156453

Company Registration No. 08365361 (England and Wales)

GREEN MAN TRUST LIMITED

ANNUAL REPORT AND UNAUDITED FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 DECEMBER 2021

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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 Limited Unit 2 Greenways Business Park Bellinger Close CHIPPENHAM Wiltshire England SN15 1BN
Bankers	CAF Bank Limited 25 Kings Hill Avenue Kings Hill WEST MAILING Kent ME19 4JQ
Solicitors	Anthony Jayes LLP 68 Parkway CAMDEN TOWN London NW1 7AH

GREEN MAN TRUST LIMITED

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GREEN MAN TRUST LIMITED

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

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

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

Objectives and activities

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

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

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

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

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

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

Achievements and performance

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

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

The charitable objectives of the Green Man Trust are to:

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

Since 2014:

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

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

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

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

2021 saw the Green Man Trust programmes:

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

1. Arts Programmes in review

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

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

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MUSIC DEVELOPMENT

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

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

The programme featured three complementary elements:

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

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

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

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

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

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

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

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

2021 Finalists:

Teddy Hunter (Winner 2021)

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

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

Clara Mann (finalist)

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

Paige Kennedy (finalist)

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

Grandmas House (finalist)

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

Threads (finalist)

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

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2021 JUDGES:

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

VISUAL ARTS DEVELOPMENT PROGRAMME:

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

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

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

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

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

Commissioned works:

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

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

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

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

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

2021 COMMISSIONS AT A GLANCE:

Gweni Llwyd - Silicon Retina, 2021

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

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

Gweni Llwyd

Beth Kettel - A Mutual Influence, 2021

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

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

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

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Kristina Pulejkova – Where We All Met 2021 (adaptation)

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

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

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

Freya Dooley – The Eavesdropper, 2021

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

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

REACH, DIVERSITY & INCLUSION

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

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

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

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

2. Training & Development Programme

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

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

OASIS CARDIFF SUPPORT PROGRAMME:

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

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

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

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MEDIA TRAINING PROGRAMME:

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

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

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

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

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

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

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

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

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

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

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

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

'This has absolutely shaped my future goals'

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

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CARDIFF UNIVERSITY TRAINING PROGRAMME:

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

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

3. Science Engagement

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

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

31 projects were supported under the programme in 2021:

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

GREEN MAN TRUST LIMITED

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

Financial review

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

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

Going concern

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

Plans for the future

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

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

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

Artistic Development

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

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

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

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

GREEN MAN TRUST LIMITED

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

Training and Development:

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

Community Support:

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

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

Science Engagement:

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

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

Structure, governance and management

Constitution

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

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

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

Ms F Stewart, Chair

Mr I Fielder, Treasurer

Ms N Hale, Trustee

Ms J Owen, Trustee

GREEN MAN TRUST LIMITED

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

Method of appointment or election of Trustees

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

Policies adopted for the induction of Training Trustees

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

Organisational structure and decision making

Trustees:

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

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

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

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

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

GREEN MAN TRUST LIMITED

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

Statement of trustees' responsibilities

The trustees, who are also the directors of Green Man Trust Limited for the purpose of company law, are responsible for preparing the Trustees' Report and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

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

In preparing these financial statements, the trustees are required to:

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

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

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

Ms F Stewart, Chair

Dated: 31 May 2022

Mr I Fielder, Treasurer

Dated:31 May 2022

GREEN MAN TRUST LIMITED

INDEPENDENT EXAMINER'S REPORT

TO THE TRUSTEES OF GREEN MAN TRUST LIMITED

I report to the trustees on my examination of the financial statements of Green Man Trust Limited (the Trust) for the year ended 31 December 2021.

Responsibilities and basis of report

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

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

Independent examiner's statement

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

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

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

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

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

Dated: 7 June 2022

GREEN MAN TRUST LIMITED

STATEMENT OF FINANCIAL ACTIVITIES INCLUDING INCOME AND EXPENDITURE ACCOUNT FOR THE YEAR ENDED 31 DECEMBER 2021

		Unrestricted funds 2021 £	Restricted funds 2021 £	Total 2021 £	Total 2020 £
	Notes				
<u>Income from:</u>					
Donations and legacies	3	242,538	104,875	347,413	152,615
Investments	4	4	-	4	28
Total income		242,542	104,875	347,417	152,643
<u>Expenditure on:</u>					
Raising funds	5	16,200	1,597	17,797	16,142
<u>Charitable activities</u>					
Charitable activities	6	2,913	106,705	109,618	122,326
Total charitable expenditure		2,913	106,705	109,618	122,326
Total resources expended		19,113	108,302	127,415	138,468
Net income/(expenditure) for the year/ Net movement in funds		223,429	(3,427)	220,002	14,175
Fund balances at 1 January 2021		40,408	3,427	43,835	29,660
Fund balances at 31 December 2021		263,837	-	263,837	43,835

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

GREEN MAN TRUST LIMITED

BALANCE SHEET

AS AT 31 DECEMBER 2021

	Notes	2021 £	£	2020 £	£
Current assets					
Debtors	11	1,000		3,500	
Cash at bank and in hand		266,835		85,123	
		<u>267,835</u>		<u>88,623</u>	
Creditors: amounts falling due within one year	12	(3,998)		(44,788)	
		<u></u>		<u></u>	
Net current assets			263,837		43,835
			<u></u>		<u></u>
Income funds					
Restricted funds	14		-		3,427
Unrestricted funds			263,837		40,408
			<u>263,837</u>		<u>43,835</u>
			<u></u>		<u></u>

The company is entitled to the exemption from the audit requirement contained in section 477 of the Companies Act 2006, for the year ended 31 December 2021.

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

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

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

The financial statements were approved by the Trustees on 30 May 2022

Ms F Stewart, Chair
Trustee

Mr I Fielder, Treasurer
Trustee

Company Registration No. 08365361

GREEN MAN TRUST LIMITED

NOTES TO THE FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 DECEMBER 2021

1 Accounting policies

Charity information

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

1.1 Accounting convention

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

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

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

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

1.2 Going concern

In light of the current coronavirus pandemic, the trustees have reviewed likely future developments and remain of the opinion that there is no reason to believe that the trust will have to cease operating as a result of inadequate financial resources, or any other foreseeable event, within a period of at least 12 months from the date of approval of these accounts.

1.3 Charitable funds

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

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

1.4 Incoming resources

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

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

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

GREEN MAN TRUST LIMITED

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 DECEMBER 2021

1 Accounting policies

(Continued)

1.5 Resources expended

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

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

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

1.6 Cash and cash equivalents

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

1.7 Financial instruments

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

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

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

Basic financial assets

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

Basic financial liabilities

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

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

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

GREEN MAN TRUST LIMITED

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 DECEMBER 2021

1 Accounting policies

(Continued)

Derecognition of financial liabilities

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

1.8 Employee benefits

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

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

1.9 Retirement benefits

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

1.10 Government Grants

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

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

2 Critical accounting estimates and judgements

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

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

3 Donations and legacies

	Unrestricted funds 2021 £	Restricted funds 2021 £	Total 2021 £	Total 2020 £
Donations and gifts	242,538	34,764	277,302	44,082
Grants receivable for core activities	-	70,111	70,111	108,533
	<u>242,538</u>	<u>104,875</u>	<u>347,413</u>	<u>152,615</u>
For the year ended 31 December 2020	<u>32,562</u>	<u>120,053</u>		<u>152,615</u>

GREEN MAN TRUST LIMITED

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 DECEMBER 2021

4 Investments

	Unrestricted funds 2021 £	Total 2020 £
Interest receivable	4	28

5 Raising funds

	Unrestricted funds 2021 £	Restricted funds 2021 £	Total 2021 £	Total 2020 £
<u>Fundraising and publicity</u>				
Seeking donations, grants and legacies	1,317	-	1,317	-
Staff costs	14,883	1,597	16,480	16,142
	<u>16,200</u>	<u>1,597</u>	<u>17,797</u>	<u>16,142</u>
Fundraising and publicity	16,200	1,597	17,797	16,142
	<u>16,200</u>	<u>1,597</u>	<u>17,797</u>	<u>16,142</u>
For the year ended 31 December 2020				
Fundraising and publicity	9,568	6,574		16,142
	<u>9,568</u>	<u>6,574</u>		<u>16,142</u>

GREEN MAN TRUST LIMITED

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 DECEMBER 2021

6 Charitable activities

	Charitable activities 2021 £	Charitable activities 2020 £
Staff costs	16,480	16,142
Visual Arts Programme	24,352	19,240
Repairs & Maintenance	-	2,500
Performing Arts Programme	-	30,815
IT Software and Consumables	1,766	2,597
Music Development Programme	14,764	10,698
Advertising and Marketing	1,177	5,176
Telephone, Internet, and IT	1,030	10,400
Bank fees	96	60
Accountancy	2,040	1,980
Professional fees	19,813	13
Training Programme	21,000	-
Science Engagement	4,000	-
Staff training	-	126
Rent	1,380	-
Other charitable expenditure	280	449
	<u>108,178</u>	<u>100,196</u>
Grant funding of activities (see note 7)	-	20,750
Share of governance costs (see note 8)	1,440	1,380
	<u>109,618</u>	<u>122,326</u>
Analysis by fund		
Unrestricted funds	2,913	12,274
Restricted funds	106,705	110,052
	<u>109,618</u>	<u>122,326</u>

7 Grants payable

	2021 £	2020 £
Grants to institutions:		
Plantpot Limited	-	5,000
Grants to individuals	-	15,750
	<u>-</u>	<u>20,750</u>

GREEN MAN TRUST LIMITED

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 DECEMBER 2021

7 Grants payable (Continued)

Grants to individuals is made up of 63 grants of £250 each for the Flood Relief Campaign.

8 Support costs

	Support costs	Governance costs	2021	2020
	£	£	£	£
Independent Examiners' fees	-	1,440	1,440	1,380
	<u>-</u>	<u>1,440</u>	<u>1,440</u>	<u>1,380</u>
	<u>-</u>	<u>1,440</u>	<u>1,440</u>	<u>1,380</u>
Analysed between				
Charitable activities	-	1,440	1,440	1,380
	<u>-</u>	<u>1,440</u>	<u>1,440</u>	<u>1,380</u>

In addition to the Independent examiner fees shown above, included within charitable activities expenditure are fees payable to the Independent examiner in respect of accountancy and other services of £2,040 (2020:£1,980).

9 Trustees

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

10 Employees

The average monthly number of employees during the year was:

	2021 Number	2020 Number
	1	1
	<u>1</u>	<u>1</u>
Employment costs	2021	2020
	£	£
Wages and salaries	32,000	30,934
Social security costs	-	678
Other pension costs	960	672
	<u>32,960</u>	<u>32,284</u>

GREEN MAN TRUST LIMITED

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 DECEMBER 2021

11 Debtors

	2021	2020
	£	£
Amounts falling due within one year:		
Trade debtors	1,000	-
Other debtors	-	3,500
	<u>1,000</u>	<u>3,500</u>
	<u><u>1,000</u></u>	<u><u>3,500</u></u>

12 Creditors: amounts falling due within one year

	2021	2020
	£	£
Other taxation and social security	518	527
Trade creditors	-	40,084
Accruals and deferred income	3,480	4,177
	<u>3,998</u>	<u>44,788</u>
	<u><u>3,998</u></u>	<u><u>44,788</u></u>

13 Retirement benefit schemes

Defined contribution schemes

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

The charge to profit or loss in respect of defined contribution schemes was £960 (2020 - £672).

GREEN MAN TRUST LIMITED

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 DECEMBER 2021

14 Restricted funds

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

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

Prior Year

	Balance at 1 January 2020	Movement in funds		Balance at 31 December 2020
		Incoming resources	Resources expended	
	£	£	£	£
Visual Arts	-	71,042	(67,615)	3,427
Arts Council Wales - Stabilisation Fund	-	35,000	(35,000)	-
Flood Relief Campaign	-	14,011	(14,011)	-
	<u>-</u>	<u>120,053</u>	<u>(116,626)</u>	<u>3,427</u>

GREEN MAN TRUST LIMITED

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 DECEMBER 2021

14 Restricted funds

(Continued)

Restricted Funds 2021

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

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

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

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

Arts Council England Lottery Project Grants – a grant of £15,000 was awarded towards the Visual Arts programme.

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

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

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

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

GREEN MAN TRUST LIMITED

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 DECEMBER 2021

14 Restricted funds

(Continued)

Restricted Funds 2020

Project Grants

Arts Council Wales Lottery Project Grants – a grant of £65,000 was awarded towards the costs of the 3 arts development projects – Music Development, Performing Arts and Visual Arts. The grant was initially agreed towards activity to be delivered at Green Man Festival and following its cancellation, Arts Council Wales agreed that the grant could be repurposed for the activity explained above. The funds were allocated as follows:

£31,011 towards the Performing Arts Development programme

£11,322 towards the Music Development programme

£22,667 towards the Visual Arts programme. £3,427 accrued to 2021.

PRS Foundation – a grant of £5,742 was awarded towards the costs of the Music Development programme and repurposed for the alternative Green Man Rising 2020 .

Ty Cerdd – a grant of £300 was initially awarded towards the cost of the Music Development Programme – Settlement Stage and repurposed for the alternative Green Man Rising 2020.

Arts Council Wales Stabilisation Fund for Organisations – an emergency grant of £35,000 was awarded towards 6 months operational costs, running from July to December 2020 – 10% of the grant will be paid in 2021, upon submission of a completion report. This equates to £3,500.

Flood Relief Campaign - The Green Man Trust launched a public campaign in aid of Welsh communities most affected by devastating floods in early 2020. £10,452 received from donations, including a £5,000 donation from Green Man Festival; £3,559 received in donations from Hard Lines Coffee and Woodfired Summit who organised fundraising events in their communities in response to our appeal. The Green Man Trust made an additional £1,739 available from its own funds. Grants of £250 were distributed to 63 households, totalling £15,750.

15 Related party transactions

During the year there were expenses incurred from Plantpot Limited of £60,610 (2020:£39,084). At the year end £nil (2020:£39,084) was due to Plantpot Limited who is connected by a trustee of Green Man Trust Limited who is the ultimate controlling part of Plantpot Limited. There were no specific terms and conditions attached to this balance.

During the year a donation of £200,000 was received from Plantpot Limited who is connected by a trustee of Green Man Trust Limited who is the ultimate controlling part of Plantpot Limited.