

FER PRODUCTION CIO

England & Wales · Charity number 1190679

Details

Status Registered

Legal form CIO

Registered 2020-07-31

Register [View on the Charity Commission register](#)

Contact

Address 1 Hanover Close
Kew
Richmond
Surrey
TW9 3JD

Phone 07792597414

Email hello@ferproduction.com

Website www.ferproduction.com

Activities

Objects: TO ADVANCE THE CHRISTIAN RELIGION IN ACCORDANCE WITH THE STATEMENT OF FAITH BY: (A) PROMOTING CHRISTIAN BELIEFS AND PRACTICES THROUGH THE CREATION OF CONTEMPORARY ARTWORKS; (B) INCREASING UNDERSTANDING OF A CHRISTIAN WORLDVIEW THROUGH PROVIDING EDUCATIONAL MEDIA, COURSES AND MATERIALS.

Activities: We produce individual and collaborative art, cultural artefacts and new rituals for people that provide engagement, experience and increased understanding of the Christian faith and how it informs their understanding of themselves and the contemporary world and out of the artworks provide courses and opportunities for cooperation and collaboration between artists of differing faiths and no faith.

Classification

- **How:** Provides Services, Provides Advocacy/advice/information
- **What:** Religious Activities, Arts/culture/heritage/science
- **Who:** The General Public/mankind

Geography

- Throughout England And Wales

Finances

Period end	Income	Expenditure	Assets	Employees
2024-12-31	£20,788	£19,531	-	-
2023-12-31	£30,291	£16,824	-	-
2022-12-31	£21,652	£22,559	-	-
2021-12-31	£35,341	£29,891	-	-

Trustees

Name	Role	Appointed
Joseph Avakian		2024-07-09
Paul Gladwell		2024-01-18
Rebecca Mackenzie		2024-07-09
Sarah Kay Voss		2023-09-28

FER PRODUCTION CIO

England & Wales - Charity number 1190679

Accounts

Registered Charity Number: 1190679

FER PRODUCTION CIO
ANNUAL REPORT AND UNAUDITED FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 DECEMBER 2024

FER PRODUCTION CIO
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FER PRODUCTION CIO
LEGAL AND ADMINISTRATIVE INFORMATION

Trustees

Joseph Avakian
Paul Gladwell
Rebecca Mackenzie
Sarah Voss

Chief Executive Officer

Jen Logan

Charity number

1190679

Contact address

1 Ashdon Mews
Ashdon Road
London
NW10 4EH

Accountant

J R Caladine FCCA CTA FCIE
Caladine Limited
Chartered Certified Accountants
Chantry House
22 Upperton Road
Eastbourne
East Sussex
BN21 1BF

Bankers

The Co-operative Bank
Business Direct
P.O. Box 250
Skelmersdale
WN8 6WT

FER PRODUCTION CIO
TRUSTEES' REPORT
FOR THE YEAR ENDED 31 DECEMBER 2024

The trustees present their Annual Report and the Financial Statements of the charity for the year ended 31 December 2024.

Constitution

Fer production was established on 27 July 2020 and registered as a CIO with the Charity Commission on 31 July 2020. It is governed by its constitution.

Objectives and activities

The principal purpose of the charity is to advance the Christian religion through the creation of contemporary artworks and through providing educational media, courses and materials.

The charity produces individual and collaborative art, cultural artefacts and new rituals for people that provide engagement, experience and increased understanding of the Christian faith and how it informs their understanding of themselves and the contemporary world and out of the artworks provide courses and opportunities for cooperation and collaboration between artists of differing faiths and no faith.

The Trustees

Trustees are appointed by the existing trustees and are provided with appropriate training to undertake their role. The trustees who served during the year and up to the date of signature were:

Andrew Hart	(resigned 21 November 2024)
Dave Hollow	(resigned 21 November 2024)
Sarah Voss	
Paul Gladwell	(appointed 18 January 2024)
Joseph Avakian	(appointed 9 July 2024)
Rebecca Mackenzie	(appointed 9 July 2024)

Public benefit

Fer was established on 27 July 2020. Since then we, the Fer board of trustees, have worked to follow the Charity Commission's guidance on public benefit in relation to our charitable objects and on good governance and establishment.

Review of financial position

Total receipts in the year amounted to £20,788 (2023: £30,291) and total payments amounted to £19,531 (2023: £16,824). At 31 December 2024 the cash funds amounted to £18,010 (2023: £18,010).

Risk management

The trustees have considered the risks the charity may face and confirms that systems have been established to mitigate them.



Fer, Trustees' Annual Report, 1st January to 31st December 2024

As we conclude our fourth year as a registered charity here at Fer, we continue to deepen our commitment to social justice, Christian faith, and the arts; the three interwoven strands that shape all our work. At the heart of our mission is the conviction that transformation begins with listening: not with assumptions of belief, but with attention to the lived realities of those around us, especially where suffering, social exclusion, and pressing community difficulties persist.

Our work tackles urgent societal challenges, from loneliness and exclusion to the housing crisis, to mental health and digital ethics, through imaginative, theology-informed interventions rooted in socially connecting creative arts designs and practices. We believe social justice and faith are not parallel concerns, but inseparable ones. Our creative theological responses, while grounded in Christian hope, are made accessible and helpful to those with no faith background, creating shared space for meaning making and action together.

Key Developments in the Year

Beyond Mother Love: Reframing Human Value Through Unlikely Friendships

This year saw significant progress in *Beyond Mother Love*, our flagship film project exploring human value and personhood through the lens of friendship between people with and without a wide range of cognitive impairments including living with learning disabilities, brain injury, condition-induced thinking difficulties and more. Rather than offering a conventional theological take on personhood, *Beyond Mother Love* lets relationships speak for themselves and lead us into uncharted thought life, relationship, and community building territory. Through artistic expression born of theological reflections on these lived social experiences, we illuminate how unexpected friendships disrupt dominant hierarchies and reveal a deeper, Christian understanding of worth, rooted in the relational nature of God.

The accompanying academic study, developed with King's College London, focuses on non-disabled adults who have chosen to share life with disabled friends. It challenges the one-way narrative of care by highlighting mutual transformation and joy. This research, which we anticipate influencing both policy and scholarship, also informs *A Tribe Beyond*, which is a participatory sub-project that centres neurodivergent voices in the creative process.

FoeFace: Digital Citizenship Meets Discipleship

Our second major initiative, FoeFace, is a rites-of-passage programme equipping young people to navigate online spaces with justice, empathy, and spiritual integrity. Delivered in three Church of England schools and set to reach 180 students in its next phase, *FoeFace* addresses concerns around echo chambers, cyberbullying, and digital identity. It supports SIAMS goals and Ofsted priorities, while grounding students in Christ's teachings to cultivate responsibility and resilience online.

Feedback from educators, parents, and students has been overwhelmingly positive, highlighting both its relevance and impact. *FoeFace* continues to innovatively bridge faith and social responsibility in a digital age.

Governance, Growth & Financial Resilience

This year marked an important phase of organisational strengthening. We welcomed a new chair, Joseph Avakian, along with Rebecca MacKenzie, Paul Gladwell and Sarah Voss to the board. Their diverse experience in theology, the arts, and administration positions Fer for sustainable growth. We extend gratitude to departing members Andrew Hart and David Hollow for their foundational contributions. Operationally, we continued and developed our regular review of our policies, refined processes, and expanded our volunteer base. We also secured our first charitable trust grant, alongside substantial private donations supporting both our core and project costs. These funds allowed us to maintain modest core staffing, including partial remuneration for our CEO, Jen, while continuing to operate leanly, avoiding rental costs, and maximising in-kind contributions.

Arts as a Catalyst, Not an Accessory

At Fer, the arts are not ornamental; they are essential. Artistic expression is where our social and theological commitments come alive to create hope, transformation and a better world for all, but particularly experiencing vulnerability and those in relationship with them. From film and fashion to participatory design and music, we collaborate with artists to tell stories that provoke reflection and invite transformation. Every project embodies our core principle: “Nothing About Us Without Us.” We uphold fair pay for artists, even when this limits our output, because the relationships, communities, and processes matter as much as the outcome. Our works are not just about representation; they are, in and of themselves, acts of justice.

Public Recognition & Partnerships

Our partnerships continue to flourish. Notable highlights include:

- *Beyond Mother Love* being featured in the Diocese of London newsletter and seeing increasing research community awareness
- *FoeFace* delivered in three Church of England schools, leading to more schools connecting with us, and now promoted via the London Diocesan Board for Schools
- Ongoing support from sector leaders including Rev. Prof. Ben Quash (King’s College London) and Dr. Sara Schumacher (St Mellitus College)
- Growing academic collaboration with King’s Institute of Psychiatry, Psychology & Neuroscience on the *Beyond Mother Love* study

Strategic Focus

In 2024, we concentrated efforts on our three cornerstone projects:

- *Beyond Mother Love*: Advancing both the film and participatory qualitative research study
- *FoeFace*: Scaling and increasing versatility of delivery whilst strengthening impact assessment

- *Once Within a Space*: Progressing architectural collaborations

This focus supports deeper impact while aligning with current funding parameters.

Testimonials & Impact

"This is really exciting and current. It's just so urgently needed and I've loved being involved."

- Project Educator, FoeFace

"The children had rich discussions, and really developed, and valued the day."

- Headteacher, Church of England School

"This kind of work allows God to scandalise our hierarchy of value."

- Theologian and parent of a disabled child

"Fer exemplifies how theology and the arts can speak to a post-Christian culture with beauty and prophetic clarity." - Marcus, Public Theologian

Looking Ahead

As we move into 2025, our priorities include completing the *Beyond Mother Love* study to then be followed by our next phase of film development, further rollout of *FoeFace*, and the next chapter of evolution of *Once Within a Space*. We remain committed to our core mission: integrating social justice, responded to by faith, in imaginative forms through the creative arts in ways that are meaningful, measurable, prophetic, and practical, and positively transform us as individuals, communities, and a society.

Thank you to all who partner with us; through time, relationship, creativity, funding, advocacy, and prayer. You make this work possible.



Joseph Avakian, Chair of Trustees

Date: 25th May 2025

Fer, Our Artworks: A Summary of Current Projects

Beyond Mother Love: Exploring 'Non-Persons' as Icons of a Three-Person'd God in Response to Heretical Anthropologies

The Feature Length Creative Documentary Film

As part of our ongoing research and development for *Beyond Mother Love*, we have been meeting with various disability groups across the country. We are learning more about the challenges in forming friendships across cognitive divides, while also being moved by the beauty of the rare yet profound examples that do exist.

One such example is the friendship between two women who met ten years ago while cast as shepherds in a living nativity play. Florence (pseudonym), who does not have a learning disability, was struck by Simone (pseudonym), who does, after watching her walk off stage mid-performance because she "felt like a cup of tea." Their tea-drinking has continued ever since.

We have also kept up regular contact with several mixed-ability friendships that we first met two summers ago, including a pair of friends in Canada and Nebraska. One of them is contemplating assisted suicide due to an early onset dementia diagnosis. Through regular video calls, we've had the privilege of accompanying them as they reflect on the value of friendship—even when one may no longer remember the other. Their courage and tenderness evoke Jessica Kingsley's words, as cited in John Swinton's book *Dementia: Living in the Memories of God*:

"As I unfold before God, as this disease unwraps me, opens up the treasures of what lies within my multi-fold personality, I can feel safe as each layer is gently opened out. God's everlasting arms will be beneath me, upholding me... I will trust in God, who will hold me safe in his memory, until that glorious day of resurrection, when each facet of my personality can be expressed to the full."

In line with the principle of *Nothing About Us Without Us*, Jen is working with other artists in developing a section of the documentary that moves beyond observation to ask: What kinds of ways of being and relating with others are we not seeing; are not even possible in our current social structures? This apophatic chapter of the film, *A Tribe Beyond*, emerges from a series of workshops with neurodiverse and neurotypical artists:

A Tribe Beyond

A group of people (a "tribe"), with a balanced mix of cognitive differences, come together to co-create a space for exploring deeper human experiences. For some, this is an antidote to the impoverished state of modern friendship.

In this space:

- People traditionally deemed unproductive or impaired lead the creation of a new social order.
- Everyone learns to retrain their vision of who qualifies as a friend, embracing difference as a pathway to connection.
- Awkwardness is not avoided but embraced as a potential gateway to authenticity.

Through movement, sound, silence, playfulness, and improvisation, we explore alternate ways of relating that support true connection and cultural reimagining.

In this co-created environment:

- Silence with a non-verbal person becomes a valued mode of presence.
- Repetition for a friend with memory loss is honored as a meaningful, rhythmic act.
- Stimming behaviors like flapping or rocking are embraced as contributions to a shared sensory environment.
- Bold self-expression is celebrated, inviting freedom from artificial modesty and expanding our collective emotional vocabulary.

The Qualitative Research Study

This year we launched a qualitative study examining friendships across cognitive divides. We interviewed 15 individuals without a cognitive-altering condition (e.g., learning disability, brain injury, dementia) about their experiences of friendship with someone who has one.

The resulting data is rich and complex. Our supervising consultant has expressed strong confidence in the depth and originality of the findings, which will be published in 2025 as a contribution to scholarly literature on friendship and disability.

FoeFace: New Rites of Passage for a Digital World

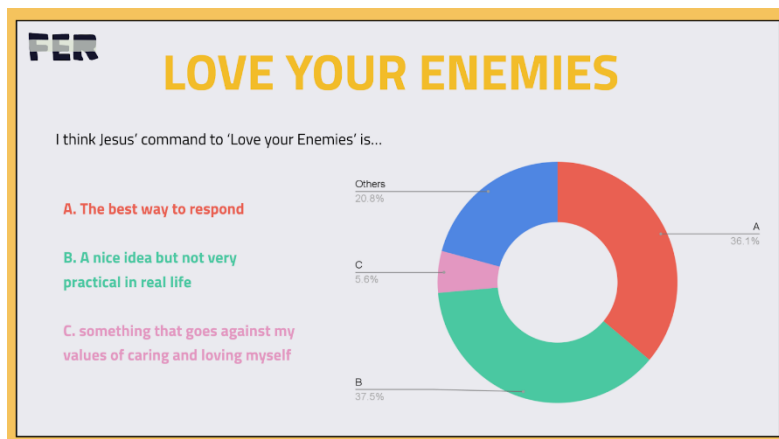
When young people join social media, they enter a digital life filled with poor models of human interaction and algorithmic pressures. Despite its impact, there is no cultural rite of passage to help them prepare. *FoeFace* addresses this gap. *FoeFace* is a digital citizenship project helping young people become peacemaking influencers online. With support from the Benefact Trust, we piloted *FoeFace* in three London schools in 2024. Each full-day workshop included:

- Interactive learning about Jesus’s teachings—His “algorithm” of loving enemies—and applying these principles online.
- Simulated social media experience through our custom *FoeFace* app, where students engaged in anonymous conversations with diverse peers.
- A rite of passage ritual, in which students received a handmade ceramic coin to place behind their phone case as a reminder of their learning.
- Humorous games like Social Media Sleuthing, Blind Texting Races, and “Rock, Paper, Scissors..FoeFace!”

FoeFace addresses key issues:

- Gospel Access: Reframes Jesus' teachings in a way that resonates culturally.
- Online Polarization: Equips students with redemptive, Gospel-shaped responses.
- Lack of Resources: Provides an accessible framework for educators and youth leaders.
- Absence of Ritual: Offers a meaningful rite of passage into digital life.

Before the day, we asked students to share their view on Jesus' teaching to love your enemies before *FoeFace*. Here's what came back:



Feedback Highlights:

"I love the idea of the 'Turn It Into Love algorithm' and I keep my ceramic coin in my phone case to remind me of FoeFace."

"Before FoeFace I hadn't heard of Jesus' teaching to love your enemies."

"I had heard it before but didn't really get it. Now it makes sense."

We are grateful to Jon Yates—author of *Fractured*, CEO of the Youth Endowment Fund, and co-founder of the National Citizenship Service—for his valuable endorsement and insightful consultation on this project. Jon writes:

"There is growing evidence that social media makes young people – especially teenage girls – more anxious and depressed. The best approach – I believe – is for under 16s to stay off social media entirely. But I also really welcome FoeFace. This is a digital citizenship project that offers structured guidance and education, helping to prepare young people for what they might see online. The team behind it are great people and I'd recommend people to engage with what they are doing"

Once Within a Space: Designing for Belonging

Once Within a Space is our architectural project exploring a theology of domestic architecture. In collaboration with CultivAR architects, we are designing a concept home for 12 people—choreographed against loneliness and for long-term, place-based community.

The project is now site-specific as we pursue a partnership with Brisbane City Council to propose building on underused housing stock. We were also honored to present this vision at a London symposium of architects and community leaders exploring intentional living.

"Once Within a Space is the best thing I've seen on a Christian faith perspective of domestic architecture. I've been searching for years for something with this level of passion, rigour, and provocation." — Tom HJ, Architectural Designer

Other / Previous Fer Artworks

Aesthetic Fast: Performance Art / Response to Modern Slavery

A theological aesthetic exploring ethical choices as relational art. Performers wear hidden gemstones from regions affected by trafficking, silver-plated to conceal their beauty during a personal period of “aesthetic fasting.” This fast is paired with ongoing support for abolitionist work.

Garment Streak: Instagram Liturgy / Response to Consumerism

In collaboration with Noctis Magazine and culminating in London Kids Fashion Week, this three-year performance art project involves 40+ creatives posting selfies in the same clothes repeatedly to dismantle the shame of outfit repetition online.

God is Younger Than We: Album and Devotional Music Videos

A music project exploring lesser-known Christian mystics and theologians, created with scholars at Cambridge’s School of Divinity.

That Which Carries: Fer Podcast

A podcast inviting listeners into dialogues about Christianity understood as narrative art—what Tolkien called “art that has come true.”

The Apron: Fourth Piece Suit

A theological fashion design project responding to gender-based violence and abuses of power through the symbolism of clothing.

Together, these projects embody Fer’s commitment to theology as lived art—art that imagines, heals, and reorients. We remain grateful to our collaborators, funders, and participants who continue to shape and be shaped by this work.

FER PRODUCTION CIO
INDEPENDENT EXAMINER'S REPORT
FOR THE YEAR ENDED 31 DECEMBER 2024

Independent Examiner's Report

I report to the charity trustees on my examination of the accounts of Fer production CIO ('the CIO') for the period ended 31 December 2024, which are set out on pages 11 to 13.

Responsibilities and basis of report

As the charity trustees of the CIO you are responsible for the preparation of the accounts in accordance with the requirements of the Charities Act 2011 ('the Act').

I report in respect of my examination of the CIO's accounts carried out under section 145 of the Act. In carrying out my examination I have followed all 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 material 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 CIO as required by section 130 of the Act; or
- (2) the accounts do not accord with those records.

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



John Caladine FCCA CTA FCIE
Chartered Certified Accountant
Caladine Limited
Chantry House
22 Upperton Road
Eastbourne
East Sussex
BN21 1BF

Date: 24th September 2025

FER PRODUCTION CIO
RECEIPTS AND PAYMENTS
FOR THE YEAR ENDED 31 DECEMBER 2024

Receipts and Payments Account

	2024	2023
	£	£
Receipts		
Donations and grants	20,788	30,291
	<hr/>	<hr/>
Total receipts	20,788	30,291
	<hr/>	<hr/>
Payments		
<i>Core costs</i>		
Staff and consultancy	10,712	9,600
Website, IT and admin	1,402	865
Accountancy/independent examination	840	720
Payroll administration costs	480	180
Sundry	39	39
<i>Project direct costs</i>		
Freelance consultancy	3,507	2,248
Equipment and resources	436	1,608
Travel and accomodation	1,294	957
Website, IT and admin	764	517
Sundry	57	90
	<hr/>	<hr/>
Total payments	19,531	16,824
	<hr/>	<hr/>
Net movement in funds	1,257	13,467
Cash funds b/f at 1 January 2024	18,010	4,543
	<hr/>	<hr/>
Cash funds c/f at 31 December 2024	19,267	18,010
	<hr/> <hr/>	<hr/> <hr/>

There were restricted fund receipts of £9,500 (2023: £19,240) and payments of £10,073 (2023: £5,323) during the year. Of the funds held at the year end, £5,923 are unrestricted (2023: £4,093 unrestricted) and £13,344 are restricted (2023: £13,917 restricted).

FER PRODUCTION CIO
STATEMENT OF ASSETS AND LIABILITIES
AS AT 31 DECEMBER 2024

Statement of Assets and Liabilities

	2024	2023
	£	£
<u>Assets</u>		
<u>Cash funds</u>		
Current Account	<u>19,267</u>	<u>18,010</u>
<u>Liabilities</u>		
<u>Creditors</u>		
Accountancy/independent examination	<u>840</u>	<u>840</u>

Approved by the trustees on 23rd September 2025



.....
Joseph Avakian
Trustee



.....
Sarah Voss
Trustee

FER PRODUCTION CIO
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 DECEMBER 2024

1. Accounting Policies

The financial statements have been prepared as receipts and payments accounts in accordance with section 133 of the Charities Act 2011.

2. Charitable funds

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

Restricted funds are subject to specific conditions by donors as to how they may be used. The movements on restricted funds during the year are shown below:

Restricted funds

	At 1 Jan 2023	Receipts	Payments	At 31 Dec 2023	Receipts	Payments	At 31 Dec 2024
Beyond Mother Love	-	19,240	(5,323)	13,917	4,500	(5,073)	13,344
FoeFace	-	-	-	-	5,000	(5,000)	-
	<u>-</u>	<u>19,240</u>	<u>(5,323)</u>	<u>13,917</u>	<u>9,500</u>	<u>(10,073)</u>	<u>13,344</u>

Beyond Mother Love - a creative documentary and research project for people in mixed ability

FoeFace - a digital citizenship project helping young people become peacemaking influencers online.

3. Transactions with trustees and related parties

None of the trustees received remuneration or were reimbursed expenses from the charity during the year (2023: £nil).

FER PRODUCTION CIO

England & Wales - Charity number 1190679

Accounts

Registered Charity Number: 1190679

FER PRODUCTION CIO
ANNUAL REPORT AND UNAUDITED FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 DECEMBER 2023

FER PRODUCTION CIO
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FER PRODUCTION CIO
LEGAL AND ADMINISTRATIVE INFORMATION

Trustees

Andrew Hart
Dave Hollow
Sarah Voss
Paul Gladwell
Joseph Avakian
Rebecca Mackenzie

Chief Executive Officer

Jen Logan

Charity number

1190679

Contact address

1 Ashdon Mews
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London
NW10 4EH

Accountant

J R Caladine FCCA CTA FCIE
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East Sussex
BN21 1BF

Bankers

The Co-operative Bank
Business Direct
P.O. Box 250
Skelmersdale
WN8 6WT

FER PRODUCTION CIO
TRUSTEES' REPORT
FOR THE YEAR ENDED 31 DECEMBER 2023

The trustees present their Annual Report and the Financial Statements of the charity for the year ended 31 December 2023.

Constitution

Fer production was established on 27 July 2020 and registered as a CIO with the Charity Commission on 31 July 2020. It is governed by its constitution.

Objectives and activities

The principal purpose of the charity is to advance the Christian religion through the creation of contemporary artworks and through providing educational media, courses and materials.

The charity produces individual and collaborative art, cultural artefacts and new rituals for people that provide engagement, experience and increased understanding of the Christian faith and how it informs their understanding of themselves and the contemporary world and out of the artworks provide courses and opportunities for cooperation and collaboration between artists of differing faiths and no faith.

The Trustees

Trustees are appointed by the existing trustees and are provided with appropriate training to undertake their role. The trustees who served during the year and up to the date of signature were:

Rachel Davies	(resigned 28 September 2023)
Catherine Gladwell	(resigned 28 September 2023)
Andrew Hart	
Dave Hollow	
Sarah Voss	(appointed 28 September 2023)
Paul Gladwell	(appointed 18 January 2024)
Joseph Avakian	(appointed 9 July 2024)
Rebecca Mackenzie	(appointed 9 July 2024)

Public benefit

Fer was established on 27 July 2020. Since then we, the Fer board of trustees, have worked to follow the Charity Commission's guidance on public benefit in relation to our charitable objects and on good governance and establishment.

Review of financial position

Total receipts in the year amounted to £30,291 (2022: £21,652) and total payments amounted to £16,824 (2022: £22,559). At 31 December 2023 the cash funds amounted to £18,010 (2022: £4,543).

Risk management

The trustees have considered the risks the charity may face and confirms that systems have been established to mitigate them.

FER PRODUCTION CIO
TRUSTEES' REPORT
FOR THE YEAR ENDED 31 DECEMBER 2023

Annual Report

As we mark coming to the end of our third year as an established charity in 2023, we remain committed to adhering to the Charity Commission's guidance on public benefit and governance. Throughout the year, we continued to ensure strong governance and a clear commitment to our charitable objectives during this important early chapter of our development.

This year has again been encouraging as we've further expanded and deepened our creative and strategic partnerships to great effect, particularly with King's College London, leading disability organisations and informal social groups, expert primary thinkers and educators, and leading theologians in our fields of interest. These collaborations have significantly bolstered the research and development efforts for a few of our core 2023 artworks - primarily our *Beyond Mother Love* film and qualitative research project and our *Once Within A Space* inclusive domestic architecture production, but also for our *FoeFace* rite of passage formation education artwork and all of their various accompanying community cohesion projects, enhancing their scope, impact, and scalability.

We continue with our schedules of review and improvement of our policies, processes, reporting, finances, and maintaining our alertness to opportunities for further development of all operations throughout our core charity management as well as across our diverse artwork initiatives. We have had a strong and stable first year as an employer allowing for the sustaining of our CEO as a direct employee of the charity rather than as a flexi hours freelance contractor as was initially the case. We have been able to work together and with our founding supporters to sustain a minimum regular income that provides this minimal operational foundation for Fer's work. Within our limitations we spent short bursts of time developing funding growth and diversification ideas and strategies, which we seek to implement in the coming year. Our volunteer team has continued to steadily grow over the last year and remains high in quality and commitment. We have enjoyed receiving encouraging feedback from our volunteers that they feel our community cohesive artworks are of great importance to our society and communities at this time in our history and that the rewards of being able to be part of them is a privilege and inspiration.

Three examples below come from London-based creatives with learning disabilities who recently joined our collaborative community as participating artists:

"The filming experience was amazing. I made new friends and when we sang and danced to our song at the end it made me get emotional. This was my first experience of writing a song with a professional musician. I hope the film will teach people a lot." Sekan, Collaborating Artist.

"I was involved in the filming for Beyond Mother Love. I got to make new friends. I really enjoyed the whole day, the movement workshops and working with the lights. It was a day I will never forget. I can't wait for the film, I think we've added some really good things to it" Patricia, Collaborating Artist

"I'm so happy. I'm so pleased with myself. I did everything". Brayden, Collaborating Artist

FER PRODUCTION CIO
TRUSTEES' REPORT
FOR THE YEAR ENDED 31 DECEMBER 2023

The second is from Naomi Cooper, who has been working freelance with us as a dance movement psychotherapist towards building a mixed-abilities community around and as part of the making of our *Beyond Mother Love* film, as well as supporting us with script development consultation from her years of experience working with neuro-divergent performers:

*“Working with Fer is massively enriching both professionally and personally. The sociopolitical landscape we bustle through urgently begs the questions that BML explores. More so, within a city driven by productivity and superiority, *Improv Our Lives* is an excavation site of humanity, a creative lab to develop antidotes to deeply harmful relational illnesses.”*

Fer, as an embryonic, steadily developing, and highly ambitious culture-shaping arts enterprise, continues to navigate the significant challenges within the current disarray of our post-crises fundraising landscape and the ongoing challenges in aligning with funders' priorities. As anticipated from the outset, being a charity that bridges the often-disconnected fields of Christianity and the Arts, especially within Reformed traditions, presents unique hurdles. Christian funders sometimes view our arts-based approach to Christian communication with scepticism, while arts funders often exclude faith-based projects from their criteria. Despite these obstacles, we have had a fruitful year of both fundraising and cost-saving, including the following successes:

- Securing our largest project income to date of £19,000 in donations towards our *Beyond Mother Love* artwork, divided between the film, community building, and research components of the work.
- Maintaining a steady cohort of “Fer Founders,” contributing approximately £850 per month, which has enabled our CEO to continue receiving payment for 12 hours of her work week alongside the 24 hours she gives in a voluntary capacity.
- Keeping overheads to an absolute minimum by operating out of homes and hosted by supporting partner charities and businesses without building or rental costs, along with benefitting from a high volume and quality of voluntary support from a growing community of people who are passionately invested in our vision, including gifted creatives, managers, administrators, and educators, and with sustained pro-bono partnerships like with Cultivar Architects, King’s College London, and various Disabilities Organisations.
- Continued strong ambassadorships with leaders in the Christianity & Arts sector, including Rev. Prof. Ben Quash (King’s College London) and Dr. Sara Schumacher (Dean of St Mellitus College).
- Successfully negotiating free and / or reduced charitable rates with corporate freelancers, while ensuring our collaborating artists are paid industry-standard rates, upholding our principle of fair artist remuneration.
- Strengthening and developing a cost-free expert research team with the Institute of Neurology, Psychiatry, and Psychology, King’s College London as executive supervisors for our qualitative research study on neurodivergent friendships, along with analytic supervision by renowned qualitative research professors and their students.

While we are deeply grateful for these provisions and partnerships, we are especially thankful for the opportunity to work creatively with a number of neurodivergent artists who have helped shape *Beyond*

FER PRODUCTION CIO
TRUSTEES' REPORT
FOR THE YEAR ENDED 31 DECEMBER 2023

Mother Love. We are thrilled that we have been able to use funds raised to fairly compensate these artists for their contributions, acknowledging their unique high levels of skill, insight, and creativity. Our commitment to fair pay for artists remains a driving force as we aim to reach a financial position where our CEO can be compensated for all her working hours. In the meantime, we appreciate her continued voluntary contributions of time, energy, and resources.

Our ongoing diverse team of paid and voluntary partnerships over the year has included:

- Professor John Weinman (Emeritus Professor at the Institute of Psychiatry, Psychology & Neuroscience in King's College London)
- Myfanwy Morgan (Emeritus Professor of Medical Sociology, King's College London)
- Professor John Swinton (Practical Theologian specialising in Disability and Mental Health)
- Professor Ben Quash (Christianity and the Arts at King's College London, Ambassador for Fer and pro bono theological supervision to CEO)
- Dr Sara Schumacher (Dean of St Melitus College and Ambassador for Fer)
- Dr Patrick McKearney (Anthropologist specialising in Disability and Friendship)
- Anna Cox (Documentary and Film producer)
- Dr Iwan Russell-Jones (Theologian and Film Producer)
- John Casson (CEO L'Arche UK)
- Mimi Cooper (Dance and Movement Psychotherapist)

It was important to us to dedicate the first two years of Fer to establishing the range of artworks within our CEO and lead arts producer, Jen Logan's portfolio to the degree that they could together, meaningfully communicate the overall vision and scope of her work ever since her long held conception of the organisation and artworks back in 2000. In addition to this, having quite quickly brought each of the diverse projects to 'proof of concept' whilst retaining their artistic integrity they could then be presented individually to targeted potential partners and funders as we have found that due to the breadth of social issues covered across all the projects, they each tend to attract discrete support networks and sit within discrete cultural contexts. At this point we have identified three projects that have secured the strongest support and so 2023 has been focused on investing in these works in order to build culture-shaping artistic momentum upon these newfound partnership and support links. These are as follows:

- **Beyond Mother Love:** A documentary film, qualitative research study, and mixed-ability community initiative exploring individuals often deemed 'non-persons' as reflections of the Three-Personed God and recognising their timely and unique leadership in a new era of post-human intelligence driven by AI.
- **FoeFace:** A social media simulation and ritual-based rite of passage, equipping young people to enter online life as positive culture-builders, countering pervasive toxic trends that are harming the wellbeing of our youth and causing injurious societal divisions and disconnects.
- **Once Within A Space:** An inclusive domestic architecture project that combats loneliness by fostering sustainable communities with built-in privacy, bridging divides and accommodating diverse needs.

FER PRODUCTION CIO
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We have continued to receive compelling reports that our Fer artworks are significantly helping people with their mental health and wellbeing, in battling isolation and being supported to find ways into community, and in developing people's thinking on current vital social, cultural, and environmental issues. One person wrote to us saying

"I appreciate and feel supported and changed by the depth and breadth of Fer's work. It has helped me to experience and understand how deeply Jesus affects any and all aspects of our lives".
Paul, Participant and Beneficiary

The artworks, both in their method of creation and final form of delivery have also continued to provide new opportunities for inclusion alongside learning and education on issues including disability, social exclusion, building longer-term constructive friendship and community across challenging boundaries, housing issues, climate change, fast fashion, trafficking and modern slavery, including reflecting on a Christian worldview on each of these. All of these artworks have been offered at no charge to the participants.

Going forward we plan to build on this an increasingly strong and stable foundation for growing momentum. We will seek to do this through further development of the depth of this select portfolio of artworks and their accompanying communities, expanding the impact of the work involved in each through continued strengthening of our collaborating artist relationships and again moving beyond our current reach into wider unexplored networks.

Our core artworks at this time are incredibly challenging to both society and ourselves, and are highly ambitious in scope and volume of work considering our current resources and so we will continue to focus on this smaller core subset to enable making substantial high quality headway in the year rather than spreading ourselves thinly across our much larger number of artworks and accompanying projects.

We have seen first-hand and have received feedback regarding the uplifting benefit of our artworks in their collaborative creation of both powerful pieces of art and diverse welcoming community. The positive impact of the artworks and their messages are felt by those engaging with the artworks and by those collaboratively creating and delivering them and building inclusive communities around them. For instance, a woman from the U.S. contacted us after watching our *Beyond Mother Love* trailer. She shared how our work had helped her to rediscover the value of a close friendship, even as her friend gradually succumbed to early-onset dementia. In her message, she expressed,

"I also wanted to let you know that you have inspired me to make a trip up to Canada to see my friend. You have opened up the conversation for me to better understand my role as a friend during this tender and most precious time. I am and will remain forever grateful." - Pat,
Participant and Beneficiary

In summary, in accordance with our charitable objects, Fer has continued to produce collaborative contemporary artworks and communities whilst providing educational support, media, courses and materials. The communities we are building embody and therefore help communicate the Christian faith and worldview in their conception, design and delivery across our numerous and diverse initiatives

FER PRODUCTION CIO
TRUSTEES' REPORT
FOR THE YEAR ENDED 31 DECEMBER 2023

established and now developing throughout our first three years of existing as a charity. The section below provides a more focused overview of Fer's current core artworks and the progress made in relation to each along with a short summary note on our wider artworks portfolio. The Fer artworks outlined below are each ushering in tangible life change for individuals, families, and communities as they each build wellbeing and community, and educate and facilitate collaboration between artists, participants and volunteers from diverse backgrounds and happen both online and in-person.

The board has continued to meet quarterly and recently dedicated some time together on a half day grants applications workshop for Beyond Mother Love and FoeFace from which we await responses. As we conclude our first four years as a board and first three years as a registered charity, we are entering an important new phase of growth and leadership. The founding board of trustees, who have worked together since 2019, played an important role in establishing the charity, providing invaluable expertise for sound establishment. With our foundation now firmly in place, we have begun transitioning to a more sector-specialist board to guide us into the next stage of our journey.

We bid a heartfelt thanks and farewell to Catherine Gladwell and Rachel Teka Davis, who have been instrumental in our positive beginnings, and warmly welcome Sarah Voss, whose vocational focus on Christianity and the Arts enriches our vision. Andrew Hart and David Hollow agreed to remain on the board for one more year to October 2024 until two more specialist board members are able to be handed over to. This new board will include members with required specialised skills, bespoke vocational focuses, and new strategic networks within the niche intersection of Christianity and the arts, better positioning us for deeper impact and growth in the field over this next three-year board term.

Finally, the trustees would like to extend their gratitude once again to our CEO, Jen Logan, Fer's visionary and sole staff member, for her long standing dedication in continuing to work the majority of her hours unpaid as she drives Fer forward. Special thanks also go to David Logan and Paul Gladwell for their ongoing voluntary support in meeting the charity's administrative and operational needs.

Signed: 

Chair of Trustees

Date: 10th October 2024

FER PRODUCTION CIO
TRUSTEES' REPORT
FOR THE YEAR ENDED 31 DECEMBER 2023

Summary of Fer Artworks

Beyond Mother Love - A creative feature length documentary film, qualitative research, and community cohesion project.

Beyond Mother Love is a groundbreaking creative work that combines documentary filmmaking, a qualitative research project and a mixed-abilities community cohesion initiative, all in collaboration with Vue Cinemas and King's College London. The project explores friendships formed outside of family and paid caregiving roles between people with and without neurodivergent conditions and provides pioneering educational journeys from the findings.

Neurodivergent friendships are rare, often difficult to form and sustain, and are severely underrepresented both culturally - especially in positive portrayals - and in empirical research. *Beyond Mother Love* seeks to address this gap through Fer's unique theological arts-based approach. Inspired by Jesus' radical teachings in the Beatitudes and his example of building diverse communities, the project explores and pioneers a theology of humanity through the lives of those whose personhood has been historically doubted, or even withheld. By challenging and reversing these perceptions inside out, *Beyond Mother Love* positions individuals often viewed as "non-persons" as icons of the Christian doctrine of the Three-Personed God.

In the year, we partnered with Dance Movement Psychotherapist Mimi Cooper to develop a fictional scene for the documentary. This scene focuses not on the rare neurodivergent friendships we've found in real life but on an apophatic approach - documenting what we *have not* found; what we are unable to represent. Together with a group of neurodivergent artists, we imagined and created a fictional tribe where individuals with conditions like Autism, global development delay, learning disabilities, brain injuries, dementia and more share equal power in shaping social norms, communication styles, and ways of being in relationships. This collaboration, created and delivered by a diverse array of dancers, poets, musicians, and performers both with and without neurodivergent conditions, culminated in a weekend workshop and film shoot. Out of direct witnessing and experience of this, we were awarded £2,500 in funding to develop an ongoing creative group called "Improv Our Lives," which will continue this social experimentation, inform the broader film project, and contribute at least one key scene to the final film.

Following our 37 pilot interviews with individuals across the globe who have experienced friendship with neurodivergent people, we secured funding for a more comprehensive and rigorous qualitative study into friendships between individuals with and without learning disabilities. This research, conducted through the Institute of Psychiatry, Psychology, and Neuroscience, is under the pro-bono supervision of Professor John Weinman and Emeritus Professor Myfanwy Morgan. We have also brought on board two experienced researchers, Lynn Lee and Shahed Khafaji who are leading the study and analysis. The findings will be published in peer-reviewed journals and will further inform the development and direction of the film. Lynn had the following to share regarding her involvement in this artwork.

"At a pivotal moment in my life and career development, I have chosen to prioritise dedicating my time and effort to the Beyond Mother Love project. It is a truly inspirational study that

FER PRODUCTION CIO
TRUSTEES' REPORT
FOR THE YEAR ENDED 31 DECEMBER 2023

stopped me in my tracks as it set off my psychological and emotional imaginations and it continues to deeply resonate with me as it explores the relationships between friends with and without disabilities. My background in psychology, coupled with my experience as a playworker for children with learning disabilities, introduced me to this field and sparked a passion for promoting inclusivity and understanding. Through this project, I hope to contribute meaningfully to this vital field of research and help deepen the literature on the importance of friendships across abilities." – Lee L, Qualitative Researcher for BML

"BML is a project that is exploring deep connections in overlooked friendships. Those with disabilities typically form close relationships with their families or carers. But not much is explored in terms of connections outside those that you are born into or that is paid for. This project is incredibly valuable as it brings light to such friendships. It explores the social lives of individuals with disabilities, providing insights into the diverse ways they form meaningful connections with others. I wanted to give my time to this project because I wanted to help shed light on these friendships and advocate for the recognition of the rich and varied social lives of individuals with disabilities." – K Sunil, Qualitative Researcher for BML

Once Within A Space - Socially inclusive, environmental, and architectural home.

Once Within a Space is an architectural home designed to enable households to extend beyond the nuclear, biological and familiar and to make it possible to remain together in one place over a lifetime through all the stages of change. The home is designed to respond to several key contemporary crises. Firstly, it moves beyond questions of the carbon cost of building and running homes, to how homes themselves can facilitate more sustainable inclusive social structures (shared place, shared resources, shared lives). The home responds to changing social trends, specifically the economically driven need for multiple lower income adults to live together (e.g. adults returning to live with their parents) by providing spaces that can accommodate multiple families, different stages of life, and protect privacy while facilitating social connection.

Over the past year, our partnering architects from CultivAR (Rebecca and Casey Vallance) have continued sharpening a visioning study that includes a new interpretation of the brief in a design for a socially deprived urban setting that might be well suited for their city, Brisbane (Australia). They are continuing to explore the available social housing stock there in consultation with the city council. If a suitable site is identified the design will be adjusted for the real site with the view to build.

This artwork is informed by New Testament models of extended households and 'fictive kinships' that flow out of Christ's teaching and practice and reflect the Trinitarian life through which it becomes possible for us to live closely with one another without violence towards the differences between one another. Once Within A Space offers a new model of a home designed to this brief, based on this belief.

"We are so thankful for 'Once Within a Space' and for the wonderful conversations we've shared with you. You are so inspiring and incredibly gifted with your creative perception regarding designing and empathy for experience. We are learning and gaining so much from our conversations with you." Bek and Casey Vallance, CultivAR Architects.

FER PRODUCTION CIO
TRUSTEES' REPORT
FOR THE YEAR ENDED 31 DECEMBER 2023

FoeFace - Social media app helping people break out of echo chambers and learn to disagree well whilst sustaining connection across differences.

When young people first join social media, they begin a second, digital life - one where they are inevitably exposed to unhealthy examples of human interaction and driven by algorithms toward engaging with a hostile, divisive, and often unsafe online culture. The harmful effects of social media on young people's mental and emotional well-being are widely recognised and deeply concerning. Yet, we have not developed meaningful rites of passage or structured preparation to equip them for this significant digital transition. Instead, all that is required is for them to enter basic details and agree to the terms.

FoeFace is a digital citizenship project designed to address this gap by educating and supporting young people to become peacemakers and positive influencers on social media. Rather than encouraging them to join social platforms, *FoeFace* recognises the inevitability of this step for most and prepares them for it. Through guided, safeguarded exposure to the realities of social media, the project seeks to immunise young people against its harmful effects and equip them to foster a positive cultural shift online.

After initially developing and testing the *FoeFace* app with two pilot groups of adults as a discipleship tool for breaking out of echo chambers and learning how to disagree constructively, we recognised the project's greater potential in filling the critical gap in rites of passage for young people transitioning into the digital world. As a result, we have expanded *FoeFace* to develop a broader workshop programme for schools and youth groups, with the app as one of a variety of fun yet deeply reflective and therefore highly engaging components.

While *FoeFace* aligns with the national curriculum's focus on online safety, it brings a unique additional raft of educational elements and holds an emphasis on digital discipleship and culture-making. It encourages young people to explore what it means to follow Jesus' teachings instead of conforming to the insidious life and wellbeing damaging practices promoted by social media platforms' algorithms and behaviours. Through this approach, *FoeFace* helps young people navigate social media with purpose, integrity, and a sense of mission that is formative of positive alternative leadership, rather than subconsciously following the flow of the often toxic online value system.

Following completing the two testing stages we utilised the learning to bring to completion the conceptual development of the app to a basic functional standard. It hosts a broad and ever expanding range of critical and polarising issues of our times to make it an effective technology for the practice of Jesus' teaching of the beatitudes and to love our enemies applied to virtual spheres.

In the next step of our development of this work in the year, *FoeFace* has now been adapted for use by pre-teen children at the crucial transition point from primary to secondary school in partnership with independent educators and London primary school teachers so that it is ready to further pilot among upper primary and first year high school students as part of a guided rite of passage into healthy online socialisation and healthy counterculture creation. Together with our partners and supporters we have identified a number of schools with whom we can build connections to pilot this new student version of the app and experiential learning course.

FER PRODUCTION CIO
TRUSTEES' REPORT
FOR THE YEAR ENDED 31 DECEMBER 2023

“There’s clear and continually growing evidence that social media is increasing anxiety and depression in young people, especially teenage girls. I believe the best approach is for under-16s to avoid social media entirely. That said, I fully welcome and support FoeFace. This digital citizenship project offers vital guidance to help young people navigate the online world. The team behind it is fantastic, and I highly recommend getting involved with their work.” - Jon Yates, author of 'Fractured', CEO of the Youth Endowment Fund and co-founder of the National Citizenship Service

Alongside our three core artworks, we intermittently continue to dedicate time to the following secondary projects as resources, partnerships, and opportunities arise.

Aesthetic Fast – Performance art as performed sign: Response to modern day slavery: Aesthetic Fast is a proposition in theological aesthetics; considering how every ethical and humanitarian choice we make as individuals or groups (whether commissive or omissive) may be understood in an aesthetic register, as the creation of new relational forms. Performers choose to wear a gemstone ring from a country where human trafficking (particularly sex trafficking) is common, but with the gemstone hidden. This constitutes an act of fasting, in this case aesthetic fasting as the stones remain concealed by an electroforming (silver plating) process that remains over the gem for as long as each performer chooses. During this ‘fasting’ period, wearer / performers follow the abolitionist work in the area from which the stone is sourced or otherwise symbolically connected to. Supporting this work may include praying, financially giving or other activities to raise awareness and funds for the work.

Garment Streak – Instagram as Liturgy: Response to pathological consumerism that is harming our wellbeing and environment: Garment Streak is a collaborative slow-consumerism instagram performance artwork performed in collaboration with Noctis Magazine and culminating in a live show at the London Kids Fashion Week. Over three years, 40 artists, models, musicians and other creatives have been posting selfies on Instagram wearing the same clothes over and over again to break down the shame of garment-repeating on social media.

‘God is Younger Than We’ – Music album and accompanying devotional music videos: A music album recovering forgotten attributes of God, through lesser known, often sidelined Christian thinkers and mystics in collaboration with academics at the school of Divinity, Cambridge University.

‘That Which Carries’ – Our Fer Podcast. On Christianity within an aesthetic register: Our podcast provides a context for our growing community of followers to reflect in dialogue with key thinkers on the works of Fer and on Christianity - its narrative and praxis - understood as art - art that as JRR Tolkien writes, has come true.

The Apron - Fourth Piece Suit: Following traditions of fashion design as a theological medium. The Apron / Fourth Piece Suit is a response to gender based violence and heresies of power.

FER PRODUCTION CIO
INDEPENDENT EXAMINER'S REPORT
FOR THE YEAR ENDED 31 DECEMBER 2023

Independent Examiner's Report

I report to the charity trustees on my examination of the accounts of Fer production CIO ('the CIO') for the period ended 31 December 2023, which are set out on pages 13 to 15.

Responsibilities and basis of report

As the charity trustees of the CIO you are responsible for the preparation of the accounts in accordance with the requirements of the Charities Act 2011 ('the Act').

I report in respect of my examination of the CIO's accounts carried out under section 145 of the Act. In carrying out my examination I have followed all 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 material 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 CIO as required by section 130 of the Act; or
- (2) the accounts do not accord with those records.

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



John Caladine FCCA CTA FCIE
Chartered Certified Accountant
Caladine Limited
Chantry House
22 Upperton Road
Eastbourne
East Sussex
BN21 1BF

Date: 16th October 2024

FER PRODUCTION CIO
RECEIPTS AND PAYMENTS
FOR THE YEAR ENDED 31 DECEMBER 2023

Receipts and Payments Account

	2023	2022
	£	£
Receipts		
Donations and grants	30,291	21,652
	<hr/>	<hr/>
Total receipts	30,291	21,652
	<hr/>	<hr/>
Payments		
<i>Operational costs</i>		
Staff and consultancy	9,600	15,601
Website, IT and admin	865	422
Accountancy/independent examination	720	600
Payroll costs	180	-
Sundry	39	-
<i>Project costs</i>		
Freelance consultancy	2,248	3,191
Equipment and resources	1,608	1,943
Travel and accomodation	957	533
Website, IT and admin	517	269
Sundry	90	-
	<hr/>	<hr/>
Total payments	16,824	22,559
	<hr/>	<hr/>
Net movement in funds	13,467	(907)
Cash funds b/f at 1 January 2023	4,543	5,450
	<hr/>	<hr/>
Cash funds c/f at 31 December 2023	18,010	4,543
	<hr/> <hr/>	<hr/> <hr/>

There were restricted fund receipts of £19,240 (2022: £6,500) and payments of £5,323 (2022: £6,500) during the year. Of the funds held at the year end, £4,093 are unrestricted (2022: £4,543) and £13,917 are restricted (2022: £nil)

FER PRODUCTION CIO
STATEMENT OF ASSETS AND LIABILITIES
AS AT 31 DECEMBER 2023

Statement of Assets and Liabilities

	2023	2022
	£	£
<u>Assets</u>		
<u>Cash funds</u>		
Current Account	<u>18,010</u>	<u>4,543</u>
<u>Liabilities</u>		
<u>Creditors</u>		
Accountancy/independent examination	<u>840</u>	<u>720</u>

Approved by the trustees on 16th October 2024


.....

Sarah Voss
Trustee


.....

Joseph Avakian
Trustee

FER PRODUCTION CIO
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 DECEMBER 2023

1. Accounting Policies

The financial statements have been prepared as receipts and payments accounts in accordance with section 133 of the Charities Act 2011.

2. Charitable funds

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

Restricted funds are subject to specific conditions by donors as to how they may be used. The movements on restricted funds during the year are shown below:

Restricted funds

	At 1 Jan 2022	Receipts	Payments	At 31 Dec 2022	Receipts	Payments	At 31 Dec 2023
Beyond Mother Love	-	6,500	(6,500)	-	19,240	(5,323)	13,917
	<u>-</u>	<u>6,500</u>	<u>(6,500)</u>	<u>-</u>	<u>19,240</u>	<u>(5,323)</u>	<u>13,917</u>

Beyond Mother Love - a creative documentary and research project for people in mixed ability friendships.

3. Transactions with trustees and related parties

None of the trustees received remuneration or were reimbursed expenses from the charity during the year (2022: £nil).

FER PRODUCTION CIO

England & Wales - Charity number 1190679

Accounts

Registered Charity Number: 1190679

FER PRODUCTION CIO

ANNUAL REPORT AND UNAUDITED FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 DECEMBER 2022

FER PRODUCTION CIO
FOR THE YEAR ENDED 31 DECEMBER 2022

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FER PRODUCTION CIO
FOR THE YEAR ENDED 31 DECEMBER 2022

Legal and administrative information

Trustees	Rachel Davies Catherine Gladwell Andrew Hart Dave Hollow
Chief Executive Officer	Jen Logan
Charity number	1190679
Contact address	1 Ashdon Mews Ashdon Road London NW10 4EH
Accountant	J R Caladine FCCA CTA FCIE Caladine Limited Chartered Certified Accountants Chantry House 22 Upperton Road Eastbourne East Sussex BN21 1BF
Bankers	The Co-operative Bank Business Direct P.O. Box 250 Skelmersdale WN8 6WT

FER PRODUCTION CIO
FOR THE YEAR ENDED 31 DECEMBER 2022

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Trustees' Report

The trustees present their Annual Report and the Financial Statements of the charity for the year ended 31 December 2022.

Constitution

Fer production was established on 27 July 2020 and registered as a CIO with the Charity Commission on 31 July 2020. It is governed by its constitution.

Objectives and activities

The principal purpose of the charity is to advance the Christian religion through the creation of contemporary artworks and through providing educational media, courses and materials.

The charity produces individual and collaborative art, cultural artefacts and new rituals for people that provide engagement, experience and increased understanding of the Christian faith and how it informs their understanding of themselves and the contemporary world and out of the artworks provide courses and opportunities for cooperation and collaboration between artists of differing faiths and no faith.

The Trustees

Trustees are appointed by the existing trustees and are provided with appropriate training to undertake their role. Those who served during the year are as shown on page 1.

Public benefit

Fer was established on 27 July 2020. Since then we, the Fer board of trustees, have worked to follow the Charity Commission's guidance on public benefit in relation to our charitable objects and on good governance and establishment. We have built our work in light of this guidance as we have taken our first steps of becoming a new registered charity.

Review of activities

Throughout our second year as an established charity, we have continued to work to follow the Charity Commission's guidance on public benefit in relation to our charitable objects and on good governance at this early stage in our development.

We have had a fruitful and encouraging second year, despite the challenging season for our locality, society and wider world, and the resulting difficulties in establishing the work of a new faith and arts charity. Fer has had a slow and steady journey of growth and has deepened both our artworks and the empowering relationships with our key supporters throughout the last twelve months.

The board has continued to meet regularly, developing as a diverse, skilled and attentive group of trustees with the required range of expertise and responsibilities. As well as having decided in and reviewed our policies, financial set up, and processes of reporting, we have now also completed the necessary work in relation to the transition into becoming an employer. This has allowed for the transition of our CEO from being a flexi-hours freelance contractor to being a direct employee of the charity. We have been able to work together and with our founding partners to sustain a minimum regular income that provides an initial foundation for Fer's work. We have also developed a new funding growth and diversification strategy, which we are beginning to implement. Our volunteer team has grown over the last year and remains strong and committed, and we have feedback from our volunteers that they feel the rewards of being part of our artworks and wider project work.

The first is from Ola, a filmmaker who helped us in the early development and casting stage of the film:

Working on Beyond Mother Love is an important and enriching life experience for me. It has given me a beautiful opportunity to connect with a group of people that I had hardly ever been able to spend time with before, to be close to them, to truly see them and to therefore see myself in a new light. Being able to do so demonstrated to me many profound and diverse ways in which we all communicate with each other and can better be present for one another. It also helped me to challenge my own ways of thinking about learning disabilities, which had been culturally implanted in me but which turned out to often be quite far from the actual reality of contact and relationships.

FER PRODUCTION CIO
FOR THE YEAR ENDED 31 DECEMBER 2022

Page 3

Trustees' Report

Review of activities (continued)

The second is from Mimi, a dance movement psychotherapist who has supported us with script development consultation from her years of experience working with neuro-divergent performers:

Working on BML has been really life-giving for me. It has given me a space to reflect on my relational world, and hold in tension theory and lived experience. BML has provided a safe environment for me to express, imagine and work creatively - it's invaluable!

The Fer team has been able to swiftly adapt to the cost-of-living crisis by increasing voluntary hours, drawing on our strong personal support base, and keeping project costs to a minimum whilst retaining a high quality and impact of works and services. Five examples of this are below:

1. Forming a pro-bono partnership with world-leading architects from Cultivar on our Once Within a Space project.
2. Securing a fee-exemption to allow our CEO to attend an online certified course on Faith and Theology of Disability provided by Mary Andrews College (Australia) as part of the wider research and development work for Beyond Mother Love.
3. Successfully negotiating reduced charitable rates with corporate freelancers, whilst ensuring good industry standard rates of remuneration for our collaborating artists as a matter of principle.
4. Forming, developing and managing a team of 33 volunteer Masters level researchers to assist us in undertaking qualitative research interviews and reporting from our participants cohort of 'mixed ability' friendship groups for Beyond Mother Love.
5. Securing an invite to spend a weekend filming a mixed-ability music and creative arts festival at no charge as a result of them seeing the benefits to their community of the film and research being completed.

These activities, creative in both approach and outcome, enabled healthy community, individual relationships, and connection to be built through and around the making of the film that subsequently allowed for the creative process and goals to be informed by all those taking part, regardless of ability level, or any other aspect of their lives or background.

Over the past year Fer has been strengthened through the formation of a robust and diverse team of volunteer consultants from a range of specialisms including disability academics, filmmakers and producers and distributors, anthropologists, theologians, therapists, advocates within the disability community, and leaders of disability and dementia organisations. We draw on this cohort for technical guidance and it includes:

- Professor John Weinman (Emeritus Professor at the Institute of Psychiatry, Psychology & Neuroscience in King's College London)
- Professor John Swinton (Practical Theologian specialising in Disability and Mental Health)
- Professor Ben Quash (Christianity and the Arts at King's College London, Ambassador for Fer and pro bono theological supervision to CEO)
- Dr Sara Schumacher (Dean of St Melitus College and Ambassador for Fer)
- Dr Patrick McKearney (Anthropologist specialising in Disability and Friendship)
- Anna Cox (Documentary and Film producer)
- Dr Iwan Russell-Jones (Theologian and Film Producer)
- John Casson (CEO L'Arche UK)
- Mimi Cooper (Dance and Movement Psychotherapist)

Fer has also benefited from one-off consultations with film distributor and marketer, Julia Short (*Trainspotting*, *Four Weddings and a Funeral*, *Fargo*, *Twelve Monkeys* and *The Usual Suspects*) and with Footprint Films producers Jackie Sheppard and Mark Blaney (*Escape from Pretoria*).

As a result of these technical experts supporting Fer on a pro bono basis, we have been able to prioritise funds to pay artists who have learning disabilities for the consultation work they have provided us. For example, Jess Hardie is a writer and poet with Down's syndrome who we met during one of our casting shoots. It was clear that her strengths and interests lay more in the Research and Development side of production and that she was less keen to be on set or in front of the camera herself. So we contracted her as a freelance consultant. She has spent time with our CEO providing guidance and feedback on the project so far and also helping her think through some of the ethical considerations in the narrative development of the story.

FER PRODUCTION CIO
FOR THE YEAR ENDED 31 DECEMBER 2022

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Trustees' Report

Review of activities (continued)

Over the course of Fer's second year, by method of a regular Fer Digest distribution and events, we have been able to sustain and intermittently, slowly build a community of individual donors known as the 'Fer Founders' as our core source of funding with a couple of commissions along the way. Now that we have made further significant progress on an established portfolio of good work, in the year ahead we will focus on applications to project-specific trusts, foundations and grant-makers. Every quarter we send out acknowledgements, thanks, and a more general digest of our work to our donors, supporters and wider network of contacts.

Across our various collaborative pieces of work we have now reached a community of over 435,000 people online and have engaged with 400 in person as well as including a diverse collection of 42 new volunteers (30 researchers, 11 artists and one administrator) to deliver the different pieces of work. The second year of our work has been slightly quieter than the first in terms of release of artworks, but much busier in the behind the scenes partnership, community-building and development and creation of artworks towards their finished form.

2022 has needed to be a year of background research and development and team-building of certain projects that are large-scale undertakings with high level artistic partnerships that require much investment, time, reflection, planning and honing along the way on their journey towards being accessible to the general public. They are artworks with long-term goals, implications and benefits placed within complex human circumstances and relationships.

We have received compelling reports that Fer artworks have helped people with their mental health, in battling isolation and building community, and in developing people's thinking on current vital social and environmental issues. The artworks, both in their method of creation and final form of delivery have also continued to provide learning and education on issues including disability, social exclusion, building longer-term constructive friendship and community across challenging boundaries, housing issues, climate change, fast fashion, trafficking and modern slavery, including reflecting on a Christian worldview on each of these. All of these artworks have been offered at no charge to the participants.

Going forward we plan to build on this an increasingly strong and stable foundation by further deep development of the portfolio of artworks and their accompanying communities and increasing the impact of our work through providing more in-person project sessions, consultations, community events and exhibitions where possible.

Our core artworks at this time are incredibly challenging to both society and ourselves, and are ambitious in scope and volume of work considering our very small resources and so we will continue to focus in year three on the smaller core set to enable making substantial headway in the coming year rather than spreading ourselves thinly across a larger number.

We have seen first-hand and have received feedback regarding the positive benefit of our artworks. The positive impact of the artworks and their messages is felt by those engaging with the artworks and by those collaboratively delivering them and building inclusive communities around them. A couple of new beneficiaries and now members of our artworks community explained their experience of Fer throughout 2022 as follows:

"I recently started listening to Fer's That Which Carries' podcast and I find it very encouraging, uplifting and thought provoking. The episodes challenge me in so many ways to think about my faith, wellbeing and community in a more tangible way, and it has really helped build my resilience and faith, and not lose sight of hope and God despite the ups and downs in life and the world at this time. It might sound simple but sometimes we all need to be pushed in our thinking to get closer to community, peace, and God. One of my favourites has to be the 'Imagination as reasoning', it's been so interesting to know how our imagination can be used as a tool for navigating life and what God intended it for. This has been my takeaway - we've been made creative because we're made in God's image. It helped me reflect on my own imagination and put it to use in helping me find more creative answers by asking better questions, something I didn't always relate back to faith or God and how He created us. It is really such an inspiring message to carry with me, for myself and others in my daily life." - Sonakshi, One of our new beneficiaries in 2022 who found the Fer artworks helpful in both her personal life and work as a social researcher.

FER PRODUCTION CIO
FOR THE YEAR ENDED 31 DECEMBER 2022

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Trustees' Report

Review of activities (continued)

In summary, in accordance with our charitable objects, Fer has continued to produce collaborative contemporary artworks and provided educational support, media, courses and materials. We have built communities that help communicate the Christian faith and worldview in their design and delivery across our numerous and diverse artworks that have been established and developed throughout our first two years of existing as a charity. The section below provides an overview of Fer's eight main artworks and the progress made in relation to each. The Fer artworks outlined below each build wellbeing and community, and educate and facilitate collaboration between artists, participants and volunteers from diverse backgrounds and happen both online and in-person.

Finally, the trustees would like to pay particular thanks to the CEO, Jen Logan, who is Fer's sole staff member, for the way in which she has been highly adaptable, worked as a contractor, smoothly transitioned to becoming an employee this year, and for the way in which she has continued to give much of her own voluntary time to Fer. We are grateful for her highly skilled and diligent leadership of this charity.

Summary of Fer artworks

Beyond Mother Love - Creative feature length documentary film and qualitative research project

Developing a creative artwork documentary and qualitative research project in partnership with Vue Cinemas and King's College London exploring friendships that have formed outside of families and paid caring roles between people who have severe learning disabilities, cognitive impairments or Dementia and those without.

A source of inspiration for this was the study of the life and choices of Jesus to be close to those most marginalised and demonstrating the mutual learning, benefit and value therein.

Within our research partnership element of this project with King's College London, we have completed 37 qualitative research interviews, working in collaboration with KCL's Psychology and Medicine Masters students and leading professor. The interviews along with their recordings and transcripts are now being analysed and written up by their assigned professor in collaboration with our CEO, and will be published within certain key academic journals relevant to the relational and communal disabilities topics involved. Whilst conducting these interviews and the resulting analysis, we have completed our first large and demanding stage of casting processes for the film aspect of this project.

It was highly valuable meeting the many friendship groups who were nominated for the film over zoom meetings and their stories have provided invaluable input into our understanding of the nature and experience of mixed-ability friendships. From there we made a short list of 44 people to meet (of 10 different friendship groups). We travelled for a number of weeks over the year capturing interviews and observations of them on film. From here, in response to what those who we were spending time with were reflecting back to us about their lives and friendships, we were able to further focus and develop the drive and narrative of the film, informed by those members of the public who live the lives, stories and relationships that the film exists to portray and support.

For our staff, volunteer and partnership teams it has been a hugely enriching experience, observing and interviewing the fascinating and inspiring people and communities we have met along the journey and have them mould the work. However, a key concern for us at the outset of our screen-test season was that the experience of being interviewed and filmed would itself be affirming and meaningful to those involved regardless of whether they would be cast in the final film. We did not want the time spent with us to be felt as further rejection or exclusion. We are particularly pleased with how well this went and as we continue to keep in contact with those we have filmed, we have been thrilled to hear their feedback on how much they enjoyed the process.

Here are a couple of examples:

The Fer CEO and team spent two days with a mixed-ability group of fishermen friends in Norfolk in the summer. One of the men (who has brain injuries following a car accident) phoned us later to say that the time we spent with him and his friends reflecting together on his life and friendship was the best and most encouraging thing that happened to him in 2022.

**FER PRODUCTION CIO
FOR THE YEAR ENDED 31 DECEMBER 2022**

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Trustees' Report

Summary of Fer artworks (continued)

Auditor, Jess, who we interviewed and filmed with her friend Sophie (who has brain injuries following a cardiac arrest) shared with us that this was the first time since Sophie's accident three years ago, that anyone had asked her any reflective questions or how she felt about the experience, which she found extremely helpful, affirming and life-giving.

From all of this development stage work throughout 2022, we have now completed two short pitch trailer films along with a number of video artworks that will be used to fundraise for the full feature both through targeted approaches to grant makers and commissioners and through a crowdfunding campaign.

One of our key partner volunteers throughout 2022 had this to say:

BML poses a question that's urgent for people with disabilities and their families. It's also profoundly important for everyone else too' - what does it look like to find belonging, friendship and a full life? It's wonderful to see the creativity, honesty and vision this project brings to it. - John Casson, CEO L'Arche UK

Once Within A Space - Socially inclusive, environmental and architectural home

Once Within a Space is an architectural home designed to enable households to extend beyond the nuclear, biological and familiar and to make it possible to remain together in one place over a lifetime through all the stages of change. The home is designed to respond to several key contemporary crises. Firstly, it moves beyond questions of the carbon cost of building and running homes, to how homes themselves can facilitate more sustainable inclusive social structures (shared place, shared resources, shared lives). The home responds to changing social trends, specifically the economically driven need for multiple lower income adults to live together (e.g. adults returning to live with their parents) by providing spaces that can accommodate multiple families, different stages of life and protect privacy while facilitating social connection.

Over the past year, our partnering architects from CultivAR (Rebecca and Casey Vallance) have completed a visioning study that includes a new interpretation of the brief in a design for a socially deprived urban setting that might be well suited for their city, Brisbane (Australia). They are also exploring the available social housing stock there in consultation with the city council. If a suitable site is identified the design will be adjusted for the real site with the view to build.

This artwork is informed by New Testament models of extended households and 'fictive kinships' that flow out of Christ's teaching and practice and reflect the Trinitarian life through which it becomes possible for us to live closely with one another without violence towards the differences between one another. Once Within A Space offers a new model of a home designed to this brief, based on this belief.

"We do believe this is a really important project for us to dig into together, and that it will prove to be foundational in informing our architecture /theology integration. We feel this is a gift to us as it is encouraging us to challenge our design process and think more broadly socially, environmentally and theologically also. Very exciting! Thank you again for allowing us to share in this really wonderful project with you." - Rebecca and Casey Vallance, CultivAR

God The Young - Theology music album uncovering hidden attributes of God

'We have completed the recording and release of the first track of a music album in collaboration with the Faculty of Divinity at the University of Cambridge recovering and communicating lesser-known theological teachings on attributes of God that, in the past, have helped sustain people's individual wellbeing as well as forming the motivating basis for acts of radical social change.

Each song focuses on a different aspect of God's character as taught from the studies of specialist theologians who are much forgotten and discriminated against based on sex, cultural background, disability and so forth.

FER PRODUCTION CIO
FOR THE YEAR ENDED 31 DECEMBER 2022

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Trustees' Report

Summary of Fer artworks (continued)

The first released track which came out to critical acclaim this year and was featured by a number of leading international theological and arts organisations, educational societies and universities including Louder Than The Music, Cambridge University's Faculty of Divinity, St Andrew's University, IGTM International Society for the Study of Medieval Theology, Art and the Sacred at Kings, The Cusa Society, Renew the Arts and St Mellitus College. It is based on the life, reflections and teachings of fifteenth century German philosopher, theologian and polymath, Nicholas of Cusa. It is called 'Searcher' and has helped many of our beneficiaries in their mental health and wellbeing, their search for understanding of God, inclusive community, friendship and hope as something to listen to and meditate upon as part of their devotions or daily mindfulness exercises. One beneficiary had this to say about the impact of the song on their lives:

"I found the Searcher (Paradise Wall) song and video art piece video profoundly moving, calming and healing. Just reading some of the theology of Cusa which accompanied it was impactful but the sound and film art piece with it's music and visuals brought it to life and has really stuck in my memory. It's something I can return to to help soothe my anxiety. It has helped to shift my expectations and perception of God and helped me learn to live with more mystery in my relationship with God. This has allowed my devotional life to be a more peace-giving and contemplative time." - Sarah, a mother, wife and community member who has found the Fer artworks extremely helpful throughout a time of severe mental and physical health challenges.

Most cultural products are designed for amusement: a distracted mode of attention, short and untethered. Fer accomplishes the nigh impossible with their song Searcher (Paradise Wall): a beautiful work that compels with instant sonic delight, but offers as deep and enriching thought as the listener is willing to invest. The fact that it isn't far more popular is a sad indictment of audience, and certainly not artifact. Justus, Fer beneficiary and director of Renew the Arts

We have continued in our development of the remaining nine songs of the album in accordance with the input we receive from the theologians at Cambridge University and around the world, including within our local London community.

Garment Streak - Communal climate crisis and slow fashion performance artwork

We completed our work creating a collaborative performance community that offers an alternative to mainstream fast fashion lifestyles and their harmful part in the climate emergency.

We ran our third year of the Instagram celebrity/influencer collaborative performance in collaboration with fashion magazine, Noctis having 40 musicians, models, artists and other influencers perform the 'Garment Streak' on the platform over five days in the summer and culminating in a video showcasing the individual performances in a film that unpacked the powerful and positive impact of Slow Fashion in the climate emergency. Out of this performance we partnered with Mini Mode: London Kids Fashion week to present our slow consumerist manifesto printed across T-shirts worn by 14 different models.

This work was based on the biblical values in contentment and stewardship of the earth's resources.

We are expanding this work beyond slow fashion to focus on the wider principle, laid out by Christ, of living in contentment and simplicity 'without cost to the soul' (our own or others). We began to explore this in our previous podcast series and gathering of the online Honest Sh*tizen club and have expanded it to include a subversive concept product store called 'Note to Selfish' which features playful but provocative products that are designed, ironically, to move us away from individualist anxiety driven consumerism towards contentment and contemplatively driven communal rituals that are environmentally and socially nourishing and investing rather than exploiting and depleting.

FoeFace - Social media app helping people break out of echo chambers and learn to disagree well whilst sustaining connection across differences

We have brought to completion the conceptual development phase of our social media app designed to bring together people from across cultural divides to learn together how to disagree well on the most important issues of our times.

FER PRODUCTION CIO
FOR THE YEAR ENDED 31 DECEMBER 2022

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Trustees' Report

Summary of Fer artworks (continued)

The app, called FoeFace is a technology for the practice of Jesus' teaching to love our enemies applied to virtual spheres.

Having now been through two pilot phases over six months with adult participants FoeFace has now been adapted for use by children in partnership with teachers at John Keble Primary School so that it is ready to pilot among upper primary students as part of a guided rite of passage into healthy online socialisation. Together with our Board of Trustees we have identified a number of schools with whom we have a connection to pilot the student version of the app with. One of our patrons has also connected us with Jon Yates, founder of the National Citizen Service and former chief policy adviser to the secretary of state for education and author of bestselling book Fractured: Why our societies are coming apart and how we put them back together again. Our plan is to invite him to review the student pilot with us and advise us on the next steps for the project after that.

That Which Carries - A community building podcast for deeper reflection on the Fer artworks with our audience

Throughout the year we have been able to see the continuing building of an online and in-person community around our Fer podcast, That Which Carries, for people who aren't necessarily part of or apprenticed into Christian faith or practices. This project is an expression and contemporary application of the Christian practice of communion and confession for those outside of the Christian faith who may not have experienced these helpful and life-changing sacraments and life rhythms before.

"The podcast series and accompanying club were such a breath of fresh air, encouraging me to find ways to counter the gripping and anxious scarcity mindset I found within myself, and giving me a chance to connect with others who were also following the That Which Carries podcast and community. Listening to the conversation with Allison Millbank, I was challenged to view my imagination as more than a means of escape - indeed a vital tool when making healthy life decisions day to day." - Rachel, local community member, charity director and beneficiary.

Aesthetic Fast - Performance artwork expanding the modern abolitionist community

Bringing to completion the conceptual first development stage of a jewellery-based and community-building performance artwork engaging new demographics in the cause against modern slavery and trafficking. With our collaborating technicians and jewellers we have now successfully developed the next key element of the performance of the artwork: a process of electroforming to cover over ethically sourced gemstone rings from mines in areas where human trafficking is common with a metal plating that can be later reversed to recover the stone completely.

The performance is a contemporary ritual based on the ancient and ongoing Christian practices of fasting and Eucharist which enable us to have a somatic experience of lament, prayer, hope and communion with the suffering of others who we are separated from by time and space but with whom we share the image of God.

I was invited by Fer to perform the Aesthetic Fast over two years, wearing one of their prototype electroformed rings. I wore it at work, on stage when gigging and socialising generally. I found it served as a personal meditative device prompting me to remember those still enslaved today (symbolised by the hidden gemstone) and this helped me to keep up my engagement with and support for abolitionist movements like International Justice Mission and A21. More significantly than that, because it is so unusual to have gemstone jewellery intentionally hidden in this way, the ring also created conversations about slavery and human trafficking with those around me that wouldn't otherwise naturally come up, particularly with other artists who were drawn to the conversation initially from an artistic curiosity but then moved deeply by the cause that lies behind the project. - David, local community member, CEO and beneficiary.

FER PRODUCTION CIO
FOR THE YEAR ENDED 31 DECEMBER 2022

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Trustees' Report

Summary of Fer artworks (continued)

Fourth Piece Suit - A theology of servanthood, power and gender relationships conveyed through fashion design

This year we completed work on the second stage of a fashion design project exploring the Christian themes of humility and servanthood; power and gender relationships through a line of contemporary men's suits (typically a symbol of power) with the traditional garment of service—an apron—incorporated into it.

A source of inspiration for this was the New Testament teaching on sacrifice for others and laying down one's life.

We worked towards completion of this new stage throughout the year with a number of our volunteer team, collaborating artists and partners.

Review of financial position

Total receipts in the year amounted to £21,652 (2020-21 period: £35,341) and total payments amounted to £22,559 (2020-21 period: £29,891). At 31 December 2022 the cash funds amounted to £4,543 (2021: £5,450).

The prior year 2020-21 period was the 17 month period to December 2021 which was the first period of the CIO's operation.

Risk management

The charity has considered the risks it may face and confirm that systems have been established to mitigate them.



Andrew Hart
Chair of Trustees

18th March 2023

FER PRODUCTION CIO
FOR THE YEAR ENDED 31 DECEMBER 2022

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Accountant's Report

In order to assist you to fulfil your duties under the Charities Act 2011, we have prepared for your approval the financial statements of Fer production CIO for the year ended 31 December 2022, which comprise the receipts and payments account, the statement of assets and liabilities and the related notes from the charity's accounting records and from information and explanations you have given us.

As a practising member firm of the Association of Chartered Certified Accountants, we are subject to its ethical and other professional requirements which are detailed at <https://www.accaglobal.com/gb/en/member/standards/rules-and-standards/rulebook.html>.

This report is made to the charity's Trustees, as a body, in accordance with the terms of our engagement letter dated 29 April 2022 our work has been undertaken solely to prepare for your approval the financial statements of Fer production CIO and state those matters that we have agreed to state to the charity's Trustees, as a body, in this report in accordance with the requirements of the Association of Chartered Certified Accountants as detailed at https://www.accaglobal.com/content/dam/ACCA_Global/Technical/fact/technicalfactsheet-163.pdf. To the fullest extent permitted by law, we do not accept or assume responsibility to anyone other than Fer production CIO and the charity's Trustees as a body, for our work or for this report.

It is your duty to ensure that Fer production CIO has kept adequate accounting records and to prepare statutory financial statements that give a true and fair view of the assets, liabilities, financial position and deficit of Fer production CIO. You consider that Fer production CIO is exempt from the statutory audit requirement for the year, and is not required to obtain an independent examiner's report.

We have not been instructed to carry out an audit or a review of the financial statements of Fer production CIO. For this reason, we have not verified the accuracy or completeness of the accounting records or information and explanations you have given to us and we do not, therefore, express any opinion on the statutory financial statements.



John Caladine FCCA CTA FCIE
Chartered Certified Accountant
Caladine Limited
Chantry House
22 Upperton Road
Eastbourne
East Sussex
BN21 1BF

Date: 11 April 2023

FER PRODUCTION CIO
FOR THE YEAR ENDED 31 DECEMBER 2022

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Receipts and Payments Account

	2022	2021
	£	£
Receipts		
Donations and grants	21,652	33,141
Commissions	-	2,200
	<hr/>	<hr/>
Total receipts	21,652	35,341
	<hr/>	<hr/>
Payments		
<i>Operational costs</i>		
Freelance consultancy	15,601	19,901
Events	-	182
Equipment and administration	-	3,575
Accountancy/independent examination	600	-
Set up costs	-	960
Website costs	422	529
<i>Project costs</i>		
Freelance consultancy	3,191	3,961
Equipment and administration	1,943	452
Travel and accomodation	533	-
Website costs	269	331
	<hr/>	<hr/>
Total payments	22,559	29,891
	<hr/>	<hr/>
Net movement in funds	(907)	5,450
Cash funds b/f at 1 January 2022	5,450	-
	<hr/>	<hr/>
Cash funds c/f at 31 December 2022	4,543	5,450
	<hr/> <hr/>	<hr/> <hr/>

The comparative period was for the 17 month period to 31 December 2021.

There were restricted fund receipts of £6,500 (2021: £nil) and payments of £6,500 (2021: £nil) during the year.

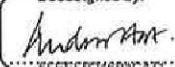
The notes on page 13 form part of these Financial Statements.

FER PRODUCTION CIO
AS AT 31 DECEMBER 2022

Statement of Assets and Liabilities

	2022	2021
	£	£
<u>Assets</u>		
<u>Cash funds</u>		
Current Account	<u>4,543</u>	<u>5,450</u>
<u>Liabilities</u>		
<u>Creditors</u>		
Accountancy/independent examination	<u>720</u>	<u>600</u>

Approved by the trustees on 4/7/2023

DocuSigned by:

.....
FFEEFB2468YCA7Y.....
Andrew Hart
Trustee

DocuSigned by:

.....
4C56CA7A32954DY.....
David Hollow
Trustee

FER PRODUCTION CIO
FOR THE YEAR ENDED 31 DECEMBER 2022

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Notes to the Financial Statements

1. Accounting Policies

The financial statements have been prepared as a Receipts and Payments in accordance with section 133 of the Charities Act 2011.

The prior year comparative figures are for the CIO's first period of operation, the 17 month period ending 31 December 2021.

2. Charitable funds

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

Restricted funds are subject to specific conditions by donors as to how they may be used. The movements on restricted funds during the year are shown below:

Restricted funds

	Balance at 1 Jan 2022	Receipts	Payments	Balance at 31 Dec 2022
Beyond Mother Love	-	6,500	(6,500)	-
	<u>-</u>	<u>6,500</u>	<u>(6,500)</u>	<u>-</u>

Beyond Mother Love - a creative documentary and research project for people in mixed ability friendships. Donations of £6,500 were received for the project in 2022. All of these funds were spent on the project during the year with some additional spending on the project funded from unrestricted funds.

3. Transactions with trustees and related parties

None of the trustees receive remuneration or are reimbursed expenses from the charity (2021: £nil).

FER PRODUCTION CIO

England & Wales - Charity number 1190679

Accounts

Registered Charity Number: 1190679

FER PRODUCTION CIO

ANNUAL REPORT AND UNAUDITED FINANCIAL STATEMENTS

FOR THE PERIOD 31 JULY 2020 TO 31 DECEMBER 2021

FER PRODUCTION CIO
FOR THE PERIOD 31 JULY 2020 TO 31 DECEMBER 2021

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FER PRODUCTION CIO
FOR THE PERIOD 31 JULY 2020 TO 31 DECEMBER 2021

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Legal and administrative information

Trustees	Rachel Davies Catherine Gladwell Andrew Hart Dave Hollow
Chief Executive Officer	Jen Logan
Charity number	1190679
Contact address	1 Ashdon Mews Ashdon Road London NW10 4EH
Independent examiner	J R Caladine FCCA CTA FCIE Caladine Limited Chartered Certified Accountants Chantry House 22 Upperton Road Eastbourne East Sussex BN21 1BF
Bankers	The Co-operative Bank Business Direct P.O. Box 250 Skelmersdale WN8 6WT

FER PRODUCTION CIO
FOR THE PERIOD 31 JULY 2020 TO 31 DECEMBER 2021

Trustees' Report

The trustees present their Annual Report and the Financial Statements of the charity for the period ended 31 December 2021.

Constitution

Fer production was established on 27 July 2020 and registered as a CIO with the Charity Commission on 31 July 2020. It is governed by its constitution.

Objectives and activities

The principal purpose of the charity is to advance the Christian religion through the creation of contemporary artworks and through providing educational media, courses and materials.

The charity produces individual and collaborative art, cultural artefacts and new rituals for people that provide engagement, experience and increased understanding of the Christian faith and how it informs their understanding of themselves and the contemporary world and out of the artworks provide courses and opportunities for cooperation and collaboration between artists of differing faiths and no faith.

The Trustees

Those who served during the year are as shown on Page 1.

Trustees are appointed by the existing trustees and are provided with appropriate training to undertake their role.

Public benefit

Fer was established on 27 July 2020. Since then we, the Fer board of trustees, have worked to follow the Charity Commission's guidance on public benefit in relation to our charitable objects and on good governance and establishment. We have built our work in light of this guidance as we have taken our first steps of becoming a new registered charity.

Review of activities

It has been a particularly challenging time to begin the work of a new charity in the midst of the pandemic and series of lockdowns, but it has been a fruitful time nonetheless and we have taken significant steps forward.

The board has met regularly, bedding in a diverse set of trustees with the range of required expertise and assigned responsibilities. We have completed a particularly delayed administrative process of opening our charity bank account, developed strategies for specific Fer projects, assembled an increasingly reliable and varied funding network, drafted our growing set of policies and built our team of volunteers, staff, collaborators and partners.

The Fer team has repeatedly been able to not only adapt to the pandemic but use it to inspire projects and innovative methods of working. For example, we had to rescript, recast and relocate a film project in order that it be shot exclusively within our own shared garden facility, using voluntary local residents rather than paid actors due to the restrictions against travel and large group meetings. Another example was our collaborative artwork in direct response to Covid-19 where we built an online community centred around shared pandemic induced anxiety-reducing resources, reflective podcasts and meetings. These enabled the online community to follow new shared rituals to help alter some of the harmful responses to the pandemic such as panic-buying, social media bingeing, isolation, fearing and judging of others.

In accordance with our charitable objects, Fer has produced collaborative contemporary artworks and provided educational media, courses and materials. We have built communities that help communicate the Christian faith and worldview in their design and delivery across our numerous and diverse artworks that have been established in our first eighteen months of existing as a charity. Our artworks include:

FER PRODUCTION CIO
FOR THE PERIOD 31 JULY 2020 TO 31 DECEMBER 2021

Trustees' Report

Review of activities (continued)

- Creating a collaborative performance community that offers an alternative to mainstream fast fashion lifestyles and their harmful part in the climate emergency. Out of this performance we partnered with Mini Mode: London Kids Fashion week to present our slow consumerist manifesto. A source of inspiration for this was the biblical mandate of good stewardship of the earth and its resources along with the biblical principle of learning contentment with what we have.
- The development of a social media app designed to bring together people from across cultural divides to learn together how to disagree well on the most important issues of our times. The app has now been adapted and piloted by a primary school to help their older pupils learn how to engage with those who differ from them in positive ways as they begin their online socialisation. In the next phase of the pilot, the app will be rolled out across several schools with the view to scaling it across the UK. A source of inspiration for this has been the teaching of Jesus in the gospels to 'love our enemies'.
- Building an online community around a Fer podcast series with an accompanying educational course in response to the Covid-19 pandemic and the far-reaching impacts it had on people's mental health and sense of isolation. A source of inspiration for this was the biblical narrative of the last supper and church practice of communion and confession through history.
- Launching a creative documentary and qualitative research project in partnership with King's College London and Vue Cinemas exploring friendships that have formed outside of families and paid caring roles between people who have severe learning disabilities and those without. A source of inspiration for this was the study of the life and choices of Jesus to be close to those most marginalised and demonstrating the mutual learning, benefit and value therein.
- A jewellery-based and community-building performance artwork engaging new demographics in the cause against modern slavery and trafficking. A source of inspiration for this was Christ's given mandate of freeing those in captivity, recognising our equal value before God and sharing in His image bearing, as well as the work of the abolitionists built upon this foundation.
- The collaborative creation of a design for contemporary domestic house building that facilitates long term sustainable community beyond nuclear family in the face of current ecological and housing crises. A source of inspiration for this was the Christian teaching of committed love and faithfulness to people beyond family ties.
- A fashion design project exploring the Christian view of servanthood, power and gender relationships through a line of contemporary men's suits with the traditional garment of service—an apron—incorporated into it. A source of inspiration for this was the biblical principle of sacrifice and putting others first.
- A music album in collaboration with the Faculty of Divinity at the University of Cambridge recovering and communicating lesser-known theological teachings on attributes of God and their value in helping people work through the challenges of modern societal challenges. Each song focuses on a different aspect of God's character as taught from the studies of specialist theologians.

The Fer artworks outlined above each build community, educate and facilitate collaboration between artists, participants and volunteers from diverse backgrounds and happen both online and in-person.

Over the course of Fer's first eighteen months, following securing a seed-funding award we have been able to slowly and steadily build a community of individual donors as our core source of funding with a couple of commissions along the way. Now that we have established a portfolio of good work, in the year ahead we will focus on applications to trusts, foundations and grant-makers. Every quarter we send out acknowledgements, thanks and a digest of our work to our donors and supporters.

FER PRODUCTION CIO
FOR THE PERIOD 31 JULY 2020 TO 31 DECEMBER 2021

Trustees' Report

Review of activities (continued)

Across our various collaborative pieces of work we have now reached a community of over 430,000 people online and have engaged with 250 in-person, where and when this has been appropriate in the midst of the pandemic-related restrictions. We have managed to bring into our collaborations an incredibly diverse collection of over 140 volunteering artists, to deliver the different pieces of work.

We have received compelling reports that Fer artworks have helped people with their mental health, in battling isolation and building community. The artworks have also provided education on issues including climate change, fast fashion, disability and social exclusion, housing issues and modern slavery, including reflecting on a Christian worldview on each of these. All of these artworks have been offered at no charge to the participants.

Going forward we plan to build on this strong foundation by developing the portfolio of artworks and increasing the impact through providing more in-person events and exhibitions where possible. Some of our artworks are incredibly ambitious in scope and volume of work considering our very small resources and so we will now focus on a smaller core set of them to make headway on in the coming year rather than spreading ourselves thinly across a larger number. We have seen first-hand and have received feedback regarding the positive benefit of our artworks. The positive impact of the artworks and their messages is felt by those engaging with the artworks and by those collaboratively delivering them. We have been financially prudent throughout as we have worked to establish our funding streams. Our approach has been to restrict activity, where necessary, to ensure that the charity does not overspend. The trustees would like to pay particular thanks to the Chief Executive Officer, Jen Logan, who is Fer's sole staff member, for the way in which she has been highly adaptable, worked as a contractor, and added her own voluntary time to Fer. In the year ahead we plan to transition Jen Logan's role to that of employee.

Review of financial position

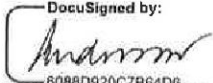
In the first period of operation the total receipts amounted to £35,341 and total payments amounted to £29,891. This resulted in general cash funds at 31 December 2021 of £5,450.

Risk management

The charity has considered the risks it may face and confirm that systems have been established to mitigate them.

Independent examination

J R Caladine FCCA CTA FCIE was appointed during the year to undertake the Independent Examination.

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Andrew Hart
Chair of Trustees

Date: 5/25/2022

FER PRODUCTION CIO
FOR THE PERIOD 31 JULY 2020 TO 31 DECEMBER 2021

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Independent Examiner's Report

I report to the charity trustees on my examination of the accounts of Fer production CIO ('the CIO') for the period ended 31 December 2021, which are set out on pages 6 to 8.

Responsibilities and basis of report

As the charity trustees of the CIO you are responsible for the preparation of the accounts in accordance with the requirements of the Charities Act 2011 ('the Act').

I report in respect of my examination of the CIO's accounts carried out under section 145 of the Act. In carrying out my examination I have followed all 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 material 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 CIO as required by section 130 of the Act; or
- (2) the accounts do not accord with those records.

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



John Caladine FCCA
Chartered Certified Accountant
Caladine Limited
Chantry House
22 Upperton Road
Eastbourne
East Sussex
BN21 1BF

Date:

May 26 2022

FER PRODUCTION CIO
FOR THE PERIOD 31 JULY 2020 TO 31 DECEMBER 2021

Page 6

Receipts and Payments Account

	2021
	£
Receipts	
Donations and Grants	33,141
Commissions	2,200
	<hr/>
Total receipts	35,341
	<hr/>
Payments	
<i>Operational costs</i>	
Freelance consultancy	19,901
Events	182
Equipment and Administration	3,575
Set up costs	960
Website costs	529
<i>Project costs</i>	
Freelance consultancy	3,961
Equipment and Administration	452
Website costs	331
	<hr/>
Total payments	29,891
	<hr/>
Net movement in funds	5,450
General cash funds b/f at 31 July 2020	-
	<hr/>
General cash funds c/f at 31 December 2021	5,450
	<hr/> <hr/>

This is the first period of operation. There are no comparative figures.

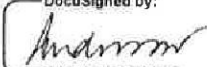
The notes on page 8 form part of these Financial Statements.

FER PRODUCTION CIO
AS AT 31 DECEMBER 2021


Statement of Assets and Liabilities

	2021	
	£	£
<u>ASSETS</u>		
<u>Monetary Assets</u>		
Cash at Bank and in hand		
Current Account	5,450	
		<u>5,450</u>
 <u>LIABILITIES</u>		
<u>Creditors</u>		
Accountancy Fee/Independent Examination		<u>600</u>

Approved by the Trustees on 5/25/2022

DocuSigned by:

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Andrew Hart
Trustee

DocuSigned by:

60880920C7864D6

David Hollow
Trustee

This is the first period of operation. There are no comparative figures.

FER PRODUCTION CIO
FOR THE PERIOD 31 JULY 2020 TO 31 DECEMBER 2021

NOTES TO THE FINANCIAL STATEMENTS

1. Accounting Policies

The financial statements have been prepared as a Receipts and Payments in accordance with section 133 of the Charities Act 2011.

2. Funds

General funds represent monies received that are not subject to any restrictions regarding their use and are available for applications on the general purposes of the charity.

3. Transactions with trustees and related parties

None of the trustees receive remuneration or are reimbursed expenses from the charity.