

**GREAT NORTH WOOD
COLLECTIVE**
Charity Number 1178671

**TRUSTEES ANNUAL REPORT
2018-2019**



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REFERENCE AND ADMINISTRATION

Full Name: The Great North Wood Collective

Status: Charitable Incorporated Organisations (CIO) registration number 1178671, registered June 2018. The Great North Wood Collective has grown out of and has now taken over the activity of the Crystal Palace Festival Unincorporated Organisation which ran the Festival from 2006-2017 and the Crystal Palace Festival Group CIC which ran it from 2017-2018.

Trustees	<i>Date of appointment</i>	<i>Date of resignation</i>	<i>Serving in financial year ending 2020</i>	<i>Trustees on date of Accounts approval</i>
Graham Whitlock (Chair)	June 2018		Yes	Yes
Nicole Hatch	June 2018		Yes	Yes
Alison McNaught	June 2018		Yes	Yes
Teresa Forgione	May 2019		Yes	Yes
Nigel Matthews	Oct 2019		Yes	Yes
Alexander Crede	Oct 2019		Yes	Yes
Davidson Lynch Shyllon	Oct 2019		Yes	Yes
Daniel Hill	April 2020		Yes	Yes
Margaret Proud	April '2020		Yes	Yes

Primary Office: c/o Greystoke House, 80-86 Westow Street, London, SE19 3AF

Principal Officers: Director – Noreen Meehan

Bankers	Metro Bank	Independent Examiner	Kim Hooper Chartered Accountant
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STRUCTURE, GOVERNANCE AND MANAGEMENT

Governing Document, Charitable Objects and Activities

Our governing document is a Charitable Incorporated Organisation (CIO) and our objects are;

For the benefit of the public, to advance, promote, encourage, educate and develop appreciation and enjoyment of, access to and participation in the arts, culture and heritage, in particular but not exclusively through the provision of an annual festival, as well as programmes of workshops, activities, performances and events in and around Crystal Palace.

We believe in the power of arts and culture to bring communities together, to create a world we all want to live in and to help people live happier lives. We deliver events and projects to reach and engage with those in our community who are often left behind and that bring all in our community together in a spirit of inclusiveness and creativity.

Appointment of Trustees

Trustees are nominated by serving members of the Board. They attend an initial interview followed by attending a Board meeting as an observer to see if there is a mutual match, and if so they are appointed at the subsequent Trustees Meeting. Trustees retire by rotation or are eligible for re-

election. Trustees serve for a 3 year term, after which a Trustee is eligible for re-election for a further 2 terms of 3 years and up to a maximum of 3 terms.

Officers: The Board nominate and elect the Chair, Treasurer and Secretary.

Observers: Board of Trustee Meetings are attended by the Director, with other team members regularly invited to share and report on activity.

Trustees Induction and Training

New Trustees undergo a meeting with the Chair and Director to brief them on their legal obligations under charity law; the content of the Memorandum and Articles of Association; the financial performance of the charity; and aspects of the charity's work.

Organisation and Responsibilities

The Board of Trustees can have up to 15 members meeting at least 6 times per year and administer the charity's strategy, finance, audit and compliance. The Trustees do not receive remuneration for their role and are aware of their responsibilities issued by the Charity Commission on public benefit. To facilitate effective operations the Director has delegated authority for operational matters including finance, employment, and service delivery.

Related Parties

The Great North Wood Collective CIO has taken over the work of and subsumed Crystal Palace Festival Group Unincorporated Voluntary Organisation. The charity is also taking over from Crystal Palace Festival Community Interest Company (CIC) which ceased operating in January 2020 and is due for closure. Partnerships are at the heart of the work of The Great North Wood Collective and we work alongside a range of creative and community organisations and enterprises in and around the Crystal Palace area - for further details please see the Impact Report below.

Risk Management and Reserves

The charity has a risk management strategy which comprises;

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

This work has identified the need to mitigate **financial risk** by the setting of a reserves policy of £5,000 to cover costs in the event of the charity ceasing its activities, and aim to achieve this by financial year end 31 September 2021.

Financial Review

Income for the year ending 31 September 2019 totaled £39,887 whilst expenditure was £38,319. This produced a year-end surplus of £1,568, leaving the charity with reserves of £1,568. It is the opinion of the Board of Trustees that the charity remains financially sound.

OUTCOME AND IMPACTS DURING 2018-19

1. Introduction

We firmly believe in the power of creativity and we want to improve and enhance the life of our community through involvement in arts, heritage and culture. Our flagship annual event the Crystal Palace Festival was conceived as a way to bring people together, to have fun while producing high quality arts, heritage and culture events. We believe it is a way to add quality of life, build connections and come together as a community.

2018-2019 marked the 13th year of the annual Festival as the newly registered CIO took became the governance structure of the organisation. This year saw us trial a new format, aimed at delivering a sustainable, high quality arts programme that celebrates and encourages local artists, while ensuring that people from the five boroughs of Crystal Palace who might not have access to the arts are welcomed and feel that this Festival is theirs. And we were thrilled that 16,000 people took part.

What follows is the story of how we delivered on these aims and what we learned along the way. We are committed to offering a free, accessible arts programme and we're already excited to put our learnings into practice in 2020.

2. Why do we need a Crystal Palace Festival?

The Great North Wood Collective is a charity formed in 2018 to advance, promote, encourage, educate and develop appreciation and enjoyment of, access to and participation in the arts, culture and heritage. We achieve this in particular but not exclusively through the provision of the annual Crystal Palace Festival, and we also create programmes of workshops, activities, performances and events in and around Crystal Palace with local partners. The Festival has a long, beloved history in the area and was started by local traders in 2006 with the assistance of a Croydon town centre manager. Then in 2011 a voluntary organisation was formed which turned into a CIC, and now a registered charity is the delivery body.

The charity benefits an area of south-east London with some of the capital's most severely deprived areas and is recognised as being a 'cold spot' for arts and culture. Crystal Palace is a neighbourhood where five London boroughs meet – Croydon, Bromley, Lambeth, Southwark and Lewisham, a unique position which has meant the area has lacked local investment and joined-up strategic development which would help meet its high level of need. Statistically localities at the edge of boroughs receive the least investment and with five boroughs meeting in Crystal Palace the situation is very complex.

Crystal Palace is a community of 28,337 (Crystal Palace and Upper Norwood wards – Census 2011) and the area is mixed, with diverse BAME communities and a significant white working class community. Crystal Palace ward ranks in the 3% of wards with the highest level of deprivation in England, and the town centre and park is bordered by and serves areas of high need; according to the most recent Index of Multiple Deprivation Thornton Heath, Selhurst and South Norwood have the highest level of poverty in Croydon, whilst Penge has the highest level of need in Bromley after Crystal Palace ward. Crystal Palace Festival engages with residents from all five boroughs so the charity is truly a multi-borough organisation.

The Great North Wood Collective has a mission to act as a gateway to arts and culture in Crystal Palace and the surrounding areas bringing together this diverse community that has a strong history and identity. Crystal Palace Park, which was home to the Great Exhibition for over 70 years, is central to that identity.

Our values are to be inclusive, creative, diverse and fun. We provide cultural activities and events that are fun and relevant for the community, that support community belonging and participation and volunteers are the heart of everything we do.

We creatively celebrate Crystal Palace as a unique and exciting place to live and visit by working with local residents, businesses, schools, community groups, artists and performers to bring high quality arts and culture to south-east London.

3. Overview of 2018-2019 events and projects

2018-2019 saw the 13th Crystal Palace Festival and enabled 16,000 local people to come together to share, create and celebrate. Highlights include;

- *In the Park Weekender* enabling 11,000 people to enjoy a weekend of free arts, culture and wellbeing activities and performances in Crystal Palace Park
- *Streets Alive!* brought Crystal Palace town centre high street alive for two days of diverse performances from nine groups of professional and community performers
- 6 community, outreach and education projects engaged 90 people from varying social and ethnic backgrounds under-represented in the arts
- Two new creative pieces produced by artists and members of the local community ranging from residents of the Kingswood Estate to young people from Penge and Anerley
- The Festival provided a platform for 28 groups or individual artists to display their talents, of whom 40% were emerging performers aged 13-25.
- Volunteering is at the heart of everything we do, with 70 volunteers involved in 2018-2019 aged from 11 to 65
- Festival Week involving 103 events produced by members of the local community – charities, local business, artists, churches and schools – 80% of these were free to attend.

*“Standard of music was truly wonderful and it was great to
socialise with other people”*

- A partnership of ten groups, large and small, came together for the biggest event in the community calendar – from London Mozart Players and Dulwich Picture Gallery to The Hive for isolated people, Crystal Palace Community Trust, Grounded Movement, White Hut Education, Upper Norwood Library Hub, Bromley ArtsTrain, St John the Evangelist Church and Cypress Primary School.

2018-2019 visitor feedback

“Everything was beautifully done - friendly and well-organised”

“It was wonderful to walk around the streets of CP and always seeing or listening to something interesting. The people on the street all seemed very relaxed. CP is by itself a very interesting place to live, but this festival does add to CP's quirkiness.”

“Size, family friendly, community led, everything was amazing in the park event”

“I think the most important thing about Festival of this nature is that it supports the community to grow and flourish. It's a platform where we can celebrate and contribute together. I know the festival team is doing everything they can to make sure this is so. It's fun friendly and accessible.”

3.1 Diversity, outreach and participatory projects

We recognise that there are many groups of under-represented people who for various reasons cannot access arts and cultural activities or simply do not think these activities are for them.

Research has clearly shown the benefit of arts and culture in supporting marginalised people to tackle issues such as social isolation, well-being, confidence boosting and improving their quality of life. Therefore we use the five ways of well-being as a basis for developing these projects with different groups of people – connect, be active, take notice, keep learning and give.

Our outreach and participatory projects aim to invite people, who would not engage with a festival for various reasons, into projects and event that have an output during the Festival, an annual celebration of their local community. Our target groups for our 2018- 2019 projects were:

1. Young people aged 13-25

The area has sadly seen the untimely deaths of two young people over the past few years and we know it is important to offer opportunities in a safe space to help young people come together to take part in confidence boosting creative activities.

2. Socially isolated and marginalised people

Through our partnership with local charities and community groups, we are aware of many socially isolated people in our community who sometimes have significant mental health issues. Previous outreach projects have shown very positive results in supporting their well-being and mental health.

3. Lower income families

Our events and activities are all free to ensure that everyone can access the arts. We particularly want to support lower income families in accessing arts and culture as they often cannot afford trips into central London and / or the cost of children's activities.



LMP perform with the Hive group – Sing with Soul

3.1.1 Sing with Soul

In 2018 we commissioned Katie Rose, a singing teacher and composer who works with a broad range of people to support their well-being through singing, to deliver a singing workshop and lead a performance with the London Mozart Players (LMP) for members of The Hive. The Hive is a weekly drop in session providing lunch and activities for a group of socially isolated adults with mental health issues at St John the Evangelist Church in Auckland Road. The project was funded by Arts Council England and Croydon Council.

The 2018 session and performance were very much welcomed by the group and their feedback indicated that their well-being was much increased even by just two sessions. In 2018-2019 we wanted to deepen that engagement to improve well-being even more with a longer project of seven weekly sessions led by Katie Rose, leading up to another performance with LMP during Festival Week 2019.

As a result 100% of the group felt that their well-being greatly increased, they learned about classical music and all would like more activities of this type. 18 group members attended the workshops and 13 performed on 19 June 2019 with LMP at the church hall to an audience of friends and family with a trio of LMP players. 3 volunteers from the church helped manage the sessions and performance.

Katie has now been successful in getting funding from Croydon Council for a whole year for *The Hive Community Choir*, using the evidence from the two pilots we produced with the group in 2018 and 2019 so this project will now live on for a very vulnerable group of people and continue to support them in their well-being.

"Katie has motivated us all sing here in a caring and sociable space. I wish we could have more like this"

"Wonderful experience, engaging everybody"

"I knew nothing about what classical music until I heard the local LMP they are amazing and we are lucky that they are based at St Johns"

3.1.2 Art and Mind



Banner created for Talks Tent © Mike Jones

Creativity and wellbeing underpins all of the Dulwich Picture Gallery's (DPG) outreach and access programmes, using the 5 ways of well-being to inform all of these activities. This project was funded by Arts Council England and focused on the connection between mindfulness and visual arts, supporting six visits to the DPG for low income adults who lived on the Kingswood Estate. The group responded to these visits through six workshops at the Kingswood Shop led by a creative practitioner with an assistant who guided them through various creative arts. The group created a banner that was then exhibited in the Talks Tent at the Free Park Event with hundreds of visitors viewing it.

In total there were 13 adult participants that took part across the six sessions, 11 of whom were female and 2 of whom were male. All 13 participants were based in Southwark, 9 were of a White background, two from a Black background and 1 was of mixed ethnicity.

Other aspects of the project included an open workshop by the DPG's creative practitioner which 15 adults and 30 children attended and the practitioner's talk on art and mindfulness at the park event attended by 10 adults. A DPG film on art and the five ways of well-being created by their young volunteers was also exhibited at the Upper Norwood Library Hub on 22 and 23 June 2019 with free entry. Approximately 55 adults and children viewed the film.

Participants attending the creative workshops and who created the banner completed weekly evaluation postcards using **UCL Museum Wellbeing Measures Toolkit** to measure impact. Feedback

and observations were also collected from support staff and volunteers and through discussions with participants.

The UCL Umbrellas ask participant to rate their wellbeing using 6 words displayed on the card and on a scale of 1-5 with 5 being the highest rating. Over 55% of all participants gave 5 for all responses with feeling encouraged scoring highest at 70 % with feeling active and cheerful rating the highest with 64% of participants. All participants rated 3 or above across the whole project. Throughout the project quotes and reflections were captured from the participants and staff.

“Felt that everyone enjoyed the activity, I enjoyed all the work we did, great company, great time”

“I've done collagraph today, it was very fun and it was something different!! Thanks”

“Today I attend the session. Painting, cutting, drawing and I was cheerful, encouraged. Thank you all”

“Today was collaging. It was fun, relaxing and my sort of thing, and been here for the whole six weeks - will be missed!! It was awesome!! Thank you we should do it again. Looking forward to putting the banner together for the Crystal Palace Festival”

3.1.3 This is Why We Move!

We commissioned Grounded Movement, a dance company from West Norwood who were part of the creative team for the 2012 Olympics opening ceremony, work with local young people on a dance piece for performance at the free park event. We wanted to increase educational achievement for disadvantaged young people in Anerley and Penge through dance with this project. We believe in the co-creation of work with young people and the transformative power of performance to develop confidence, be witnessed and create connections.

Grounded Movement had successfully delivered an intergenerational promenade dance performance through workshops for the 2018 Festival. The young people who participated came from Bromley and it was based at Anerley Town Hall as part of the youth club's activities there. The project was funded by Arts Council England and Bromley Council.

Through seven workshops and three rehearsals the young dancers were tutored in new dance styles and performing in front of a large audience by Temujin Gill, lead choreographer and artistic director of Grounded Movement.

10 BAME young people aged 12-15 performed on 16 June 2019 at the free park event in front of several hundred festival visitors – a big challenge which they very much rose to.

We asked them what they learned by taking part in the project:

“To learn a different style of dance, a challenge because of the style”

“I liked performing to the audience as they looked like they really enjoyed it. Brought me closer to the people I danced with”

“Made me think more about the way I dance and was really great to dance for so many people ”

“I feel like I can do more like this now”



This is Why We Move! © George Dyer

3.1.4 Youth Takeover project

Putting young people at the heart of our programme for the Festival gives them a platform to show their creativity and substantial talent to thousands of people including their own family and friends. We want to support and encourage young people in the arts recognising that they need to be consulted, engaged and given opportunities to grow and develop in confidence and artistic ability.

We work with local partners such as the Crystal Palace Community Trust, White Hut Education and Bromley ArtsTrain to reach young people from across all five boroughs that meet in Crystal Palace and invite them into creative opportunities. In 2018-2019 these activities were funded by the Arts Council and Croydon Council.

In 2018-2019 we created these opportunities for young people to showcase their talent and participate in the Festival:

- 40% of our Main Stage artists were young people aged 13-25
- 7 young buskers aged 16-21 performed as part of our *Streets Alive!* programme
- 10 young dancers aged 12-12 performed as part of This is Why We Move!
- Panash Steel Orchestra, the TEAM Dance School and Cypress Primary School Band performed as part of *Streets Alive!* programme at the green on Westow Street.

Some feedback from our young artists:

- "Thank you for having me busk as part of the Crystal Palace festival last week. I really enjoyed playing in a different part of London and people were really welcoming!"*
- *"Being on the stage in the park was really exciting and meant so much to me – the audience was really fun"*



J Snaggz & Acapella Choir © Mike Jones

3.1.5 London Mozart Player concerts

We have established a partnership with the London Mozart Players (LMP) that allows both parties to reach audiences who would not usually access high quality classical music with free concerts during each Festival. In 2019 the LMP performed in three care homes in the Croydon area for 60 residents and also two free concerts for low income families at Barnardos the Triangle. These concerts were funded by the Arts Council and Croydon Council.

3.2 Free Park Event – Crystal Palace Park

Our free park event is designed to be accessible for all with free entertainment provided for the community and disabled access information online. In recent years the festival has been getting bigger and the 2018 Festival was no exception with 20,000 visitors to the free park event. In 2018-2019 however we chose to scale it back and trialled a different model that kept the footprint of the park event closer into the high street to allow a more cohesive Festival.

We were also aware that our commitment keeping the festival free is harder the bigger it becomes, and the board wanted to ensure that the organisation was not exposed to undue financial risk. In 2017-2018, poor weather on festival weekend impacted on income we hoped to generate from the bars which put the organisation in a difficult position. So, in planning for 2018-2019 we reviewed the funding model and removed our dependency on income that was exposed to weather variation. This reduced financial risk substantially and also gave us a chance to recalibrate the festival to fit our new budgets, and focus more on meeting the needs of more local residents.

By increasing the programme schedule to run over 2 days however we were able to deliver more content and activities for our community. Over the weekend of 15 and 16 June 2019, 11,000 visitors to the free park event enjoyed music, well-being activities and talks, fairground rides, very high-quality street food and good value drinks. Our twin themes were community and well-being for the event.

3.2.1 Main Stage



Silvastone © Sudden Island

The new model for the Festival was most in evidence in the Main Park Event. And it is here that we were especially keen to listen to feedback from visitors.

The Main Stage featured a range of artists, 40% of whom were young people aged 13-25, with two local choirs and the young people from the project *This is Why We Move!* performing. Genres were soul, funk, Afrobeat, hip hop and rap and indie. Bands were chosen for their quality but also as local residents from Crystal Palace and the surrounding areas. Visitors enjoyed music from 12pm to 9pm on Saturday 15 June and til 8pm on Sunday 16 June.

Some feedback referred to the previous two years' events which were a lot larger in size and content with some disappointment being expressed about the smaller event.

However many more expressed very positive feedback about its size and location and particularly the community focus of the event. Now that expectations have been reset for this event and if we are able to sustain it financially with a mixed funding model we can build on what we created for 2018-2019 in the coming years and increase content.

We have revisited the idea of charging for the park event several times. Not only is it challenging in terms of our ethos of access for all, but it is not a silver bullet financially either. We would have to go from selling zero tickets to thousands which is hugely risky financially. One of the most valuable assets we have is the goodwill that exists from this being a free event, and losing that could have a huge impact on other important key players in the success of the park event; volunteers, local authorities and many partners.

Some visitor feedback from both sides of opinion:

“I liked that it was lower-key and easier to come and go this year. Rather than a full-on all-day commitment”

“Family friendly, community led, everything was amazing in the park event”

“Community feel. Meeting old friends. Finding new friends. Well organised, friendly”

“It was all a bit subdued this year. I normally go to the park event for quite a while but hardly stayed this year. I think there last two years may have increased expectation so much that it's hard to appreciate the reduced event”

“The organisation is very good. But this year the atmosphere was lack lustre. It seemed the festival has gone backwards somewhat. If there is an issue with funding, then charge, even if it's just a couple of quid. 2018 and 2017 were great”

3.2.2 Positivity in the Park

When we were planning the 2018-2019 programme, we surveyed local residents through our network of partner organisations in the Crystal Palace area and found that people felt that they would benefit from activities aimed at living a positive life. This very much chimed with our proposed themes of community and well-being. So we delivered the following activities on 15 and 16 June:

- Free talks about mindfulness, local services, combatting loneliness, anxiety and other socially debilitating challenges
- Stalls showcasing services aimed at supporting people in their life challenges
- A healing arts tent with massage, shiatsu and other healing practices
- Information on where to access holistic services, sports and other physical activities in the local area
- Free yoga, sound bath, belly dancing and tai chi workshops

These activities were very well attended and part funded by the Big Lottery's Community Fund.



Sound bath © Sudden Island

3.2.3 Community and charity stalls

We offered a reduced rate for stall hire was offered to all community groups and charities with the option to take a stall pitch for just one day of the park weekend, recognising that staffing a stall is a big resource. Groups that took part included Friends of Crystal Palace Bowl, Crystal Palace Community Trust, Churches Together, ALD Life, Spinal Health and Wholly Aligned.

3.2.4 Other supporting activities

Great food and drink is always a part of the park event offering and we offered reduced pitch fee rates to local food businesses ensuring that it is an affordable and profitable event for them. Local food businesses taking part were Comfort and Joy, Brett and Bailey, Smoke and Cure and Gipsy Hill Roast Hog, 40% of the total food traders in the park.

3.3 *Streets Alive!* – Crystal Palace high street area

Our *Streets Alive!* programme was designed to animate the high street by bringing a diverse range of artists, street performers and aspiring local talent to display their skills at multiple points around the 3 high streets of Crystal Palace that form the “Triangle” – Westow Street, Westow Hill and Church Road. This spread the activities across all three boroughs that make up the high street area.

Streets Alive! was the key focus of the second Crystal Palace Festival weekend taking place on 22 and 23 June 2019. By presenting artists in a direct, public and accessible way we celebrated our streets and generated pride and positivity within our community.



Matiss the Juggler © Sudden Island

We delivered a programme of a range of genres, community music and vocal ensembles. This enabled people to enjoy creativity they feel is ‘for them’ whilst also coming across new experiences they may otherwise not have the opportunity or inclination to discover such as opera. Outdoor arts are proven to be the most accessible of all cultural activities reaching people who would not even go to a free park event.

We also want to foster good relationships with local businesses to ensure the longevity of the festival as they support the festival through sponsorship and advertising. These relationships ensure there is more to offer festival visitors and encourages businesses to engage with their own events as well as securing funding for the festival.



Panash Steel Orchestra © Sudden Island

The green in front of Sainsbury's is privately owned and had never previously been opened up for public / community events before. The Festival Director worked with a local community activist to present an Event Management Plan and a risk assessment along with funding and staffing to animate this heart of our high street. As a result CBRE the managers of the green gave permission for it to be used for the Festival and for community events on the green going forward.

Performances at the green included:

- Crystal Palace Community Choir
- Matiss the Juggler
- Jane Harrington and Eve Lambah professional opera singers
- Cypress Primary School Band
- Panash Steel Orchestra
- TEAM dance club for young dancers

Some of the feedback from local residents:

"Great use of underused space, encouraged trade to local shops, much better atmosphere"

"Lovely space, real community feel with local acts"

"It's a really great use of that space and it was really lovely to see people hanging out and having picnics and enjoying the music together"

We also programmed young buskers to perform at three different points around the high street area that were identified with a specially designed busking spot pavement sticker. This gave young performers a chance to be part of the *Streets Alive!* programme and a platform for them to showcase their talents.

3.4 Festival Week – a community engagement platform

The Festival is an open invitation to the whole community to get involved and for local groups and businesses to benefit from the extensive marketing platform that we invest in. Listings are free for all charities, community groups, churches, schools and non-commercial event organisers.

103 events took place during Festival Week produced by members of the local community – traders, pubs, venues, artists and community groups. The economic benefit to the area is hard to measure but the pubs and venues have their best trading week of the year and many visitors come to the area during Festival Week.

28 of these events took place in the borough of Croydon, 11 in Bromley and 64 in Lambeth so this is a truly multi-borough festival.

4. Volunteer engagement

Volunteers are at the heart of all that we do and the organisation relies on them to ensure its survival with only one member of staff employed all year round both part-time and full-time. Their involvement is on all levels – from board level through to handing out programmes as part of our marketing campaigns. They do all kinds of work – from marketing, fundraising, administration and programming to stewarding on the day. There are many micro-volunteering opportunities created giving people a chance to give something back. There are also more in-depth roles such as programme co-ordinators who spend months working with the Festival Director to programme different parts of the festival.

Approximately 8,000 hours were donated by 70 volunteers in 2018-2019 – that's £120,000 at a living wage of £15 per hour and £62,640 at the minimum wage.

These figures do not reflect that many of the volunteering organising roles are professional and would command a much higher salary if paid for.

Benefits to volunteers are clear – volunteering is associated with higher levels of well-being, better general health and fewer mental health problems and that this finding has stood up to repeated analysis using the full range of quantitative evidence available in the UK.

Feedback from the 2018-2019 volunteer questionnaire:

- 85% feel the festival is an essential part of the community
- 93% are proud to have volunteered
- 52% feels the Festival puts volunteers at the heart of everything it does
- 100% feel the community needs events like the Festival to bring it together
- 78% met new people / neighbours by volunteering
- 89% believe the festival makes Crystal Palace a better place to live for all
- 93% would recommend volunteering to friends or family
- 67% felt that the volunteering experience increased their skills, experience and knowledge.
-



Volunteer © Mike Jones

5. Audience demographics and feedback

Visitors by borough to Crystal Palace Park event	11,000 over 15 and 16 June
Croydon	47%
Bromley	31%
Lambeth	9%
Lewisham	1%
Southwark	6%
Prefer not to say	3%

Age range	Ethnic background	Income bracket (household income)	Gender
41–50 – 34%	White British – 61%	Under £20k – 5%	Female – 70%*
36–40 – 24%	Other white – 15%	£21k – £40k – 18%	Male – 28%
51–59 – 21%	BAMER – 24%	£41k – £50k – 19%	
31–35 – 8%		£51k – £60k – 13%	
60+ – 4%		£61k – £80k – 16%	
26–30 – 3%		£80k+ – 13%	
18–25 – 3%			

*This audience statistics is possibly biased towards female respondents as they are proven to respond more than males to online surveys. Therefore it is not in all probability a true reflection of our audience. These results were based on a sample of 62 respondents to a survey. Park visitor numbers are counted by our security firm on entry.

NB. Audience demographics for community events are not held as these are independently delivered by the local groups. Prefer not to say was also an option respondents could choose and these are not included here.

23% of our free park event audience has a joint household income under £40k which is under the London median income so we are reaching those in lower income brackets who may not be able to afford to spend money on cultural activities.

Our survey results indicated how much the community continues to value the festival and the benefits it brings to the area:-

- 86% agree that the Festival brings local people together and promotes community cohesion
- 53% agree that the Festival provides access to high quality arts for all in an area of London where there is little provision
- 90% agree that the Festival is important for the well-being of the community
- 83% agree that the Festival effectively promotes the Crystal Palace area as a place to live, work and visit.

6. Looking forward to 2019-2020 and beyond

We were particularly heartened to see the feedback about the Festival and our outreach projects showed we have delivered on our ambitions to reach under-represented groups of people and bring the benefits of taking part in the arts.

We are looking to extend our work with these groups as the feedback has been so positive in terms of how people's well-being is supported, we reach those who are socially isolated and we engage more deeply with those who would not necessarily participate or attend the festival without these activities.

We were also glad to see that in the main feedback about the new festival format was positive. Whilst some audience feedback indicated disappointment about the size of the park event, this was to be expected given that people were possibly expecting a larger event akin to those organised in the previous two years. We will use this feedback in our communications review which will be part of our planning for 2019-2020, however we are more convinced than ever that the large scale event is simply not sustainable. The Festival budget in 2017-2018 was £250,000 and fundraising this amount of income on an annual basis with a small mainly voluntary team is simply not possible. And continuing to rely on this scale of fundraising would open the charity up to substantial and unacceptable financial risk in the view of trustees.

Given that the Great North Wood Collective was only formed in 2018, the Board revised the format in 2018-2019 to test a model for the park event that could give the newly registered charity a chance of establishing some financial reserves. This was a successful approach and after one year in the new Crystal Palace Park site the team will be looking at the lessons learned to create a 2020 park event that delivers more content but is still sustainable and yields financial reserves. These reserves are crucial to the future of the charity.

Streets Alive! was a pilot programme created with very little funding and was hugely successful in opening up a part of the high street, the green at Sainsbury's, for community events. This model of outdoor arts in the high street is even more accessible for all as it places performance in the heart of the community for those who may not even think a park event is for them. The opportunity to increase access to the arts is great and in 2019-2020 the Festival team will be fundraising to increase this high street programme. An additional aim is to further enhance the high street making it more vibrant and atmospheric, and attract visitors into an area which is facing economic challenges and the possible closure of some of its most loved independent traders. Our community programme will

also engage traders and other stakeholders to bring a rich and varied range of activities and events to the Triangle and the areas surrounding it.

Participation and outreach projects will continue to be a huge part of the Festival allowing us to achieve great impact all year round. We will plan projects and fundraise for those project with other key partner organisations in the Crystal Palace area who reach those who are under represented in the arts and marginalised in our society.

Trustees of the The Great North Wood Collective have set a target of setting aside £10,000 per annum for the charity's reserves to ensure its future and sustainability. We are also recruiting new trustees for outgoing ones with an emphasis on diversity and inclusion to ensure our Board reflects our community and its needs on ongoing basis. We are excited to channel this energy into building on the success of 2018-2019 and to bring more people together as a community, to add quality of life and build connections in the Crystal Palace area.

ANNUAL ACCOUNTS

Independent Examiner's Report to the Trustees of Great North Wood Collective Year ended 31 August 2019

I report to the trustees on my examination of the financial statements of Great North Wood Collective ('the charity') for the year ended 31 August 2019.

Responsibilities and basis of report

As the trustees of the charity you are responsible for the preparation of the financial statements in accordance with the requirements of the Charities SORP

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

Independent examiner's statement

Since the charity's gross income exceeded £25,000 your examiner must be a member of a body listed in section 145 of the 2011 Act. I confirm that I am qualified to undertake the examination because I am a member of the Institute of Chartered Accountants in England and Wales (ICAEW), which is one of the listed bodies.

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

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

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

Kim D Hooper

Kim D Hooper
Chartered accountant
June 28 2020



CHARITY COMMISSION
FOR ENGLAND AND WALES

Charity: The Great North Wood Collective

No (if any)

Receipts and payments accounts

CC16a

For the period from	Period start date	To	Period end date
	01/09/2018		31/08/2019

Section A Receipts and payments

	Unrestricted funds to the nearest £	Restricted funds to the nearest £	Endowment funds to the nearest £	Total funds to the nearest £	Last year to the nearest £
A1 Receipts					
Donations	13,126	-	-	13,126	-
Food concession	380	-	-	380	-
Non-food concessions	1,130	-	-	1,130	-
Sales	15,296	-	-	15,296	-
Grants	-	9,955	-	9,955	-
	-	-	-	-	-
	-	-	-	-	-
	-	-	-	-	-
Sub total (Gross income for AR)	29,932	9,955	-	39,887	-
A2 Asset and investment sales, (see table).					
	-	-	-	-	-
	-	-	-	-	-
Sub total	-	-	-	-	-
Total receipts	29,932	9,955	-	39,887	-

A3 Payments

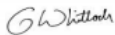
Festival Projects and Artists	-	9,955	-	9,955	-
Operations	28,364	-	-	28,364	-
	-	-	-	-	-
	-	-	-	-	-
	-	-	-	-	-
	-	-	-	-	-
	-	-	-	-	-
	-	-	-	-	-
Sub total	28,364	9,955	-	38,319	-

A4 Asset and investment purchases, (see table)

	-	-	-	-	-
	-	-	-	-	-
Sub total	-	-	-	-	-
Total payments	28,364	9,955	-	38,319	-

Net of receipts/(payments)	1,568	-	-	1,568	-
A5 Transfers between funds	-	-	-	-	-
A6 Cash funds last year end	-	-	-	-	-
Cash funds this year end	1,568	-	-	1,568	-

Section B Statement of assets and liabilities at the end of the period

Categories	Details	Unrestricted funds to nearest £	Restricted funds to nearest £	Endowment funds to nearest £
B1 Cash funds	Cash at bank	1,568	-	-
		-	-	-
		-	-	-
	Total cash funds	1,568	-	-
	(agree balances with receipts and payments account(s))	OK	OK	OK
B2 Other monetary assets	Details	Unrestricted funds to nearest £	Restricted funds to nearest £	Endowment funds to nearest £
		-	-	-
		-	-	-
		-	-	-
		-	-	-
		-	-	-
		-	-	-
B3 Investment assets	Details	Fund to which asset belongs	Cost (optional)	Current value (optional)
			-	-
			-	-
			-	-
			-	-
B4 Assets retained for the charity's own use	Details	Fund to which asset belongs	Cost (optional)	Current value (optional)
			-	-
			-	-
			-	-
			-	-
			-	-
			-	-
			-	-
			-	-
B5 Liabilities	Details	Fund to which liability relates	Amount due (optional)	When due (optional)
			-	
			-	
			-	
			-	
Signed by Chair of Trustees on behalf of all the trustees		Signature	Print Name	Date of approval
			GRAHAM WHITLOCK	28/06/2020