

**GREAT NORTH WOOD
COLLECTIVE**
Charity Number 1178671

**TRUSTEES ANNUAL REPORT AND
FINANCIAL STATEMENTS**
For the year ended 31 August
2020



crystalpalacefestival.org
greatnorthwoodcollective.org

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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	Date of appointment	Date of resignation	Serving in financial year ending 2020	Trustees on date of Accounts approval
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 Credé	Oct 2019		Yes	Yes
Davidson Lynch Shyllon	Oct 2019		Yes	Yes
Daniel Hill	April 2020	Sept 2020	Yes	No
Margaret Proud	April '2020	Dec 2020	Yes	No

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

Principal Officers: Director – Noreen Meehan

Bankers	Metro Bank	Independent Examiner	Charles Ssempijja
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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 30 September 2022.

Financial Review

Income for the year ending 30 September 2020 totaled £80,760 whilst expenditure was £71,218. This produced a year-end surplus of £11,110, leaving the charity with reserves of £11,110. It is the opinion of the Board of Trustees that the charity remains financially sound.

OUTCOME AND IMPACTS DURING 2019-20

1. Introduction



Grounded UK as part of the Ragtime to Grime Jam © Ian Macaulay

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 hugely popular annual Crystal Palace Festival. We also create outreach and educational programmes of workshops, activities, performances and events by working with local residents, businesses, schools, community groups, artists and performers.

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 work on the annual community celebration that is Crystal Palace Festival and the associated outreach and education projects brings people together, to have fun while producing high quality arts, heritage and culture events.

The Festival has a long, beloved history in the area and was started by local traders in 2006. In 2011 we became a voluntary organisation and then a CIC and since 2018 a registered charity is the delivery body.

After a successful community engagement through the production of performances to accompany the SE19Lates Christmas shopping events, planning for the 2020 Festival began in earnest in January 2020. We expected to deliver a June Festival and various outreach and education projects until the COVID-19

pandemic hit the world and we entered a full lockdown in the UK on 23 March. Luckily the Arts Council, Bromley and Croydon Council had approved part of our 2020 funding in February so we had enough monies to continue to employ our Director to do some scenario planning and budgeting in response to the pandemic's restrictions. It quickly became apparent that the summer of 2020 would not see any large events go ahead.

By 30 April we submitted an application to the Arts Council's Emergency Response Fund for a Live Streamed Festival and some offline creative opportunities for smaller groups and we heard on 22 May that we had been awarded a grant of £22,777. We wanted to produce an online Festival that in essence re-created as much of the planned park event as possible as we felt that this would enable us to deliver our objectives. We could still build the valuable connections and come together as a community through a high quality online Festival programme, needed now more than ever as our society shut down and people became more isolated and physically disconnected due to the effects of the pandemic.

Our Director also consulted with the commissioned artists and partners about pivoting their performances and activities to online to create new ways of working and moving forward during lockdown. The Arts Council, Bromley and Croydon Council all approved these new plans and delivery could begin again on our diverse programming and outreach and education projects.

The Live Streamed Crystal Palace Festival took place on the weekend of 15 and 16 August 2020 and continued our mission of bringing high quality arts to our community and creating the connections that we all need, now more than ever.

In 2019-20 we:

- Reached 20,000 people with the 2020 Crystal Palace Live Streamed Show
- Supported 94 artists as their income have disappeared as live events fall victim to the pandemic
- Reached hundreds of people in our community offline with our high street engagements
- Gave 26 young people aged 13-25 the opportunity to be part of our Live Streamed Show as professional performers
- Featured a hugely diverse range of artists including young, LGBTQi, BAME and deaf and disabled performers
- Created a community cast of performers of all ages and backgrounds for our beautiful dance outreach project The Big Ball
- Engaged 23 young people aged 8-15 in a visual arts project that aimed to help them express themselves in a positive way post-lockdown
- Supported 3 fantastic local Crystal Palace charities with our donations campaign during the Live Streamed Show
- Engaged with 25 volunteers to deliver the 2020 Festival and outreach projects.

Audience feedback 2020

"I've loved coming to the festival for years. It's great that you've pushed the boat out to keep it going in 2020. We need something to cheer us up!"

"Brilliant work translating the festival to a virtual event"

"As a local business, we value the contribution the Crystal Palace Festival makes to the community of South London. Keep up the amazing work guys!"

"Blown away by the standard of the artists this year. Thank you so much for putting together such a slick event. CP community we are so fricking lucky!!!!"

2. Why do we need the Great North Wood Collective?



Local young singer Jadene Prospere with Rockaoke, CPF 2020 © Pawel Gawronski

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.

Crystal Palace is a community of 42,882 (*Upper Norwood ward (Croydon) Crystal Palace ward (Bromley) and Gipsy Hill ward (Lambeth) – Census 2011*) and the area is mixed, with diverse BAME communities and a significant white working-class community. There are pockets of high deprivation across the areas that we serve:

- Crystal Palace ward ranks in the 3% of wards with the highest level of deprivation in England
- The town centre is bordered by and serves areas of high need in Gipsy Hill and Anerley
- According to the most recent Index of Multiple Deprivation, Thornton Heath, Selhurst and South Norwood have the highest level of poverty in Croydon
- Penge has the highest level of need in Bromley after Crystal Palace ward.

Statistically localities at the edge of boroughs receive the least investment and with five boroughs meeting in Crystal Palace the situation is very complex. People who live on different sides of a street can experience very diverse service provision and this happens in many parts of Crystal Palace, not just one or two streets. Youth service provision is fragmented and under resourced. The area has sadly seen the recent death of a young man on the Kingswood Estate and another young man died in Betts Park in 2017 due to gang violence.

The fragmentation of service provision does not affect the local sense of identity and pride however – local residents are very proud of our community and our heritage. There is a real sense of belonging that is apparently in the very active engagement by the community in various groups and support networks. We engage with residents from all five boroughs so the charity is truly a multi-borough organisation, working across the boundaries.

We want to:

- Enhance the quality of life for many in our community through the arts
- Build connections in our community, enabling it to come together to create and celebrate.

Our values are to be **inclusive, creative, diverse** and **fun**.

We achieve our objectives through:

- Delivering high quality arts in an area of outer London that is a cold spot for the arts
- Producing cultural activities and events that are fun and relevant and that support community belonging, well-being and participation
- Ensuring all our work is inclusive and represents our diverse community
- Reaching out to the more marginalised people in our community, the young, the old, the socially isolated and vulnerable people, to support their well-being.
- Engaging local people in a volunteer programme that is at the heart of everything we do
- Creatively celebrating Crystal Palace as a unique, diverse and exciting place to live and visit.

3. Christmas 2019 events and performances



The 2019 Christmas events strategy was to further engage the community and continue artistic programming year round in the high street area of Crystal Palace. Our Director worked closely with SE19Lates, the shopping experience event, and produced a programme of artists for Sainsbury's green and the Christmas tree. We also partnered with the Friends of Gipsy Hill and the local councillors to ensure that a Christmas tree was erected for the first time in the Triangle.

The programming at Sainsburys showcased opera singers, Panash Steel Orchestra and other local artists, bringing high quality diverse artistic performances to the high street, making them very inclusive for all our community – anybody could experience opera for free. At the Christmas tree, hundreds of local residents turning out for the lights switch on and a carols singalong with local choir Palace Acappella, bringing us together to celebrate this moment of community belonging.

Audience feedback

"We're so lucky to have so many community organisations with creative ideas and the grit to get them done. Brilliant community spirit last night"

"Wow, fantastic. Well done to all of those who put the sparkle into Crystal Palace this Christmas"

4. Crystal Palace Festival Live Streamed Show



Andrew Ashong © Ian Macaulay

4.1 Overview

The Live Streamed Show was broadcast from our local community library hub making use of their excellent performance spaces and great customer support. Being in the heart of Crystal Palace was important for the Festival as we are of the community for the community! The programme featured high quality diverse artists, with a particular focus on emerging and young artists. The Arts Council grant received in February 2020 had specific provision for fees for deaf, disabled and LGBTQi artists and we were able to retain most of the artists we had originally booked for the live park event.

Instead of programming different strands of performance e.g music, spoken word, comedy, dance and theatre into different spaces, our Live Streamed Show presented all artforms in one continuous programme with our presenters tying it all together. Some pre-recorded material was also broadcast where performers couldn't make it to London because of the pandemic. We we also showed films about our charity partners, fundraising for not just our charity but also for other worthy local causes – ClearCommunityWeb, Paxton Green Timebank and The Hive at St John the Evangelist Church.

This new format meant that our audience were exposed to artists and experiences they may not usually have chosen in a live park format. One of the other few silver linings of lockdown meant that we could attract some artists who would normally have been on the Festival circuit like JOHN, Andrew Ashong and Marcus Brigstocke, adding to the quality of our programme.

Mixed into the programme were some interviews with the charity's director and trustees, some of our sponsors and local community groups like Friends of Crystal Palace Dinosaurs and Mr CenZ the local street artist. Callum Hughes a local actor and writer and Helen Desai, a local comedian and vintage clothes trader, worked really well as hosts tying it all together with their own interplay and knowledge of Crystal Palace.

Support for artists and event production when most of their work has been cancelled due to the pandemic

has been a really important outcome of our ability to continue with a Festival in 2020. The impact on the live performance and production world has been nothing short of disastrous so we were incredibly proud of being able to pay our artists and production staff to deliver the show.

4.2 Diverse artists and global themes

Themes that came out loud and clear from the artists were the importance of creativity in the face of adversity with many expressing the importance of the Black Lives Matter movement to their lives. There were many profound and moving moments with young artists referencing Nelson Mandela and BLM, and the tributes to Ty the rapper who sadly died of COVID by the Ragtime to Grime crew and Blak Twang. LGBTQi spoken word artist Lisa Luxx performed her powerful set in a post-explosion Beirut and sent us her film to show during the Festival. Comedic lesbian poet Barbara Brownskirt, in contrast, held forth on her concerns in our studio, making us howl with laughter.

The Ragtime to Grime Jam was a particular highlight celebrating the massive contribution of black artists to our culture. It kicked off with artists from Grounded Movement performing Ragtime to Grime with music by Ty and choreography by Temujin Gill, then the Bboys of Grounded UK astounded us with their incredible dancing. Kenzo and AR, young rappers from Croydon Legacy joined the session followed by Amp Medley, and Blak Twang headlined this segment performing material from a career spanning 20+ years as one of the UK's prime movers in hip hop and rap. He also performed material he co-wrote with Rodney P and Ty before Ty's untimely passing.

Artists' feedback

"It was different and I never have experience of live stream. I am glad to be back to the performance" – Rinkoo Barparga

"We really enjoyed the set. We're all feeling a bit post fest blue, wishing we had more gigs coming up" – The Jenny Hanivers



Blak Twang & Silvestone © Ian Macaulay

4.3 Supporting young artists

We continued our support for young artists, giving them a totally new experience as performers in a studio as opposed to a stage in a live park event. We kicked off the show with the wonderful Crystal Palace based Panash Steel Orchestra, followed by spoken word and music performances from C3 Collective from Croydon, psychedelic jazz from West Norwood's Azad and Croydon based rappers AR and Kenzo from Croydon Legacy joining the Ragtime to Grime Jam.

On Sunday Jamal Hassan the spoken word artist who won our talent call out wowed the audience with his talent. We showed two films made by Youthsayers, the Brixton based reggae youth band of their versions of *A Change is Gonna Come* and *Racist Friend* featuring Rhoda Dakar from the original artists the Special AKA, made during lockdown. Local young singer Jadene Prospere had performed as part of Crystal Palace Lockdown Live, a local online weekly concert during lockdown and now joined us in the studio to perform with Rockaoke as her backing band.

4.4. Championing deaf and disabled artists

When we first programmed deaf and disabled artists for the 2017 Festival, Jo Verrant, producer with Unlimited the support organization for these artists said *"There is little point programmes like Unlimited funding disabled artists to create exceptional work, if festivals, venues and programmers don't take the next step and actually book it. To have work placed in the centre of Crystal Palace Festival - and not a single work, but multiple examples of what is possible - is critical for Unlimited. This is the evolution we have been waiting for."*

The latest evolution of our diverse programming for the Festival included dance company Moxie Brawl, spoken word artists Zoe McWhinney and Rinkoo Barparga and cabaret artiste Ebony Rose Dark. Rinkoo's powerful evocation of growing up south Asian and deaf elicited many emotional responses from our audience. Zoe's explanation of BSL and poetry as part of her set was both educational and inspiring. Moxie Brawl were prevented from performing live due to COVID-19 restrictions on travel from Manchester but created a fantastic film of their dance theatre piece from looking inside the life of pre-Raphaelite artists' muse Jane Morris.



C3 Collective © Pawel Gawronski

Artists' feedback

"It was great to be creative and in turn really good for our mental well-being. I loved the challenge of making our show work in a new way" – Sarah Blanc, Moxie Brawl

"I thoroughly enjoyed myself and found the operation so professional and supportive. As an artist it was very special to have something live with responses from the team to feed off of" – Barbara Brownskirt



The Jenny Hanivers © Ian Macaulay

5. Outreach and education projects

5.1 Overview

As COVID-19 lockdown began in March 2020, our outreach projects were ready to start with weeks of engagement with local residents planned which would culminate in participation and performances at the 2020 Festival. A thorough re-thinking then took place with the commissioned artists who were confirmed to deliver projects and a re-imagining took place.

5.2 The Big Ball

This site specific community dance project due to take place in our high street with a community cast moved online after a period of consultation and re-imagining with Temujin Gill the lead artist and discussion with some volunteers to see if they would be interested in participating. Our live streamed show was a highly technical operation and the need for Festival volunteers was much lower. Usually they were engaged in a live park event so this project offered an opportunity for them to still be part of the Festival. Other participants included older people from the Eagles Club in Anerley Town Hall and dancers from Lindy Kicks, a local lindy hop group taught by Temujin.

The Big Ball now became a film and dance project, with Ros Chesher an award-winning film-maker engaged to teach our cast how to film themselves with their mobile phones and to edit all of the footage into the final film. Temujin held Zoom rehearsals and a lively What's App group became another coaching tool with the group communicating through this channel too.

Despite technical challenges for some of our older cast members and some trepidation about filming and dancing, the project was a huge success with everyone mastering the filming beautifully. The cast were also very generous in sharing some of their stories around the themes of challenge, hope and celebration which were layered into the soundtrack of the film. Our amazing cast, Temujin and Ros, supported by Noreen as producer, delivered a very moving and profound piece of work. The final film was broadcast on Sunday 16 August as part of the live streamed show. You can see the full film at this link: <https://youtu.be/4YI9G4r-o3k>

Feedback from our community cast

"Going online felt fine, it was just great to have an opportunity to do it, something extraordinary came out of it!"

"I feel really proud to have been part of this. Thank you Tem for leading us all and to Ros for making our efforts into such a polished film. And to Noreen for making it all possible"

"I get social anxiety about being around new people so I was initially was not sure about taking part but then I watched the first Zoom meeting and saw that everyone was just everyday people and there was nothing to be afraid of"

"It was fun trying to be creative to come up with interpretations of my own thoughts – I think this allowed emotions that you may not know you had even to come through"

"I cried when I saw it first – and thought oh my god I should have dressed up a bit more!! This is me – I was often exhausted after work but I tried to express myself"

5.2 You Are A Hero

As part of the Arts Council Emergency Response Fund grant application, we applied for additional funding to deliver some offline creative opportunities in our community to balance all of the online work that is necessary because of the pandemic. We worked with Kingswood Community Shop on the Kingswood Estate and a local artist David Vallade to develop a visual arts project for young people.

Project aims/outcomes were to:

- Enable young people to develop their artistic voice around the idea of moving forward positively within the current pandemic and development of ideas around how things may change for the better
- Reduce social isolation and increased social wellbeing
- Gauge interest and assess format for future art programmes.

David designed the workshops to bring the young people through a series of activities from drawing, to papier maché modelling, comic illustration to animation to develop their skills. He created the theme of You Are a Hero so they could think positively about role models and who inspires them. Please see Appendix 1 for the workbook artwork and information.

In August 2020 the first two cohorts of 17 young people aged 8-15 attended the four weeks of workshops but due to lockdown restrictions these had to be delivered online. However they worked offline on their tasks between sessions so it was an amalgamation of the two methods. In September 2020 David started a six week offline series of workshops with a third group of six young people at Anerley Town Hall which finished in October. There are two more series of workshops to be held in October and November 2020 with a mixture of offline and online delivery as the pandemic continues.



In terms of retention for the first 2 cohorts, aside from authorised absences (e.g. due to short breaks/pre-arranged appointments), retention rates were high within cohort 1 (93%) but much lower for cohort 2 (54%). The main reasons for low retention rates/lack of continuous engagement related to issues around digital inclusion. Almost all of the second group, largely located on the Kingswood Estate, experienced many digital issues such:

- Non-existent/weak Wi-Fi signal insufficient to run a Zoom classroom session efficiently
- Insufficient data allowance to support an hour-long online Zoom session
- Insufficient devices within the home.

The first two cohorts were both facilitator and learner led with information/resources/feedback provided both during and between each session, depending on participant interests/focus, e.g. website links were provided, as appropriate to stimulate generation of further ideas.

The third cohort at Anerley Town Hall had 100% retention rate probably due to the sessions being held in person and the young people's feedback reinforced that this format is more engaging and better for them in terms of their learning and well-being.

However we must put health and safety first as we continue to grapple with the impact of the pandemic but

clearly teaching in person gives such a better experience for all.

Feedback from our young artists

"I can draw now with imagination instead of just copying things"

"I improved my greatness of paper mâché model and exercised my creativity.....this class also provided me with new memories and experiences as well as something to do/look forward to do in lockdown"

"I really liked getting to try things I haven't done before"

"I learned to draw faces. When I wanted to give up David encouraged me not to"

"I learned you can express your creativity in any way you want to!"

"I was able to do things I hadn't tried before and I learnt about many more art techniques"

5.3 Grimms Collecting Agency

Teatro Vivo were commissioned to deliver The Grimms Collecting Agency as a high street experience, going out into our high street to talk to Crystal Palace people, listen to their stories and weave them into a theatre show to be performed in front of Sainsbury's. However we had to rethink this approach due to the pandemic and we were able to use it really constructively to still work in the high street offline with our community. The company spent a few days in Crystal Palace the weekend and week before the live streamed show meeting local residents, engaging with them in a playful manner and collecting their stories of life in lockdown. They then wove it all into a 30 minutes show which they came to our studio to perform live and broadcast it out as part of the Festival. Stories of lockdown love, poo and bombs in basements all helped us connect with each other and keep our spirit of togetherness alive!

5.4 Usherettes

Similarly the Usherettes were due to be in our high street entertaining Festival visitors, signposting them to other events and collecting feedback during our Streets Alive! weekend. But they helped us reach offline audiences the week before the live streamed show by spending time in the area with a banner and singing a specially composed Festival song to reach groups of people who we may not reach online.

5.5 Afrobeat Meets Classical

Our education day and performance with the London Mozart Players, Silvestone and Harris Academy Crystal Palace has been postponed til after autumn half-term due to the pandemic's restrictions. The project aims to give a creative, hands on experience to students (two different classes of 30 children each) leading to a performance at the end of the day to the whole school. Using and building on material already created for performance for LMP and Silvestone for the Pride Festival, the students will be invited to perform side-by-side in an existing song with the musicians using instruments of their choice, strings, guitars, keyboards/ kit, as well as creating a 'school song' using the musical structure already composed by Silvestone but creating lyrics to fit.

The method of delivery and performance will depend on the current restrictions we need to work within and an update of the project will be provided in the impact report for 2020/21.



Grimms Collecting Agency © Pawel Gawronski

6. Audience engagement and feedback

6.1 Overview

It is difficult to make comparisons with last year's event in terms of marketing effectiveness but our unique video views in Facebook and YouTube is probably the most equivalent to feet in a field as this is similar to a gate count i.e. when someone comes into the Festival park event that's counted as a visitor no matter how long they stay.

We had 23,219 unique visitors to the Live Streamed Show and post-show on Festival Weekend compared with 11,000 visitors to our park event and thousands more to high street events in 2019. Since the Festival another 6,167 unique viewers have visited our YouTube channel and Facebook Live videos to see the festival performances again.

A PR campaign covered all local press, bloggers and listings sites as well as various listings and the hero spot on Visit London sites. Offline marketing included banners that were placed at the gate of Crystal Palace Park opposite Westow House and outside Sainsburys:



Audience feedback comments

"A great Festival this year, thanks to all involved"

"What an amazing festival...you guys are amazing"

"Well done everyone, it's been great and I'm really enjoying it"

"Congratulations on putting on such a great event!"

"Great work on this year's Virtual CPF!!! May the Festival go FOREVER!!!"

"Love this festival. Thanks for streaming. Shared with neighbours and workmates"

6.2 Social media engagement

Our engagement rate was really good for social media channels, driving awareness and visitors to the Festival: here's the social content stats for 28 June - 8 September:

	Facebook	Twitter	Instagram**
Posts	60	406	76
Engagements	3,700	2,400	2,600
Impressions	248.6k	309.8K	63,728 Post Reach
Engagement Rate	6%	2.1%	

Funding from the Arts Council for the Live Streamed Show allowed us to engage a freelance social media manager for June to August which really did make a difference to our social media engagement driving audience awareness and visitors to the show. We particularly increased our engagement on Instagram with post reach going up 150%.

Some analysis of our social content stats, comparing the same 63 day pre-Festival period in 2019 to 2020 taking into account the different dates of the Festival (June 2019 and August 2020):

	2019	2020	% increase
Facebook Post Reach	118k	178k	51%
Facebook Post Impressions	178k	241k	35%
Facebook Engagement Rate	4%	6%	2%
Twitter Impressions	202k	274k	36%
Twitter Engagement Rate	1.6%	2.1%	0.5%
Instagram Post Reach	21,697	54,386	150%

7. Volunteer programme

Our usual volunteer programme was severely curtailed by the pandemic as usually we would engage with about 100 volunteers both in the run up to the Festival and also during the event as stewards etc. With a live streamed show format not many volunteers were needed onsite, just a handful to look after artists. The main volunteering roles were on the marketing team and doing design work and we had a very active marketing team that met weekly in the two months before the Festival. This was invaluable support for Noreen our director as she worked to bring the whole show together.

Una who was part of that team says *“it was great to see the community pull together and deliver this fantastic festival in spite of all the challenges that were faced. It was then wonderful to see so many people from near and far watch and enjoy this very innovative festival. It was particularly good that it captured and showcased what is so special about the community in Crystal Palace. I personally found it very inspiring”*.

Chris our volunteer designer says

“For the past two years I have been volunteering with the Crystal Palace Festival as a graphic designer. Producing artwork for print and social media. It has been amazing working with the Festival, it has given me a sense of responsibility, whilst honing my creative skills and improving my CV and portfolio. Seeing my work displayed around the town is such an achievement and contributing to the community by volunteering my time and services is a really positive thing to do.”

Happily six of our volunteers were able to join The Big Ball’s community cast and feel part of the Festival programme in a very different way.

8. Income and costs

Once the pandemic hit re-budgeting had to take place to model various options and it quickly became apparent that many of our usual income streams would be badly hit or non-existent due to its effects. No fundraising events could take place and the local economy has been reeling from the lockdown effects for

some time affecting sponsorship and advertising income. However we did still retain some advertisers and sponsors and our charity partner London Hotel Group, owners of the Queens Hotel, donated 50% of the £10,000 they were due to give in 2020. Coupled with the additional £22,772 grant from the Arts Council we were able to deliver the live streamed show and outreach projects within budget. There hasn't been the opportunity to add to reserves however which is critical for our future survival.

9. Looking ahead to 2021 and beyond

2020/21 sees a very different funding and operating environment with much uncertainty facing the events and arts sectors. The delivery of large live events is still under threat in 2021 as the government's test and trace scheme falters and a successful vaccine and/or mass instant testing is some way off. The events industry is working very hard with government on testing as the 2021 festival season is essential for its survival. We may benefit from this work but it is likely that any testing regime for large event audiences would be expensive to implement.

Funding is a major concern as the local economy continues to be hit very hard and grant funding is mainly focused on helping those charities who support those most impacted by COVID-19. The local authorities are also under extreme pressure without enough additional funding from central government to protect local residents from COVID-19. Croydon Council's chief executive and the leader of the council have recently resigned and cultural funding from Croydon may be under threat as the council faces a huge financial deficit. Both Bromley and Croydon Council's match funding help leverage in Arts Council funding and help us deliver so much more.

We are modelling various plans for delivery for a 2021 Festival with March 2021 being the likely decision time for a Festival format, looking ahead to later delivery date in September 2021. In the meantime we continue to work on activities to help bring our community together – Christmas events to be delivered safely and we are applying to the Arts Council under £15k grant pot by the end of October 2020 for a new outreach project.

We are also supporting the Crystal Palace Park Trust on their events strategy and management as they prepare for the arrival of large events promoted by Festival Republic and the producers of Field Day into the park, hopefully in the summer of 2021. We are exploring the opportunities for partnerships and community engagement with the Trust and those promoters which could help sustain the charity into the future.

Approval

This report was approved by the board of trustees on29 September 2021..... and signed on their behalf by:-



Graham Whitlock

ANNUAL ACCOUNTS

Independent Examiner's Report to the Trustees of Great North Wood Collective Year ended 31 August 2020

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 2020.

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.



Charles Ssempijja, ACA
NfP Accountants Ltd

Date: 29 September 2021



Charity Name The Great Northwood Collective	No (if any) 1178671
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CC16a

Receipts and payments accounts

For the period from	Period start 01/09/2019	To	Period end date 31/08/2020
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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					
Charitable activities					
Donations	2,648	42	-	2,690	13,126
Grants	-	61,909	-	61,909	9,955
Sales	12,521	3,640	-	16,161	15,296
Non-food concessions	-	-	-	-	1,130
Food concessions	-	-	-	-	380
Sub total (Gross income for AR)	15,169	65,591	-	80,760	39,887
A2 Asset and investment sales, (see table).					
	-	-	-	-	-
	-	-	-	-	-
Sub total	-	-	-	-	-
Total receipts	15,169	65,591	-	80,760	39,887
A3 Payments					
Festival Projects and Artists	6,593	57,307	-	63,900	9,955
Operations	4,297	3,021	-	7,318	28,364
Sub total	10,890	60,328	-	71,218	38,319
A4 Asset and investment purchases, (see table)					
	-	-	-	-	-
	-	-	-	-	-
Sub total	-	-	-	-	-
Total payments	10,890	60,328	-	71,218	38,319
Net of receipts/(payments)	4,279	5,263	-	9,542	1,568
A5 Transfers between funds	-	-	-	-	-
A6 Cash funds last year end	1,568	-	-	1,568	-
Cash funds this year end	5,847	5,263	-	11,110	1,568



Charity Name The Great Northwood Collective	No (if any) 1178671
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CC16a

Receipts and payments accounts

For the period from	Period start 01/09/2019	To	Period end date 31/08/2020
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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	Bank account	5,816	5,263	-
	Petty cash	31	-	-
	Total cash funds	5,847	5,263	-
	(agree balances with receipts and payments account(s))	OK	OK	OK
		Unrestricted funds to nearest £	Restricted funds to nearest £	Endowment funds to nearest £
B2 Other monetary assets		-	-	-
		-	-	-
B3 Investment assets		Fund to which asset belongs	Cost (optional)	Current value (optional)
			-	-
			-	-
B4 Assets retained for the charity's own use		Fund to which asset belongs	Cost (optional)	Current value (optional)
			-	-
			-	-
B5 Liabilities		Fund to which liability relates	Amount due (optional)	When due (optional)
	Independent examination	Unrestricted	480	
	Accountancy	Unrestricted	480	
			-	

Signed by one or two trustees on behalf of all the trustees

Signature

Print Name

Date of approval

Graham Whitlock

Graham Whitlock

29/09/2021