

Charity registration number: SC003018



Cromarty Arts Trust

Annual Report and Financial Statements

for the Year Ended 31 July 2017

H.E. Young CA CTA
Independent examiner
A9 Accountancy Limited
Elm House
Cradlehall Business Park
Inverness
IV2 5GH

Cromarty Arts Trust

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Cromarty Arts Trust

Reference and Administrative Details

Trustees

John Nightingale
Philip Hamilton-Grierson (Resigned 31 January 2017)
Alexander Nightingale
Rachel Robertson
Torquil Macleod (Resigned 30 September 2016)
Annie Stewart
David Cowan
Mary Peteranna
Jeremy Price (appointed 27 June 2017)
Simon Evans (appointed 12 December 2017)

Principal Office

Ardyne
19 Bank Street
Cromarty
Ross & Cromarty, IV11 8YE

Charity Registration Number

SC003018

Solicitors

Fiona Gibb
Anderson Strathern LLP
1 Rutland Court
Edinburgh, EH3 8EY

Bankers

Bank of Scotland
High Street
Dingwall, IV15 9HL
CCLA Investment Management Limited
Senator House
85 Queen Victoria Street
London
EC4V 4ET

Independent Examiner

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Cradlehall Business Park Inverness
IV2 5GH

Cromarty Arts Trust

Trustees' Report

FORMATION AND OBJECTIVES

Formation: The Trust was established by a Declaration of Trust executed on 22nd August 1987 and is registered as a charitable trust, no: SC003018.

Purposes: The purposes of the trust are

- the conservation of buildings of historical or architectural importance especially in Cromarty
 - the advancement of education especially within Cromarty including the establishment and running of an Arts/Design Centre
 - the conservation of natural features, the landscape, ecology and character of the area
 - the stimulation of public interest in the history, character, beauty and wildlife of the area.
- In implementing these objectives, the Trustees have agreed to embrace the following vision, mission, values and aims:

Vision: To develop appetite and capacity for cultural creativity in individuals and communities in Cromarty and the Black Isle.

Mission: To break barriers to participation and interest in all aspects of creative activity (particularly arts, environment and education) by presenting them in intriguing combinations.

Values:

International (our perspective will be broad and encompassing, with particular attention to those areas and countries with a special relevance for the Highlands)

Young people (our emphasis will be on engaging with people at an early stage in their experience of creativity to help stimulate a lifelong interest)

Quality of experience (we acknowledge that nothing stimulates interest more readily than a good experience).

Aims:

To engage the people of Cromarty and the Highlands in the work and the mission of the Trust

To encourage and broaden a range of partners to support our work and mission

To promote effectively the value of creativity to the individual and communities.

The Trustees also have a Gaelic strategy to promote the learning and use of Gaelic.

Cromarty Arts Trust

Trustees' Report

Trustees, Staff, Advisors and Organisational Structure

The Trust said farewell to two Trustees during the year (see page 2 of this Report for full details of Trustees and Advisers). Torquil Macleod retired on 30 September 2016, following his move to Edinburgh to take up a senior position at Events Scotland. He had given much good advice and encouragement to the Trust, drawing on his deep experience of the events industry. Philip Hamilton Grierson retired as a Trustee on 31 January 2017 after 25 years as a Trustee. A farewell lunch held in January provided a chance to look back over what the Trust had achieved over those years and to thank him for his unstinting support and hands-on involvement throughout this period – helping with its academic conferences, its programme of classical concerts and its other events, chairing its Local Management Group and bringing his very considerable financial and budgetary experience to the benefit of the Trust. But above all he should be thanked for helping instil the combination of values that guide the work of the Trustees: a recognition that their task and responsibilities are serious ones but that this should not preclude Trustees enjoying what they do.

Following the year end two further Trustees were welcomed on board. Both live locally and bring a wealth of valuable experience to the Trust: Jeremy Price, a retired police superintendent, former chair of the Cromarty and District Community Council, and regular contributor as a writer and actor to the Trust's Crime and Thriller weekends, was appointed on 27 August 2017; Simon Evans, a recently retired NHS consultant at Raigmore hospital and active contributor, as a gifted violinist, to the Trust's chamber music programme, was appointed on 8 December 2017. Trustees are appointed by the existing trustees on the basis of the relevant experience and commitment that they can bring to the work of the Trust. The Trustees undertake periodic appraisals of the skill sets which the Trustees can offer with a view to identifying areas where further experience would be desirable. Care is taken to ensure all new Trustees are given a full induction into the work of the Trust.

Following the much lamented death in December 2015 of the Trust's previous Arts Development Manager, Caroline Hewat, the Trustees were greatly indebted to their co-trustee David Cowan for taking on day-to-day operational control of the Trust's activities, ably assisted by Gail Stuart-Martin and Gail Pocock, whilst they undertook a full review of the Trust's activities and staffing. The upshot of the review was that the Trustees appointed Georgia Macleod as an arts development officer in September 2016; Georgia brings much valuable experience to the Trust from her role as an events and project co-ordinator for a series of arts and community projects in the Highlands over the previous ten years, and she should be congratulated for picking up the reins of the Trust's events programme so quickly. Along with Georgia's appointment, the Trust also took on two other additional staff members, Kelliane Lynas and Katherine McDonald, to help with the running of the Old Brewery, where bookings continued to increase throughout the year. Along with Georgia they have joined the Trust's existing Administrative Officer, Gail Stuart-Martin and Operations Supervisor, Gail Pocock; all five are employed on a part-time basis but together they make an effective and highly professional team.

Cromarty Arts Trust

Trustees' Report

The Trustees met twice during the year to review activities, to approve budgets and reports, set strategy, and take major decisions. A Local Management Group consisting of four of the Trustees, Administrative Officer, Arts Development Officer and Operations Supervisor and three co-opted local members, Vanessa Halhead, Carsten Flieger and Jim Pennie, met bi-monthly to discuss and take decisions associated with the detailed delivery of the Trust's programme. A Health and Safety Committee, chaired by Trustee David Cowan, meets twice a year and has oversight of all health and safety matters across the Trust's properties. The minutes and reports of both committees are reviewed by the main Board.

Staff appraisal is undertaken on an annual basis and additional staff training is provided where this is considered appropriate. During the year members of staff attended a food and hygiene training course in connection with their work and responsibilities at the Old Brewery.

All grant applications and grant acceptances are approved in advance by a delegated Trustee. The Trust has a detailed health and safety policy and has risk management policy and procedures in place for the Old Brewery. These are subject to regular review. The Trust is committed to equal opportunities.

Objectives, Achievements and Performance: the year under review

As the year end brought the Trust to the eve of its 30th anniversary, it is an appropriate moment to look back on what it has achieved over this period. The Old Brewery and Stables now fill such a central place in the cultural and community life of Cromarty that it is hard to remember how in 1987 both were in the final throes of decrepitude, roofs open to the sky, collapsing floors, wind whistling through former doorways and windows. The vision of restoring them was a bold one. But the challenge of using the restoration of these remarkable listed buildings to breathe new life into the community seemed a prize worth working for.

A later section of this report on the history of the Trust describes how the work of the Trust subsequently evolved from one which simply raised money and restored buildings to be operated by others, to one which took on the responsibility of managing them itself as the base for an ambitious, varied and vibrant arts programme – one would be hard pushed to find another community of Cromarty's size that punches so far above its weight. The rest of this report gives the detail of this programme but a couple of points deserve emphasising at the outset.

First, the Trustees have set great store by the breadth and diversity of their programme. Inevitably this comes at a cost – it is easier to market an annual festival or build up a reputation in one particular arts specialism but this restricts its appeal to a more limited audience rather than doing what the Trust sees as its priority, namely engaging with and enriching the community as a whole.

Second, the Trustees have laid great emphasis on sustainability. Arts organisations tend to live precarious existences and all too often they are undermined by overly ambitious dreams.