Charity registration number: SC003018

Cromarty Arts Trust

Annual Report and Financial Statements
for the Year Ended 31 July 2016

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

Charity name	Cromarty Arts Trust
Charity registration number	SC003018
Principal office	Ardyne 19 Bank Street Cromarty Ross & Cromarty, IV11 8YE
Registered office	Ardyne 19 Bank Street Cromarty Ross & Cromarty, IV11 8YE
Trustees	John Nightingale Philip Hamilton-Grierson Alexander Nightingale Sandy Thomson (Retired 30 September 2015) Rachel Robertson Torquil Macleod Annie Stewart David Cowan Anne Macleod (Retired 10 August 2015) Mary Peteranna (Appointed 10 August 2015)
Solicitor	Fiona Gibb Anderson Strathern LLP 1 Rutland Court Edinburgh, EH3 8EY
Bankers	Bank of Scotland 23 High Street Fortrose, IV10 8SX CCLA Investment Management Limited Senator House 85 Queen Victoria Street London EC4V 4ET
Independent Examiner	H.E. Young CA CTA A9 Accountancy Limited Elm House 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.

Trustees, Staff, Advisors and Organisational Structure

Caroline Hewat, the Trust's Arts Development Manager, died on 17 December 2015 after a short illness. A year ago it was hard to feel anything but sadness, and her loss is still keenly felt. But a year on we can really appreciate her remarkable legacy. Her creative energy and exuberance shaped the Trust's current arts programme, encouraged the Trustees to set ambitious goals, and enthused the team of dedicated staff to take the work of the Trust forward. The commitment, dedication and professionalism with which this team have taken up the reins where she left off is a testament to the firm foundations she laid and the Trust's resilience more generally. Each member of the staff played their part here, but particular thanks are due to the Trust's Administration Officer, Gail Stuart-Martin, Operations Supervisor, Gail Pocock, and to Trustee David Cowan who stepped into the breach on a voluntary basis, providing both guidance and hands-on support. The Trust should rightly be proud of what they have achieved – it is a story of creative resilience.

The Trustees have resolved to set up a prize in Caroline's memory, as described on page 25.

Following a full review towards the end of the year under review, the Trustees advertised for a new part-time arts development officer and proceeded to appoint Georgia Macleod to this role in September 2016. Georgia has been an events and project co-ordinator for a series of arts and community projects in the Highlands over the last ten years and has a lot of valuable experience that she can bring to the Trust. At the same time, the Trust also took on two other additional part-time workers, Kelliane Lynas and Katherine McDonald, to help with the running of the Old Brewery, where bookings continued to increase throughout the year.

Cromarty Arts Trust

Trustees' Report

The Trust said farewell to two Trustees during the year (see page 2 of this Report for full details of Trustees and Advisers). Anne Macleod retired as a Trustee on 10 August 2015 having sadly decided that she could not give the time and commitment that she felt the role needed; she was only a trustee for a year but during this time the Trust benefitted greatly from her wise and helpful contributions. Sandy Thomson retired on 30 September 2015 after serving for ten years as a Trustee. As reported last year, Sandy made a major contribution to the life of the Trust. He had already given the Trust considerable support for its Hugh Miller conference in 2002. After his appointment as a Trustee in 2005 he played a central part in establishing and then chairing the Trust's local management group, was the organiser of the Trust's quincentenary conference on Sir Thomas Urquhart in 2008, and then edited a fine volume of the conference papers as well as the work of two of the Trust's artists-in-residence: Geir Bergjord's Cromarty and Margot Henderson's Freedom Unbound. And where others might decide to wind things down gradually, Sandy spent much of 2015 laying the groundwork for an extraordinary and moving commemoration of the sinking of the Natal in the Cromarty Firth which was held on his final day as a Trustee.

After the year end a farewell was said to two further Trustees. 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.

It was with great pleasure that Mary Peteranna was welcomed on board as a Trustee with effect from 10 August 2015. Mary had previously joined the Trust's local management group and brings a wealth of experience as an archaeologist and co-organiser of the major HLF funded excavations of Cromarty's medieval burgh for the last three years.

The Trustees will be looking to make further appointments to augment the Board in 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.

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, Administrator, Arts Development Manager 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.

Cromarty Arts Trust

Trustees' Report

Objectives, Achievements and Performance: the year under review

The wreath-laying ceremony above the wreck of the Natal was a wonderful, moving occasion which I shall remember forever. Stunning. Cromarty obliged with a burst of glorious sunshine and the Firth like a sheet of glass. ... The Cromarty schoolchildren's singing Only Remembered at the cemetery whilst wreaths were laid on the Natal graves produced quite a few tears in the massed crowd that was watching. ... Then back down to the harbour just in time to see the Marine Band! And what a spectacle that was! They were astonishing, marching up and down from the ferry slipway right along the front, doing intricate twists and turns and all the instruments gleaming in the sunshine. Absolutely fabulous! ... The plaque was unveiled, a thousand pictures were taken and other descendants of the Natal's captain arrived from Switzerland to join his granddaughter just in the nick of time. ... Good to wake up to Cromarty on the national news and then hear from all what an extraordinary occasion it had been. ... The whole day from breakfast to the completion of the evening reception a short while ago went like clockwork - largely thanks to you and your detailed planning and lots of hard work and attention to detail. ... Everything went like clockwork. A dream day!

These comments on Cromarty's 30 September 2015 commemoration of the unexplained sinking of the Natal with the loss of 215 lives in 1915 reflect what is so special about the work of the Trust. It was not one of the Trust's major goals for the year but when Trustee Sandy Thomson suggested that it was important that Cromarty should commemorate the event, the other Trustees encouraged him to work with the Trust's staff to map a programme and set up a steering group with other interested parties – Cromarty Primary School, the Courthouse Museum, the town of Invergordon, and the Royal Navy – that met regularly throughout 2015 to ensure that the commemoration was delivered with meticulous care in a way that would be remembered by everyone who witnessed it. This readiness to seize the moment and give a lead in a way that galvanises community events by bringing together a host of different parties is one of the Trust's evident strengths that deserves to be celebrated. And it certainly continues to fulfil the vision, mission and values of the Trust: to develop appetite and capacity for cultural creativity; to break barriers to participation; to achieve the Trust's values with their emphasis on the international, young people and the quality of experience.

Last year's report noted that the Trustees' principal goals for the coming year were to make a success of the operation of the Old Brewery and to continue to steer the course that has been set over the last few years in terms of maintaining the programmes and workshops in music, the visual arts and mixed media which they have already developed, and to continue to build up arts activities at the Stables and Old Brewery which deliver the Trust's strategic objectives. The detailed account that follows describes how these objectives were successfully delivered but it can be noted that the year got off to a particularly positive start with the news that the Trust was the winner of the August 2015 Business Limelight Award in recognition for its role in contributing, shaping and influencing the arts and cultural sector in Scotland.

The Old Brewery: Last year's report described how the Trust took over management of the Old Brewery in September 2014 and undertook a programme of upgrades to the electrical wiring and fire detection system, replaced essential items of equipment, furniture and furnishings, established health and safety policies and risk assessments for the operation of the building, secured a public entertainment licence, and committed to operating the building on an on-going basis, after a detailed search and assessment exercise failed to identify a suitable alternative operator.

During the year usage of the building continued to increase as it attracted an impressive range of academic, arts, and educational users. These included the Arts Trust's own programme of events such as the Crime and Thrillers Weekend, Harp Village, residential workshops in silversmithing, stone lettering, stained glass and visual arts, and a regular series of music gigs. External bookings included residential use by Aberdeen University, Bangor University, UHI, ScotGrad, RSPB, Black Isle Fiddle School, the Feis Ross Ceilidh Trail, the Cromarty Film Festival and a number of other organisations running summer music and art schools, jazz weekends, a kayaking symposium, a writers' weekend retreats – and the list goes on! All of these fell squarely within the Trust's objectives of advancing education, running an arts centre, and stimulating interest in the area's history and wildlife. But they also contributed to the economic and cultural life of the community more generally.

Cromarty Arts Trust

Trustees' Report

In running the Old Brewery with its 22 beds in 12 bedrooms, studios, dining room and kitchen, the Trust has adopted a model that sets out to provide simple accommodation with really clean and comfortable rooms, a friendly team of staff, and great home-made food - all to be enjoyed in conjunction with the building's magical location in Cromarty overlooking the shore and the Firth. The very positive feedback and increasing number of repeat bookings suggests that this is working very well. The dedication of the Trust's team of staff is an absolutely crucial ingredient here and this is an appropriate place both to congratulate and thank them for everything they have done.

The Trust's Arts and Events Programme: A simple catalogue of the Trust's arts and events activities gives a sense of their range and vibrancy and further detail on particular highlights follows:

10th August to 9th September - RSA Artist in Residence- Ilana Halperin at the Game Store and Stables

14th to 23rd August - Cromarty Group Exhibition at the Stables

21st August - Joy Dunlop and LAS in concert at the Old Brewery

12th to13th September - Leon Patchett's Wood Sculpture Course at the Stables

18th to 20th September – Harp Village with Corrina Hewat, Ailie Robertson, Tristan le Govic, Wendy Stewart and Heather Yule at the Stables and Old Brewery

28th September to 3rd October - Stone Letter Carving Course with Robbie Schneider at the Stables

30th September – Remembering the Natal

4th October – Mahler Players at the Stables: William Walton and Edith Sitwell's Façade

13th October – Sean Lakeman and Kathryn Roberts in concert at the Old Brewery

15th October – Stables Studio Workshop by Wayne Boucher, Cromarty Arts Trust's 2016 Artist in Residence

30th October to 2nd November - Exhibition at Stables of The Cromarty Works by Wayne Boucher

31st October to 1st November - Oliver Reed's art course, exploring ideas (drawing and painting) at the Old Brewery

1st November - Edward Caswell and Helen Standen at the Stables: a programme of Brahms, Schubert and Schumann

7th November to 14th November – Niche, a retrospective exhibition of mandolins made by Orkney artist and craftsman, Richard A Levens, at the Stables

14th to 15th November – Craft Fair at the Old Brewery

21st to 22nd November – Glimpses: Abstract Painting Workshop with Jacqueline Watt at the Old Brewery

25th November – Book Week at the Old Brewery: Readings, tea and scones

4th to 6th December: Cromarty Film Festival, Old Brewery, Stables and throughout Cromarty

19th to 20th March - Celtic Connections Ukuelele School at the Old Brewery

25th March – 'Fresh Folk' gig at the Old Brewery

31st March to 1st April – Vocal Jazz workshop at the Old Brewery and concert at the Stables with Sophie Bancroft and friends

9th April – Routes String quartet at the Old Brewery

15th to 17th April - Residential workshop and exhibition of mixed media (colour and collage, stained glass and textiles) with Morag Tweedie and Anne Ferguson at the Stables and Old Brewery

21st to 24th April – Cromarty Crime & Thrillers weekend with Ian Rankin, Val McDermid, Caro Ramsay, Dr Sue Black, Morag Joss, and Prof Niamh Nic Daeid, throughout Cromarty

7th May – Wood sculpture workshop with Leon Patchett at the Stables

13th to 15th May – Silver Raising workshop weekend with Ndidi Ekubia at the Stables

28th and 29th May – Jonathan Shearer Landscape Painting workshops at the Stables

2nd June – Sandy Stanage and Sylvia Barnes folk gig at the Old Brewery

10th July – Alexander Chapman Campbell piano concert at the Stables

16thh July - FRAS in concert at the Old Brewery

23rd and 24th July – Jonathan Shearer Life Drawing workshops at the Stables

25th July – Outside Track in concert at the Stables

24th to 29th July – Outside Track Summer School at the Old Brewery

27th July – Murder Mystery Play at Victoria Hall, Cromarty

30th and 31st July – Makers Craft Fair at the Old Brewery

Letter Carving Workshop: Previous reports have described the Trust's vision of rekindling the Highlands tradition of stone lettering, exemplified by the work of Hugh Miller. In 2011 the Trust commissioned Richard Kindersley, the doyenne of stone-letter carving, to establish and run an intensive eight-day course at the Stables. He subsequently repeated this annually but in 2015 decided it was time to pass the baton for leading the course to Robbie Schneider, who attended the first of Richard's courses and subsequently went on to build a reputation as one of the most innovative stone letter carvers in Scotland. Robbie's first course in September 2015 was a tremendous success and the Trust was pleased that he returned to run another in September 2016. As in previous years a mix of new apprentices and experienced practitioners produced some quite remarkable work by the end of the course.

Silversmithing: The Trust established a programme of silversmithing courses at the Stables after the silversmithing tools of the Trust's first artist-in-residence, the late Michael Murray, were given to the Trust by his widow Anne. The Trust's aim was to inspire others to follow in Michael's footsteps, exploring the creative possibilities of silver and gaining the skills needed to forge successful careers: as with its stone lettering courses, the Trust wanted those in the Highlands to have the chance to work alongside one of the foremost practitioners of the current generation, thereby encouraging attendees to aspire to the highest levels of skill and creative design. One of the UK's leading exponents of hammered silver work, Ndidi Ekubia, embraced the project with enthusiasm and has run a series of successful courses since 2014, with the most recent being in May 2016. A sense of just what these entail can be sensed from the short video which the Trust commissioned for the silver courses page on its own website. Ndidi Ekubia is widely recognised as one of the stars of modern creative silversmithing and she is much in demand in the UK and US with her work being showcased in the V&A and other national collections - and indeed her work was blazoned across London buses in 2015 to advertise London's craft week involving the British Museum, Saachi Gallery, and a host of other venues and stores across London.

Visual and Applied Arts Courses: With the aid of an Awards for All Grant, the Trust has built on its experience by developing a wider portfolio of short courses (usually over a weekend) in applied and visual arts at both the Old Brewery and the Stables. These were inaugurated in April 2015 but continued throughout the year under review with a mix of repeats and new courses including a couple of wood sculpture courses with Leon Patchett, a series of four different painting and drawing courses led by Oliver Reed, Jonathan Shearer and Jacqueline Watt, and a mixed media course with Anne Ferguson (kiln fired glass and leaded stained glass) and Morag Tweedie (textiles). The success of these courses has encouraged the Trust to continue to run and develop the programme; it provides a good complement to the Trust's silversmithing and stone lettering courses and clearly helps the Trust deliver on its core mission, values and aims. It is also worth highlighting that two of the tutors, Leon Patchett and Jonathan Shearer, are drawn from the seven artists who occupy the Stables Studios; as such they exemplify the Trust's objective of using these studios to encourage the individual development of artists and to enrich the arts in the Highlands more generally.

Chanter Class: The Trust seeks to attract participants of every age in its programmes but it has a particular emphasis on young people, believing that engagement with people at an early age can stimulate a lifelong interest in creativity. It is therefore very pleased that its Chanter Class for Cromarty's primary age children is now in its sixth year and has continued to produce wonderful results thanks to the children's energy and desire to learn, the skill and patience of their tutor Canon Mel Langille, and the Middleton Trust which has continued to provide financial support for the class.

Harp Village: The Trust's fifth Harp Village in September 2015 again filled venues throughout Cromarty with a rich mix of acoustic, electric and wire harps, as those of every level from raw beginners to seasoned maestros came together for a long weekend of workshops and concerts. Four harp lessons by Corrina Hewat, Ailie Robertson, Tristan le Govic and Wendy Stewart were recorded during the weekend and have been placed on the Trust's website so that a wider audience of harpists can both benefit from and experience the flavour of Harp Village. Harp Village has now become firmly ensconced in the music calendar of the Highlands with a wonderful follow-on after the year end in September 2016.

Crime & Thrillers Weekend: The Trust had another sell-out Crime & Thrillers Weekend in April 2016. The line-up of Ian Rankin, Val McDermid, Caro Ramsay, Dr Sue Black, Morag Joss, and Prof Niamh Nic Daeid attracted record audiences. A growing number of visitors are now coming to Cromarty from across the UK and beyond for the weekend. It also remains particularly noteworthy for the way it attracts a range of participants who do not normally attend arts events and more generally highlights the very direct benefits that arts events can bring to the local economy as queues form outside many of Cromarty's shops. The weekend also includes a Murder-Mystery dinner featuring a play performed by local actors. This year's play, commissioned by the Trust, was in the style of a light-hearted murder-mystery radio drama, written by Theo Seller and directed by Jon Palmer – both residents of Cromarty.

Artist Residencies: In August and September the Trust hosted Ilana Halperin who opted to use Cromarty as the base for a residency she had been awarded by the Royal Scottish Academy. The Trust has hosted a number of RSA residencies in recent years and it is clear the experience has been enriching both for the artists and the community of Cromarty. In October 2015, the Trust welcomed the Canadian artist Wayne Boucher RCA to take up a month-long residency; as well as running a workshop he put on a widely-acclaimed exhibition of his Cromarty Works at the end of his stay at the Stables. In the light of these residencies, the Trust decided that it would not run its normal student prize residency in 2015, but did so again in 2016-17.

Concerts, Recitals, Exhibitions and Theatre: As in previous years, the Trust continued to organise and host a musical programme which ranged from the classical, through jazz and traditional to the highly experimental. The classical line-up at the Stables started with a performance of William Walton and Edith Sitwell's Façade by the Mahler players. This was followed by Edward Caswell and Helen Standen who returned at the start of November to entrance an audience with songs from Brahms, Schubert and Schumann, and then in the New Year, by Routes String Quartet in April and a piano concert by Alexander Chapman Campbell in July.

On the jazz, folk and experimental front, trustee David Cowan organised a series of lively and well-attended gigs every two or three months at the Old Brewery: Joy Dunlop and LAS, Sean Lakeman and Kathryn Roberts, Fresh Folk, and FRAS. Alongside these, Sophie Bancroft and friends gave a concert at the Stables when she returned to run another jazz vocal course at the Stables and Outside Track did the same in connection with the Summer School it ran at the Old Brewery in July 2016. And as in previous years the Ukuelele School, run by Finlay Allison, was a great success. So too, the rousing return of the Feis Rois Ceilidh trail, this time just after our year end, on 5 August 2016.

On the exhibition front August 2015 started with another well-attended annual exhibition by the Cromarty Group – an event which has a longer track record than the Trust itself. In addition to the exhibitions of the artists-in-residence, mentioned above, the Stables also hosted a fascinating retrospective exhibition of mandolins made by Orkney artist and craftsman, Richard A Levens.

Resume and Thanks: All this again underlines just what an exciting place both the Old Brewery and the Stables have become, the latter with its core of seven artists permanently based in the vaulted workshops and an ever-changing array of visiting artists-in-residence, classical concerts, ceilidhs, exhibitions, workshops, classes and open studio days in the more public spaces. Alongside those organised by the Trust, many others were run by other local organisations such as Cromarty's much loved "My Favourite Film" festival which again used the Stables and the Old Brewery as their core venues with three days of films and talks in early December 2015.

Taken as a whole the programme again amply vindicated the vision, mission, values and aims of the Trust: it drew in every age group and reached out across the community as a whole; it displayed an enriching combination of different media: poems, images, music, songs and much more; it developed international collaborations and built links with new partners; it displayed the exuberant talent and artistic creativity of the Highlands and put it in play with stunning displays of virtuosity from further afield.

That all this was possible was again thanks to the Trust's funders to whom it is immensely grateful. The Trust again received support for its core running costs from the Cromarty Trust and Enterprise Music provided a welcome grant towards the Trust's music programme. Highland Council continued to provide support for the general arts programme and specific events such as Harp Village and Crime and Thrillers. The Middleton Trust again provided a small grant towards the chanter class. The Trustees received a second grant from Global Energy Group in July 2015 just before the end of the previous year but the grant played an important part in underpinning some of the Trust's key activities in the current year such as its stone letter carving course and its chanter class; although the worlds of the oil industry and an arts charity might seem a world apart both Global and the Arts Trust share a commitment to securing a better future for the Highlands through the development of individuals' skills and aspirations. The Awards for All Grant of £9,995 received in the previous financial year similarly helped underpin the Trust's programme of Arts and Visual courses.

Goals for 2016-17

Looking forwards to 2016-17, the Trustees are clear that their principal goals for the coming year are to continue to make a success of the operation of the Old Brewery and to continue to steer the course that has been set over the last few years in terms of maintaining the programmes and workshops in music, the visual arts and mixed media, and other arts activities at the Stables and Old Brewery which deliver the Trust's strategic vision. In doing so they will continue to place emphasis on maintaining the Trust's operations on a sustainable basis, through a combination of careful control of costs, marketing, and successful fund-raising.

The Trust has decided to establish an annual award in memory of Caroline Hewat, to be awarded to Fortrose Academy's best art student who will be nominated by the school. It is intended that the award should consist of either a short, paid internship with the Trust or a cash prize and it is hoped that it will be awarded for the first time in summer 2017.

Background Information: a brief history of the Cromarty Arts Trust

The Trust was established in 1987 with an initial aim of restoring and breathing new life into the Old Brewery and Stables. Both buildings 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 – raising £750,000 was no easy matter in the age before the Heritage Lottery Fund. 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 and this is what the Trust focussed on in its first decade.

The Grade B listed Old Brewery was restored and converted by the Trust in 1988-89 to provide building residential accommodation for up to 22 students together with a large studio and smaller rooms for teaching and seminars. The conversion of the Grade A listed Stables Building and Game Store was completed in 1994-5 to provide workshop, studio and exhibition spaces with a flat for an artist or academic in residence.

The Trust was fortunate in having Robert Gordon's University (RGU) as its partner at the outset. The Trust restored both the Brewery and the Grade A listed Stables so that RGU could use them for its own arts and architecture courses and for its wider outreach programme. The Trust also helped encourage the University of Aberdeen establish a marine research station at the lighthouse station in Cromarty. But a change of policy led RGU to withdraw first from the Stables in 2000 and then from the Brewery in 2004. Whereas the Trustees granted a ten year lease to a local operator, the Cromarty Training Centre Ltd, to run the latter, they decided to take direct responsibility for running the Stables. This took the Trust into a new phase of its existence – from a body which restored buildings for others to one which managed them itself and organised its own arts and cultural programmes. In fact it had already begun moving in this direction, organising a series of artist residencies from the mid 1990s and beginning to plan for Hugh Miller's 2002 bicentenary with academic conferences in Cromarty and Edinburgh in 2000 and 2001.

It was in 2002 that this new phase really came of age, with the decision to use the vaulted bays in the Stables as incubator studios for seven local artists (one to each vaulted bay) in a number of different mediums with a view to nurturing their talent and encouraging their development from amateur to professional status. The first floor gallery was made available for the Trust's own programme of recitals, performances, workshops and exhibitions as well as being hired to other charitable and community organisations for uses which were in accordance with the Trust's aims and charitable objectives; to help with overheads it was also made available for occasional commercial hire such as wedding receptions but the Trustees set clear limits to such activity so that it would not diminish the charitable and artistic use of the building in any way.

At the same time as it established the Stables studios, the Trust launched its full Miller 2002 bicentenary programme – an international academic conference in Cromarty, the restoration of the salmon bothy at Eathie as part of an interpretative trail, the commission of Richard Kindersley to produce the Emigration Stone inscribed with Miller's moving words and the names of the 39 ships that embarked from Cromarty to the new world, and the lectures, travelling exhibitions and interpretative trails it organised across Scotland. Fifteen years on, the Stables Studios remain a hub of artistic endeavour, the two published volumes of papers on Miller are a testament to the breadth and depth of its trio of academic conferences, and the Emigration Stone has become a central and much-loved part of Cromarty's landscape as it stands silhouetted against the sea and the Sutors.

But rather than rest on their laurels these achievements emboldened the Trustees to take on new challenges. They raised another £160,000 in 2004-5 to restore Ardyne, a handsome but ruinous listed townhouse in the centre of Cromarty, to provide five suites of rooms for visiting artists, marine scientists and others involved in education and the arts as well as the Trust's own office in one of the ground floor rooms. Over the five years 2007-12 the Trust also carried out a number of improvements to the Stables: it installed ground source heating which not only reduced the Trust's carbon footprint but also contributed to the long-term financial sustainability of the building; it installed a new lighting and hanging system in the first floor gallery which did much to transform the gallery as an exhibition and performance space; and it improved access arrangements with the installation of external Caithness flagstone paths which can be used by wheelchairs.

The Trust's establishment of an office at Ardyne in 2005 reflected another important shift in the life of the Trust; its increasing programme of activities and the responsibilities that came with them meant it could no longer rely wholly on the voluntary labours of its Trustees, however indefatigable they might seem. The employment of a part-time arts development manager since 2004 allowed the Trust to develop its arts programme in new and exciting ways and crucially, keep the whole show going from day to day, more recently with additional help from a part-time administrator and operations supervisor.

The Trust's experience of running the Stables as an arts hub for over ten years, coupled with the dedication and commitment of its team of staff, gave the Trustees the confidence to take another big step, when it took on the direct management of the Old Brewery in September 2014, following the end of the ten year lease to the Cromarty Training Centre. This new chapter in the life of the Trust forms the story of the earlier sections of this Report.

All of this has of course only been possible thanks to the dedication of the Trustees and their staff and the generous support of other charities, donors and agencies – here it is worth noting that since its formation the Trust has secured over £2 million in funding and income for its charitable activities.

Summary of results and reserves policy

The financial statements show income of £140,561 (2014/15: £130,454) and expenditure of £137,684 (2014/15: £143,565) resulting in a surplus of £2,877 (2014/15: £13,111 deficit) after the inclusion of £6,840 depreciation in respect of Ardyne but before the inclusion of unrealised investment gains of £3,028.

The reserves policy of the Trustees is to maintain funds at a sufficient level to cover administration, building repair and support costs of the charity. The charity has established a series of designated funds to hold monies donated for particular purposes and to provide the necessary funds for future repairs to the Stables and Ardyne; the notes to the accounts provide detailed information on each fund. The Trust held part of these designated funds in the form of investments in M&G Charifund and the Charities Property Fund, to which they added £10,000 during the year. The market value of the investments at 31 July 2016 was £117,986 (2014/15: £104,958 before additional investment of £10,000). The remainder of the Trust's designated funds and reserves were held on deposit in a Charities Official Investment Fund Account.

Statement of Trustees' responsibilities

The Trustees are responsible for preparing the Trustees' Annual Report and the financial statements in accordance with applicable law and the United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

The law applicable to charities in Scotland requires the Trustees to prepare Financial Statements for each financial year which give a true and fair view of the Charity's financial activities during the year and of its financial position at the end of the year. In preparing Financial Statements giving a true and fair view, the Trustees are required to:

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

The Trustees are responsible for keeping proper accounting records, which disclose with reasonable accuracy the financial position of the Charity and which enable them to ensure that the Financial Statements comply with applicable law. They are also responsible for safeguarding the assets of the Charity and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

Approved by the Trustees and signed on their behalf by:

John Nightingale

John Nightingale
Trustee
Date: 20th April 2017

Independent Examiner's Report to the Trustees of

Cromarty Arts Trust

I report on the accounts of the Trust for the year ended 31 July 2016, which are set out on pages 12 to 25.

Respective responsibilities of trustees and examiner

The charity's trustees are responsible for the preparation of the accounts in accordance with the terms of the Charities and Trustee Investment (Scotland) Act 2005 and the Charities Accounts (Scotland) Regulations 2006 (as amended). The charity trustees consider that the audit requirement of Regulation 10(1)(a) to (c) of the 2006 Accounts Regulations does not apply. It is my responsibility to examine the accounts as required under section 44(1)(c) of the Act and to state whether particular matters have come to my attention.

Basis of independent examiner's report

My examination is carried out in accordance with Regulation 11 of the 2006 Accounts Regulations (as amended). An examination includes a review of the accounting records kept by the charity and a comparison of the accounts presented with those records. It also includes consideration of any unusual items or disclosures in the accounts, and seeks explanations from the trustees concerning any such matters. The procedures undertaken do not provide all the evidence that would be required in an audit, and consequently I do not express an audit opinion on the view given by the accounts.

Independent examiner's statement

In the course of my examination, no matter has come to my attention:

(1) which gives me reasonable cause to believe that in any material respect the requirements:

- To keep accounting records in accordance with section 44(1)(a) of the 2005 Act and Regulation 4 of the 2006 Accounts Regulations (as amended)
- To prepare accounts which accord with the accounting records and comply with Regulation 8 of the 2006 Accounts Regulations (as amended)

Have not been met; or

(2) to which, in my opinion, attention should be drawn in order to enable a proper understanding of the accounts to be reached.

Heather Young

.....

H.E. Young CA CTA
Independent Examiner
Date: 26/4/17

A9 Accountancy Limited
Elm House
Cradlehall Business Park
Inverness
IV2 5GH

Cromarty Arts Trust
Statement of Financial Activities for the Year Ended 31 July 2016

	Note	Unrestricted Funds £	Designated Funds £	Restricted Funds £	Total Funds 2016 £	Total Funds 2015 £
Income and endowments from						
Donations and legacies	2	50	60	-	110	820
Investment income	3	5,541	-	-	5,541	5,027
Charitable activities	4	130,357	-	4,553	134,910	124,607
Total		135,948	60	4,553	140,561	130,454
Expenditure on						
Charitable activities	5	123,217	9,914	4,553	137,684	143,565
Total		123,217	9,914	4,553	137,684	143,565
Net Income/(expenditure)		12,731	(9,854)	-	2,877	(13,111)
Transfers between funds		7,368	(7,368)	-	-	-
Net incoming/(outgoing) resources before other recognised gains and losses		20,099	(17,222)	-	2,877	(13,111)
Other recognised gains/losses						
Unrealised gains on investment assets		3,028	-	-	3,028	3,158
Net movements in funds		23,127	(17,222)	-	5,905	(9,953)
Reconciliation of funds						
Total funds brought forward		45,011	219,401	-	264,412	274,365
Total funds carried forward		68,138	202,179	-	270,317	264,412

All incoming resources and resources expended derive from continuing activities.

The notes on pages 14 to 26 form an integral part of these financial statements.

Cromarty Arts Trust
Balance Sheet as at 31 July 2016

	Note	2016 £	2016 £	2015 £	2015 £
Fixed assets					
Tangible assets	8		7,658		6,310
Heritage assets			47,896		54,736
Investments	9		117,986		104,959
			173,540		166,005
Current assets					
Debtors	10	3,431		4,861	
Cash at bank and in hand		111,392		103,509	
		114,823		108,370	
Creditors: Amounts falling due within one year	11	(18,046)		(9,963)	
Total Current Assets			96,777		98,407
Net assets			270,317		264,412
The funds of the charity:					
Restricted funds			-		-
Designated funds			202,179		219,401
Unrestricted funds					
Unrestricted income funds			68,138		45,011
Total charity funds	14		270,317		264,412

Approved by the Board on 20th April 2017 and signed on its behalf by:

John Nightingale

.....

John Nightingale
Trustee

The notes on pages 14 to 26 form an integral part of these financial statements.

1 Accounting policies

Basis of preparation

The financial statements have been prepared under the historical cost convention and in accordance with Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard for Smaller Entities published 16th July 2014, applicable accounting standards and the Charities Act 2011.

Fund accounting policy

Unrestricted income funds are general funds that are available for use at the trustees' discretion in furtherance of the objectives of the charity.

Restricted funds are those donated for use in a particular area or for specific purposes, the use of which is restricted to that area or purpose.

Designated funds are unrestricted funds set aside at the discretion of the trustees for specific purposes.

Transfers between the unrestricted general fund and the unrestricted designated funds for Ardyne repairs and Stables are made each year at the discretion of the trustees to ensure the charity has sufficient funds set aside to carry out necessary repair works when required. A transfer is made each year from the RGU Old Brewery repairs fund to the general fund to release this fund and match it with corresponding costs over the unexpired period of the lease.

Further details of each fund are disclosed in note 14.

Incoming resources

Donations, Grant Income and Gifts in Kind are recognised where there is entitlement, certainty of receipt and the amount can be measured with sufficient reliability.

Donated services and facilities are included at the value to the charity where this can be quantified. The value of services provided by volunteers has not been included in these accounts.

Investment income is recognised on a receivable basis.

Income from charitable activities includes income recognised as earned (as the related goods or services are provided) under contract or where entitlement to grant funding is subject to specific performance conditions. Grant income included in this category provides funding to support programme activities and is recognised where there is entitlement, certainty of receipt and the amount can be measured with sufficient reliability.

Resources expended

Liabilities are recognised as soon as there is a legal or constructive obligation committing the charity to the expenditure. All expenditure is accounted for on an accruals basis and has been classified under headings that aggregate all costs related to the category. Irrecoverable VAT is charged against the category of resources expended.

Charitable expenditure comprises those costs incurred by the charity in the delivery of its activities and services for its beneficiaries. It includes both costs that can be allocated directly to such activities and those costs of an indirect nature necessary to support them.

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Governance costs

Governance costs include costs of the preparation and examination of the statutory accounts, the costs of trustee meetings and the cost of any legal advice to trustees on governance or constitutional matters.

Irrecoverable VAT

Irrecoverable VAT is charged against the category of resources expended for which it was incurred.

Fixed assets

Tangible fixed assets held for use by the Charity and costing £1,000 or more are capitalised on initial acquisition and included in the balance sheet at cost. Fixed assets costing less than £1,000 are charged in the statement of financial activities in the year of purchase.

Heritage buildings and land acquired by, or gifted to, the Charity prior to 1 August 2001 are not included in the balance sheet. In the opinion of the trustees the cost associated with valuing these heritage assets is onerous compared with the additional benefit derived by the users of the accounts in assessing the trustees' stewardship of the assets.

Other donated heritage assets are included in the balance sheet at a valuation where attributing values to these assets would not be unduly onerous. Where the cost of attributing values to donated heritage assets would outweigh the benefit derived by users of the accounts from this information, such assets are not included in the balance sheet.

Depreciation

Depreciation is provided on tangible fixed assets, other than freehold land, so as to write off the cost or valuation over their economic life by equal annual amounts charged in the statement of financial activities as follows:

Improvements to freehold buildings	depreciated over 20 years
Improvements to leasehold property	over the shorter of 20 years or the remainder of the lease
Machinery, office furniture and equipment	depreciated over 4 years
Fixtures and fittings	depreciated over 10 years
Fixtures and fittings within leasehold properties	over the shorter of 10 years or the remainder of the lease

Tangible fixed assets are written down to their recoverable amount if the trustees consider that their carrying value in the balance sheet is higher than the recoverable amount. The recoverable amount is the higher of the net realisable value and the replacement cost.

Investments

Investments are initially recognised at cost.

Realised gains and losses on investments are calculated as the difference between sales proceeds and their market value at the start of the year, or their subsequent cost, and are charged in the Statement of Financial Activities in the period of disposal.

Unrealised gains and losses represent the movement in market values during the year and are credited or charged to the Statement of Financial Activities as unrealised gains/(losses) on investment assets.

Property Income

Property Income derives from the sublet of buildings to groups and individuals and is not treated as Investment income as it forms an essential part of income received in furtherance of the Trust's objectives.

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Deferred Payment

£120,000 was received from Robert Gordon University in 2004 in respect of the Trustees' resumption of responsibility for the repair and maintenance of the Old Brewery building when the lease of the building was renounced and surrendered by the University. The policy of the trustees is to make annual transfers from the designated RGU Old Brewery repairs fund to the General fund in 32 equal instalments over the unexpired period of the lease.

2 Donations and legacies

	Unrestricted Funds £	Designated Funds £	Restricted Funds £	Total Funds 2016 £	Total Funds 2015 £
Appeals and donations	50	60	-	110	820

3 Investment income

	Unrestricted Funds £	Designated Funds £	Restricted Funds £	Total Funds 2016 £	Total Funds 2015 £
Income from listed investments	5,146	-	-	5,146	4,587
Interest on deposits	395	-	-	395	440
	5,541	-	-	5,541	5,027

..... continued

4 Incoming resources from charitable activities

	Unrestricted Funds £	Designated Funds £	Restricted Funds £	Total Funds 2016 £	Total Funds 2015 £
Charitable Activities					
Publications and Prints	104	-	-	104	1,025
Arts' Events and Activities	32,263	-	-	32,263	37,726
Stables Hire	15,510	-	-	15,510	14,661
Ardyne Rental	17,996	-	-	17,996	17,370
The Old Brewery income	53,084	-	-	53,084	25,780
	118,957	-	-	118,957	96,562
Grants					
Global Energy Group	-	-	-	-	5,000
Cromarty Trust	9,000	-	-	9,000	8,000
Enterprise Music Scotland	2,000	-	-	2,000	-
Awards For All	-	-	-	-	9,995
Highland Council	400	-	-	400	2,200
Creative Scotland	-	-	-	-	1,250
Middleton Trust	-	-	600	600	600
Student Prize	-	-	-	-	1,000
RSA Residency	-	-	1,700	1,700	-
Harp Village	-	-	2,253	2,253	-
	11,400	-	4,553	15,953	28,045
	130,357	-	4,553	134,910	124,607

..... continued

5 Total resources expended

	Charitable Activities	Governance	Total 2016	Total 2015
	£	£	£	£
Direct costs				
Staff costs : manager	8,580	-	8,580	17,068
Staff costs: Janitor Stables and Ardyne	12,464	-	12,464	8,558
Contract labour - admin	24,190	-	24,190	19,316
Staff training, travel and other costs	2,743	-	2,743	649
Arts events & activities	29,281	-	29,281	35,970
Insurance	5,990	-	5,990	7,051
Repairs, maintenance & utility costs	41,849	-	41,849	40,745
Office costs & licences	1,713	-	1,713	2,683
Sundry expenses	-	-	-	156
Marketing	1,560	-	1,560	1,101
Accountancy fees	230	363	593	776
Independent examiner's fee	-	500	500	500
Bank charges	15	-	15	36
Depreciation of freehold property	6,840	-	6,840	6,840
Depreciation of plant and machinery	997	-	997	997
Depreciation of fixtures and fittings	369	-	369	369
	136,821	863	137,684	142,815
Support costs				
Legal and professional fees	-	-	-	750
	136,821	863	137,684	143,565

6 Trustees' remuneration and expenses

No Trustees received remuneration from the trust during the year (2015: £Nil). Expenses of £24 incurred by Trustees were reimbursed during the year(2015: £nil).

7 Employees' remuneration

The average number of persons employed by the charity (including trustees) during the year was as follows:

	2016 No.	2015 No.
Charitable activities	2	1

The aggregate payroll costs of these persons were as follows:

	2016 £	2015 £
Wages and salaries	21,044	25,626

No employee received emoluments of more than £60,000 during the year (2015 - No. 0).

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8 Tangible fixed assets

	Improvements to the Ardyne freehold property £	Plant and machinery £	Fixtures, fittings and equipment £	Total £
Cost				
As at 1 August 2015	136,816	3,988	3,688	144,492
Additions	-	1,327	1,387	2,714
As at 31 July 2016	136,816	5,315	5,075	147,206
Depreciation				
As at 1 August 2015	82,080	997	369	83,446
Charge for the year	6,840	997	369	8,206
As at 31 July 2016	88,920	1,994	738	91,652
Net book value				
As at 31 July 2016	47,896	3,321	4,337	55,554
As at 31 July 2015	54,736	2,991	3,319	61,046

The Ardyne Property was gifted to the Trust by Michael Nightingale & Co Ltd on 4 June 1999. In accordance with the accounting policy of the trust no value has been given to this property in the accounts although major improvements to the property were capitalised and the resulting value is depreciated annually.

In connection with the grant aid received from Historic Scotland for the restoration of Ardyne, the Trustees granted a standard security over the property to the Scottish Ministers in September 2003 in support of the conditions of Historic Scotland's grant-aid. Historic Scotland confirmed on the 8 July 2015 that the ten year control period relating to the grant-aid had expired. The Trust could therefore apply to have the security removed if it wished to do so.

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9 Investments held as fixed assets

	Listed investments £
Market value	
As at 1 August 2015	104,959
Net gain/(loss) on revaluation (unrealised)	3,027
Additions to investments at cost	10,000
As at 31 July 2016	117,986
Net book value	
As at 31 July 2016	117,986
As at 31 July 2015	104,959

All investment assets were held in the UK.

10 Debtors

	2016 £	2015 £
Other debtors	3,431	4,861

11 Creditors: Amounts falling due within one year

	2016 £	2015 £
Trade creditors	3,368	2,797
Taxation and social security	5,274	2,795
Accruals and deferred income	9,404	4,371
	18,046	9,963

Creditors amounts falling due within one year includes deferred income:

	2016 £	2015 £
Deferred income	1,370	3,290
Amount released to incoming resources	(4,133)	(3,702)
Deferred income received during the year	2,883	2,854
Deposits	4,963	1,141
Deferred income	5,083	3,583

..... continued

12 Other financial commitments

Old Brewery and Stables

The Trust entered into a 50 year lease with Michael Nightingale & Co Ltd on the 1 April 1987 for the premises known as the Old Brewery and the Stables. The lease is at an annual rent of £1, with full repairing obligations.The Trust entered into a sublet of the Old Brewery to Robert Gordon University from 2 March 1989 to 31 March 2037 but the latter surrendered the lease with effect from 29 October 2004 having agreed to make a payment to the Trust of £120,000 in connection with the surrender. With effect from the same date of 29 October 2004 the Trust granted a full repairing sub-lease of the Old Brewery to the Cromarty Training Centre Ltd for a period of ten years to 30 September 2014. The Cromarty Training Centre Ltd handed back the building to the Trust on this date and since then it has been operated by the Trust.

Eathie Salmon Fishing Bothy

The Trust entered into a 99 year lease with Broadland Estates Ltd on 24 August 2002 for the premises known as the Eathie Salmon Fishing Bothy which it subsequently restored as one of the Trust's Hugh Miller Bicentenary Projects in order to house interpretation panels and to provide a rest place for walkers. The lease is at an annual rent of £1 and the Trust is obliged to maintain it against fair wear and tear but, in view of its remote, unsecured and unoccupied nature, the Trust is not required to maintain it in the event of acts of vandalism or irresponsible use. The Trust may terminate the lease at one month's notice if it is unable to secure public liability insurance at a reasonable cost.

13 Related parties

Controlling entity

The charity is controlled by the trustees.

Related party transactions

As in previous years the Trust received significant financial support from the Cromarty Trust which shares the same Chairman and a second Trustee. The trustees of the Cromarty Trust were instrumental in establishing the Cromarty Arts Trust and the two trusts share the same objectives in Cromarty. Accordingly no material conflict of interest is anticipated but in the event of a material conflict the affected Trustees would exclude themselves from discussions of the matter by the Cromarty Arts Trust.

The same two Trustees are also directors of Michael Nightingale & Co Ltd. The Trust entered into a 50 year lease with Michael Nightingale & Co Ltd on the 1 April 1987 for the premises known as the Old Brewery and the Stables. The lease is at an annual rent of £1, with full repairing obligations. The two Trustees would exclude themselves from any material discussion relating to this lease.

One of the Trustees was an employee of AOC Archaeology Group which has hired the Studio at Ardyne from the Trust with effect from 1 November 2015 for use as its base for archaeological activities in the Highlands. This Trustee took no part in agreeing the terms proposed by the other Trustees who determined both that AOC's use of the Studio furthered the charitable objectives of the Trust and that the financial arrangements were advantageous to the Trust.

14 Analysis of funds

	At 1 August 2015	Incoming resources	Resources expended	Transfers	Other recognised gains/losses	At 31 July 2016
	£	£	£	£	£	£
General Funds						
Unrestricted income fund	45,011	135,948	(123,217)	7,368	3,028	68,138
Designated Funds						
Ardyne Project Fund	55,489	-	(6,840)	-	-	48,649
Ardyne Repairs Fund	7,000	-	-	-	-	7,000
Arts Fund	8,500	-	-	-	-	8,500
Developement Fund	9,000	-	-	-	-	9,000
Marine Research Fund	14,650	-	-	-	-	14,650
Stables Repair Fund	30,627	-	-	-	-	30,627
RGU Old Brewery Repairs Fund	82,500	-	-	(3,750)	-	78,750
Old Brewery Education Fund	3,618	-	-	(3,618)	-	-
Grant reserve	6,309	-	(1,366)	-	-	4,943
Awards for All	1,708	-	(1,708)	-	-	-
Caroline Hewat Trust	-	60	-	-	-	60
	219,401	60	(9,914)	(7,368)	-	202,179
Restricted Funds						
Middleton Trust	-	600	(600)	-	-	-
Highland Council -Harp Village	-	2,253	(2,253)	-	-	-
RSA Residency Fund	-	1,700	(1,700)	-	-	-
	-	4,553	(4,553)	-	-	-
	264,412	140,561	(137,684)	3,028	-	270,317

..... continued

The Ardyne Project Fund

This fund was established to receive donations given towards the restoration and refurbishment costs of this property in Cromarty. At the year end the value of the fund was £48,649 which represents the Book Value of the improvements carried out by the Trust in 2003 and 2004.

Ardyne Repairs Fund

This fund was established to safeguard funds to cover major repair liabilities as and when they arise.

The Arts Fund

This fund was established to receive donations given towards the commissioning of works of public art in Cromarty.

The Development Fund

This fund was established to receive donations given in support of the Trust's future plans with specific reference to Cromarty's marine environment.

The Stables Repairs Fund

The Trustees remain responsible for the ongoing maintenance and repair of the Stables and to this end they have established this fund as a sinking fund to cover the cost of major repairs to the Stables.

Marine Research Fund

In 1996 the Trustees purchased a research vessel for the University of Aberdeen's Marine Field Station at Cromarty. At the request of the Field Station the vessel was sold in 2009 and the Trustees have agreed to retain the proceeds on behalf of the Field Station pending the purchase of a replacement vessel.

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RGU Old Brewery Repairs Fund

The Trustees agreed that the £120,000 received for Robert Gordon University in connection with the early surrender of its full maintaining lease on 29 October 2004 should be transferred to the general unrestricted fund in equal instalmentsof £3,750 per annum commencing in the year ending 31 July 2006 to match against corresponding costs incurred in the period.

Old Brewery Education Fund

This fund was designated to hold payments totalling £18,618 which were paid by the Cromarty Training Centre Ltd under the terms of its lease of the Old Brewery. In 2014/15 £15,000 of this total was transferred from this fund to meet the costs of upgrades to the property. The remaining balance of £3,618 was transferred to the unresticted general fund for the same purpose during the current year and the fund was closed.

Caroline Hewat Trust

This fund was established to receive donations for the Caroline Hewat Trust. Caroline Hewat was the Arts Development Manager who sadly passed away in 2015.

Middleton Trust

A grant of £600 was received in 2015/16 towards the costs of a chanter class and expended on this purpose during the year.

RSA Residency Fund

A grant of £1,700 was received from The Royal Scottish Academy for one residency for an artist in 2015 and was expended on this purpose during the year.

Highland Council -Harp Village

A grant of £2,253 was received towards the cost of digital tutorial filming for the 2015 Harp Village and was expended on this purpose in the current year.

15 Transfers

During the year the following transfers took place;

£3,750 was transferred from the RGU Old Brewery Repairs Fund to the General Unrestricted Fund to match costs that have arisen in the year. The RGU Old Brewery Repairs Fund is being released in 32 equal instalments over the unexpired period of the lease.

£3,618 was transferred from the Old Brewery Education Fund to the General Unrestricted Fund to meet the costs of upgrades to the property in the year.

16 Net assets by fund

	Unrestricted Funds	Total Funds 2016	Total Funds 2015
	£	£	£
Tangible assets	7,658	7,658	6,310
Heritage assets	47,896	47,896	54,736
Investments	117,986	117,986	104,959
Current assets	114,823	114,823	108,370
Creditors: Amounts falling due within one year	(18,046)	(18,046)	(9,963)
Net assets	270,317	270,317	264,412