

BEACONSFIELD

England & Wales · Charity number 1046852

Details

Status	Registered
Legal form	Charitable company
Company number	02992457
Registered	1995-05-31
Register	View on the Charity Commission register

Contact

Address	22 Newport Street Vauxhall London SE11 6AY
Phone	02075826465
Email	admin@beaconsfield.ltd.uk
Website	www.beaconsfield.ltd.uk

Activities

Objects: TO ADVANCE PUBLIC EDUCATION BY PROMOTING THE ARTS.

Activities: Beaconsfield is constituted to educate the public in the arts: a charity which specialises in providing a resource for the development and presentation of contemporary visual art.

Classification

- **How:** Provides Buildings/facilities/open Space, Provides Services, Provides Advocacy/advice/information, Sponsors Or Undertakes Research
- **What:** Education/training, Arts/culture/heritage/science
- **Who:** Children/young People, The General Public/mankind

Geography

- Lambeth

Finances

Period end	Income	Expenditure	Assets	Employees
2025-03-31	£102,755	£114,892	-	-
2024-03-31	£55,120	£119,006	-	-
2023-03-31	£109,870	£160,381	-	-
2022-03-31	£222,959	£148,889	-	-
2021-03-31	£167,583	£121,073	-	-

Trustees

Name	Role	Appointed
Dr Angela Hilary Weight	Chair	2018-01-12
Anthony David Crawforth		2025-10-20
Dr Naomi Jane Siderfin		2025-10-20
Gary Roy Stewart		2021-10-19
Julie Clarke		2017-05-10
Luana Duvoisin Zanchi		2023-04-17

BEACONSFIELD

England & Wales - Charity number 1046852

Accounts

COMPANY REGISTRATION NUMBER 2992457
CHARITY REGISTRATION NUMBER 1046852

BEACONSFIELD
FINANCIAL STATEMENTS FOR THE YEAR ENDED
31 MARCH 2025



BEACONSFIELD

REPORT AND FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 MARCH 2025

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**BEACONSFIELD
REFERENCE AND ADMINISTRATIVE DETAILS
FOR THE YEAR ENDED 31 MARCH 2025**

Registered Company number

2992457 (England and Wales)

Registered Charity number

1046852

Registered office

22 Newport Street
Vauxhall
London
SE11 6AY

Trustees

Julie Clarke	Appointed 10 May 2017
Peter Flack	Appointed 27 September 2018
Gary Stewart	Appointed 17 January 2022
Angela Weight	Appointed 12 January 2018 (Appointed Chair 27 September 2018)
Luana Duvoisin Zanchi	Appointed 17 April 2023

Company Secretary

Naomi Siderfin

Permanent staff

Anthony David Crawforth	Artistic Director
Naomi Siderfin	Artistic Director

Independent Examiner

Faisal Khan t/a M J Golz & Co
Odeon House, 146 College Road
Harrow
HA1 1BH

Solicitors

Traymans
139, Stoke Newington High Street
London N16 0PA

Bankers

CAF Bank
COOP Bank

**BEACONSFIELD
CHAIRMAN'S STATEMENT
FOR THE YEAR ENDED 31 MARCH 2025**

Chair's Report for the year April 2024 to March 2025

As Beaconsfield approached the 30th anniversary of its foundation in 1995, the Board has continued its discussions concerning the future of the organisation: whether or how to maintain the organisation and safeguard its archive, not least because of the increasingly difficult financial environment in which we work. These discussions are ongoing.

Following an approach from the Directors, the Board was very pleased when the Tate Gallery Archive expressed a desire to acquire the extensive archive of documents, publications and audio-visual material relating to Beaconsfield's distinguished history of art production and innovation over thirty years. The proposed donation is currently going through the Tate's vetting process, the positive outcome of which was revealed later in 2025.

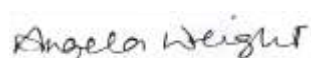
The artistic programme this year has strengthened its focus on education, research and local wellbeing activities in collaboration with a variety of individuals and organisations. Projects included the wider dissemination of the Below Zero Finnish Art Award: in this financial year, Below Zero's third iteration by Nastja Säde Rönkkö travelled to Finland for a seven-month exhibition at the Serlachius Museum. In the same year, the fourth cycle came to fruition with a Beaconsfield-mentored residency and exhibition with Anssi Kasitonni in London.

Beaconsfield's ongoing workshop programme continued to provide participation opportunities for schools and adults, and a new open-submission project for artists. 'FALL a film poem sampler' consisted of twenty film poems by artists, selected through Beaconsfield's open submission portal and screened at our London gallery and also in Glasgow. This new academic affiliation was initiated by Beaconsfield's Associate Artist Tamsyn Challenger in collaboration with Dr Colin Herd of the Creative Writing MLitt at the University of Glasgow.

Building on the business plan, the organisation was able to fulfil its ambition to open a new sound art facility in the Gallery with funding from the London Borough of Lambeth. The Board also sought advice from an arts consultancy on the best way forward for the organisation in the next financial year. We engaged with Marilyn Scott of Cultural Consulting via a pro bono Zoom meeting, followed by an in person meeting with fundraiser Ben Pearce, generously funded by the Mirisch & Lebenheim Foundation.

Looking forward, I am confident that Beaconsfield will be able to resolve the important issues facing it in 2025/26.

**Angela Weight
Chair**



20 October 2025

BEACONSFIELD
REPORT OF THE BOARD OF MANAGEMENT
FOR THE YEAR ENDED 31 MARCH 2025

The Trustees present their report and the audited financial statements of the charity for the year ended 31 March 2025. The trustees have adopted the provisions of the Statement of Recommended Practice (SORP) "Accounting and Reporting by Charities" (FRS 102) in preparing the annual report and financial statements of the charity.

Governing document

Beaconsfield was incorporated as a company limited by guarantee on 21 November 1994 under a Memorandum of Association in accordance with the Companies Acts 1985 and 1989. Charitable status was awarded the company in the same year, and the charity is governed under its Articles of Association.

Organisational structure

Beaconsfield is directed by a Board of Trustees, chaired in this financial year by Dr. Angela Weight. The Board meets on a quarterly basis. Day to day operational management is undertaken by founding artistic Directors David Crawforth and Naomi Siderfin who are employed part-time. Occasional staff, including technical, administrative, cleaning and an invigilation team, are normally engaged on a freelance basis. Active volunteers operate under the management of the artistic directors.

Board of Management

The members of the Board of Management, who served or were appointed during the year ending 31 March 2024 were Julie Clarke, Luana Duvoisin Zanchi, Peter Flack, Gary Stewart and Angela Weight (Chair).

Recruitment, appointment, induction and training of new trustees

The Board of Directors (Trustees) shall never be less than three and until otherwise determined at a general meeting shall not be more than eight. New trustees are recruited and appointed by existing trustees in collaboration with the management team. In accordance with the Articles of Association, one third of the Board retire (in order of length of service) at the AGM and are eligible for re-election. New trustees are invited to make a three-year commitment, with the option of re-election for one further term.

The Trustees work with a strategy of actively recruiting new trustees to fit skills gaps in the existing trustee body and to advance the charity's plans. Potential new trustees are identified by a member of the Board or management team based on a skills audit and demonstrable interest in the organisation. Potential Trustees are invited to meet with the senior management team before meeting the trustees and observing a trustees meeting. Once formally invited to join the Board they are briefed as to their responsibilities by the Secretary and formally appointed by taking a vote at a board meeting. New Trustees sign a Trustees contract that sets out the expectation of the charity.

Induction for new Trustees/Directors includes referral to useful documents on the responsibilities of a Company Director and/or Trustee provided by Companies House and the Charity Commission. The chair remains alert to the possible need for additional training for existing trustees, through review of the board skills audit.

There were no new appointments in this financial year.

BEACONSFIELD
REPORT OF THE BOARD OF MANAGEMENT
FOR THE YEAR ENDED 31 MARCH 2025

Risk management

The trustees have a duty to identify and review the risks to which the charity is exposed and to ensure appropriate controls are in place to provide reasonable assurance against fraud and error. Risk analysis is currently part of the fabric of a board meeting at which trustees can cross examine the management team on the programme and decision-making process. In the event of a major capital project or radical organisational development, a formal risk register would be produced.

Related parties

The charity enters new relationships with charitable funding bodies and other organisations, local, national, and international on a project basis. Beaconsfield is in frequent receipt of public funds through the Arts Council National Lottery Project Grants and occasional funds from various Trusts, Foundations and donors. None of the trustees receive remuneration or other benefit from their work with the charity. Any potential professional conflict of interest for any individual that might occur is raised and discussed at a board meeting.

Objectives and Activities

The objects of the Charity are to advance public education by promoting the arts. To fulfil this objective through its own unique vision, Beaconsfield offers a space for artists and audiences to experience exceptional ('beacon') new art works in the full range ('field') of contemporary visual art media through commissions, group exhibitions, performances, publications, and events. The trustees have considered the Charity Commission's guidance on public benefit in approving annual plans for the activities of the charity. To achieve Beaconsfield's vision and fulfil its charitable objectives the charity uses its powers to:

- produce and promote exhibitions and cultural events, seminars, lectures, and workshops, whether on any premises of the Company or elsewhere
- co-ordinate and work with other agencies or bodies having similar aims and encourage the provision and development of appropriate support and learning services.

Beaconsfield's mission is to develop and deliver high quality creative work that contributes to the public understanding of key debates and tendencies in contemporary art and its cultural context.

In 1995 Beaconsfield acquired a twenty-year lease on a property formerly known as the Lambeth Ragged Schools and refurbished the building for Art Centre use. In 2014/15, the organisation reached agreement with Network Rail to renew the lease for a further fifteen-year period to continue its charitable activities and continue the tenure with incoming landlord Arch Company. The venue is the artistic and administrative base for most of the charity's activities, that focus on a two-pronged mission:

- to create opportunities for local and international audiences to engage with leading practice in contemporary visual art
- to provide a nurturing and collaborative environment for the production of new artworks and events, supporting creative practitioners to experiment with new forms and processes within the broad discipline of contemporary art practice.

BEACONSFIELD
REPORT OF THE BOARD OF MANAGEMENT
FOR THE YEAR ENDED 31 MARCH 2025

Beaconsfield has a unique place in London's cultural landscape. It is distinguished by its history of providing a forum for extraordinary events and exhibitions, stimulating passionate, candid, and robust debate about art's production and its ideological underpinnings, as well as providing a much-needed locus for the thriving artistic community in which it sits. Sheena Wagstaff, former Chief Curator of Tate Modern, London

Beaconsfield's programme has traditionally led prevailing contemporary curatorial practice, through its model of support for artists in the creation of new work and the provision of space and resources; practical and intellectual support. One of the special ways in which Beaconsfield involves the public in key debates around contemporary visual art, is by offering the benefit of public opportunities to witness the development phase of many commissioned projects, as well as the experience of a completed artwork.

The structure of the artistic programme revolves around broad project streams that draw attention to the pattern of long-term, practice-led enquiry and innovation that distinguishes Beaconsfield's activity from comparators:

- *Soundtrap*, *Vocalis* and *Spirit Off* are programmes that establish Beaconsfield as a national source of sound-art
- *Phase*, *Below Zero* and *TestBed* are ongoing programmes that signal Beaconsfield's function as an international incubator of talent
- *FlatScreen* is a platform for digital screen-based art works
- *EarthAIR* (formerly *Society*) refers to our public engagement programme of talks, workshops, and events led by Artists In Residence
- *Beaconsfield Editions* is our strand of limited-edition artworks for sale in support of the charity
- *Fraternise* is Beaconsfield's scheme for artist-patrons of the organisation, whereby artworks (the Collection) are held in trust as assets
- *Mentor* is the strand used to describe teaching and mentoring that both supports and is generated by commissioned artistic activity
- BAW (Beaconsfield Art Works) is the moniker for the artist-directors when making independent artworks
- Collectives and group exhibitions: Beaconsfield encourages and develops collaborative artistic enterprise and nurtures relationships with a variety of partners.

Public benefit

The trustees and artistic directors have paid due regard to the Charity Commission's guidance on public benefit, and our charitable objects and aims in deciding what activities the organisation should undertake. The educational and artistic programme of exhibitions, mentoring, discursive and participatory events in 2024/25 is described below. Target audiences and participants in 2024/25 were schools, young people with SEND, HE students, arts professionals, academics and people interested in Beaconsfield's role as a primary research vehicle which informs the practices of making art and curating.

Schools, families and environmental concerns

Our custodianship of the heritage building continues in the tradition of its original purpose as an educational community resource. We provide reflective spaces in which people of all ages, backgrounds and abilities can adjust their perspective through the surprising ways in which we deliver art and culture.

BEACONSFIELD
REPORT OF THE BOARD OF MANAGEMENT
FOR THE YEAR ENDED 31 MARCH 2025

Beaconsfield acknowledges the legacies of British colonialism and its contemporary expressions in systemic racism. We contribute towards dissolving borders between race, class, gender and disability by nurturing relationships with a diverse range of artists, audiences, participants and co-workers. We understand 'environment' to mean social and cultural context as well as the geographical earth for which we are all responsible.

We practice our belief that global parity and sustainable energy are principles of utmost importance by upcycling, recycling and using Fairtrade products where possible. The venue has been running on alternative energy since 2000 – probably the first arts organisation in London (perhaps the UK) to be powered by 100% green electricity.

In 2024/25 Beaconsfield expanded its Environmental Artists in Residence scheme (Earth AIR) with a further series of workshops for local schools: *Working with Clay* with artist Simon Bedwell, *Working with Sound* with artist Shino Yanai, *Working with Cardboard* with artist Anssi Kasitonni, delivering skills-based workshops to 310 individual children and young people with SEND from the immediate locality.

Talks and skills-based workshops for adults accompanied each of our key commissions and special adult-focused events included Simon Bedwell and Stephen Sutcliffe walkabout talk, Ken Ikeda and Shino Yanai sound recording workshop and concert, FALL Film Poem screening, Anssi Kasitonni Meet the Artist and Fast Sculpture + Film workshop, involving 334 adult participants.

Young People with Special Educational Needs and Disabilities

Our relationship with Roots and Shoots, a local charity supporting young people with special educational needs, continued with supported work placements for three young people with SEN in 2024, who attended Beaconsfield on a weekly basis to learn gardening and communication skills. A new placement for one seriously challenged student began in the new year of 2025 with a focus on developing art skills. Roots students also attended art workshops across the year.

Our students all have special educational needs and disabilities, and often suffer from anxiety and a lack of confidence. Despite this, many of them are talented artists who have found their voice through art, and Beaconsfield Gallery has become an essential part of growing their confidence and skills as well as their professional and personal development. Linda Phillips MBE AoH, Director Roots and Shoots

Exhibitions, research projects and Higher Education network

Research oriented projects this year strengthened Beaconsfield links with Higher Education institutions Goldsmiths University of London, Slade School of Fine Art and University of Glasgow.

Memories of the Five Administrations 15 May – 6 July 2024

Simon Bedwell and Stephen Sutcliffe

Exhibition, schools workshops, gallery talk

British artists Simon Bedwell and Stephen Sutcliffe collaborated in a new exhibition of ceramics, video and painting, a project that had been in the making with Beaconsfield since pre-lockdown. Bedwell's large-scale ceramic figures, inspired by satirists James Gillray and Steve Bell, became the support for video works by Sutcliffe, which drew on an extensive archive of British media. Bedwell and Sutcliffe are of the generation and social class for whom mass, state-funded education, TV and the music press,

BEACONSFIELD
REPORT OF THE BOARD OF MANAGEMENT
FOR THE YEAR ENDED 31 MARCH 2025

served as introductions to experimental art and European philosophy, as well as pop music and fashion. The juxtaposition of Sutcliffe's videos on expanded e-readers within Bedwell's ceramic tableaux, create a *mise en scène* reminiscent of the early BANK installations of which Bedwell was an instigator in the 1990s. This new collaboration responded to Beaconsfield's unique gallery environment, where sculptural and painterly installation is understood as the critical process of trying things out.

salt in our blood, in our sweat, in our tears 7 September 2024 – 23 March 2025

Nastja Säde Rönkkö Below Zero Finnish Art Prize 2023

Exhibition at Serlachius, Mänttä, Finland

In 2023/24 Beaconsfield produced a catalogue in two languages to mark the third Below Zero Prize, in advance of its exhibition in Finland. The Below Zero bi-annual contemporary art prize for Finnish artists emerging on the international scene, is selected and awarded by Beaconsfield in association with the Finnish Institute in the UK and Ireland, and this time included a new collaborator Serlachius Museums, one of Finland's most important cultural institutions. Awarded to Nastja Säde Rönkkö in 2022, the new commission was produced and exhibited by Beaconsfield in London at the beginning of 2023; the three-channel video (13:59) installation was then on public exhibition in Finland for seven months in 2024/25.

FALL – a Film Poem Sampler 12 December 2024

Naya Aka-Kwarm, Sena Basoz, Tessa Berring, Flora Bown, Lala Drona, Helga Fannon/Haroon Mirza, Raha Farazmand, Rhia Laing, Kathryn Mason, Ian Macartney, Izzie McEvoy, Cheryl Moskowitz/George Gavin, Louiza Ntourou, Imfs, Dan Power, Nicholas Shoesmith/Ishan Mahabir-Stokes, Ray Sims, Korallia Stergides, Lucy Swan, Who Yanzi

Film screenings in London and Glasgow

FALL was an open call for artists' short films that embraced the rough-hewn, DIY, low-fi alongside digital cut-glass aesthetics. Selected film poems were screened at Beaconsfield London on 12 December and at the Andrew Stewart Cinema, Glasgow University on 13 December 2024 – the first in a series of events observing, researching and opening up established contours and dynamics between visual art and text. The open call project was developed in collaboration with initiators Tamsyn Challenger and Colin Herd as an exploration of experimental film and text announcing the start of a new collaboration between Beaconsfield and Glasgow University's Creative Writing course.

Memories float for a moment and then sink 15 November 2024 – 18 January 2025

Shino Yanai with Ken Ikeda

Residency, exhibition, performances, workshops for schools and adults

Shino Yanai explores the plasticity of sound and its power to create fresh or imagined memories. This new Beaconsfield commission took the form of a three-month residency with workshops and an evolving installation employing field recordings, improvised composition, film, video, voice, prepared piano and electroacoustic instruments. Experimental musician Ken Ikeda (Tokyo) was invited to collaborate remotely in the exhibition. In early December, Ikeda travelled to London to perform in real time, with Yanai. Their live, sonic interaction was captured, and the recording re-woven into the exhibition environment, leading to a limited-edition vinyl record produced by Beaconsfield.

BEACONSFIELD
REPORT OF THE BOARD OF MANAGEMENT
FOR THE YEAR ENDED 31 MARCH 2025

Gentle Means and Easy Tasks 22 January – 6 March 9 April (residency) 7 March – 26 April (exhibition)

Anssi Kasitonni Below Zero Finnish Art Award 2025

Residency, exhibition, talks, workshops for schools and adults

Anssi Kasitonni's sculptures and videos are complex, hand-made productions that reference popular culture and are filled with humour. During his Beaconsfield residency Kasitonni researched the locale and delved into the psyche of South London to inspire a new sculpture on a monumental scale. The sculpture explored the story of the 19th century benefactor Henry Benjamin Hanbury Beaufoy (1786 - 1851), his wife Eliza, and the building of the Lambeth Ragged Schools – the remaining wing of which has been occupied by Beaconsfield Contemporary Art since 1995. Working in cardboard, plaster and chrome, Kasitonni reimagined the grand pediment which once crowed the original neoclassical portico, bringing hallmark playfulness to bear upon serious questions raised by architectural excesses, whether about the origins of wealth behind historic expressions of philanthropy or contemporary redevelopment.

Financial Review of the Year

A detailed review of the charity's activities has been given in the Management Report on pages 12 to 14 with notes to the accounts on pages 15 to 25.

Principal funding sources

Artistic activity in 2024/25 was enabled through a combination of public and private funds that included: AVEK, The Elephant Trust, Finnish Institute of UK+Ireland, University of Glasgow, Goldsmiths University of London, Great Britain Sasakawa Foundation, Japan Foundation London, Kyrö Gin, London Borough of Lambeth, Mirisch & Lebenheim Foundation, Serlachius Museums, Vauxhall One.

A capital grant from Lambeth's Re-purpose grant, as part of the Governments Levelling Up agenda, enabled the organisation to re-purpose and equip its office as a sound studio, for learning and income generation.

The net marginal loss for the year was £12,137. The resulting balances carried forward into 2025/26 are (£53,989) in unrestricted funds and £41,852 in restricted funds.

Self-Generated Income

Self-generated income from venue hire was £3,003 and from Cafe £823 and other activities £9,350.

Donations/Collection

Beaconsfield's programme benefits from generous regular donations one of which has enabled the development of our bi-annual Finnish Art Prize. Fraternise, the artists' donations scheme launched in 2005, was developed by extending the scheme from donations with an online presence to occasional exhibitions of invited artists. We currently estimate the collective asset value of the collection to be £26,550.

Reserves

The charitable company's total funds decreased (£12,137) during the year.

The Unrestricted funds are now represented by £28,989 of Tangible Fixed Assets, leaving a balance of £(122,833) in net current assets.

Restricted reserves increased by £175,202 with £23,559 in Fixed assets and £151,643 in net current assets. The Board will continue to follow a practice that all new projects must be pre-financed by grants, awards and/or specific donations.

BEACONSFIELD
REPORT OF THE BOARD OF MANAGEMENT
FOR THE YEAR ENDED 31 MARCH 2025

The charitable company seeks to achieve a level of free reserves which would cover all liabilities, including the potential cost of winding up the company if such circumstances were applicable. The trustees believe that an adequate level of free reserves is between £40,000 and £60,000.

Investment strategy

It is the policy of the trustees to use any surplus funds for the advancement of the charity's objectives. Our investment strategy is conservative, and surplus monies are placed in easily accessible deposit accounts with COOP and CAF. No stock exchange investments are maintained. The Board review the investment policy on a periodic basis.

Statement of responsibilities of the Board of Management

The members of the Board of Management are directors for the purposes of company law and trustees for the purposes of charity law. They are responsible for preparing the Board of Management's Report and the financial statements in accordance with applicable laws and regulations. The Board of Management's members have no financial interest in the charitable company.

Company law requires the Board of Management to prepare financial statements for each financial year. Under that law the Board of Management have elected to prepare the financial statements in accordance with United Kingdom Generally Accepted Accounting Practice (United Kingdom Accounting Standards and applicable law). Under company law the Board of Management must not approve the financial statements unless they are satisfied that they give a true and fair view of the state of affairs of the charitable company at the end of the year and of the incoming resources and application of resources, including the income and expenditure, for that period. In preparing those financial statements, the Board of Management is required to:

- select suitable accounting policies and then apply them on a consistent basis;
- observe the methods and principles in the charity SORP (2015 (FRS 102));
- make judgments and estimates that are prudent and reasonable;
- state whether applicable UK accounting standards have been followed, subject to any material departures disclosed and explained in the financial statements;
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charitable company will continue in operation.

The Board of Management is responsible for keeping adequate accounting records that are sufficient to show and explain the charitable company's transactions and disclose with reasonable accuracy at any time the financial position of the charitable company and enable them to ensure that the financial statements comply with the Companies Act 2006. The Board of Management is also responsible for

safeguarding the assets of the charitable company and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

In so far as the Board of Management are aware:

- there is no relevant audit information of which the charitable company's accountants are unaware; and
- the Board of Management have taken all steps that they ought to have taken to make themselves aware of any relevant audit information and to establish that the accountants are aware of that information.

BEACONSFIELD
REPORT OF THE BOARD OF MANAGEMENT
FOR THE YEAR ENDED 31 MARCH 2025

Auditors

A resolution to appoint Faisal Khan as an independent examiner for the ensuing year will be proposed at the Annual General Meeting.

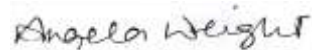
The Board of Management confirms that to the best of their knowledge and belief, these financial statements comply with the requirements of the Statement of Recommended Practice "Financial Reporting Standard", issued in July 2014.

In approving the Trustees' Annual Report, the Board of Management also approves the Strategic Report included therein, in their capacity as company directors.

Registered Office:
22 Newport Street
Vauxhall
London
SE11 6AY

BY ORDER OF THE BOARD:

Dr Angela Weight
Chair



I report on the accounts for the year ended 31 March 2025 set out on pages 12 to 25.

BEACONSFIELD
REPORT OF THE BOARD OF MANAGEMENT
FOR THE YEAR ENDED 31 MARCH 2025

Respective responsibilities of trustees and examiner

The charity's trustees (who are also the directors for the purposes of company law) are responsible for the preparation of the accounts. The charity's trustees consider that an audit is not required for this year (under Section 144(2) of the Charities Act 2011 (the 2011 Act)) and that an independent examination is required.

Having satisfied myself that the charity is not subject to audit under company law and is eligible for independent examination, it is my responsibility to:

- examine the accounts under Section 145 of the 2011 Act
- to follow the procedures laid down in the General Directions given by the Charity Commission (under Section 145(5)(b) of the 2011 Act); and
- to state whether particular matters have come to my attention.

Basis of the independent examiner's report

My examination was carried out in accordance with the General Directions given by the Charity Commission. 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 seeking explanations from you as trustees concerning any such matters. The procedures undertaken do not provide all the evidence that would be required in an audit, and consequently no opinion is given as to whether the accounts present a 'true and fair view ' and the report is limited to those matters set out in the statements below.

Independent examiner's statement

In connection with 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 386 and 387 of the Companies Act 2006; and
 - to prepare accounts which accord with the accounting records, comply with the accounting requirements of Sections 394 and 395 of the Companies Act 2006 and with the methods and principles of the Statement of Recommended Practice: Accounting and Reporting by Charities 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.

Faisal Khan, FCCA



13th November 2025

BEACONSFIELD
STATEMENT OF FINANCIAL ACTIVITIES
AS AT 31 March 2025

		Unrestricted funds	Restricted funds	2025 Total	Unrestricted funds	Restricted funds	2024 Total
	Note	£	£	£	£	£	£
Income from:							
Donations and legacies	2	21,335	33,280	54,615	85	8,500	8,585
Charitable activities	3	-	34,200	34,200	-	5,799	5,799
Other trading activities	4	11,716	1,460	13,176	37,615	1,500	39,115
Investments	5	764	-	764	1,621	-	1,621
Total income and endowments		33,815	68,940	102,755	39,321	15,799	55,120
Expenditure on:							
Raising funds	6	5,633	15,090	20,723	14,840	6,224	21,064
Charitable activities	7	77,691	11,998	89,689	81,593	8,318	89,911
Governance Costs	8	4,480	-	4,480	7,280	750	8,030
Total expenditure		87,804	27,088	114,892	103,714	15,292	119,006
Net income/ (expenditure)		(53,989)	41,852	(12,137)	(64,393)	507	(63,886)
Transfers between funds			-				
Other recognised gains/ (losses)			-				
Net movement in funds	14	(53,989)	41,852	(12,137)	(64,393)	507	(63,886)
Reconciliation of funds:							
Total funds brought forward	14	(39,855)	133,350	93,495	24,538	132,843	157,381
Total funds carried forward	14	(93,844)	175,202	81,358	(39,855)	133,350	93,495

All income and expenditure derive from continuing activities.

All gains and losses recognised in the year are included above.

The notes on pages 15 to 25 form part of these financial statements.

**BEACONSFIELD
BALANCE SHEET
AS AT 31 March 2025**

		2025	2024
	Note	£	£
Fixed assets	10	52,548	39,608
Current assets			
Debtors	11	21,212	25,063
Cash bank and in hand		18,099	49,955
		39,311	75,018
Creditors: amounts falling due with in one year	12	(10,501)	(15,991)
Net current assets/ (liabilities)		28,810	59,027
Total assets less current liabilities		81,358	98,635
Creditors: amounts falling due after more than one year		-	-
Net assets/ (liabilities) excluding pension liability		81,358	98,635
Defined benefit pension liability		-	-
Net assets/ (liabilities)		81,358	98,635
Charity funds			
Unrestricted funds	14	(93,844)	(39,855)
Restricted funds	14	175,202	133,350
Total charity funds/ (deficit)	14	81,358	93,495

For the year ending 31 March 2025, the company was entitled to exemption from audit under section 477 of the Companies Act 2006 relating to small companies. The members have not required the company to obtain an audit in accordance with section 476 of the Companies Act 2006.

The director acknowledges her responsibilities for complying with the requirements of the Act with respect to accounting records and the preparation of accounts.

These accounts have been prepared in accordance with the provisions applicable to companies subject to the small companies' regime and in accordance with the provisions of FRS 102 Section 1A - Small Entities.

The consolidated financial statements were approved by the Board of Management on 20th October 2025 and are signed on its behalf by:

Angela Weight

Dr Angela Weight, Chair

The notes on pages 15 to 25 form part of these financial statements.

BEACONSFIELD
NOTES TO FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2025

CASHFLOW STATEMENT		2025	2024
	Note	£	£
Operating Activities			
Net cash flow from operating activities	18	(9,060)	(65,282)
Investing activities			
Payments to acquire tangible fixed assets		(23,559)	-
Receipts from sales of tangible fixed assets		-	-
Payment due for credit card		-	-
Interest received		764	1,621
Net cash flow from investing activities		(22,795)	1,621
 Cash and cash equivalents as at 1 April 2024		 49,954	 113,615
Cash and cash equivalents as at 31 March 2025		18,098	49,954
 Cash and cash equivalents consist of:			
Cash at bank and in hand		18,098	49,954

The notes on pages 15 to 25 form part of these financial statements.

**BEACONSFIELD
NOTES TO FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2025**

1. SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES

a) General Information and basis of preparation

Beaconsfield is a charitable company in the United Kingdom. In the event of the charity being wound up, the liability in respect of the guarantee is limited to £1 per member of the charity. The address of the registered office is given in the charity information on page 1 of these financial statements. The nature of the charity's operations and principal activities is to deliver high-quality work that contributes to the public understanding of key debates and developments in contemporary art.

The charity constitutes a public benefit entity as defined by FRS 102. The consolidated financial statements have been prepared 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 applicable in the UK and Republic of Ireland (FRS 102) issued on 16 July 2014, the Financial Reporting Standard applicable in the United Kingdom and Republic of Ireland (FRS 102), the Charities Act 2011, the Companies Act 2006 and UK Generally Accepted Practice as it applies from 1 January 2015. The financial statements are prepared in sterling which is the functional currency of the charity.

The significant accounting policies applied in the preparation of these financial statements are set out below. These policies have been consistently applied to all years presented unless otherwise stated.

b) Funds

Unrestricted funds are available for use at the discretion of the trustees in furtherance of the general objectives of the charity and which have not been designated for other purposes.

Restricted funds are funds which are to be used in accordance with specific restrictions imposed by donors or which have been raised by the charity for particular purposes. The cost of raising and administering such funds are charged against the specific fund. The aim and use of each restricted fund is set out in note 14 to the financial statements.

The nature and purpose of each fund is explained further in the notes to the financial statements.

c) Income and Expenditure

Income includes grants, donations, hire fees, education activities, special events, and bank interest receivable, excluding value added tax. Donations, grants and other forms of voluntary income or benefit are recognised when the charity has entitlement to the income, when it is more likely than not to be received and the amount can be measured reliably. All other income is recognised on a receivable's basis.

Expenditure is accounted for on an accrual's basis, inclusive of VAT where this cannot be recovered. Certain expenditure is directly attributable to specific activities and has been allocated to those cost categories. Other expenditure is allocated between raising funds and charitable activities in accordance with the requirements of the Statement of Recommended Practice.

**BEACONSFIELD
NOTES TO FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2025**

The charitable company is grateful for the input of all its volunteers who are involved in the general activities of the charitable company. No amount is included in the financial statements for volunteer time in line with the SORP (FRS 102). Governance costs relating to the public accountability of the charitable company and its compliance with regulation and good practice are included in other costs. These costs include those relating to the independent examination.

d) Fixed Assets

Tangible fixed assets are initially measured at cost and subsequently measured at cost or valuation, net of depreciation and any impairment losses. Items costing less than £1,500 are not capitalised.

Depreciation of fixed assets is provided at rates to write off the cost or revalued amount, less any estimated residual value, of each asset over its expected useful life, as follows:

All assets	25% per annum on a reduced balance
------------	------------------------------------

Assets during construction are not depreciated.

The gain or loss arising on the disposal of an asset is determined as the difference between the sale proceeds and the carrying value of the asset and is recognised in the Statement of Financial Activities.

e) Impairment of fixed assets

Financial assets, other than those held at fair value through profit and loss, are assessed for indicators of impairment at each reporting end date.

Financial assets are impaired where there is objective evidence that, because of one or more events that occurred after the initial recognition of the financial asset, the estimated future cash flows have been affected. The impairment loss is recognised in the Statement of Financial Activities. Minor maintenance works are not considered to impair the value of the asset.

f) Debtors and creditors receivable / payable within one year

Debtors and creditors with no stated interest rate and receivable or payable within one year are recorded at transaction price.

g) Pensions

The charitable company operates a defined contribution pension scheme on behalf of its employees. The assets of the scheme are held separately from those of the Charity in independently administered funds. The annual contributions paid to the scheme are charged against income in the year to which they relate.

**BEACONSFIELD
NOTES TO FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2025**

h) Tax status

The charity is an exempt charity within the meaning of schedule 3 of the Charities Act 2011 and is considered to pass the tests set out in Paragraph 1 Schedule 6 Finance Act 2010 and therefore it meets the definition of a charitable company for UK corporation tax purposes.

i) Going concern

The financial statements have been prepared on a going concern basis. The trustees have considered the level of funds held and the expected level of income and expenditure for 12 months from authorising these financial statements. The budgeted income and expenditure are sufficient with the level of reserves for the charity to be able to continue as a going concern.

BEACONSFIELD
NOTES TO FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2025

2. INCOME FROM DONATIONS AND LEGACIES

	Unrestricted funds	Restricted funds	2025 Total
	£	£	£
Donations	21,335	33,280	54,615
	21,335	33,280	54,615
	Unrestricted funds	Restricted funds	2024 Total
	£	£	£
Donations	85	8,500	8,585
	85	8,500	8,585

3. INCOME FROM CHARITABLE ACTIVITIES

	Unrestricted funds	Restricted funds	2025 Total
	£	£	£
Japan Foundation	-	700	700
GBSF Award	-	3,500	3,500
LB of Lambeth	-	30,000	30,000
	-	34,200	34,200
	Unrestricted funds	Restricted funds	2024 Total
	£	£	£
Museum of London	-	1,800	1,800
ACE National Lottery Projects	-	2,999	2,999
LB of Lambeth	-	1,000	1,000
	-	5,799	5,799

4. INCOME FROM OTHER TRADING ACTIVITIES

	Unrestricted funds	Restricted funds	2025 Total
	£	£	£
Occasional hires	3,003	-	3,003
Exhibition, bar and other sales	8,713	1,460	10,173
	11,716	1,460	13,176
	Unrestricted funds	Restricted funds	2024 Total
	£	£	£
Occasional hires	19,872	-	19,872
Exhibition, bar and other sales	17,743	1,500	19,243
	37,615	1,500	39,115

BEACONSFIELD
NOTES TO FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2025

5. INCOME FROM INVESTMENTS

	Unrestricted funds	Restricted funds	2025 Total
	£	£	£
Interest Receivable	764		764

	Unrestricted funds	Restricted funds	2024 Total
	£	£	£
Interest Receivable	1,621	-	1,621

6. FUNDRAISING TRADING: COST OF GOODS SOLD AND OTHER COSTS

	Unrestricted funds	Restricted funds	2025 Total	2024 Total
	£	£	£	£
Purchases	503	12,192	12,695	3,105
Exhibition staff	3,017	2,898	5,915	16,163
Publication and marketing	2,112	-	2,112	1,796
	5,633	15,090	20,723	21,064

In 2025 £15,090 (2024: £14,840) of the above costs were attributable to unrestricted funds, and £5,633 (2024: £6,224) of the above costs were attributable to restricted funds.

BEACONSFIELD
NOTES TO FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2025

7. CHARITABLE ACTIVITIES COSTS

Direct Charitable Expenditure comprises:

	Unrestricted funds	Restricted funds	2025 Total	2024 Total
	£	£	£	£
Wages and salaries	33,132	-	33,132	33,132
Social Security costs & pension	620	-	620	620
Casual labour/ additional staff	-	-	-	-
Rent, rates and water	24,155	-	24,155	22,839
Insurance	2,047	538	2,585	1,993
Light and power	4,470	-	4,470	3,155
Telephone	1,018	-	1,018	1,016
Postage and stationery	853	-	853	31
Sundry expenses	32	-	32	100
Repairs and maintenance	1,650	-	1,650	9,977
Bank charges	58	-	58	100
Exhibition materials	-	-	-	500
Creative fees	452	8,979	9,431	7,818
Travel & subsistence	1,745	-	1,745	624
Equipment expensed	851	2,433	3,284	1,856
It software	1,129	49	1,178	1,011
Depreciation - Short leasehold	774	-	774	1,032
Depreciation - Plant and machinery	589	-	589	785
Depreciation - Fixtures and fittings	1,304	-	1,304	1,739
Depreciation - Computer equipment	2,813	-	2,813	1,584
Support costs			-	
	77,691	11,998	89,689	89,911

In 2025 £77,691 (2024: £81,593) of the above costs were attributable to unrestricted funds and £11,998 (2024: £8,318) of the above costs were attributable to restricted funds.

8. GOVERNANCE COSTS

	Unrestricted funds	Restricted funds	2025 Total	2024 Total
	£	£	£	£
Accountancy fees	2,520		2,520	2,520
Audit fee	350		350	325
Consultancy fee	650		650	5,150
Other legal and professional	960		960	35
	4,480	-	4,480	8,030

BEACONSFIELD
NOTES TO FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2025

9. STAFF REMUNERATION AND NUMBERS

	2025 Total	2024 Total
	£	£
Wages and salaries	33,132	33,132
Social Security costs & pension	620	620
	33,752	33,752

The average monthly number of employees during the year was 2 same as the previous year (1 full-time equivalent) (2024: 2). No member of the Board of Management received any remuneration or reimbursement of expenses.

The key management personnel of the charitable company comprise the Board of Management and the Artistic Directors. The Trustees do not consider it appropriate to disclose any individual's salary for the purposes of these accounts.

10. FIXED ASSETS

	Short leasehold	Works of art	Plant & machinery	Fixtures & fittings	Computer equipment	Total
	£	£	£	£	£	£
COST or VALUATION						
At 1 April 2024	174,258	19,050	33,717	45,406	12,582	285,014
Additions/ (Disposal)	-	7,500	-	9,561	6,497	-
At 31 March 2025	174,258	26,550	33,717	54,967	19,080	285,014
DEPRECIATION						
At 1 April 2024	171,163	-	31,363	40,191	7,829	250,546
Charge for the year	774	-	589	1,304	2,813	5,479
At 31 March 2025	171,937	-	31,952	41,494	10,642	256,025
NET BOOK VALUES						
At 31 March 2024	3,095	19,050	2,354	5,215	4,753	34,468
At 31 March 2025	2,321	26,550	1,766	13,473	8,438	52,548

BEACONSFIELD
NOTES TO FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2025

11. DEBTORS

	2025 Total	2024 Total
	£	£
Trade debtors	2,000	8,282
VAT	2,431	-
Prepayments and other debtors	16,781	16,781
	21,212	25,063

12. CREDITORS: Amounts falling due within one year

	2025 Total	2024 Total
	£	£
Bank loans and overdrafts	-	-
Trade creditors	-	7,458
Other taxes and social security	917	716
Other creditors	8,784	3,823
Deposit for venue hire	800	3,000
VAT	-	994
	10,501	15,991

13. SHARE CAPITAL

The charitable company is a company limited by guarantee and therefore has no share capital.

BEACONSFIELD
NOTES TO FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2025

14. NET MOVEMENT IN FUNDS

	Balance 1 April 2024	Income	Outgoings	Transfers	Balance 31 March 2025
	£	£	£	£	£
Unrestricted funds					
General fund	(39,855)	33,051	(87,804)	-	(94,608)
Interest income		764			764
Restricted funds					
Mud Gang Pottery			(221)		(221)
Ellis Parkinson			(2,898)		(2,898)
Equipment Expensed			(3,744)		(3,744)
Inn Town			(5,420)		(5,420)
Park Communications			(3,200)		(3,200)
Bladud Flies			(1,352)		(1,352)
Aldea			(1,275)		(1,275)
Trevor Mathison			(684)		(684)
Artist fee			(2,570)		(2,570)
Anssi Kasitonni			(4,825)		(4,825)
Shino Yanai			(700)		(700)
Luke Turner			(200)		(200)
Vauxhall One		1,460			1,460
Japan Foundation		700			700
GBSF Award		3,500			3,500
LB of Lambeth		30,000			30,000
Donations		33,280			33,280
	133,350	68,940	(27,088)		175,202
	93,495	102,755	(114,892)	-	81,358

15. ANALYSIS OF NET ASSETS BETWEEN FUNDS

	Tangible fixed assets	Net current assets	Total
Unrestricted funds	28,989	(122,833)	(93,844)
Restricted funds	23,559	151,643	175,202
	52,548	28,810	81,358

**BEACONSFIELD
NOTES TO FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2025**

16. CAPITAL COMMITMENTS AND CONTINGENT LIABILITIES

There were no capital commitments or contingent liabilities at 31 March 2025 (2024: £Nil).

17. PENSIONS

The Charity also operates a defined contribution pension scheme on behalf of its employees. The assets of the scheme are held separately from those of the Charity. As at 31 March 2025 there were £361 outstanding contributions (2024: £120).

BEACONSFIELD
NOTES TO FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2025

18. RECONCILIATION OF NET MOVEMENT IN FUNDS

	2025			2024		
	Unrestricted	Restricted	Total	Unrestricted	Restricted	Total
Net income/ (expenditure) for the year	(53,989)	41,852	(12,137)	(64,393)	507	(63,886)
Investment income	(764)		(764)	(1,621)		(1,621)
Depreciation of tangible fixed assets	5,479		5,479	5,140		5,140
(Increase)/ decrease in debtors	3,851		3,851	(4,730)		(4,730)
Increase/ (decrease) in creditors	(5,490)		(5,490)	(184)		(184)
Net cash flow from operating activities	(50,912)	41,852	(9,060)	(65,789)	507	(65,282)

BEACONSFIELD

England & Wales - Charity number 1046852

Accounts

COMPANY REGISTRATION NUMBER 2992457
CHARITY REGISTRATION NUMBER 1046852

BEACONSFIELD
FINANCIAL STATEMENTS FOR THE YEAR ENDED
31 MARCH 2024



BEACONSFIELD

REPORT AND FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 MARCH 2024

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**BEACONSFIELD
REFERENCE AND ADMINISTRATIVE DETAILS
FOR THE YEAR ENDED 31 MARCH 2024**

Registered Company number

2992457 (England and Wales)

Registered Charity number

1046852

Registered office

22 Newport Street
Vauxhall
London
SE11 6AY

Trustees

Luana Duvoisin Zanchi	Appointed 17 April 2023
Julie Clarke	Appointed 10 May 2017
Peter Flack	Appointed 27 September 2018
Gary Stewart	Appointed 17 January 2022
Angela Weight	Appointed 12 January 2018 (Appointed Chair 27 September 2018)
Luana Duvoisin Zanchi	Appointed 17 April 2023

Company Secretary

Naomi Siderfin

Permanent staff

Anthony David Crawforth	Artistic Director
Naomi Siderfin	Artistic Director

Independent Examiner

Faisal Khan t/a M J Golz & Co
Odeon House, 146 College Road
Harrow
HA1 1BH

Solicitors

Traymans
139, Stoke Newington High Street
London N16 0PA

Bankers

CAF Bank
COOP Bank

**BEACONSFIELD
CHAIRMAN'S STATEMENT
FOR THE YEAR ENDED 31 MARCH 2024**

Chair's Report for the year April 2023 to March 2024

The Trustees are delighted with the breadth of programming and outreach that Beaconsfield has achieved this year, despite a lack of charitable revenue funding.

Taking advantage of the opportunities that were available both locally and nationally, the artistic programme this year has been strongly focussed on education and research – one of Beaconsfield's strengths – in collaboration with a variety of individuals and organisations. These included projects connected to the nation-wide museum project, The Wild Escape, with its emphasis on environment and sustainability, involving schools, families and young people with special educational needs, and mentoring Higher Education research-focussed exhibitions and events with Royal College of Art and the Slade School of Art.

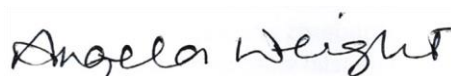
A longstanding research relationship with Dr. Ioana Marinescu (recipient of a Beaconsfield lockdown residency) extended Beaconsfield's reach into Romania: the Beaconsfield commission later winning a national award in Bucharest for contribution to Romanian culture. Beaconsfield's curatorial team also collaborated with Professor Azadeh Fatehrad of Kingston University and Kompass Collective, a charity supporting the integration of young refugees and people seeking asylum in the UK through the arts, in hosting an 'exhibition-as-dialogue' resulting from her research project.

In an exciting new development, the work of the winner of the bi-annual Finnish Art Prize 2023, which is mentored and produced by the Directors of Beaconsfield during the artist's three-month residency in London, travels to the Serlachius Museum in Mäntä in Finland in September 2024 for a six-month exhibition. This new partnership strengthens the Gallery's existing ties with Finland. Beaconsfield's catalogue of limited-edition publications was extended this year with Nastja Säde Rönkkö's Below Zero catalogue in print, and a limited edition vinyl release of Mark Fell's Systemic Peripheralism.

Following the successful completion this year of her PhD in Fine Art, co-director Naomi Siderfin enrolled in Lambeth Council's training and development programme Future Connected, a sponsored year-long course for leaders of small cultural organisations within the borough. The contacts and learning resulting from these courses have led to an extended HE network and a professional business plan for Beaconsfield, among other personal and professional benefits.

As Beaconsfield approaches the 30th anniversary of its foundation in 1995, the Board has been concerned with discussions about its future: whether or how to maintain the organisation and safeguard its archive, not least because of the increasingly difficult financial environment in which we work. These discussions are ongoing.

Looking ahead, the Board will build on the business plan and seek advice from an arts consultancy on the best way forward for the organisation in the next financial year.



Angela Weight
Chair

September 2024

BEACONSFIELD
REPORT OF THE BOARD OF MANAGEMENT
FOR THE YEAR ENDED 31 MARCH 2024

The Trustees present their report and the audited financial statements of the charity for the year ended 31 March 2024. The trustees have adopted the provisions of the Statement of Recommended Practice (SORP) "Accounting and Reporting by Charities" (FRS 102) in preparing the annual report and financial statements of the charity.

Governing document

Beaconsfield was incorporated as a company limited by guarantee on 21 November 1994 under a Memorandum of Association in accordance with the Companies Acts 1985 and 1989. Charitable status was awarded the company in the same year and the charity is governed under its Articles of Association.

Organisational structure

Beaconsfield is directed by a Board of Trustees, chaired in this financial year by Angela Weight. The Board meets on a quarterly basis. Day to day operational management is undertaken by founding artistic Directors David Crawforth and Naomi Siderfin who, are employed part-time. Occasional staff, including technical, administrative, cleaning and an invigilation team, are normally engaged on a freelance basis. Active volunteers operate under the management of the artistic directors.

Board of Management

The members of the Board of Management, who served or were appointed during the year ending 31 March 2024 were Julie Clarke, Peter Flack, Gary Stewart, Angela Weight (Chair) and Luana Duvoisin Zanchi

Recruitment, appointment, induction and training of new trustees

The Board of Directors (Trustees) shall never be less than three and until otherwise determined at a general meeting shall not be more than eight. New trustees are recruited and appointed by existing trustees in collaboration with the management team. In accordance with the Articles of Association, one third of the Board retire (in order of length of service) at the AGM and are eligible for re-election. New trustees are invited to make a three-year commitment, with the option of re-election for one further term.

The Trustees work with a strategy of active recruitment of new trustees to fit skills gaps in the existing trustee body and to advance the charity's plans. Potential new trustees are identified by a member of the Board or management team on the basis of a skills audit and demonstrable interest in the organisation. Potential Trustees are invited to meet with the senior management team before meeting the trustees and observing a trustees meeting. Once formally invited to join the Board they are briefed as to their responsibilities by the Secretary and formally appointed by taking a vote at a board meeting. New Trustees sign a Trustees contract that sets out the expectation of the charity.

Induction for new Trustees/Directors includes referral to useful documents on the responsibilities of a Company Director and/or Trustee provided by Companies House and the Charity Commission. The chair remains alert to the possible need for additional training for existing trustees, through review of the board skills audit.

In this year, artist and schoolteacher Luana Duvoisin Zanchi was appointed as a trustee to join the board.

BEACONSFIELD
REPORT OF THE BOARD OF MANAGEMENT
FOR THE YEAR ENDED 31 MARCH 2024

Risk management

The trustees have a duty to identify and review the risks to which the charity is exposed and to ensure appropriate controls are in place to provide reasonable assurance against fraud and error. Risk analysis is currently part of the fabric of a board meeting at which trustees are able to cross examine the management team on the programme and decision-making process. In the event of a major capital project or radical organisational development, a formal risk register would be produced.

Related parties

The charity enters new relationships with charitable funding bodies and other organisations, local, national, and international on a project basis. Beaconsfield is in frequent receipt of public funds through the Arts Council National Lottery Project Grants, and infrequent funds from various Trusts, Foundations and donors. None of the trustees receive remuneration or other benefit from their work with the charity. Any potential professional conflict of interest for any individual that might occur is raised and discussed at a board meeting.

Objectives and Activities

The objects of the Charity are to advance public education by promoting the arts. To fulfil this objective through its own unique vision, Beaconsfield offers a space for artists and audiences to experience exceptional ('beacon') new art works in the full range ('field') of contemporary visual art media through commissions, group exhibitions, performances, publications, and events. The trustees have considered the Charity Commission's guidance on public benefit in approving annual plans for the activities of the charity. To achieve Beaconsfield's vision and fulfil its charitable objectives the charity uses its powers to:

- produce and promote exhibitions and cultural events, seminars, lectures, and workshops, whether on any premises of the Company or elsewhere
- co-ordinate and work with other agencies or bodies having similar aims and encourage the provision and development of appropriate support and learning services.

Beaconsfield's mission is to develop and deliver high quality work that contributes to the public understanding of key debates and tendencies in contemporary art and its cultural context.

In 1995 Beaconsfield acquired a twenty-year lease on a property formerly known as the Lambeth Ragged School and refurbished the building for Art Centre use. In 2014/15, the organisation reached agreement with Network Rail to renew the lease for a further fifteen-year period to continue its charitable activities and continue the tenure with incoming landlord Arch Company. The venue is the artistic and administrative base for most of the charity's activities, that focus on a two-pronged mission:

- to create opportunities for local and international audiences to engage with leading practice in contemporary visual art
- to provide a nurturing and collaborative environment for the production of new artworks and events, supporting creative practitioners to experiment with new forms and processes within the broad discipline of contemporary art practice.

BEACONSFIELD

REPORT OF THE BOARD OF MANAGEMENT

FOR THE YEAR ENDED 31 MARCH 2024

Beaconsfield has a unique place in London's cultural landscape. It is distinguished by its history of providing a forum for extraordinary events and exhibitions, stimulating passionate, candid, and robust debate about art's production and its ideological underpinnings, as well as providing a much-needed locus for the thriving artistic community in which it sits. Sheena Wagstaff, former Chief Curator of Tate Modern, London, currently Chairwoman, Metropolitan Museum Art, New York.

Beaconsfield's programme has traditionally challenged prevailing models of curatorial practice, through its model of support for artists in the creation of new work and the provision of space and resources; practical and intellectual support. One of the special ways in which Beaconsfield involves the public in key debates around contemporary visual art, is through offering the benefit of public opportunities to witness the development phase of many commissioned projects, as well as the experience of a completed artwork.

The structure of the artistic programme revolves around broad project streams that, whilst not always referred to, draw attention to the pattern of long-term, practice-led enquiry and innovation that distinguishes Beaconsfield's activity from comparators:

- *Soundtrap*, *Vocalis* and *Spirit Off* are programmes that establish Beaconsfield as a primary, national source of sound-art.
- *Phase*, *Below Zero* and *TestBed* are ongoing programmes that signal Beaconsfield's function as an international incubator of talent.
- Collectives and group exhibitions: Beaconsfield encourages and develops collaborative artistic enterprise and nurtures sustainable relationships with a variety of partners.
- *FlatScreen* is a platform for digital screen-based art works.
- *Society* refers to our public engagement programme of talks, workshops, and one-off events.
- Beaconsfield Editions is our strand of limited-edition artworks for sale in support of the charity.
- *Fraternise* is Beaconsfield's scheme for artist-patrons of the organisation, whereby artworks (the Collection) are held in trust as assets.
- *Mentor* is the strand used to describe teaching and mentoring that both supports and is generated by commissioned artistic activity.
- BAW (Beaconsfield Art Works) is the moniker for the artist-directors when making independent artworks: confirming Beaconsfield as an artist-led organisation.

Public benefit

The trustees and artistic directors have paid due regard to the Charity Commission's guidance on public benefit, and our charitable objects and aims in deciding what activities the organisation should undertake. The educational and artistic programme of exhibitions, mentoring, discursive and participatory events in 2023/24 is described below. Audiences and participants in 2023/24 focussed on schools, young people with SEN, HE students, arts professionals, academics and people interested in Beaconsfield's role as a primary research vehicle, which informs the practices of making art and curating.

Schools, families and environmental concerns

In Spring 2023 Beaconsfield launched its Earth Artist in Residence scheme (Earth AIR) with artist Phoebe Collings-James as Beaconsfield's first Earth AIR. Collings-James worked with ceramics and collective gathering to explore the multifaceted meanings of the term 'sustainability'. Activities ranged from schools' clay workshops to adult reading groups and an academic public talk.

BEACONSFIELD

REPORT OF THE BOARD OF MANAGEMENT

FOR THE YEAR ENDED 31 MARCH 2024

As part of this initiative, Beaconsfield joined the nationwide museum project, The Wild Escape, to develop our work with families and schools with a specific focus on Environmental awareness. Thanks to Museum Development London, we were able to extend the project into the Autumn and consolidate our local relationships with Mudgang Pottery, Family Volunteering Group, Walnut Tree Walk Primary School, St Anne's Primary School and Lambeth Council.

The Wild Escape campaign highlighted the importance of re-wilding our greenspaces with indigenous plants and animals, and we focussed on connecting with the earth through clay. Children and their families helped to propagate vital pollinator plant species in Beaconsfield's garden-yard with horticulturalist Lucy Gregory, as well as learning how to make a ceramic plant pot, with Earth AIR Phoebe Collings-James and Mudgang Pottery, to nurture plants at home.

Young People with Special Educational Needs

Our relationship with Roots and Shoots, a local charity supporting young people with special educational needs, led to supported work placements for three young people with SEN, who attended Beaconsfield on a weekly basis to learn gardening and communication skills. Roots students also attended art workshops across the year.

Research projects and Higher Education network

Exhibition and events this year were research oriented, strengthening Beaconsfield links with Higher Education and a range of funders as follows:

salt in our blood, in our sweat, in our tears

Nastja Sade Rönkkö

16 March – 6 May 2023

The exhibition of the third iteration of Beaconsfield's bi-annual Below Zero Finnish Art Prize 2023 commission was shown at the beginning of this financial year. The winning artist Nastja Sade Rönkkö made a three-screen video installation with sculptures in collaboration with Beaconsfield and a team including: sound composer Mikko Maijala, cinematographer Aake Kivalo, photographer Luke Turner, film editor Heli Kota, colourist Hannu Kāki, actors Jessica Luostarin and Emma James, and art students Phoebe Russell, Ho-sa Wang and Jane Wu recruited by Beaconsfield from Slade School of Fine Art. The production was further supported by Stephen Bailey of NHS Blood and Transplant, Will Bradshaw of Genesis equipment hire, Anna Bunting-Branch and Gavin Weber of Weber Industries, Javier Weyler of 5dB, AVEK for scriptwriting support, Elizabeth Feoshi, Emma Ikävalko, Rebecca James, Jamila Johnson-Small, Anna Jochymek, Karoliina Korpilahti, Alec Kronacker, Onya McCausland, Rosaliina Paavilainen, Ellis Parkinson, Aava Susi, Damian Taylor, Caroline Todd, Alison Wright and our partners the Finnish Institute in UK + Ireland and Serlachius Museums Finland.

A public conversation between Nastja Sade Rönkkö and writer Chloe Carroll took place on 27 April. The conversation became the basis for a catalogue essay in a publication designed and edited by Beaconsfield in the following year.

A Billion Black Anthropocenes or None

Phoebe Collings-James in conversation with Professor Kathryn Yusoff

31 May 2023

A Billion Black Anthropocenes or None (2019) is a text that proposes a nuanced and radical reading of the environmental crisis and our understandings of the geological age of the 'Anthropocene'.

BEACONSFIELD
REPORT OF THE BOARD OF MANAGEMENT
FOR THE YEAR ENDED 31 MARCH 2024

“Kathryn Yusoff examines how the grammar of geology is foundational to establishing the extractive economies of subjective life and the earth under colonialism and slavery.” University of Minnesota Press. An edited transcript of the conversation between Beaconsfield's Earth AIR and the author can be read in the recent publication: *The Subtle Rules the Dense, a series by Phoebe Collings-James* (2023). Available from Arcadia Missa Publications.

Earthwise

Royal College of Art PhD cohort

22 June – 1 July 2023 with symposium

Our relationship with Royal College of Art resulted in being invited to co-curate a large-scale exhibition by PhD students mentored by Beaconsfield. This exhibition featured 44 artists curated across the Beaconsfield site, with a symposium and publication. The springboard for the exhibition was a material-symbolic diagram of the gallery space – the gallery reimagined as a living functioning being and required the collaboration of six RCA research groups who produced the publication. Beaconsfield's role was to curate the six groups and individuals within them to bring about a practical solution for philosophical ambitions.

PAST PRESENT. Fragments of memory. Bucharest-Pompeii-London

Ioana Marinescu with Smaranda Găbudeanu and Iulia Mărcine

22 July-12 August 2023 with public performances and symposium

PAST PRESENT was commissioned by Beaconsfield and co-produced with PETEC Bucharest. It was an ambitious project that evolved from one of Beaconsfield's lockdown residencies (B_T6, 2021) of the same name. The exhibition was at once a moving archive and research project in motion, gathering history and evolving at each stage of its development. Its components included photographs, the written word, the spoken word, videography, soundscape, living bodies and dance choreography. Its primary author was the architect and photographer Ioana Marinescu who recuperates cultural memories that have all but been forgotten, exploring ways to bring them to life. Marinescu initial Beaconsfield residency developed into a collaboration with Romanian choreographers Smaranda Găbudeanu and Iulia Mărcine who worked with a team of contributing artists – film maker Laurențiu Calciu, choreographer-performers Andreea David, Hennie Lee and Eliza Trefaș, actress Katia Pascariu, dance choreographer Hanna Gillgren, dramaturg Phoebe von Held, architect Thomas Goodey, and sound artists Doru Apreotesei and David Crawforth.

An academic symposium was curated by Naomi Siderfin and Ioana Marinescu, taking place on Wednesday 19 July, 10.00-17.00 The practice-led symposium, *Dreams and Guilt. Exhibiting counter-narratives*, included presentations by Jumana Abboud, Sohaila Baluch, Hennie Lee and Iulia Mărcine, Ioana Marinescu, Bindu Mehra, Roxy Rezvany, Naomi Siderfin and Shino Yanai.

In Autumn 2023, the project toured to Romania with iterations in Bucharest and Timișoara, European City of Culture 2023.

Black History Month 2023

'A Billion Black Anthropocenes or None' reading group

Phoebe Collings-James

Tuesday 24 October 2023

Beaconsfield's Environmental Artist in Residence Phoebe Collings-James led the second in a series of reading groups where participants were invited to read, sculpt or play with terracotta clay while discussing extracts from the book 'A Billion Black Anthropocenes or None' by Kathryn Yusoff.

BEACONSFIELD
REPORT OF THE BOARD OF MANAGEMENT
FOR THE YEAR ENDED 31 MARCH 2024

Sonic Reflections on Windrush
Dubmorphology

Thursday 26 October 2023

Black Industrial Sound artists Trevor Mathison and Gary Stewart AKA Dubmorphology returned to Beaconsfield for Black History Month to weave black histories into a specially commissioned electro-acoustic sound performance that employed every aspect of the venue as a player in an immersive ambient score.

By other means

Slade School of Art Painting Department

17-19 January 2024.

A three-day, collaboration between Beaconsfield and Slade for the benefit of undergraduate painters, enabling an exploration of the expanded field of painting. The project took place in Beaconsfield's galleries at 22 Newport Street. Students were invited to maximise the whole site: historic Upper and Lower galleries, double railway Arch gallery and garden-yard to address their visual/tactile interests collaboratively. The project restricted mediums to paper and water-based drawing and painting and the use of 'recycled' materials, i.e. materials that have been discarded for their primary use value and may be repurposed for dynamic artworks produced in the space of three days. Students were invited to respond to Beaconsfield's space and philosophy; to re-frame their usual practices; to make, experiment and try things out in a short space of time.

Roots students with SEN also participated alongside Slade BA students.

Chasma

Royal College of Art PhD cohort

2-10 February 2024 with performances and symposium

Following the experience of *Earthwise* in June 2023, Beaconsfield was invited to play a stronger curatorial role in this annual exhibition (brought forward), tutoring RCA PhD students earlier in the process on an individual basis. The ensuing exhibition, performances and symposium were widely applauded, and we have been invited to continue the work in 2025.

On the Move: Mobile Phones and the Tapestry of Home

Azadeh Fatehrad with Kompass Collective

1-16 March 2024

'On the Move: Mobile Phones and the Tapestry of Home' emphasised the role of mobile phones as symbolic links connecting individuals to their origins. A combination of docu-fiction film, photography, written and spoken word drew viewers into the intricate world of migration, memory, and the quest for belonging; underscoring the nuanced relationship between modern technology and deeply personal memories and perceptions of home.

This was another active exhibition-as-dialogue: both story of, and testament to, a shared human experience of the journey of migration, homemaking, and integration. Beaconsfield contributed to the ongoing research of Dr Azadeh Fatehrad by hosting and collaborating on the UK iteration of 'On the Move: Mobile Phones and the Tapestry of Home', produced as part of the MaHoMe research project (2020-2024). The exhibition resulted from a series of participatory aesthetic workshops undertaken in Sweden, the UK, and Denmark, 2020-2024, in partnership with NGOs, facilitators and Kingston University. The exhibition then toured to Gotland Museum in Denmark.

BEACONSFIELD
REPORT OF THE BOARD OF MANAGEMENT
FOR THE YEAR ENDED 31 MARCH 2024

Financial Review of the Year

A detailed review of the charity's activities has been given in the Management Report on pages 13 to 15 with notes to the accounts on pages 16 to 26.

Principal funding sources

Raising funds via self-generated activities such as corporate hire and café income continues to be challenging. The charity has seen a drop to £30,405 in unrestricted income. Artistic activity in 2023/24 was enabled through a combination of public and private funds that included: Mirisch & Lebenheim Foundation, Art Fund, Romanian Cultural Institute (ICR), Cultural Recovery Fund, Romanian National Cultural Fund Administration (AFCN), Cantemir Programme, Lambeth Nighttime Economy Fund, Royal College of Art, Kingston University and public donations.

The net marginal loss for the year was (£63,886). The resulting balances carried forward into 2024/25 are (£39,855) in unrestricted funds and £133,350 in restricted funds.

Self-Generated Income

Self-generated income from venue hire was £19,872 and from Cafe £1,351 and other activities £17,892.

Donations/Collection

Beaconsfield's programme benefits from occasional donations and a generous regular donation that has enabled the development of our bi-annual Finnish Art Prize. Fraternise, the artists' donations scheme launched in 2005, was developed by extending the scheme from donations with an online presence to occasional exhibitions of invited artists. We currently estimate the collective asset value of the collection to be £19,050.

Reserves

The charitable company's total funds decreased (£63,886) during the year.

The Unrestricted funds are now represented by £28,201 of Tangible Fixed Assets, leaving a balance of (£68,056) in net current assets.

Restricted reserves increased by £133,350 with £6,267 in Fixed assets and £127,083 in net current assets. The Board will continue to follow a practice that all new projects must be pre-financed by grants, awards and/or specific donations.

The charitable company seeks to achieve a level of free reserves which would cover all liabilities, including the potential cost of winding up the company if such circumstances were applicable. The trustees believe that an adequate level of free reserves is between £40,000 and £60,000.

Investment strategy

It is the policy of the trustees to use any surplus funds for the advancement of the charity's objectives. Our investment strategy is conservative and surplus monies are placed in easily accessible deposit accounts with COOP and CAF. No stock exchange investments are maintained. The Board review the investment policy on a periodic basis.

Statement of responsibilities of the Board of Management

The members of the Board of Management are directors for the purposes of company law and trustees for the purposes of charity law. They are responsible for preparing the Board of Management's Report and the financial statements in accordance with applicable laws and regulations. The Board of Management's members have no financial interest in the charitable company.

BEACONSFIELD
REPORT OF THE BOARD OF MANAGEMENT
FOR THE YEAR ENDED 31 MARCH 2024

Company law requires the Board of Management to prepare financial statements for each financial year. Under that law the Board of Management have elected to prepare the financial statements in accordance with United Kingdom Generally Accepted Accounting Practice (United Kingdom Accounting Standards and applicable law). Under company law the Board of Management must not approve the financial statements unless they are satisfied that they give a true and fair view of the state of affairs of the charitable company at the end of the year and of the incoming resources and application of resources, including the income and expenditure, for that period. In preparing those financial statements, the Board of Management is required to:

- select suitable accounting policies and then apply them on a consistent basis;
- observe the methods and principles in the charity SORP (2015 (FRS 102));
- make judgments and estimates that are prudent and reasonable;
- state whether applicable UK accounting standards have been followed, subject to any material departures disclosed and explained in the financial statements;
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charitable company will continue in operation.

The Board of Management is responsible for keeping adequate accounting records that are sufficient to show and explain the charitable company's transactions and disclose with reasonable accuracy at any time the financial position of the charitable company and enable them to ensure that the financial statements comply with the Companies Act 2006. The Board of Management is also responsible for

safeguarding the assets of the charitable company and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

In so far as the Board of Management are aware:

- there is no relevant audit information of which the charitable company's accountants are unaware; and
- the Board of Management have taken all steps that they ought to have taken to make themselves aware of any relevant audit information and to establish that the accountants are aware of that information.

BEACONSFIELD
REPORT OF THE BOARD OF MANAGEMENT
FOR THE YEAR ENDED 31 MARCH 2024

Auditors

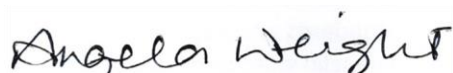
A resolution to appoint Faisal Khan as an independent examiner for the ensuing year will be proposed at the Annual General Meeting.

The Board of Management confirms that to the best of their knowledge and belief, these financial statements comply with the requirements of the Statement of Recommended Practice "Financial Reporting Standard", issued in July 2014.

In approving the Trustees' Annual Report, the Board of Management also approves the Strategic Report included therein, in their capacity as company directors.

Registered Office:
22 Newport Street
Vauxhall
London
SE11 6AY

BY ORDER OF THE BOARD:



Angela Weight
Chair
14th October 2024

I report on the accounts for the year ended 31 March 2024 set out on pages 13 to 26.

BEACONSFIELD
REPORT OF THE BOARD OF MANAGEMENT
FOR THE YEAR ENDED 31 MARCH 2024

Respective responsibilities of trustees and examiner

The charity's trustees (who are also the directors for the purposes of company law) are responsible for the preparation of the accounts. The charity's trustees consider that an audit is not required for this year (under Section 144(2) of the Charities Act 2011 (the 2011 Act)) and that an independent examination is required.

Having satisfied myself that the charity is not subject to audit under company law and is eligible for independent examination, it is my responsibility to:

- examine the accounts under Section 145 of the 2011 Act
- to follow the procedures laid down in the General Directions given by the Charity Commission (under Section 145(5)(b) of the 2011 Act); and
- to state whether particular matters have come to my attention.

Basis of the independent examiner's report

My examination was carried out in accordance with the General Directions given by the Charity Commission. 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 seeking explanations from you as trustees concerning any such matters. The procedures undertaken do not provide all the evidence that would be required in an audit, and consequently no opinion is given as to whether the accounts present a 'true and fair view ' and the report is limited to those matters set out in the statements below.

Independent examiner's statement

In connection with 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 386 and 387 of the Companies Act 2006; and
 - to prepare accounts which accord with the accounting records, comply with the accounting requirements of Sections 394 and 395 of the Companies Act 2006 and with the methods and principles of the Statement of Recommended Practice: Accounting and Reporting by Charities 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.

Faisal Khan FCCA



18th December 2024

BEACONSFIELD
STATEMENT OF FINANCIAL ACTIVITIES
AS AT 31 March 2024

		Unrestricted funds	Restricted funds	2024 Total	Unrestricted funds	Restricted funds	2023 Total
	Note	£	£	£	£	£	£
Income from:							
Donations and legacies	2	85	8,500	8,585	10,545	34,785	45,330
Charitable activities	3	-	5,799	5,799	-	45,836	45,836
Other trading activities	4	37,615	1,500	39,115	17,847	-	17,847
Investments	5	1,621	-	1,621	857	-	857
Total income and endowments		39,321	15,799	55,120	29,249	80,621	109,870
Expenditure on:							
Raising funds	6	14,840	6,224	21,064	11,629	24,001	35,630
Charitable activities	7	81,593	8,318	89,911	89,832	18,160	107,992
Governance Costs	8	7,280	750	8,030	11,774	4,985	16,759
Total expenditure		103,714	15,292	119,006	113,235	47,146	160,381
Net income/ (expenditure)		(64,393)	507	(63,886)	(83,986)	33,475	(50,511)
Transfers between funds			-				
Other recognised gains/ (losses)			-				
Net movement in funds	14	(64,393)	507	(63,886)	(83,986)	33,475	(50,511)
Reconciliation of funds:							
Total funds brought forward	14	24,538	132,843	157,381	108,524	99,368	207,892
Total funds carried forward	14	(39,855)	133,350	93,495	24,538	132,843	157,381

All income and expenditure derive from continuing activities.

All gains and losses recognised in the year are included above.

The notes on pages 16 to 26 form part of these financial statements.

**BEACONSFIELD
BALANCE SHEET
AS AT 31 March 2024**

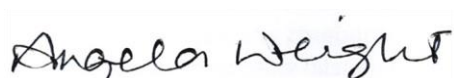
		2024	2023
	Note	£	£
Fixed assets	10	34,468	39,608
Current assets			
Debtors	11	25,063	20,333
Cash bank and in hand		49,955	113,615
		75,018	133,948
Creditors: amounts falling due with in one year	12	(15,991)	(16,175)
Net current assets/ (liabilities)		59,027	117,773
Total assets less current liabilities		93,495	157,381
Creditors: amounts falling due after more than one year		-	-
Net assets/ (liabilities) excluding pension liability		93,495	157,381
Defined benefit pension liability		-	-
Net assets/ (liabilities)		93,495	157,381
Charity funds			
Unrestricted funds	14	(39,855)	24,538
Restricted funds	14	133,350	132,843
Total charity funds/ (deficit)	14	93,495	157,381

For the year ending 31 March 2024, the company was entitled to exemption from audit under section 477 of the Companies Act 2006 relating to small companies. The members have not required the company to obtain an audit in accordance with section 476 of the Companies Act 2006.

The director acknowledges her responsibilities for complying with the requirements of the Act with respect to accounting records and the preparation of accounts.

These accounts have been prepared in accordance with the provisions applicable to companies subject to the small companies' regime and in accordance with the provisions of FRS 102 Section 1A - Small Entities.

The consolidated financial statements were approved by the Board of Management on 14th October 2024 and are signed on its behalf by:



Angela Weight, Chair

The notes on pages 16 to 26 form part of these financial statements.

BEACONSFIELD
NOTES TO FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2024

CASHFLOW STATEMENT

	Note	2024 £	2023 £
Operating Activities			
Net cash flow from operating activities	18	(65,282)	(47,443)
Investing activities			
Payments to acquire tangible fixed assets		-	(6,877)
Receipts from sales of tangible fixed assets		-	
Payment due for credit card		-	
Interest received		1,621	857
Net cash flow from investing activities		1,621	(6,020)
Cash and cash equivalents as at 1 April 2023		113,615	167,088
Cash and cash equivalents as at 31 March 2024		49,954	113,615
Cash and cash equivalents consist of:			
Cash at bank and in hand		49,954	113,615

The notes on pages 16 to 26 form part of these financial statements.

**BEACONSFIELD
NOTES TO FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2024**

1. SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES

a) General Information and basis of preparation

Beaconsfield is a charitable company in the United Kingdom. In the event of the charity being wound up, the liability in respect of the guarantee is limited to £1 per member of the charity. The address of the registered office is given in the charity information on page 1 of these financial statements. The nature of the charity's operations and principal activities is to deliver high-quality work that contributes to the public understanding of key debates and developments in contemporary art.

The charity constitutes a public benefit entity as defined by FRS 102. The consolidated financial statements have been prepared 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 applicable in the UK and Republic of Ireland (FRS 102) issued on 16 July 2014, the Financial Reporting Standard applicable in the United Kingdom and Republic of Ireland (FRS 102), the Charities Act 2011, the Companies Act 2006 and UK Generally Accepted Practice as it applies from 1 January 2015. The financial statements are prepared in sterling which is the functional currency of the charity.

The significant accounting policies applied in the preparation of these financial statements are set out below. These policies have been consistently applied to all years presented unless otherwise stated.

b) Funds

Unrestricted funds are available for use at the discretion of the trustees in furtherance of the general objectives of the charity and which have not been designated for other purposes.

Restricted funds are funds which are to be used in accordance with specific restrictions imposed by donors or which have been raised by the charity for particular purposes. The cost of raising and administering such funds are charged against the specific fund. The aim and use of each restricted fund is set out in note 14 to the financial statements.

The nature and purpose of each fund is explained further in the notes to the financial statements.

c) Income and Expenditure

Income includes grants, donations, hire fees, education activities, special events, and bank interest receivable, excluding value added tax. Donations, grants and other forms of voluntary income or benefit are recognised when the charity has entitlement to the income, when it is more likely than not to be received and the amount can be measured reliably. All other income is recognised on a receivable's basis.

Expenditure is accounted for on an accrual's basis, inclusive of VAT where this cannot be recovered. Certain expenditure is directly attributable to specific activities and has been allocated to those cost categories. Other expenditure is allocated between raising funds and charitable activities in accordance with the requirements of the Statement of Recommended Practice.

**BEACONSFIELD
NOTES TO FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2024**

The charitable company is grateful for the input of all its volunteers who are involved in the general activities of the charitable company. No amount is included in the financial statements for volunteer time in line with the SORP (FRS 102). Governance costs relating to the public accountability of the charitable company and its compliance with regulation and good practice are included in other costs. These costs include those relating to the independent examination.

d) Fixed Assets

Tangible fixed assets are initially measured at cost and subsequently measured at cost or valuation, net of depreciation and any impairment losses. Items costing less than £1,500 are not capitalised.

Depreciation of fixed assets is provided at rates to write off the cost or revalued amount, less any estimated residual value, of each asset over its expected useful life, as follows:

All assets	25% per annum on a reduced balance
------------	------------------------------------

Assets during construction are not depreciated.

The gain or loss arising on the disposal of an asset is determined as the difference between the sale proceeds and the carrying value of the asset and is recognised in the Statement of Financial Activities.

e) Impairment of fixed assets

Financial assets, other than those held at fair value through profit and loss, are assessed for indicators of impairment at each reporting end date.

Financial assets are impaired where there is objective evidence that, because of one or more events that occurred after the initial recognition of the financial asset, the estimated future cash flows have been affected. The impairment loss is recognised in the Statement of Financial Activities. Minor maintenance works are not considered to impair the value of the asset.

f) Debtors and creditors receivable / payable within one year

Debtors and creditors with no stated interest rate and receivable or payable within one year are recorded at transaction price.

g) Pensions

The charitable company operates a defined contribution pension scheme on behalf of its employees. The assets of the scheme are held separately from those of the Charity in independently administered funds. The annual contributions paid to the scheme are charged against income in the year to which they relate.

**BEACONSFIELD
NOTES TO FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2024**

h) Tax status

The charity is an exempt charity within the meaning of schedule 3 of the Charities Act 2011 and is considered to pass the tests set out in Paragraph 1 Schedule 6 Finance Act 2010 and therefore it meets the definition of a charitable company for UK corporation tax purposes.

i) Going concern

The financial statements have been prepared on a going concern basis as the trustees believe that no material uncertainties exist. The trustees have considered the level of funds held and the expected level of income and expenditure for 12 months from authorising these financial statements. The budgeted income and expenditure are sufficient with the level of reserves for the charity to be able to continue as a going concern.

BEACONSFIELD
NOTES TO FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2024

2. INCOME FROM DONATIONS AND LEGACIES

	Unrestricted funds	Restricted funds	2024 Total
	£	£	£
Donations	85	8,500	8,585
	85	8,500	8,585
	Unrestricted funds	Restricted funds	2023 Total
	£	£	£
Donations	10,545	34,785	45,330
	10,545	34,785	45,330

3. INCOME FROM CHARITABLE ACTIVITIES

	Unrestricted funds	Restricted funds	2024 Total
	£	£	£
Museum of London	-	1,800	1,800
ACE National Lottery Projects	-	2,999	2,999
LB of Lambeth	-	1,000	1,000
	-	5,799	5,799
	Unrestricted funds	Restricted funds	2023 Total
	£	£	£
ACE National Lottery Projects	-	36,972	36,972
KULTURFOND	-	8,864	8,864
	-	45,836	45,836

4. INCOME FROM OTHER TRADING ACTIVITIES

	Unrestricted funds	Restricted funds	2024 Total
	£	£	£
Occasional hires	19,872	-	19,872
Exhibition, bar and other sales	17,743	1,500	19,243
	37,615	1,500	39,115
	Unrestricted funds	Restricted funds	2023 Total
	£	£	£
Occasional hires	9,463	-	9,463
Exhibition, bar and other sales	8,384	-	8,384
	17,847	-	17,847

BEACONSFIELD
NOTES TO FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2024

5. INCOME FROM INVESTMENTS

	Unrestricted funds	Restricted funds	2024 Total
	£	£	£
Interest Receivable	1,621		1,621

	Unrestricted funds	Restricted funds	2023 Total
	£	£	£
Interest Receivable	857	-	857

6. FUNDRAISING TRADING: COST OF GOODS SOLD AND OTHER COSTS

	Unrestricted funds	Restricted funds	2024 Total	2023 Total
	£	£	£	£
Purchases	1,917	1,188	3,105	9,447
Exhibition staff	11,127	5,036	16,163	23,669
Publication and marketing	1,796	-	1,796	2,514
	14,840	6,224	21,064	35,630

In 2024 £14,840 (2023: £11,629) of the above costs were attributable to unrestricted funds and £6,224 (2023: £24,001) of the above costs were attributable to restricted funds.

BEACONSFIELD
NOTES TO FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2024

7. CHARITABLE ACTIVITIES COSTS

Direct Charitable Expenditure comprises:

	Unrestricted funds	Restricted funds	2024 Total	2023 Total
	£	£	£	£
Wages and salaries	33,132	-	33,132	33,132
Social Security costs & pension	620	-	620	620
Casual labour/ additional staff	-	-	-	1,056
Rent, rates and water	22,839	-	22,839	26,510
Insurance	1,993	-	1,993	2,303
Light and power	3,155	-	3,155	2,867
Telephone	1,016	-	1,016	979
Postage and stationery	31	-	31	310
Sundry expenses	100	-	100	599
Repairs and maintenance	9,977	-	9,977	1,865
Bank charges	100	-	100	353
Exhibition materials	-	500	500	3,028
Creative fees	-	7,818	7,818	18,492
Travel & subsistence	624	-	624	1,890
Equipment expensed	1,856	-	1,856	5,664
It software	1,011	-	1,011	1,471
Depreciation – Shorth leasehold	1,032	-	1,032	1,376
Depreciation - Plant and machinery	785	-	785	1,047
Depreciation - Fixtures and fittings	1,739	-	1,739	2,318
Depreciation - Computer equipment	1,584	-	1,584	2,112
Support costs			-	
	81,593	8,318	89,911	107,992

In 2024 £81,593 (2022: £89,832) of the above costs were attributable to unrestricted funds and £8,318 (2023: £18,160) of the above costs were attributable to restricted funds.

8. GOVERNANCE COSTS

	Unrestricted funds	Restricted funds	2024 Total	2023 Total
	£	£	£	£
Accountancy fees	2,520		2,520	2,820
Audit fee	325		325	1,328
Consultancy fee	4,400	750	5,150	11,780
Other legal and professional	35		35	831

BEACONSFIELD
NOTES TO FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2024

	7,280	750	8,030
			16,759

9. STAFF REMUNERATION AND NUMBERS

	2024 Total	2023 Total
	£	£
Wages and salaries	33,132	33,132
Social Security costs & pension	620	620
	33,752	33,752

The average monthly number of employees during the year was 2 same as the previous year (1 full-time equivalent) (2023: 2). No member of the Board of Management received any remuneration or reimbursement of expenses.

The key management personnel of the charitable company comprise the Board of Management and the Artistic Directors. The Trustees do not consider it appropriate to disclose any individual's salary for the purposes of these accounts.

10. FIXED ASSETS

	Short leasehold	Works of art	Plant & machinery	Fixtures & fittings	Computer equipment	Total
	£	£	£	£	£	£
COST or VALUATION						
At 1 April 2023	174,258	19,050	33,717	45,406	12,582	285,014
Additions/ (Disposal)	-	-	-	-	-	-
At 31 March 2024	174,258	19,050	33,717	45,406	12,582	285,014
DEPRECIATION						
At 1 April 2023	170,131	-	30,578	38,452	6,245	245,406
Charge for the year	1,032	-	785	1,739	1,584	5,140
At 31 March 2024	171,163	-	31,363	40,191	7,829	250,546
NET BOOK VALUES						
At 31 March 2023	4,127	19,050	3,139	6,954	6,337	39,607
At 31 March 2024	3,095	19,050	2,354	5,215	4,753	34,468

BEACONSFIELD
NOTES TO FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2024

11. DEBTORS

	2024 Total	2023 Total
	£	£
Trade debtors	8,282	260
VAT	-	3,292
Prepayments and other debtors	16,781	16,781
	25,063	20,333

12. CREDITORS: Amounts falling due within one year

	2024 Total	2023 Total
	£	£
Bank loans and overdrafts		-
Trade creditors	7,458	10,467
Other taxes and social security	716	879
Other creditors	3,823	2,829
Deposit for venue hire	3,000	2,000
VAT	994	-
	15,991	16,175

13. SHARE CAPITAL

The charitable company is a company limited by guarantee and therefore has no share capital.

BEACONSFIELD
NOTES TO FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2024

14. NET MOVEMENT IN FUNDS

	Balance 1 April 2023	Income	Outgoings	Transfers	Balance 31 March 2024
	£	£	£	£	£
Unrestricted funds					
General fund	24,538	37,700	(103,714)	-	(41,476)
Interest income		1,621			1,621
Restricted funds					
N J Siderfin			(750)		(750)
Ellis Parkinson			(4,613)		(4,613)
Mud Gang Pottery			(1,188)		(1,188)
Phoebe Collings James Ltd			(1,816)		(1,816)
Nastja Sade Ronkko			(5,407)		(5,407)
Elizabeth Feeshi			(423)		(423)
Suomen Keikkalasku			(345)		(345)
Chloe Carroil			(750)		(750)
ACE National Lottery Projects		2,999			2,999
Museum of London		1,800			1,800
Donations		11,000			11,000
	132,843	15,799	(15,292)		133,350
	157,381	55,120	(119,006)	-	93,495

15. ANALYSIS OF NET ASSETS BETWEEN FUNDS

	Tangible fixed assets	Net current assets	Total
Unrestricted funds	28,201	(68,056)	(39,855)
Restricted funds	6,267	127,083	133,350
	34,468	59,027	93,495

**BEACONSFIELD
NOTES TO FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2024**

16. CAPITAL COMMITMENTS AND CONTINGENT LIABILITIES

There were no capital commitments or contingent liabilities at 31 March 2024 (2022: £Nil).

17. PENSIONS

The Charity also operates a defined contribution pension scheme on behalf of its employees. The assets of the scheme are held separately from those of the Charity. As at 31 March 2024 there were £120 outstanding contributions (2023: £240).

BEACONSFIELD
NOTES TO FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2023

18. RECONCILIATION OF NET MOVEMENT IN FUNDS

	2024			2023		
	Unrestricted	Restricted	Total	Unrestricted	Restricted	Total
Net income/ (expenditure) for the year	(64,393)	507	(63,886)	(83,987)	33,475	(50,512)
Investment income	(1,621)		(1,621)	(857)		(857)
Depreciation of tangible fixed assets	5,140		5,140	6,853		6,853
(Increase)/ decrease in debtors	(4,730)		(4,730)	(103)		(103)
Increase/ (decrease) in creditors	(184)		(184)	(2,824)		(2,824)
Net cash flow from operating activities	(65,789)	507	(65,282)	(80,918)	33,475	(47,443)

BEACONSFIELD

England & Wales - Charity number 1046852

Accounts

COMPANY REGISTRATION NUMBER 2992457
CHARITY REGISTRATION NUMBER 1046852

BEACONSFIELD
FINANCIAL STATEMENTS FOR THE YEAR ENDED
31 MARCH 2023



BEACONSFIELD

REPORT AND FINANCIAL STATEMENTS FOR THE YEAR ENDED 31 MARCH 2023

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**BEACONSFIELD
REFERENCE AND ADMINISTRATIVE DETAILS
FOR THE YEAR ENDED 31 MARCH 2023**

Registered Company number

2992457 (England and Wales)

Registered Charity number

1046852

Registered office

22 Newport Street
Vauxhall
London
SE11 6AY

Trustees

Julie Clarke	Appointed 10 May 2017
Peter Flack	Appointed 27 September 2018
Gary Stewart	Appointed 17 January 2022
Angela Weight	Appointed 12 January 2018 (Appointed Chair 27 September 2018)

Company Secretary

Naomi Siderfin

Permanent staff

Anthony David Crawforth	Artistic Director
Naomi Siderfin	Artistic Director

Independent Examiner

Faisal Khan t/a M J Golz & Co
Odeon House, 146 College Road
Harrow
HA1 1BH

Solicitors

Traymans
139, Stoke Newington High Street
London N16 0PA

Bankers

CAF Bank
COOP Bank

**BEACONSFIELD
CHAIRMAN'S STATEMENT
FOR THE YEAR ENDED 31 MARCH 2023**

Chair's Report for the year April 2022 to March 2023

The year's artistic programme was characterised by international collaborations with artists from several different countries, among them Iran, Sweden, Norway, Finland and the UK.

16 February – 7 May 2022

'Sink' was the soundwork by Tehran-based artist Shahin Entezami (aka Tegah) commissioned by Beaconsfield during lockdown (See B_T4 in 2021) in response to the pandemic. 'Vessel' was a sonic response to Entezami's composition by our co-artist-directors David Crawforth & Naomi Siderfin (aka BAW). The two works were exhibited as sound installations in the gallery recorded on a limited-edition vinyl. The exhibition was favourably reviewed in the music industry magazine *The Wire*.

11 June – 10 September 2022

Researched and co-curated by Minna Haukka of Feminist Library and Naomi Siderfin and David Crawforth of Beaconsfield, *Monica Sjöö The time is NOW and it is overdue!* comprised the loan and exhibition of 52 paintings, eight drawings and two videos, accompanied by a three-month long participation programme of events. With this project Beaconsfield, in collaboration with the Feminist Library, created opportunities for 28 artists and writers from Norway, Sweden, Finland and UK. This influential exhibition was the precursor of a retrospective of Sjöö work at the Moderne Museet Stockholm and at Modern Art Oxford (2023); a show of her drawings at Drawing Room, London; and (forthcoming in 2024) at Alison Jacques Gallery London, who also now represent the artist's estate.

6 October – 3 December 2022

A Beaconsfield Commission by Mark Fell created two new kinetic, interactive installations and a limited-edition print. The exhibition was enhanced by the international collaboration of young musicians Rian Traynor (Sheffield) and Ocen James (Kampala) who delivered sensory workshops for young people (16-24) with SEN and a flute-making workshop for an adult audience.

23 January – 16 March 2023

The winner of the third iteration of the Below Zero Finnish Art Prize, Nastja Säde Rönkkö, took up her mentored residency with Beaconsfield at the end of January to produce a poetic text, a three-screen video installation and a series of sculptures; employing students from Slade School of Fine Art, professional actors and previous professional collaborators to generate filmic material shot on location in London. The final work *salt in our blood, in our sweat, in our tears* opened at the gallery to the London public on 17 March. The piece will be shown by Beaconsfield's new partner organisation, the Serlachius Museums in Finland in 2024.

Phoebe Collings-James started as our Environmental artist in residence in March 2023. Phoebe led several workshops with families as part of The Wild Escape, a nation-wide environmental collaboration between museums and galleries and families, supported by Arts Council England and a variety of Trusts, coordinated by Art Fund and Museum Development London.

Management

Two part-time members of staff left for new positions at the start of the year, Fran Fleming-Painter (to a curatorial position at Goldsmith's Gallery, University of London) and Anna Jochymek (to a post-doctoral research position at Roehampton University). While we were sorry to lose them after several years' service, we were proud of their progress in developing successful careers in the arts.

**BEACONSFIELD
CHAIRMAN'S STATEMENT
FOR THE YEAR ENDED 31 MARCH 2023**

Fran and Anna have not been replaced as such, but Ellis Parkinson, a Gallery Assistant who has been with us since 2020, has taken on more responsibility and Ella Joy Nelson joined when Anna left. Ellis and Ella field venue hire and marketing between them.

Beaconsfield continued to collaborate with neighbouring charity Roots and Shoots, to support internships for disadvantaged young people, and with the Old Vic to support a paid work placement with Frontline Lambeth in 2022/23.

Luana Duvoisin Zanchi, an artist and highly qualified art teacher at a south London secondary school was recruited to join the Board in the new financial year.

A handwritten signature in black ink that reads "Angela Weight". The script is cursive and fluid, with the first letter 'A' being particularly large and stylized.

Angela Weight
Chair

14th December 2023

BEACONSFIELD
REPORT OF THE BOARD OF MANAGEMENT
FOR THE YEAR ENDED 31 MARCH 2023

The Trustees present their report and the audited financial statements of the charity for the year ended 31 March 2023. The trustees have adopted the provisions of the Statement of Recommended Practice (SORP) "Accounting and Reporting by Charities" (FRS 102) in preparing the annual report and financial statements of the charity.

Governing document

Beaconsfield was incorporated as a company limited by guarantee on 21 November 1994 under a Memorandum of Association in accordance with the Companies Acts 1985 and 1989. Charitable status was awarded the company in the same year and the charity is governed under its Articles of Association.

Organisational structure

Beaconsfield is directed by a Board of Trustees, chaired in this financial year by Angela Weight. The Board meets on a quarterly basis. Day to day operational management is undertaken by founding artistic Directors David Crawforth and Naomi Siderfin who, are employed part-time. Occasional staff, including technical, administrative, cleaning and an invigilation team, are normally engaged on a freelance basis. Active volunteers operate under the management of the artistic directors.

Board of Management

The members of the Board of Management, who served or were appointed during the year ending 31 March 2022 were Julie Clarke, Peter Flack and Angela Weight.

Recruitment, appointment, induction and training of new trustees

The Board of Directors (Trustees) shall never be less than three and until otherwise determined at a general meeting shall not be more than eight. New trustees are recruited and appointed by existing trustees in collaboration with the management team. In accordance with the Articles of Association, one third of the Board retire (in order of length of service) at the AGM and are eligible for re-election. New trustees are invited to make a three-year commitment, with the option of re-election for one further term.

The Trustees work with a strategy of active recruitment of new trustees to fit skills gaps in the existing trustee body and to advance the charity's plans. Potential new trustees are identified by a member of the Board or management team on the basis of a skills audit and demonstrable interest in the organisation. Potential Trustees are invited to meet with the senior management team before meeting the trustees and observing a trustees meeting. Once formally invited to join the Board they are briefed as to their responsibilities by the Secretary and formally appointed by taking a vote at a board meeting. New Trustees sign a Trustees contract that sets out the expectation of the charity.

Induction for new Trustees/Directors includes referral to useful documents on the responsibilities of a Company Director and/or Trustee provided by Companies House and the Charity Commission. The chair remains alert to the possible need for additional training for existing trustees, through review of the board skills audit.

In this year, Luana Duvoisin Zanchi attended a board meeting in the capacity of observer with a view to appointment in the new financial year.

BEACONSFIELD
REPORT OF THE BOARD OF MANAGEMENT
FOR THE YEAR ENDED 31 MARCH 2023

Risk management

The trustees have a duty to identify and review the risks to which the charity is exposed and to ensure appropriate controls are in place to provide reasonable assurance against fraud and error. Risk analysis is currently part of the fabric of a board meeting at which trustees are able to cross examine the management team on the programme and decision-making process. In the event of a major capital project or radical organisational development, a formal risk register would be produced.

Related parties

The charity enters new relationships with charitable funding bodies and other organisations, local, national, and international on a project basis. Beaconsfield is in frequent receipt of public funds through the Arts Council National Lottery Project Grants, and infrequent funds from various Trusts, Foundations and donors. None of the trustees receive remuneration or other benefit from their work with the charity. Any potential professional conflict of interest for any individual that might occur is raised and discussed at a board meeting.

Objectives and Activities

The objects of the Charity are to advance public education by promoting the arts. To fulfil this objective through its own unique vision, Beaconsfield offers a space for artists and audiences to experience exceptional ('beacon') new art works in the full range ('field') of contemporary visual art media through commissions, group exhibitions, performances, publications, and events. The trustees have considered the Charity Commission's guidance on public benefit in approving annual plans for the activities of the charity. To achieve Beaconsfield's vision and fulfil its charitable objectives the charity uses its powers to:

- produce and promote exhibitions and cultural events, seminars, lectures, and workshops, whether on any premises of the Company or elsewhere
- co-ordinate and work with other agencies or bodies having similar aims and encourage the provision and development of appropriate support and learning services.

Beaconsfield's mission is to develop and deliver high quality work that contributes to the public understanding of key debates and tendencies in contemporary art and its cultural context.

In 1995 Beaconsfield acquired a twenty-year lease on a property formerly known as the Lambeth Ragged School and refurbished the building for Art Centre use. In 2014/15, the organisation reached agreement with Network Rail to renew the lease for a further fifteen-year period to continue its charitable activities and continue the tenure with incoming landlord Arch Company. The venue is the artistic and administrative base for most of the charity's activities, that focus on a two-pronged mission:

- to create opportunities for local and international audiences to engage with leading practice in contemporary visual art
- to provide a nurturing and collaborative environment for the production of new artworks and events, supporting creative practitioners to experiment with new forms and processes within the broad discipline of contemporary art practice.

BEACONSFIELD
REPORT OF THE BOARD OF MANAGEMENT
FOR THE YEAR ENDED 31 MARCH 2023

Beaconsfield has a unique place in London's cultural landscape. It is distinguished by its history of providing a forum for extraordinary events and exhibitions, stimulating passionate, candid, and robust debate about art's production and its ideological underpinnings, as well as providing a much-needed locus for the thriving artistic community in which it sits. Sheena Wagstaff, former Chief Curator of Tate Modern, London, currently Chairwoman, Metropolitan Museum Art, New York.

Beaconsfield's programme has traditionally challenged prevailing models of curatorial practice, through its model of support for artists in the creation of new work and the provision of space and resources; practical and intellectual support. One of the special ways in which Beaconsfield involves the public in key debates around contemporary visual art, is through offering the benefit of public opportunities to witness the development phase of many commissioned projects, as well as the experience of a completed artwork.

The structure of the artistic programme revolves around broad project streams that, whilst not always referred to, draw attention to the pattern of long-term, practice-led enquiry and innovation that distinguishes Beaconsfield's activity from comparators:

- *Soundtrap*, *Vocalis* and *Spirit Off* are programmes that establish Beaconsfield as a primary, national source of sound-art.
- *Phase*, *Below Zero* and *TestBed* are ongoing programmes that signal Beaconsfield's function as an incubator of talent.
- Collectives and group exhibitions: Beaconsfield encourages and develops collaborative artistic enterprise and nurtures sustainable relationships with a variety of partners.
- *FlatScreen* is a platform for digital screen-based art works.
- *Society* refers to our public engagement programme of talks, workshops, and one-off events.
- Beaconsfield Editions is our strand of limited-edition artworks for sale in support of the charity.
- *Fraternise* is Beaconsfield's scheme for artist-patrons of the organisation, whereby artworks (the Collection) are held in trust as assets.
- *Mentor* is the strand used to describe teaching and mentoring that both supports and is generated by commissioned artistic activity.
- BAW (Beaconsfield Art Works) is the moniker for the artist-directors when making independent artworks: confirming Beaconsfield as an artist-led organisation.

Public benefit

The trustees have paid due regard to the Charity Commission's guidance on public benefit, and our charitable objects and aims in deciding what activities the organisation should undertake. The artistic programme is described below and was supported by discursive events that are integral to our relationship with our audience. Our programme in 2023 attracted arts professionals and academics and people interested in Beaconsfield's role as a primary research vehicle, which informs the practices of making art and curating, as well as people from our immediate locale.

A reinvigorated relationship with local charity Roots and Shoots, led to regular student visits over the year and as well as supported internships. Beaconsfield also supported a paid work placement as part of the Frontline Lambeth, an initiative for young people not in education, employment or training (NEET) in collaboration with the Old Vic Theatre. The core exhibition programme is summarised below:

BEACONSFIELD
REPORT OF THE BOARD OF MANAGEMENT
FOR THE YEAR ENDED 31 MARCH 2023

TEGH + BAW, Sink Vessel, 16 February –7 May 2022

A lockdown commission funded through the DCMS Cultural Recovery Fund enabled Iranian artist Shahin Entezami (aka Tegn) to respond to his personal experience of contracting the early, unvaccinated version of the Covid19 virus, and through electronic sound convey an impression of the global pandemic from Tehran. 'Vessel' was the London response to Entezami's sonic composition by artist-directors David Crawforth & Naomi Siderfin (aka BAW).

Monica Sjöö The time is NOW and it is overdue! 11 June-10 September 2023.

Co-curated by Beaconsfield and the Feminist Library in partnership with Womens Art Library and funded by Arts Council England National Lottery Projects, Kone Foundation, Konstnärsmånden (the Swedish Arts Grants Committee), Nordic Kulturfond, Embassy of Sweden, Finnish Institute of UK and Ireland and TelepART.

A retrospective exhibition with works loaned by the Estate of Monica Sjöö, provided the stimulus for seven workshops, eight performances, three reading groups, one symposium, two new video works screenings and one gallery talk: all responses by living artists and writers to the work of late Swedish painter, writer, and radical eco- feminist Monica Sjöö. With this project Beaconsfield, in collaboration with the Feminist Library, created opportunities for 28 artists and writers from Norway, Sweden, Finland and UK: Sally Pomme Clayton, Katy Deepwell, Rachel Fallon, Caitlin Fleming, Rachel Garfield, Una Hamilton Helle, Minna Haukka, Harriet Hill, Sam Hodge, Islaja, Annie Johnston, Kara Keeling, Alexandra Kokoli, Kristin Luke, Nad Ma, Bindu Mehra, Liz Murray, Maggie Parks, Fran Painter Fleming, Linda Persson, Raju Rage, Anne Robinson, Anita Slater, Tansy Spinks, Atau Tanaka, Tears|Ov, Rupert White, Linsey Young.

Mark Fell, Systemic Peripheralism, 6 October - 3 December 2022.

Funded by Arts Council England National Lottery Projects, a Beaconsfield Commission by Mark Fell was exhibited as two interactive installations in the main galleries. The commission included participatory workshops with young musicians Rian Traynor (Sheffield) and Ocen James (Kampala), a limited-edition print and a vinyl record produced by Beaconsfield.

Nastja Sade Rönkkö, salt in our blood, in our sweat, in our tears, 23 January – 6 May 2023

The third iteration of Beaconsfield's bi-annual Below Zero Finnish Art Prize 2023, residency and exhibition, was delivered over this financial year in collaboration with the Finnish Institute of UK and Ireland, the Mirisch & Lebenheim Charitable Foundation and a new international partner; Serlachius Museums, Finland. The extensive process of artists' call and selection began in February and the winner selected in June 2022: the artists' Beaconsfield residency took place January-March 2023 with an exhibition opening on 17 March.

The winning artist Nastja Sade Rönkkö made a three screen video installation with sculptures in collaboration with Beaconsfield and a team including: sound composer Mikko Maijala, cinematographer Aake Kivalo, photographer Luke Turner, film editor Heli Kota, colourist Hannu Kāki, actors Jessica Luostarinen and Emma James, and art students Phoebe Russell, Ho-sa Wang and Jane Wu recruited by Beaconsfield from Slade School of Fine Art. The production was further supported by Stephen Bailey of NHS Blood and Transplant, Will Bradshaw of Genesis equipment hire, Anna Bunting-Branch and Gavin Weber of Weber Industries, Javier Weyler of 5dB, AVEK for scriptwriting support, Elizabeth Feoshi, Emma Ikävalko, Rebecca James, Jamila Johnson-Small, Anna Jochymek, Karoliina Korpilähti, Alec Kronacker, Onya McCausland, Rosaliina Paavilainen, Ellis Parkinson, Aava Susi, Damian Taylor, Caroline Todd, Alison Wright and our partners the Finnish Institute in UK + Ireland and Serlachius Museums Finland.

BEACONSFIELD
REPORT OF THE BOARD OF MANAGEMENT
FOR THE YEAR ENDED 31 MARCH 2023

Organisational Development

Strategic planning was characterised by two high stakes major funding applications for programme and capital both submitted in May 2023: to Arts Council England in a bid to re-join the National Portfolio, and to London Borough of Lambeth's Future Workspace Fund. Both of which were unsuccessful. However, the extensive work put into both applications was not wasted and supported organisational strategic thinking and programming.

Beaconsfield has been historically cited as the pioneer of the cultural quarter in North Lambeth, supported by both the landlord Network Rail and the local Vauxhall's BID (Business Improvement District). The charity is geographically located within the biggest regeneration site in Europe: Battersea/Nine Elms/Vauxhall. Beaconsfield is an established cultural provider in Vauxhall and its creative work with artists and audiences have served to pave the way for other cultural providers coming into the area, such as Newport Street Gallery, Cabinet Gallery and Matt's Gallery.

Digital Expansion

The organisation regularly increases the volume of artists' work available through broadcast and internet through digital commissions, the publishing of original e-texts, audio files documenting public talks, radio broadcast and digital documentation of current projects. Marketing through social media continued to play a strong role with greatly expanded followers in 2022/23.

Sustainability and Carbon Footprint

Beaconsfield's global sustainability agenda has been a trailblazer in the visual arts sector, using 'green energy' exclusively since 2000 to power the organisation. Organisational carbon footprint has traditionally been low due to this long-term commitment. Various recycling methods and greening structures on site are symbiotically linked together, improving the nature of the public outdoor space and nurturing another green lung for Vauxhall. Board and management continue to prioritise sustainability and environmental awareness.

Plans for the Future and Organisational Objectives

Beaconsfield's artistic direction continues to strive for the positive re-definition of the way in which people relate to art. We aim to provide a reflective space in which people can adjust their perspective through the original ways in which we deliver art. In our commissioning process, we work with artists from inception to completion in the realisation of their vision and focus all Beaconsfield's resources on them throughout the course of the project. Often, we offer them custodianship of one of our gallery spaces for a residency period. Crucially, we support and encourage the artists we work with as well as challenge and stimulate. Together we have found these factors to be an empowering force for artists, enabling them to stretch themselves, evolve their ideas and break new ground. Increasing the reach of Beaconsfield's work through publication and the dissemination of current projects (through touring, online activity and off-site projects) is complemented by an ambition for making the archive more accessible, creating more opportunities for audiences to make contact with the charity beyond the building—regionally, internationally and virtually.

Diversifying income to the charity continues to be a priority. Our ambition is to increase awareness of Beaconsfield as a national centre for the research and development of contemporary art.

BEACONSFIELD
REPORT OF THE BOARD OF MANAGEMENT
FOR THE YEAR ENDED 31 MARCH 2023

Financial Review of the Year

A detailed review of the charity's activities has been given in the Management Report on pages 13 to 15 with notes to the accounts on pages 16 to 26.

Principal funding sources

Raising funds via self-generated activities such as corporate hire and café income has been limited post-pandemic, as people have been slow to return to public life. The charity has seen a drop to £29,249 in unrestricted income. Artistic activity in 2022/23 was enabled through a combination of public and private funds as detailed above; with incoming funds from sources in Sweden, Norway and Finland as well as the UK. In-kind human resources from the co-directors, continues to play a vital role in sustaining Beaconsfield's activity.

The net marginal loss for the year was (£50,511). The resulting balances carried forward into 2022/23 are £24,538 in unrestricted funds and £132,843 in restricted funds.

Self-Generated Income

Self-generated income from venue hire was £9,463 and from Cafe £8,384.

Donations/Collection

Beaconsfield's programme benefits from occasional donations and a generous regular donation that has enabled the development of our bi-annual Finnish Art Prize. Fraternise, the artists' donations scheme launched in 2005, was developed by extending the scheme from donations with an online presence to occasional exhibitions of invited artists. We currently estimate the collective asset value of the collection to be £19,050.

Reserves

The charitable company's total funds decreased (£50,511) during the year.

The Unrestricted funds are now represented by £32,896 of Tangible Fixed Assets, leaving a balance of (£8,358) in net current assets.

Restricted reserves increased by £132,843 with £6,711 in Fixed assets and £126,132 in net current assets. The Board will continue to follow a practice that all new projects must be pre-financed by grants, awards and/or specific donations.

The charitable company seeks to achieve a level of free reserves which would cover all liabilities, including the potential cost of winding up the company if such circumstances were applicable. The trustees believe that an adequate level of free reserves is between £40,000 and £60,000.

Investment strategy

It is the policy of the trustees to use any surplus funds for the advancement of the charity's objectives. Our investment strategy is conservative and surplus monies are placed in easily accessible deposit accounts with COOP and CAF. No stock exchange investments are maintained. The Board review the investment policy on a periodic basis.

Statement of responsibilities of the Board of Management

The members of the Board of Management are directors for the purposes of company law and trustees for the purposes of charity law. They are responsible for preparing the Board of Management's Report and the financial statements in accordance with applicable laws and regulations. The Board of Management's members have no financial interest in the charitable company.

BEACONSFIELD
REPORT OF THE BOARD OF MANAGEMENT
FOR THE YEAR ENDED 31 MARCH 2023

Company law requires the Board of Management to prepare financial statements for each financial year. Under that law the Board of Management have elected to prepare the financial statements in accordance with United Kingdom Generally Accepted Accounting Practice (United Kingdom Accounting Standards and applicable law). Under company law the Board of Management must not approve the financial statements unless they are satisfied that they give a true and fair view of the state of affairs of the charitable company at the end of the year and of the incoming resources and application of resources, including the income and expenditure, for that period. In preparing those financial statements, the Board of Management is required to:

- select suitable accounting policies and then apply them on a consistent basis;
- observe the methods and principles in the charity SORP (2015 (FRS 102));
- make judgments and estimates that are prudent and reasonable;
- state whether applicable UK accounting standards have been followed, subject to any material departures disclosed and explained in the financial statements;
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charitable company will continue in operation.

The Board of Management is responsible for keeping adequate accounting records that are sufficient to show and explain the charitable company's transactions and disclose with reasonable accuracy at any time the financial position of the charitable company and enable them to ensure that the financial statements comply with the Companies Act 2006. The Board of Management is also responsible for

safeguarding the assets of the charitable company and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

In so far as the Board of Management are aware:

- there is no relevant audit information of which the charitable company's accountants are unaware; and
- the Board of Management have taken all steps that they ought to have taken to make themselves aware of any relevant audit information and to establish that the accountants are aware of that information.

BEACONSFIELD
REPORT OF THE BOARD OF MANAGEMENT
FOR THE YEAR ENDED 31 MARCH 2023

Auditors

A resolution to appoint Faisal Khan as an independent examiner for the ensuing year will be proposed at the Annual General Meeting.

The Board of Management confirms that to the best of their knowledge and belief, these financial statements comply with the requirements of the Statement of Recommended Practice "Financial Reporting Standard", issued in July 2014.

In approving the Trustees' Annual Report, the Board of Management also approves the Strategic Report included therein, in their capacity as company directors.

Registered Office:
22 Newport Street
Vauxhall
London
SE11 6AY

BY ORDER OF THE BOARD:



Angela Weight
Chair

14th December 2023

I report on the accounts for the year ended 31 March 2023 set out on pages 13 to 26.

BEACONSFIELD
REPORT OF THE BOARD OF MANAGEMENT
FOR THE YEAR ENDED 31 MARCH 2023

Respective responsibilities of trustees and examiner

The charity's trustees (who are also the directors for the purposes of company law) are responsible for the preparation of the accounts. The charity's trustees consider that an audit is not required for this year (under Section 144(2) of the Charities Act 2011 (the 2011 Act)) and that an independent examination is required.

Having satisfied myself that the charity is not subject to audit under company law and is eligible for independent examination, it is my responsibility to:

- examine the accounts under Section 145 of the 2011 Act
- to follow the procedures laid down in the General Directions given by the Charity Commission (under Section 145(5)(b) of the 2011 Act); and
- to state whether particular matters have come to my attention.

Basis of the independent examiner's report

My examination was carried out in accordance with the General Directions given by the Charity Commission. 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 seeking explanations from you as trustees concerning any such matters. The procedures undertaken do not provide all the evidence that would be required in an audit, and consequently no opinion is given as to whether the accounts present a 'true and fair view' and the report is limited to those matters set out in the statements below.

Independent examiner's statement

In connection with 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 386 and 387 of the Companies Act 2006; and
 - to prepare accounts which accord with the accounting records, comply with the accounting requirements of Sections 394 and 395 of the Companies Act 2006 and with the methods and principles of the Statement of Recommended Practice: Accounting and Reporting by Charities 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.

Faisal Khan FCCA



20/12/2023

BEACONSFIELD
STATEMENT OF FINANCIAL ACTIVITIES
AS AT 31 March 2023

	Note	Unrestricted funds £	Restricted funds £	2023 Total £	Unrestricted funds £	Restricted funds £	2022 Total £
Income from:							
Donations and legacies	2	10,545	34,785	45,330	1,361	-	1,361
Charitable activities	3	-	45,836	45,836	105,855	81,856	187,711
Other trading activities	4	17,847	-	17,847	27,443	6,433	33,876
Investments	5	857	-	857	11	-	11
Total income and endowments		29,249	80,621	109,870	134,670	88,289	222,959
Expenditure on:							
Raising funds	6	11,629	24,001	35,630	23,603	-	23,603
Charitable activities	7	89,832	18,160	107,992	102,484	9,921	112,405
Governance Costs	8	11,774	4,985	16,759	6,656	6,225	12,881
Total expenditure		113,235	47,146	160,381	132,743	16,146	148,889
Net income / (expenditure)		(83,986)	33,475	(50,511)	1,927	72,143	74,070
Transfers between funds			-			-	
Other recognised gains / (losses)			-			-	
Net movement in funds	14	(83,986)	33,475	(50,511)	1,927	72,143	74,070
Reconciliation of funds:							
Total funds brought forward	14	108,524	99,368	207,892	106,597	27,225	133,822
Total funds carried forward	14	24,538	132,843	157,381	108,524	99,368	207,892

All income and expenditure derive from continuing activities.

All gains and losses recognised in the year are included above.

The notes on pages 16 to 26 form part of these financial statements.

**BEACONSFIELD
BALANCE SHEET
AS AT 31 March 2023**

		2023	2022
	Note	£	£
Fixed assets	10	39,608	38,859
Current assets			
Debtors	11	20,333	16,781
Cash at bank and in hand		113,615	167,088
		<u>133,948</u>	<u>183,869</u>
Creditors: amounts falling due within one year	12	(16,175)	(14,836)
Net current assets / (liabilities)		<u>117,773</u>	<u>169,033</u>
Total assets less current liabilities		<u>157,381</u>	<u>207,892</u>
Creditors: amounts falling due after more than one year		-	-
Net assets / (liabilities) excluding pension liability		<u>157,381</u>	<u>207,892</u>
Defined benefit pension liability		-	-
Net assets / (liabilities)		<u>157,381</u>	<u>207,892</u>
Charity Funds			
Unrestricted funds	14	24,538	108,524
Restricted funds	14	<u>132,843</u>	<u>99,368</u>
Total charity funds / (deficit)	14	<u>157,381</u>	<u>207,892</u>

For the year ending 31 March 2023, the company was entitled to exemption from audit under section 477 of the Companies Act 2006 relating to small companies. The members have not required the company to obtain an audit in accordance with section 476 of the Companies Act 2006.

The director acknowledges her responsibilities for complying with the requirements of the Act with respect to accounting records and the preparation of accounts.

These accounts have been prepared in accordance with the provisions applicable to companies subject to the small companies regime and in accordance with the provisions of FRS 102 Section 1A - Small Entities.

The consolidated financial statements were approved by the Board of Management on 14th December 2023 and are signed on its behalf by:

Angela Weight

Angela Weight, Chair

The notes on pages 16 to 26 form part of these financial statements.

BEACONSFIELD
NOTES TO FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2023

CASHFLOW STATEMENT

	Note	2023 £	2022 £
			Total
Operating Activities			
Net cash flow from operating activities	18	(47,443)	94,528
Cash flow from investing activities			
Payments to acquire tangible fixed assets		(6,877)	(11,573)
Receipts from sales of tangible fixed assets			
Payment Due for Credit Card			
Interest received		857	11
Net cash flow from investing activities		(53,473)	82,966
 Cash and cash equivalents as at 1 April 2022		167,088	84,122
 Cash and cash equivalents as at 31 March 2023		113,615	167,088
 Cash and cash equivalents consist of:			
 Cash at bank and in hand		113,615	167,088

The notes on pages 16 to 26 form part of these financial statements.

**BEACONSFIELD
NOTES TO FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2023**

1. SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES

a) General Information and basis of preparation

Beaconsfield is a charitable company in the United Kingdom. In the event of the charity being wound up, the liability in respect of the guarantee is limited to £1 per member of the charity. The address of the registered office is given in the charity information on page 1 of these financial statements. The nature of the charity's operations and principal activities is to deliver high-quality work that contributes to the public understanding of key debates and developments in contemporary art.

The charity constitutes a public benefit entity as defined by FRS 102. The consolidated financial statements have been prepared 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 applicable in the UK and Republic of Ireland (FRS 102) issued on 16 July 2014, the Financial Reporting Standard applicable in the United Kingdom and Republic of Ireland (FRS 102), the Charities Act 2011, the Companies Act 2006 and UK Generally Accepted Practice as it applies from 1 January 2015. The financial statements are prepared in sterling which is the functional currency of the charity.

The significant accounting policies applied in the preparation of these financial statements are set out below. These policies have been consistently applied to all years presented unless otherwise stated.

b) Funds

Unrestricted funds are available for use at the discretion of the trustees in furtherance of the general objectives of the charity and which have not been designated for other purposes.

Restricted funds are funds which are to be used in accordance with specific restrictions imposed by donors or which have been raised by the charity for particular purposes. The cost of raising and administering such funds are charged against the specific fund. The aim and use of each restricted fund is set out in note 14 to the financial statements.

The nature and purpose of each fund is explained further in the notes to the financial statements.

c) Income and Expenditure

Income includes grants, donations, hire fees, education activities, special events, and bank interest receivable, excluding value added tax. Donations, grants and other forms of voluntary income or benefit are recognised when the charity has entitlement to the income, when it is more likely than not to be received and the amount can be measured reliably. All other income is recognised on a receivable's basis.

Expenditure is accounted for on an accrual's basis, inclusive of VAT where this cannot be recovered. Certain expenditure is directly attributable to specific activities and has been allocated to those cost categories. Other expenditure is allocated between raising funds and charitable activities in accordance with the requirements of the Statement of Recommended Practice.

**BEACONSFIELD
NOTES TO FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2023**

The charitable company is grateful for the input of all its volunteers who are involved in the general activities of the charitable company. No amount is included in the financial statements for volunteer time in line with the SORP (FRS 102). Governance costs relating to the public accountability of the charitable company and its compliance with regulation and good practice are included in other costs. These costs include those relating to the independent examination.

d) Fixed Assets

Tangible fixed assets are initially measured at cost and subsequently measured at cost or valuation, net of depreciation and any impairment losses. Items costing less than £1,500 are not capitalised.

Depreciation of fixed assets is provided at rates to write off the cost or revalued amount, less any estimated residual value, of each asset over its expected useful life, as follows:

All assets	25% per annum on a reduced balance
------------	------------------------------------

Assets during construction are not depreciated.

The gain or loss arising on the disposal of an asset is determined as the difference between the sale proceeds and the carrying value of the asset and is recognised in the Statement of Financial Activities.

e) Impairment of fixed assets

Financial assets, other than those held at fair value through profit and loss, are assessed for indicators of impairment at each reporting end date.

Financial assets are impaired where there is objective evidence that, because of one or more events that occurred after the initial recognition of the financial asset, the estimated future cash flows have been affected. The impairment loss is recognised in the Statement of Financial Activities. Minor maintenance works are not considered to impair the value of the asset.

f) Debtors and creditors receivable / payable within one year

Debtors and creditors with no stated interest rate and receivable or payable within one year are recorded at transaction price.

g) Pensions

The charitable company operates a defined contribution pension scheme on behalf of its employees. The assets of the scheme are held separately from those of the Charity in independently administered funds. The annual contributions paid to the scheme are charged against income in the year to which they relate.

**BEACONSFIELD
NOTES TO FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2023**

h) Tax status

The charity is an exempt charity within the meaning of schedule 3 of the Charities Act 2011 and is considered to pass the tests set out in Paragraph 1 Schedule 6 Finance Act 2010 and therefore it meets the definition of a charitable company for UK corporation tax purposes.

i) Going concern

The financial statements have been prepared on a going concern basis as the trustees believe that no material uncertainties exist. The trustees have considered the level of funds held and the expected level of income and expenditure for 12 months from authorising these financial statements. The budgeted income and expenditure are sufficient with the level of reserves for the charity to be able to continue as a going concern.

BEACONSFIELD
NOTES TO FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2023

2. INCOME FROM DONATIONS AND LEGACIES

	Unrestricted Funds	Restricted Funds	Total 2023
	£	£	£
Donations	85	4,785	4,870
Below Zero Project	10,460	30,000	40,460
	10,545	34,785	45,330

	Unrestricted Funds	Restricted Funds	Total 2022
	£	£	£
Donations	1,361	-	1,361
	1,361	-	1,361

3. INCOME FROM CHARITABLE ACTIVITIES

	Unrestricted Funds	Restricted Funds	Total 2023
	£	£	£
ACE LOTTERY	-	36,972	36,972
KULTURFOND	-	8,864	8,864
		45,836	45,836

	Unrestricted Funds	Restricted Funds	Total 2022
	£	£	£
Grants Received - Arts Council	81,855	81,856	163,711
London Borough of Lambeth	24,000		24,000
	105,855	81,856	187,711

4. INCOME FROM OTHER TRADING ACTIVITIES

	Unrestricted Funds	Restricted Funds	Total 2023
	£	£	£
Occasional hires	9,463	-	9,463
Exhibition, Bar and other sales	8,384	-	8,384
	17,847	-	17,847

	Unrestricted Funds	Restricted Funds	Total 2022
	£	£	£
Occasional hires	17,917	-	17,917
Exhibition, Bar and other sales	9,526	6,433	15,959
	27,443	6,433	33,876

BEACONSFIELD
NOTES TO FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2023

5. INCOME FROM INVESTMENTS

	Unrestricted Funds	Restricted Funds	Total 2023
	£	£	£
Interest Receivable	857	-	857
	Unrestricted Funds	Restricted Funds	Total 2022
	£	£	£
Interest Receivable	11	-	11

6. FUNDRAISING TRADING: COST OF GOODS SOLD AND OTHER COSTS

	Unrestricted Funds	Restricted Funds	2023 Total	2022 £
Purchases	4,199	5,248	9,447	4,621
Exhibition Staff	4,916	18,753	23,669	16,509
Publication and marketing	2,514	-	2,514	2,473
	11,629	24,001	35,630	23,603

In 2023 £11,629 (2022: £23,603) of the above costs were attributable to unrestricted funds and £24,001 (2022: £0) of the above costs were attributable to restricted funds.

BEACONSFIELD
NOTES TO FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2023

7. CHARITABLE ACTIVITIES COSTS

Direct Charitable Expenditure comprises:

	Unrestricted	2023	Total	2022
	Funds	Restricted	2023	
	£	Funds		£
Wages and salaries	33,132	-	33,132	16,566
Social Security costs & Pension	620	-	620	620
Casual Labour/Additional Staff	1,056	-	1,056	30,775
Rent, Rates and Water	26,510	-	26,510	31,042
Insurance	2,303	-	2,303	1,944
Light and Power	2,867	-	2,867	5,583
Telephone	979	-	979	637
Postage and Stationery	310	-	310	2
Sundry expenses	599	-	599	171
Repairs and Maintenance	1,865	-	1,865	10,474
Bank Charges	353	-	353	168
Exhibition Materials	-	3,028	3,028	936
Creative Fees	3,740	14,752	18,492	100
Travel & substance	1,510	380	1,890	298
Equipment Expensed	5,664	-	5,664	2,986
Computer costs	1,471	-	1,471	1,559
Depreciation - Short Leasehold	1,376	-	1,376	1,722
Depreciation - Plant and Machinery	1,047	-	1,047	3,656
Depreciation - Fixtures and fittings	2,318	-	2,318	2,901
Depreciation - Computer Equipment	2,112	-	2,112	265
Support costs	-	-	-	-
	89,832	18,160	107,992	112,405

In 2023 £92,860 (2022: £102,484) of the above costs were attributable to unrestricted funds and £15,132 (2022: £9,921) of the above costs were attributable to restricted funds.

8. GOVERNANCE COSTS

	Unrestrict	2023	Total 2022	2022
	ed Funds	Restricted		
	£	Funds		£
Accountancy	2,820	-	2,820	2,520
Audit fee	1,328	-	1,328	250
Consultancy Fee	6,795	4,985	11,780	8,975
Other legal and professional	831	-	831	1,136
	11,774	4,985	16,759	12,881

BEACONSFIELD
NOTES TO FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2023

9. STAFF REMUNERATION AND NUMBERS

	2023	2022
	£	£
Wages and salaries	33,132	33,075
Social Security Costs		-
	33,132	33,075

The average monthly number of employees during the year was 2 same as the previous year (1 full-time equivalent) (2022: 2). No member of the Board of Management received any remuneration or reimbursement of expenses.

The key management personnel of the charitable company comprise the Board of Management and the Artistic Directors. The Trustees do not consider it appropriate to disclose any individual's salary for the purposes of these accounts.

10. FIXED ASSETS

	Short Leasehold £	Works of Art £	Plant and Machinery	Fixtures & Fittings	Computer Equipment	Total £
COST or VALUATION						
At 1 April 2022	174,258	19,050	33,717	45,406	4,981	277,412
Additions/ (Disposal)	-	-			7,601	7,601
At 31 March 2023	174,258	19,050	33,717	45,406	12,582	285,013
DEPRECIATION						
At 1 April 2022	168,755	-	29,531	36,134	4,133	238,553
Charge for the year	1,376	-	1,047	2,318	2,112	6,853
At 31 March 2023	170,131		30,578	38,452	6,245	245,406
NET BOOK VALUES						
At 31 March 2022	5,503	19,050	4,186	9,272	848	38,859
At 31 March 2023	4,127	19,050	3,139	6,954	6,337	39,607

BEACONSFIELD
NOTES TO FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2023

11. DEBTORS

	2023	2022
	£	£
Trade Debtors	260	-
VAT	3,292	
Prepayments and other debtors	16,781	16,781
	20,333	16,781

12. CREDITORS: Amounts falling due within one year

	2023	2022
	£	£
Bank Loans and overdrafts		-
Trade creditors	10,467	13,290
Other taxes and social security	879	814
Other Creditors	2,829	655
Deposit for Venue hire	2,000	-
VAT	-	77
	16,175	14,836

13. SHARE CAPITAL

The charitable company is a company limited by guarantee and therefore has no share capital.

BEACONSFIELD
NOTES TO FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2023

14. NET MOVEMENT IN FUNDS

	Balance 1 April 2022	Income	Outgoings	Transfers	Balance 31 March 2023
	£	£	£	£	£
Unrestricted Funds					
General Fund	108,524	17,932	(126,891)	-	722
Below Zero Project		10,460			10,460
Interest		857			857
Restricted Funds					
N J Siderfin			(4,985)	-	(4,985)
Ellis Parkinson			(5,827)	-	(5,827)
Fran Painter - Fleming			(4,806)		(4,806)
Anna Jochymek			(6,272)		(6,272)
Nastja Sade Ronkko			(6,120)		(6,120)
Material Disclosure			(5,480)		(5,480)
ACE LOTTERY		36,972		-	36,972
KULTURFOND		8,864			8,864
Below Zero Project		30,000			30,000
Donations		4,785			4,785
	99,368	80,621			179,989
	207,893	109,870	(160,381)	-	157,382

15. ANALYSIS OF NET ASSETS BETWEEN FUNDS

	Tangible Fixed Assets	Net Current Assets	Total
	£	£	£
Unrestricted Funds	32,896	(8,358)	24,538
Restricted Funds	6,711	126,132	132,843
	39,607	118,930	157,381

**BEACONSFIELD
NOTES TO FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2023**

16. CAPITAL COMMITMENTS AND CONTINGENT LIABILITIES

There were no capital commitments or contingent liabilities at 31 March 2023 (2022: £Nil).

17. PENSIONS

The Charity also operates a defined contribution pension scheme on behalf of its employees. The assets of the scheme are held separately from those of the Charity. As at 31 March 2023 there were £240 outstanding contributions (2022: £120).

BEACONSFIELD
NOTES TO FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2023

18. RECONCILIATION OF NET MOVEMENT IN FUNDS

	x	2023			2022		
	£	£	£	£	£	£	
	Unrestricted	Restricted	Total	Unrestricted	Restricted	Total	
Net income / (expenditure) for year / period	(83,987)	33,475	(50,511)	1,927	72,143	74,070	
Investment Income	(857)	-	(857)	(11)	-	(11)	
Depreciation of tangible fixed assets	6,853	-	6,853	8,544	-	8,544	
(Increase) / decrease in debtors	(103)	-	(103)	13,999	-	13,999	
Increase / (decrease) in creditors	(2,824)	-	(2,824)	(2,074)	-	(2,074)	
Net cash flow from operating activities	(80,918)	33,475	(47,443)	22,385	72,143	94,528	

BEACONSFIELD

England & Wales - Charity number 1046852

Accounts

COMPANY REGISTRATION NUMBER 2992457
CHARITY REGISTRATION NUMBER 1046852

BEACONSFIELD
FINANCIAL STATEMENTS FOR THE YEAR ENDED
31 MARCH 2022



BEACONSFIELD

**REPORT AND FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2022**

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**BEACONSFIELD
REFERENCE AND ADMINISTRATIVE DETAILS
FOR THE YEAR ENDED 31 MARCH 2022**

Registered Company number

2992457 (England and Wales)

Registered Charity number

1046852

Registered office

22 Newport Street
Vauxhall
London
SE11 6AY

Trustees

Julie Clarke	Appointed 10 May 2017
Sean Dower	Appointed 23 May 2013 (resigned October 2021)
Peter Flack	Appointed 27 September 2018
Gary Stewart	Appointed 17 January 2022
Angela Weight	Appointed 12 January 2018 (Appointed Chair 27 September 2018)

Company Secretary

Naomi Siderfin

Permanent staff

Anthony David Crawforth	Artistic Director
Naomi Siderfin	Artistic Director

Independent Examiner

Faisal Khan t/a M J Golz & Co
Odeon House, 146 College Road
Harrow
HA1 1BH

Solicitors

Traymans
139, Stoke Newington High Street
London N16 0PA

Bankers

CAF Bank
COOP Bank

**BEACONSFIELD
CHAIRMAN'S STATEMENT
FOR THE YEAR ENDED 31 MARCH 2022**

Chair's Report for the year April 2021 to March 2022

As the pandemic subsided in 2021, Government support through the Cultural Recovery Fund has been vital for Beaconsfield's survival. The Gallery successfully bids for financial support in three out of the four rounds of the Fund, receiving a total of £204,734 over a three year period.

As well as protecting the Gallery's reserves, paying for ongoing running costs and for critical maintenance of the building, such as repairs to the roof, this financial support was used to great effect to support ongoing artist commissions, and freelance gallery staff at a critical time. The Directors immediately engaged with the new online emphasis on creative activity, enforced by the pandemic by exploring the potential virtual reality of the metaverse with practitioners based at the University of the Arts London. We were applauded in the press for the dual sound installations SINK Vessel, which developed from commissioning an Iranian artist in Tehran who was unable to travel and giving him an international platform; Dr. Rachel Garfield's trilogy of films (first commissioned by Beaconsfield ten years ago) was completed and shown in the galleries, just as she emerged internationally as an expert on punk feminist film and launched her book on the subject.¹ There has also been ongoing support for several lesser known artists working in video, sound and painting.

Also achieved in this period has been a re-invigorated relationship with the Finnish Institute to offer our third iteration of the Below Zero Finnish Art Prize, which has led to a new partnership with the Serlachius Museums in Mäntä, Finland. The work of the winner of this year's Art Prize, Nastja Säde Rönkkö will be developed and exhibited at Beaconsfield in Winter/Spring 2023, and later exhibited at the Serlachius Museums.

In January 2022, after much discussion with the Board and Directors, it was decided to apply to the Arts Council for renewed NPO status. David Burgess of Apollo Fundraising was employed to assist in the application, the result of which will be known in November 2022. Also in January, the sound artist Gary Stewart joined the Board.

On a lighter note, the café was relaunched with a newly refurbished kitchen, including a state-of-the-art Italian coffee machine. Unfortunately, the ambitious new model of 2021 was not financially sustainable and following a rethink, the offer was simplified in 2022 to the provision of excellent coffee, tea, and homemade cakes with an emphasis on sitting outdoors under the canopy in Beaconsfield's garden-yard, which flourished in lockdown. Our garden/café facility has been positively utilised to develop Beaconsfield's relationship with neighbouring charity Roots and Shoots, offering supported internships in garden and café to disadvantaged young people, and a paid work placement with Frontline Lambeth.

Angela Weight

Angela Weight
Chair

22nd November 2022

¹ *Experimental Filmmaking and Punk: Feminist Audiovisual Culture in the 1970s and 1980s*. Bloomsbury Academic 2022

BEACONSFIELD REPORT OF THE BOARD OF MANAGEMENT FOR THE YEAR ENDED 31 MARCH 2022

The Trustees present their report and the audited financial statements of the charity for the year ended 31 March 2022. The trustees have adopted the provisions of the Statement of Recommended Practice (SORP) "Accounting and Reporting by Charities" (FRS 102) in preparing the annual report and financial statements of the charity.

Governing document

Beaconsfield was incorporated as a company limited by guarantee on 21 November 1994 under a Memorandum of Association in accordance with the Companies Acts 1985 and 1989. Charitable status was awarded the company in the same year and the charity is governed under its Articles of Association.

Organisational structure

Beaconsfield is directed by a Board of Trustees, chaired in this financial year by Angela Weight. The Board meets on a quarterly basis. Day to day operational management is undertaken by founding artistic Directors **David Crawforth** and **Naomi Siderfin** who, in this period were employed part-time on PAYE under Working From Home conditions. Occasional staff, including technical, administrative, cleaning and an invigilation team, are normally engaged on a freelance basis. Active volunteers operate under the management of the artistic directors. A skeleton team was engaged in this lockdown period to maintain the garden and building.

Board of Management

The members of the Board of Management, who served or were appointed during the year ending 31 March 2022 were Julie Clarke, Sean Dower, Peter Flack and Angela Weight.

Recruitment, appointment, induction and training of new trustees

The Board of Directors (Trustees) shall never be less than three and until otherwise determined at a general meeting shall not be more than eight. New trustees are recruited and appointed by existing trustees in collaboration with the management team. In accordance with the Articles of Association, one third of the Board retire (in order of length of service) at the AGM and are eligible for re-election. New trustees are invited to make a three-year commitment, with the option of re-election.

The Trustees work with a strategy of active recruitment of new trustees to fit skills gaps in the existing trustee body and to advance the charity's plans. Potential new trustees are identified by a member of the Board or management team on the basis of a skills audit and demonstrable interest in the organisation. Potential Trustees are invited to meet with the senior management team before meeting the trustees and observing a trustees meeting. Once formally invited to join the Board they are briefed as to their responsibilities by the Secretary and formally appointed by taking a vote at a board meeting. New Trustees sign a Trustees contract that sets out the expectation of the charity.

Induction for new Trustees/Directors includes referral to useful documents on the responsibilities of a Company Director and/or Trustee provided by Companies House and the Charity Commission. The chair remains alert to the possible need for additional training for existing trustees, through review of the board skills audit.

In this year, Sean Dower retired at the AGM and, with a view to his replacement, Gary Stewart attended in the capacity of observer and was appointed at the General Meeting of 17 January.

BEACONSFIELD
REPORT OF THE BOARD OF MANAGEMENT
FOR THE YEAR ENDED 31 MARCH 2022

Risk management

The trustees have a duty to identify and review the risks to which the charity is exposed and to ensure appropriate controls are in place to provide reasonable assurance against fraud and error. Risk analysis is currently part of the fabric of a board meeting at which trustees are able to cross examine the management team on the programme and decision-making process. In the event of a major capital project or radical organisational development, a formal risk register would be produced.

Related parties

The charity enters new relationships with charitable funding bodies and other organisations, local, national, and international on a project basis. Beaconsfield is regularly funded by public funds through the Arts Council National Lottery Grants and in this year, Government Cultural Recovery Funds. None of the trustees receive remuneration or other benefit from their work with the charity. Any potential professional conflict of interest for any individual that might occur is raised and discussed at a board meeting.

Objectives and Activities

The objects of the Charity are to advance public education by promoting the arts. To fulfil this objective through its own unique vision, Beaconsfield offers a space for artists and audiences to experience exceptional ('beacon') new art works in a wide range ('field') of contemporary visual art media through commissions, group exhibitions, performances, publications, and events. The trustees have considered the Charity Commission's guidance on public benefit in approving annual plans for the activities of the charity. To achieve Beaconsfield's vision and fulfil its charitable objectives the charity uses its powers to:

- produce and promote exhibitions and cultural events, seminars, lectures, and workshops, whether on any premises of the Company or elsewhere
- co-ordinate and work with other agencies or bodies having similar aims and encourage the provision and development of appropriate support and learning services.

Beaconsfield's mission is to develop and deliver high quality work that contributes to the public understanding of key debates and developments in contemporary art and its cultural context.

In 1995 Beaconsfield acquired a twenty-year lease on a property formerly known as the Lambeth Ragged School and refurbished the building for Art Centre use. In 2014/15, the organisation reached agreement with Network Rail to renew the lease for a further fifteen-year period to continue its charitable activities and continue the tenure with incoming landlord The Arch Company. The venue is the artistic and administrative base for most of the charity's activities that focus on a two-pronged mission:

- to create opportunities for local and international audiences to engage with leading practice in contemporary visual arts
- to provide a nurturing and collaborative environment for the production of new artworks and events, supporting creative practitioners to experiment with new forms and processes within the broad discipline of contemporary art practice.

BEACONSFIELD REPORT OF THE BOARD OF MANAGEMENT FOR THE YEAR ENDED 31 MARCH 2022

Beaconsfield has a unique place in London's cultural landscape. It is distinguished by its history of providing a forum for extraordinary events and exhibitions, stimulating passionate, candid, and robust debate about art's production and its ideological underpinnings, as well as providing a much-

needed locus for the thriving artistic community in which it sits. Sheena Wagstaff, former Chief Curator of Tate Modern, London, currently Chairwoman, Metropolitan Museum Art, New York.

Beaconsfield's programme has traditionally challenged prevailing models of curatorial practice, through its model of support for artists in the creation of new work and the provision of space and resources, practical and intellectual support. One of the special ways in which Beaconsfield involves the public in key debates around contemporary visual art, is through offering the benefit of public opportunities to witness the development phase of many commissioned projects – as well as the experience of a completed artwork.

The structure of the artistic programme revolves around broad project streams that, whilst not always referred to, draw attention to the pattern of long-term, practice-led enquiry and innovation that distinguishes Beaconsfield's activity from comparators:

- **Sound commissions:** *Soundtrap*, *Vocalis* and *Spirit Off* are programmes that establish Beaconsfield as a primary, national source of sound-art
- **Solo residency/exhibition opportunities:** *Phase*, *Below Zero* and *TestBed* are ongoing programmes that signal Beaconsfield's function as an incubator of talent
- **Collectives and group exhibitions:** Beaconsfield encourages and develops collaborative artistic enterprise and nurtures sustainable relationships with a variety of partners.
- **FlatScreen** is a platform for digital screen-based art works
- **Society** refers to our public engagement programme of talks, workshops, and one-off events
- **Beaconsfield Editions** is our strand of limited-edition artworks for sale in support of the charity
- **Fraternise** is Beaconsfield's scheme for artist-patrons of the organisation, whereby artworks (the Collection) are held in trust as assets.
- **Mentor** is the strand used to describe teaching and mentoring that both supports and is generated by commissioned artistic activity
- **BAW (Beaconsfield Art Works)** is the moniker for the artist-directors when making independent artworks confirming Beaconsfield as an artist-led organisation.

Public benefit

The trustees have paid due regard to the Charity Commission's guidance on public benefit, and our charitable objects and aims in deciding what activities the organisation should undertake. The artistic programme is described below and was supported by discursive events that are integral to our relationship with our audience. As we emerged from lockdown, this year we were able to conduct two online discussions in the Metaverse with ArtsXR and Jin Han Lee, and fully booked public discussions about art collecting with The Collective, and about punk and feminism with academics Rachel Garfield and Gavin Butt. Our programme attracts arts professionals and academics and people interested in Beaconsfield's role as a primary research vehicle that informs the practices of making art and curating, as well as people from our local community. A reinvigorated relationship with local charity Roots and Shoots, led to regular student visits over the year and two supported internships: one in the café and one in the garden. Beaconsfield also supported a paid work placement as part of Frontline Lambeth in collaboration with the Old Vic Theatre.

**BEACONSFIELD
REPORT OF THE BOARD OF MANAGEMENT
FOR THE YEAR ENDED 31 MARCH 2022**

Public Benefit – Artistic Programme

Despite the international crisis of Covid19, Beaconsfield's activity in 2021 continued to reflect our core functions through commissions and residencies involving moving image, painting, sculpture, performance, sound and photography. As we emerged from lockdown in 2022, our identity as a discursive public forum was reinforced through extending our programme to online platforms. Our strength as a primary research vehicle was developed through building relationships with artists invited to use the gallery site 'in residence' whilst we were closed to the public, opening again in June 2021 alongside a new onsite coffee shop. The programme is summarised below.

Past Present

Ioana Marinescu

In residence 23 March – 9 April 2021 with guests

Past Present (**B_T5:**) was series of performative actions tested as modalities of bringing the archive to life through movement and everyday objects. In a three-week Beaconsfield residency Marinescu collaborated with Hanna Gillgren, of H2Dance, to develop her research on the various spaces of memory. The charged space of Beaconsfield Gallery, a former school cut in half by an expansion of the railway, resonated with Marinescu's exploration of erasure and power structures. The project has been developed in 2022 in Bucharest and will return to Beaconsfield for a London exhibition in 2023.

Past Present research and development was originally commissioned by Beaconsfield in conjunction with the DCMS Cultural Recovery Fund, and supported by the Romanian Cultural Institute, London and Romanian National Cultural Fund.

B_T5: Extended Reality

Jin Han Lee

In residence 17 May–16 July, exhibition continued until 6 November

South Korean artist Jin Han Lee took up residence in Beaconsfield's Upper Gallery space during lockdown, to make new paintings and—in the same time frame—explore the possibilities offered by immersive online environments in creative collaboration with the digital collective artsXR. This experimental exchange of practices enabled artsXR to work closely with an established artist and gallery to explore perspectives on art practices in the metaverse of 'virtual reality', exploring immersive technologies and the emergent art economies of Non Fungible Tokens (NFTs).

Beaconsfield re-opened its galleries to the public on 2 June, held two online discussions in the 'Metaverse' and benefitted from two commercial painting sales.

UNWRAP!

The Collective

10-13 November 2021

A week in collaboration with the The Collective, a private consortium of individuals investing collectively in contemporary artworks. A performative public display of their private collection culminated in a talks event that explored this innovative form of collecting art. The event provided a training opportunity for young people in Lambeth Frontline and Roots and Shoots.

**BEACONSFIELD
REPORT OF THE BOARD OF MANAGEMENT
FOR THE YEAR ENDED 31 MARCH 2022**

Monica Oechsler
Sometimes Everything is Forever
Online from 27 October 2021

The second in a diptych of short films by Monica Oechsler exploring bunker mentality in the context of lockdown. Commissioned by Beaconsfield for online viewing during the global pandemic of Covid19 in conjunction with the DCMS Cultural Recovery Fund.

Rachel Garfield
The Struggle
10 November 2021–29 January 2022

'The Struggle' is a trilogy of three video works commissioned by Beaconsfield and developed with a range of partners over a ten-year period. The films were made in different regions of England, exploring the impact of familial interactions on the formation of subjectivity. The springboard for each of the films are interviews conducted with people whose parents were either political activists, military personnel, or practising Catholics respectively. The three films, 'The Struggle' (2012), 'Opening Up' (2015) and 'A Glimpse' (2019) were exhibited together for the first time and explore generational, familial, ideological political and social shifts between the mid to late 20th century and the early 21st century, as a negotiated and lived experience.

Beaconsfield launched Garfield's book *Experimental Filmmaking and Punk: Feminist Audio Visual Culture* in the 1970s and 80s, published by Bloomsbury, with a public discussion moderated by Professor Gavin Butt of Northumbria University. The exhibition toured to Lincoln Project Plus, in collaboration with University of Lincoln.

TEGH + BAW
Sink_Vessel
16 February –7 May 2022

'Sink' is the soundwork commissioned by Beaconsfield during lockdown (See B_T4 in 2021) that explores Shahin Entezami's (aka Tegg) personal experience of contracting the early, unvaccinated version of the virus and offers a narrative of the global pandemic from his home city of Tehran. 'Vessel' is a response to Entezami's recording by David Crawforth & Naomi Siderfin (aka BAW) from London. The two works were exhibited as sonic installations open to the public and recorded on a limited edition vinyl for sale. The exhibition was reviewed favourably by Seb Patane in the music industry magazine *The Wire*.

Public Benefit

Beaconsfield's discursive events are integral to our relationship with our audience, attracting arts professionals and academics and people interested in Beaconsfield's role as a primary research vehicle informing the practices of making art and curating. As we emerged from lockdown, this year we were able to conduct two online discussions in the Metaverse with ArtsXR and Jin Han Lee, and fully booked public discussions about art collecting with The Collective, and about punk and feminism with academics Rachel Garfield and Gavin Butt. A reinvigorated relationship with local charity Roots and Shoots, led to regular student visits and two supported internships: one in the café and one in the garden.

BEACONSFIELD REPORT OF THE BOARD OF MANAGEMENT FOR THE YEAR ENDED 31 MARCH 2022

Organisational Development

In this year, the organisation has taken action to restore its public programme following the global pandemic and a series of lockdowns. Funding applications have been made for capital expansion and regular fixed term public funding. Going forward the organisation will vigorously promote Beaconsfield as a national centre for the research and development of contemporary art.

Beaconsfield has been historically cited as the pioneer of the cultural quarter in North Lambeth, supported by both the landlord Network Rail and the local Vauxhall's BID (Business Improvement District). The charity is geographically located within the biggest regeneration site in Europe: Battersea/Nine Elms/Vauxhall. Beaconsfield is an established cultural provider in Vauxhall and its creative work with artists and audiences have served to pave the way for other cultural providers coming into the area, such as Newport Street Gallery, Cabinet Gallery and Matt's Gallery.

Digital Expansion

The organisation regularly increases the volume of artists' work available through broadcast and internet through digital commissions, the publishing of original e-texts, audio files documenting public talks, radio broadcast and digital documentation of current projects. Marketing through social media continues to play a strong role with greatly expanded followers in 2022.

Sustainability and Carbon Footprint

Beaconsfield's global sustainability agenda has been a trailblazer in the visual arts sector, using 'green energy' exclusively since 2000 to power the organisation. Organisational carbon footprint has traditionally been low due to this long-term commitment. Various recycling methods and greening structures on site are symbiotically linked together, improving the nature of the public outdoor space and nurturing another green lung for Vauxhall. Board and management continue to prioritise sustainability and environmental awareness.

Plans for the Future

Beaconsfield's aim and artistic direction continues to be the positive re-definition of the way in which people relate to art and we aim to provide a reflective space in which people can adjust their perspective through the original ways in which we deliver art. In our commissioning process, we work with artists from inception to completion in the realisation of their vision and focus all Beaconsfield's resources on them throughout the course of the project. Often, we offer them custodianship of one of our gallery spaces for a residency period. Crucially, we support and encourage the artists we work with as well as challenge and stimulate. Together we have found these factors to be an empowering force for artists, enabling them to stretch themselves, evolve their ideas and break new ground. Increasing the reach of Beaconsfield's work through publication and the dissemination of current projects (through touring, online activity and off-site projects) is complemented by an ambition for making the archive more accessible, creating more opportunities for audiences to make contact with the charity beyond the building—regionally, internationally and virtually.

Organisational Objectives

Our ambition is to increase awareness of Beaconsfield as a national centre for the research and development of contemporary art. Diversifying income to the charity continues to be a priority. Our ambition is to increase awareness of Beaconsfield as a national centre for the research and development of contemporary art.

**BEACONSFIELD
REPORT OF THE BOARD OF MANAGEMENT
FOR THE YEAR ENDED 31 MARCH 2022**

Financial Review of the Year

A detailed review of the charity's activities has been given in the Management Report on pages 13 to 15 with notes to the accounts on pages 16 to 26.

Principal funding sources

During the year, Beaconsfield used £81,855 which is half of the grant received from Art Council to pay for the Unrestricted expenses such as staff salaries, rent, and repair cost.

Artistic activity in 2021/22 was enabled through local Covid Emergency funds and the government's national Cultural Recovery Funds. Goodwill, through in-kind human resources, continues to play a vital role in sustaining Beaconsfield's activity.

The net marginal gain for the year was £74,070. The resulting balances carried forward into 2022/23 are £108,524 in unrestricted funds and £99,368 in restricted funds.

Self-Generated Income

Self-generated income from venue hire were £17,917 and from Cafe were £9,526.

Sale of Artwork £6,433 to PM/AM Gallery Ltd.

Donations/Collection

Beaconsfield's programme benefits from occasional donations with a regular donation that has enabled the development of our bi-annual Finnish Art Prize.

Fraternise, the artists donations scheme launched in 2005, was developed by extending the scheme from donations with an online presence to occasional exhibitions of invited artists. We currently estimate the collective asset value of the collection to be £19,050

Reserves

The charitable company's total funds increased by £74,070 during the year.

The Unrestricted funds are now represented by £34,812 of Tangible Fixed Assets, leaving a balance of £73,712 in net current assets.

Restricted reserves increased by £72,143 with £4,047 in Fixed assets and £68,096 in net current assets.

The Board will continue to follow a practice that all new projects must be pre-financed by grants, awards and/or specific donations.

The charitable company seeks to achieve a level of free reserves which would cover all liabilities, including the potential cost of winding up the company if such circumstances were applicable.

The trustees believe that an adequate level of free reserves is between £40,000 and £60,000.

Investment strategy

It is the policy of the trustees to use any surplus funds for the advancement of the charity's objectives.

Our investment strategy is conservative and surplus monies are placed in easily accessible deposit accounts with COOP and CAF. No stock exchange investments are maintained. The Board review the investment policy on a periodic basis.

BEACONSFIELD
REPORT OF THE BOARD OF MANAGEMENT
FOR THE YEAR ENDED 31 MARCH 2022

Statement of responsibilities of the Board of Management

The members of the Board of Management are directors for the purposes of company law and trustees for the purposes of charity law. They are responsible for preparing the Board of Management's Report and the financial statements in accordance with applicable law and regulations. The Board of Management's members have no financial interest in the charitable company.

Company law requires the Board of Management to prepare financial statements for each financial year. Under that law the Board of Management have elected to prepare the financial statements in accordance with United Kingdom Generally Accepted Accounting Practice (United Kingdom Accounting Standards and applicable law). Under company law the Board of Management must not approve the financial statements unless they are satisfied that they give a true and fair view of the state of affairs of the charitable company at the end of the year and of the incoming resources and application of resources, including the income and expenditure, for that period. In preparing those financial statements, the Board of Management is required to:

- select suitable accounting policies and then apply them on a consistent basis;
- observe the methods and principles in the charity SORP (2015 (FRS 102));
- make judgments and estimates that are prudent and reasonable;
- state whether applicable UK accounting standards have been followed, subject to any material departures disclosed and explained in the financial statements;
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charitable company will continue in operation.

The Board of Management is responsible for keeping adequate accounting records that are sufficient to show and explain the charitable company's transactions and disclose with reasonable accuracy at any time the financial position of the charitable company and enable them to ensure that the financial statements comply with the Companies Act 2006. The Board of Management is also responsible for safeguarding the assets of the charitable company and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

In so far as the Board of Management are aware:

- there is no relevant audit information of which the charitable company's accountants are unaware; and
- the Board of Management have taken all steps that they ought to have taken to make themselves aware of any relevant audit information and to establish that the accountants are aware of that information.

**BEACONSFIELD
REPORT OF THE BOARD OF MANAGEMENT
FOR THE YEAR ENDED 31 MARCH 2022**

Auditors

A resolution to appoint Faisal Khan as independent examiner for the ensuing year will be proposed at the Annual General Meeting.

The Board of Management confirms that to the best of their knowledge and belief these financial statements comply with the requirements of the Statement of Recommended Practice “Financial Reporting Standard”, issued July 2014.

In approving the Trustees' Annual Report, the Board of Management also approve the Strategic Report included therein, in their capacity as company directors.

Registered Office:
22 Newport Street
Vauxhall
London
SE11 6AY

BY ORDER OF THE BOARD:



Angela Weight
Chair

22nd November 2022

I report on the accounts for the year ended 31 March 2022 set out on pages 13 to 26.

Respective responsibilities of trustees and examiner

The charity's trustees (who are also the directors for the purposes of company law) are responsible for

BEACONSFIELD
REPORT OF THE BOARD OF MANAGEMENT
FOR THE YEAR ENDED 31 MARCH 2022

the preparation of the accounts. The charity's trustees consider that an audit is not required for this year (under Section 144(2) of the Charities Act 2011 (the 2011 Act)) and that an independent examination is required.

Having satisfied myself that the charity is not subject to audit under company law and is eligible for independent examination, it is my responsibility to:

- examine the accounts under Section 145 of the 2011 Act
- to follow the procedures laid down in the General Directions given by the Charity Commission (under Section 145(5)(b) of the 2011 Act); and
- to state whether particular matters have come to my attention.

Basis of the independent examiner's report

My examination was carried out in accordance with the General Directions given by the Charity Commission. 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 seeking explanations from you as trustees concerning any such matters. The procedures undertaken do not provide all the evidence that would be required in an audit, and consequently no opinion is given as to whether the accounts present a 'true and fair view ' and the report is limited to those matters set out in the statements below.

Independent examiner's statement

In connection with 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 386 and 387 of the Companies Act 2006; and
 - to prepare accounts which accord with the accounting records, comply with the accounting requirements of Sections 394 and 395 of the Companies Act 2006 and with the methods and principles of the Statement of Recommended Practice: Accounting and Reporting by Charities

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.

Faisal Khan FCCA

22nd November 2022



BEACONSFIELD
STATEMENT OF FINANCIAL ACTIVITIES
AS AT 31 March 2022

	Note	Unrestricted funds £	Restricted funds £	2022 Total £	Unrestricted funds £	Restricted funds £	2021 Total £
Income from:							
Donations and legacies	2	1,361	-	1,361	1,854	-	1,854
Charitable activities	3	105,855	81,856	187,711	142,712	-	142,712
Other trading activities	4	27,443	6,433	33,876	23,002	-	23,002
Investments	5	11	-	11	15	-	15
Total income and endowments		134,670	88,289	222,959	167,583	-	167,583
Expenditure on:							
Raising funds	6	23,603	-	23,603	20,846	-	20,846
Charitable activities	7	102,484	9,921	112,405	89,957	-	89,957
Governance Costs	8	6,656	6,225	12,881	10,270	-	10,270
Total expenditure		132,743	16,146	148,889	121,073	-	121,073
Net income / (expenditure)		1,927	72,143	74,070	46,510	-	46,510
Transfers between funds			-		-	-	-
Other recognised gains / (losses)			-		-	-	-
Net movement in funds	14	1,927	72,143	74,070	46,510	-	46,510
Reconciliation of funds:							
Total funds brought forward	14	106,597	27,225	133,822	60,087	27,225	87,312
Total funds carried forward	14	108,524	99,368	207,892	106,597	27,225	133,822

All income and expenditure derive from continuing activities.

All gains and losses recognised in the year are included above.

The notes on pages 16 to 26 form part of these financial statements.

BEACONSFIELD
BALANCE SHEET
AS AT 31 March 2022

		2022	2021
	Note	£	£
Fixed assets	10	38,859	35,830
Current assets			
Debtors	11	16,781	30,780
Cash at bank and in hand		167,088	84,122
		<u>183,869</u>	<u>114,902</u>
Creditors: amounts falling due within one year	12	(14,836)	(16,910)
Net current assets / (liabilities)		<u>169,033</u>	<u>97,992</u>
Total assets less current liabilities		<u>207,892</u>	<u>133,822</u>
Creditors: amounts falling due after more than one year		-	-
Net assets / (liabilities) excluding pension liability		<u>207,892</u>	<u>133,822</u>
Defined benefit pension liability		-	-
Net assets / (liabilities)		<u>207,892</u>	<u>133,822</u>
Charity Funds			
Unrestricted funds	14	108,524	106,957
Restricted funds	14	99,368	27,225
Total charity funds / (deficit)	14	<u>207,892</u>	<u>133,822</u>

The consolidated financial statements were approved by the Board of Management on 22nd November 2022 and are signed on its behalf by:

Angela Weight

Angela Weight, Chair

The notes on pages 16 to 26 form part of these financial statements.

BEACONSFIELD
NOTES TO FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2022

CASHFLOW STATEMENT

	Note	2022 £	2021 £
		Total	Total
Operating Activities			
Net cash flow from operating activities	18	94,528	64,430
Cash flow from investing activities			
Payments to acquire tangible fixed assets		(11,573)	(11,960)
Receipts from sales of tangible fixed assets			
Payment Due for Credit Card			
Interest received		11	15
Net cash flow from investing activities		82,966	52,485
 Cash and cash equivalents as at 1 April 2021		84,122	31,637
 Cash and cash equivalents as at 31 March 2022		167,088	84,122
 Cash and cash equivalents consist of:			
 Cash at bank and in hand		167,088	84,122

The notes on pages 16 to 26 form part of these financial statements.

**BEACONSFIELD
NOTES TO FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2022**

1. SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES

a) General Information and basis of preparation

Beaconsfield is a charitable company in the United Kingdom. In the event of the charity being wound up, the liability in respect of the guarantee is limited to £1 per member of the charity. The address of the registered office is given in the charity information on page 1 of these financial statements. The nature of the charity's operations and principal activities is to deliver high quality work that contributes to the public understanding of key debates and developments in contemporary art.

The charity constitutes a public benefit entity as defined by FRS 102. The consolidated financial statements have been prepared 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 applicable in the UK and Republic of Ireland (FRS 102) issued on 16 July 2014, the Financial Reporting Standard applicable in the United Kingdom and Republic of Ireland (FRS 102), the Charities Act 2011, the Companies Act 2006 and UK Generally Accepted Practice as it applies from 1 January 2015. The financial statements are prepared in sterling which is the functional currency of the charity.

The significant accounting policies applied in the preparation of these financial statements are set out below. These policies have been consistently applied to all years presented unless otherwise stated.

b) Funds

Unrestricted funds are available for use at the discretion of the trustees in furtherance of the general objectives of the charity and which have not been designated for other purposes.

Restricted funds are funds which are to be used in accordance with specific restrictions imposed by donors or which have been raised by the charity for particular purposes. The cost of raising and administering such funds are charged against the specific fund. The aim and use of each restricted fund is set out in note 14 to the financial statements.

The nature and purpose of each fund is explained further in the notes to the financial statements.

c) Income and Expenditure

Income includes grants, donations, hire fees, education activities, special events, and bank interest receivable, excluding value added tax. Donations, grants and other forms of voluntary income or benefit are recognised when the charity has entitlement to the income, when it is more likely than not to be received and the amount can be measured reliably. All other income is recognised on a receivable's basis.

Expenditure is accounted for on an accrual's basis, inclusive of VAT where this cannot be recovered. Certain expenditure is directly attributable to specific activities and has been allocated to those cost categories. Other expenditure is allocated between raising funds and charitable activities in accordance with the requirements of the Statement of Recommended Practice.

**BEACONSFIELD
NOTES TO FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2022**

The charitable company is grateful for the input of all its volunteers who are involved in the general activities of the charitable company. No amount is included in the financial statements for volunteer time in line with the SORP (FRS 102). Governance costs relating to the public accountability of the charitable company and its compliance with regulation and good practice are included in other costs. These costs include those relating to the independent examination.

d) Fixed Assets

Tangible fixed assets are initially measured at cost and subsequently measured at cost or valuation, net of depreciation and any impairment losses. Items costing less than £1,500 are not capitalised.

Depreciation of fixed assets is provided at rates to write off the cost or revalued amount, less any estimated residual value, of each asset over its expected useful life, as follows:

All assets	25% per annum on a reducing balance
------------	-------------------------------------

Assets during construction are not depreciated.

The gain or loss arising on the disposal of an asset is determined as the difference between the sale proceeds and the carrying value of the asset and is recognised in the Statement of Financial Activities.

e) Impairment of fixed assets

Financial assets, other than those held at fair value through profit and loss, are assessed for indicators of impairment at each reporting end date.

Financial assets are impaired where there is objective evidence that, because of one or more events that occurred after the initial recognition of the financial asset, the estimated future cash flows have been affected. The impairment loss is recognised in the Statement of Financial Activities. Minor maintenance works are not considered to impair the value of the asset.

f) Debtors and creditors receivable / payable within one year

Debtors and creditors with no stated interest rate and receivable or payable within one year are recorded at transaction price.

g) Pensions

The charitable company operates a defined contribution pension scheme on behalf of its employees. The assets of the scheme are held separately from those of the Charity in independently administered funds. The annual contributions paid to the scheme are charged against income in the year to which they relate.

**BEACONSFIELD
NOTES TO FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2022**

h) Tax status

The charity is an exempt charity within the meaning of schedule 3 of the Charities Act 2011 and is considered to pass the tests set out in Paragraph 1 Schedule 6 Finance Act 2010 and therefore it meets the definition of a charitable company for UK corporation tax purposes.

i) Going concern

The financial statements have been prepared on a going concern basis as the trustees believe that no material uncertainties exist. The trustees have considered the level of funds held and the expected level of income and expenditure for 12 months from authorising these financial statements. The budgeted income and expenditure are sufficient with the level of reserves for the charity to be able to continue as a going concern.

BEACONSFIELD
NOTES TO FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2022

2. INCOME FROM DONATIONS AND LEGACIES

	Unrestricted Funds	Restricted Funds	Total 2022
	£	£	£
Donations	1,361	-	1,361
	1,361	-	1,361

	Unrestricted Funds	Restricted Funds	Total 2021
	£	£	£
Donations	1,854	-	1,854
	1,854	-	1,854

3. INCOME FROM CHARITABLE ACTIVITIES

	Unrestricted Funds	Restricted Funds	Total 2022
	£	£	£
Grants Received - Arts Council	81,855	81,856	163,711
London Borough of Lambeth	24,000	-	24,000
	105,855	81,856	187,711

	Unrestricted Funds	Restricted Funds	Total 2021
	£	£	£
Grants Received - Arts Council & London Co.	109,784	-	-
Other Income from Charitable Activities	32,928	-	-
	142,712	-	-

4. INCOME FROM OTHER TRADING ACTIVITIES

	Unrestricted Funds	Restricted Funds	Total 2022
	£	£	£
Occasional hires	17,917	-	17,917
Exhibition, Bar and other sales	9,526	6,433	15,959
Furlough Grant Received	-	-	-
	27,443	6,433	33,876

	Unrestricted Funds	Restricted Funds	Total 2021
	£	£	£
Occasional hires	2,498	-	2,498
Exhibition, Bar and other sales	1,285	-	1,285
Lambeth Council Rates reduction	19,219	-	19,219
	23,002	-	23,002

BEACONSFIELD
NOTES TO FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2022

5. INCOME FROM INVESTMENTS

	Unrestricted Funds	Restricted Funds	Total 2022
	£	£	£
Interest Receivable	11	-	11
	Unrestricted Funds	Restricted Funds	Total 2021
	£	£	£
Interest Receivable	15	-	15

6. FUNDRAISING TRADING: COST OF GOODS SOLD AND OTHER COSTS

	2022	2021
	£	£
Purchases	4,621	627
Exhibition Staff	16,509	17,948
Publication and marketing	2,473	2,271
	23,603	20,846

In 2022 £23,603 (2021: £20,846) of the above costs were attributable to unrestricted funds and £0 (2021: £0) of the above costs were attributable to restricted funds.

BEACONSFIELD
NOTES TO FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2022

7. CHARITABLE ACTIVITIES COSTS

Direct Charitable Expenditure comprises:

	Unrestricted	2022	Total	2021
	Funds	Restricted	2022	
	£	Funds		£
		£		
Wages and salaries	16,566		16,566	16,566
Social Security costs & Pension	620		620	620
Casual Labour/Additional Staff	20,854	9,921	30,775	6,566
Rent, Rates and Water	31,042		31,042	18,689
Insurance	1,944		1,944	1,670
Light and Power	5,583		5,583	1,313
Telephone	637		637	635
Postage and Stationery	2		2	307
Sundries	171		171	246
Repairs and Maintenance	10,474		10,474	32,154
Bank Charges	168		168	79
Exhibition Materials	936		936	-
Artists and Curatorial Fees	100		100	2,525
Travelling	298		298	-
Equipment Expense	2,986		2,986	2,582
Computer costs	1,559		1,559	400
Depreciation - Short Leasehold	1,722		1,722	2,408
Depreciation - Plant and Machinery	3,656		3,656	371
Depreciation - Fixtures and fittings	2,901		2,901	2,708
Depreciation - Computer Equipment	265		265	118
Support costs	-		-	-
	102,484	9,921	112,405	89,957

In 2022 £102,484 (2021: £89,957) of the above costs were attributable to unrestricted funds and £9,921 (2021: £0) of the above costs were attributable to restricted funds.

8. GOVERNANCE COSTS

	Unrestrict	2022	Total 2022	2021
	ed Funds	Restricted		
	£	Funds		£
		£		
Accountancy	2,520		2,520	2,520
Independent examination fee	250		250	200
Consultancy Fee	2,750	6,225	8,975	7,550
Other legal and professional	1,136		1,136	-
	6,656	6,225	12,881	10,270

BEACONSFIELD
NOTES TO FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2022

9. STAFF REMUNERATION AND NUMBERS

	2022	2021
	£	£
Wages and salaries	33,075	33,132
Social Security Costs	-	-
	33,075	33,132

The average monthly number of employees during the year was 2 same as previous year (1 full time equivalent) (2021: 2). No member of the Board of Management received any remuneration or reimbursement of expenses.

The key management personnel of the charitable company comprise the Board of Management and the Artistic Directors. The Trustees do not consider it appropriate to disclose any individual's salary for the purposes of these accounts.

10. FIXED ASSETS

	Short Leasehold £	Works of Art £	Plant and Machinery	Fixtures & Fittings	Computer Equipment	Total £
COST or VALUATION						
At 1 April 2021	174,258	19,050	26,952	41,359	4,220	265,839
Additions/ (Disposal)	-	-	6,765	4,047	761	11,573
At 31 March 2022	174,258	19,050	33,717	45,406	4,981	277,412
DEPRECIATION						
At 1 April 2021	167,033	-	25,875	33,233	3,868	230,009
Charge for the year	1,722	-	3,656	2,901	265	8,544
At 31 March 2022	168,755	-	29,531	36,134	4,133	238,553
NET BOOK VALUES						
At 31 March 2022	5,503	19,050	4,186	9,272	848	38,859
At 31 March 2021	7,225	19,050	1,077	8,126	352	35,830

BEACONSFIELD
NOTES TO FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2022

11. DEBTORS

	2022	2021
	£	£
Trade Debtors	-	3,059
VAT		8,840
Prepayments and other debtors	16,781	18,881
	16,781	30,780

12. CREDITORS: Amounts falling due within one year

	2022	2021
	£	£
Bank Loans and overdrafts	-	-
Trade creditors	13,290	14,631
Other taxes and social security	814	583
Other Creditors	655	1,696
Accruals and Deferred income	-	-
VAT	77	
	14,836	16,910

13. SHARE CAPITAL

The charitable company is a company limited by guarantee and therefore has no share capital.

BEACONSFIELD
NOTES TO FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2022

14. NET MOVEMENT IN FUNDS

	Balance 1 April 2021	Income	Outgoings	Transfers	Balance 31 March 2022
	£	£	£	£	£
Unrestricted Funds					
General Fund	106,597	52,815	(132,743)	-	26,669
Art Council		81,855			81,855
					108,524
Restricted Funds					
Apollo Fundraising			(3,300)	-	(3,300)
Ellis Parkinson			(2,862)	-	(2,862)
Fran Painter - Fleming			(2,731)		(2,731)
Anna Jochymek			(4,328)		(4,328)
Caroline Harris			(525)		(525)
Knowledge Grab			(2,400)		(2,400)
			(16,146)		(16,146)
Art Council	27,225	81,856		-	109,081
PM/AM Art Gallery		6,433			6,433
					99,368
	133,822	222,959	(148,889)	-	207,892

The Arts Council of England **Variegated project** included funding for local, national, and international commissions. Beaconsfield's curatorial ambition was to contrast, via a sequence of exhibitions, a diverse range of artists from different backgrounds at critical moments in their careers. This funding allowed Beaconsfield to encourage artists and audiences to develop real dialogues through political observation, social activity, and aesthetic language.

15. ANALYSIS OF NET ASSETS BETWEEN FUNDS

	Tangible Fixed Assets	Net Current Assets	Total
	£	£	£
Unrestricted Funds	34,812	73,712	108,524
Restricted Funds	4,047	95,321	99,368
	38,859	169,033	207,892

**BEACONSFIELD
NOTES TO FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2022**

16. CAPITAL COMMITMENTS AND CONTINGENT LIABILITIES

There were no capital commitments or contingent liabilities at 31 March 2022 (2021: £Nil).

17. PENSIONS

The Charity also operates a defined contribution pension scheme on behalf of its employees. The assets of the scheme are held separately from those of the Charity. As at 31 March 2022 there were £120 outstanding contributions (2021: £120).

BEACONSFIELD
NOTES TO FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2022

18. RECONCILIATION OF NET MOVEMENT IN FUNDS

	2022			2021		
	£	£	£	£	£	£
	Unrestricted	Restricted	Total	Unrestricted	Restricted	Total
Net income / (expenditure) for year / period	1,927	72,143	74,070	46,510		46,510
Investment Income	(11)	-	(11)	(15)	-	(15)
Depreciation of tangible fixed assets	8,544	-	8,544	5,605	-	5,605
(Increase) / decrease in debtors	13,999	-	13,999	(1,664)	-	(1,664)
Increase / (decrease) in creditors	(2,074)	-	(2,074)	13,996	-	13,996
Net cash flow from operating activities	22,385	72,143	94,528	64,430		64,430

BEACONSFIELD

England & Wales - Charity number 1046852

Accounts

COMPANY REGISTRATION NUMBER 2992457
CHARITY REGISTRATION NUMBER 1046852

BEACONSFIELD
FINANCIAL STATEMENTS FOR THE YEAR ENDED
31 MARCH 2021



BEACONSFIELD

**REPORT AND FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2021**

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**BEACONSFIELD
REFERENCE AND ADMINISTRATIVE DETAILS
FOR THE YEAR ENDED 31 MARCH 2021**

Registered Company number

2992457 (England and Wales)

Registered Charity number

1046852

Registered office

22 Newport Street
Vauxhall
London
SE11 6AY

Trustees

Adelaide Bannerman	Appointed 12 January 2018 (retired 19 October 2020)
Julie Clarke	Appointed 10 May 2017
Sean Dower	Appointed 23 May 2013
Peter Flack	Appointed 27 September 2018
Angela Weight	Appointed 12 January 2018

Company Secretary

Naomi Siderfin

Permanent staff

Anthony David Crawforth	Artistic Director
Naomi Siderfin	Artistic Director

Independent Examiner

Faisal Khan t/a M J Golz & Co
Odeon House, 146 College Road
Harrow
HA1 1BH

Solicitors

Traymans
139, Stoke Newington High Street
London N16 0PA

Bankers

CAF Bank
COOP Bank

**BEACONSFIELD
CHAIRMAN'S STATEMENT
FOR THE YEAR ENDED 31 MARCH 2021**

Chairwoman's Statement for the year ending 31 March 2021

The period covered by this report was also the first year of the Covid-19 pandemic, with now familiar consequences for the arts sector. Beaconsfield Gallery closed on 16 March 2020, only five days after opening Tuula Närhinen's exhibition *Deep Time Deposits*. The Gallery and exhibition re-opened briefly in July, three days a week, before closing again and remaining dark, but not inactive, for several months.

The Directors responded creatively to the situation with a series of five experimental commissions that utilised both the physical space of the building (with no public access) and the digital space of the website. Entitled *Beacon Transitions* or *B_T1, 2, etc.*, they featured work by British, German, Iranian and Romanian artists (all but one resident in London) using electronic sound, photography, and video, including in one case live CCTV footage surveying the interior. The artists were paid a small fee and all the commissions are available to view on Beaconsfield's website.

We were successful in obtaining grants from local emergency funds and two phases of the government's Cultural Recovery Fund, which enabled the organisation to survive and maintain the building during lockdown.

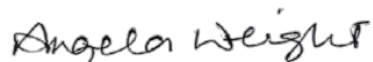
The pandemic has not been without its silver lining, for us as for many other individuals and organisations. The huge and still evolving cultural changes it has brought about have naturally caused us to take stock, reflect, and plan the organisational development that we will need to survive in the very different world that we are now facing.

To this end the Directors pro-actively sought the advice of two specialist consultancy services to advise on improving and updating our financial and administrative systems and diversify income streams through more effective fundraising. The constructive criticism, support, and ideas that they have brought to the table are proving to be valuable.

As if the pandemic were not enough, Beaconsfield was threatened by a proposed development of three large towers between 8 Albert Embankment and Newport Street, one of which would have been immediately adjacent to the former Ragged School. In June 2020 Beaconsfield, the Garden Museum and Lambeth Village jointly took 'Rule 6 status' at a Public Enquiry, and were ultimately successful in stopping the development.

Although the time and energy involved in participating in the Public Enquiry was demanding, the community effort has cemented Beaconsfield's role as a key player in the future development of the Vauxhall cultural quarter that we inhabit.

To know more visit our website www.beaconsfield.ltd.uk or telephone the office on 0207 582 6465.



Angela Weight

BEACONSFIELD REPORT OF THE BOARD OF MANAGEMENT FOR THE YEAR ENDED 31 MARCH 2021

The Trustees present their report and the audited financial statements of the charity for the year ended 31 March 2021. The trustees have adopted the provisions of the Statement of Recommended Practice (SORP) "Accounting and Reporting by Charities" (FRS 102) in preparing the annual report and financial statements of the charity.

Governing document

Beaconsfield was incorporated as a company limited by guarantee on 21 November 1994 under a Memorandum of Association in accordance with the Companies Acts 1985 and 1989. Charitable status was awarded the company in the same year and the charity is governed under its Articles of Association.

Organisational structure

Beaconsfield is directed by a Board of Trustees, chaired in this financial year by Angela Weight. The Board meets on a quarterly basis. Day to day operational management is undertaken by founding artistic Directors **David Crawforth** and **Naomi Siderfin** who, in this period were employed part-time on PAYE under Working from Home conditions. Occasional staff, including technical, administrative, cleaning and an invigilation team, are normally engaged on a freelance basis. Active volunteers operate under the management of the artistic directors. A skeleton team was engaged in this lockdown period to maintain the garden and building.

Board of Management

The members of the Board of Management, who served or were appointed during the year ending 31 March 2021 were Adelaide Bannerman, Julie Clarke, Sean Dower, Peter Flack and Angela Weight.

Recruitment, appointment, induction and training of new trustees

The Board of Directors (Trustees) shall never be less than three and until otherwise determined at a general meeting shall not be more than eight. New trustees are recruited and appointed by existing trustees in collaboration with the management team. In accordance with the Articles of Association, one third of the Board retire (in order of length of service) at the AGM and are eligible for re-election. New trustees are invited to make a three-year commitment, with the option of re-election.

The Trustees work with a strategy of active recruitment of new trustees to fit skills gaps in the existing trustee body and to advance the charity's plans. Potential new trustees are identified by a member of the Board or management team on the basis of a skills audit and demonstrable interest in the organisation. Potential Trustees are invited to meet with the senior management team before meeting the trustees and observing a trustees meeting. Once formally invited to join the Board they are briefed as to their responsibilities by the Secretary and formally appointed by taking a vote at a board meeting. New Trustees sign a Trustees contract that sets out the expectation of the charity.

Induction for new Trustees/Directors includes referral to useful documents on the responsibilities of a Company Director and/or Trustee provided by Companies House and the Charity Commission. The chair remains alert to the possible need for additional training for existing trustees, through review of the board skills audit.

Risk management

The trustees have a duty to identify and review the risks to which the charity is exposed and to ensure appropriate controls are in place to provide reasonable assurance against fraud and error. Risk analysis is currently part of the fabric of a trustees meeting at which trustees are able to cross examine the management team on the programme and decision making process. In the event of a major capital project or radical organisational development, a formal risk register would be produced.

BEACONSFIELD REPORT OF THE BOARD OF MANAGEMENT FOR THE YEAR ENDED 31 MARCH 2021

Related parties

The charity enters new relationships with charitable funding bodies and other organisations, local, national, and international on a project basis. Beaconsfield was a revenue client of Arts Council England from 1996-2014 and remains regularly funded by public funds through the National Lottery's Grants for the Arts scheme, administered by ACE. None of the trustees receive remuneration or other benefit from their work with the charity. Any potential professional conflict of interest for any individual that might occur is raised and discussed at a board meeting.

Objectives and Activities

The objects of the Charity are to advance public education by promoting the arts. To fulfil this objective through its own unique vision, Beaconsfield offers a space for artists and audiences to experience exceptional ('beacon') new art works in a wide range ('field') of contemporary visual art media through commissions, group exhibitions, performances, publications, and events. The trustees have considered the Charity Commission's guidance on public benefit in approving annual plans for the activities of the charity. To achieve Beaconsfield's vision and fulfil its charitable objectives the charity uses its powers to:

- produce and promote exhibitions and cultural events, seminars, lectures, and workshops, whether on any premises of the Company or elsewhere
- co-ordinate and work with other agencies or bodies having similar aims and encourage the provision and development of appropriate support and learning services.

Beaconsfield's mission is to develop and deliver high quality work that contributes to the public understanding of key debates and developments in contemporary art and its cultural context.

In 1995 Beaconsfield acquired a twenty-year lease on a property formerly known as the Lambeth Ragged School and refurbished the building for Art Centre use. In 2014/15, the organisation reached agreement with Network Rail to renew the lease for a further fifteen-year period to continue its charitable activities and continue the tenure with incoming landlord The Arch Company. The venue is the artistic and administrative base for most of the charity's activities that focus on a two-pronged mission:

- to create opportunities for local and international audiences to engage with leading practice in contemporary visual arts
- to provide a nurturing and collaborative environment to produce new artworks and events, supporting creative practitioners to experiment with new forms and processes within the broad discipline of contemporary art practice.

Beaconsfield has a unique place in London's cultural landscape. It is distinguished by its history of providing a forum for extraordinary events and exhibitions, stimulating passionate, candid, and robust debate about art's production and its ideological underpinnings, as well as providing a much-needed locus for the thriving artistic community in which it sits. Sheena Wagstaff, former Chief Curator of Tate Modern, London, now Chairwoman, Metropolitan Museum Art, New York.

Beaconsfield's programme has traditionally challenged prevailing models of curatorial practice, through its model of support for artists in the creation of new work and the provision of space and resources, practical and intellectual support. One of the special ways in which Beaconsfield involves the public in key debates around contemporary visual art, is through offering the benefit of public opportunities to

BEACONSFIELD REPORT OF THE BOARD OF MANAGEMENT FOR THE YEAR ENDED 31 MARCH 2021

witness the development phase of many commissioned projects – as well as the experience of a completed artwork.

The structure of the artistic programme revolves around broad project streams that, whilst not always referred to, draw attention to the pattern of long-term, practice-led enquiry and innovation that distinguishes Beaconsfield's activity from comparators:

- **Sound commissions:** *Soundtrap*, *Vocalis* and *Spirit Off* are programmes that establish Beaconsfield as a primary, national source of sound-art
- **Solo residency/exhibition opportunities:** *Phase*, *Below Zero* and *TestBed* are ongoing programmes that signal Beaconsfield's function as an incubator of talent
- **Collectives and group exhibitions:** Beaconsfield encourage and develops collaborative artistic enterprise and nurtures sustainable relationships with a variety of partners.
- **FlatScreen** is a platform for digital screen-based art works
- **Society** refers to our public engagement programme of talks, workshops, and one-off events
- **Beaconsfield Editions** is our strand of limited-edition artworks for sale in support of the charity
- **Fraternise** is Beaconsfield's scheme for artist-patrons of the organisation, whereby artworks (the Collection) are held in trust as assets.
- **Mentor** is the strand used to describe the busy programme of teaching and mentoring that both supports and is generated by commissioned artistic activity
- **BAW (Beaconsfield Art Works)** is the moniker for the artist-directors when making independent artworks confirming Beaconsfield as an artist-led organisation.

Public benefit

The trustees have paid due regard to the Charity Commission's guidance on public benefit, and our charitable objects and aims in deciding what activities the organisation should undertake.

Public Benefit – Artistic Programme

There are only a handful of art organisations where the considerations of the artist are as fully understood and supported as at Beaconsfield. It has consistently pushed the boundaries of art practice and assisted in the real development of artists' work. Beaconsfield enables experimentation in the creation of work and is a rare, fully supportive exhibiting environment for artists. Matt Hale, *Art Monthly*

Despite the international crisis of Covid19, Beaconsfield's activity in 2020/21 continued to reflect our core functions through commissions and residencies involving moving image, painting, sculpture, performance, sound, and photography. Our identity as a discursive public forum was reinforced through extending our programme to online platforms with the initiative Beacon Transitions. Our strength as a primary research vehicle was developed through building relationships with artists invited to use the gallery site 'in residence' whilst we were closed to the public, adhering to pandemic restrictions. The programme is summarised below.

Below Zero Finnish Art Prize

Tuula Narhinen: Deep Time Deposits

Exhibition opened to the public from 11 March

Exhibition closed to the public from 16 March due to Covid19

Exhibition reopens during July 2020 and thereafter available online

Catalogue designed edited, printed and made accessible online.

**BEACONSFIELD
REPORT OF THE BOARD OF MANAGEMENT
FOR THE YEAR ENDED 31 MARCH 2021**

Below Zero is the art prize for emerging Finnish artists conceived by Beaconsfield in collaboration with the Finnish Institute in London, launched in 2017 and administered through an online application process and in-person interviews. The second recipient of the Below Zero Finnish Art Prize, Tuula Närhinen, understands water as a dynamic agent and a naturally occurring archive of the Anthropocene. In a quest to 'fathom the subconscious of River Thames', Närhinen built a portrait of this central waterway with reference to 19th century photographic chemistry and to the layers of deep time embedded over thousands of years and visible through fragments preserved in London's unique, anaerobic river-mud. A catalogue designed and edited by Beaconsfield in lockdown celebrates the project and the shortlisted artists. Below Zero Finnish Art Prize is funded by an anonymous patron and supported by The Finnish Institute in London.

BEACON_TRANSITIONS (B_T) is an online series in response to the uncertain future of exhibition culture. Beaconsfield invites artists to hold the space between physical and virtual sites in a new series of experimental commissions: 'Lock up your libraries if you like; but there is no lock, no bolt that you can set upon the freedom of the mind'. Virginia Woolf, *A Room of One's Own* (1928)

**B_T 1: Freedom of the Mind
Live improvisation 9 July–2 August 2020
Live streaming from 9 July and ongoing**

B_T1 is a lockdown experiment wherein a virtual portal is developed for Beaconsfield through a collaboration between Simon Tyszko and A.D.Crawforth in response to Covid19.

Onsite CCTV surveillance of the shuttered gallery provides a poignant visual basis for the first in the series of Beacon_Transitions. Live CCTV footage is streamed from the actual, physical Beaconsfield site in Vauxhall; recording the almost silent, shuttered gallery spaces: during July 2020, the work of artist Tuula Närhinen and from 18 January 2021, the residencies of Andrew Pierre Hart and Ioana Marinescu. At other times, the visual object is part of a more complex montage animated by audio and video works. The digital object, described as B_T1, holds the liminal space between tentative, physical visits and the online realm in which so many of us have become immersed since Covid19 hit the world as we knew it.

**B_T2: Sometimes I Dream
Monika Oechsler
HD video loop and sound
Sequence duration: 3.25 min.
Online from 29 January 2021**

Sometimes I Dream is an animated short film by Monika Oechsler that touches upon the fragility of body and mind. Inspired by Franz Kafka's unfinished short story *The Burrow*, the film creates an analogy between bunker building mentality and the fear of an unknown enemy invading the bunker. Commission specifically by Beaconsfield, the film makes uncanny audiovisual reference to the current pandemic. Best viewed using audio headphones.

**B_T3: 1:1 exchange w/Andrew Hart
Andrew Pierre Hart
in residence 18 February–21 March 2021 with guests**

1:1 exchange w/Andrew Hart was proposed as an improvisatory alternative Art School for the moment. Utilising the decolonising techniques the artist has developed as teaching methodology, Andrew Hart's workshop programme discusses institutional structures through improvisatory ideas of cross-modality with 1:1 tutors/students Serena Huang, Shabaka Hutchings, Kanika Carr and Tic Zogson.

**BEACONSFIELD
REPORT OF THE BOARD OF MANAGEMENT
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Celebrating the visceral qualities of Painting and Sound as core mediums for cross-modal idea generation, Hart's offer is one of 'ongoing rhythmic research, play, experimentation and improvisation ad infinitum: an improvisation of improvisation' ... an engagement with video, performance, found object and image, language and photography in a counter-hegemonic reconstruction of art languages. In the context of Andrew Hart's proposal, Beaconsfield understands decolonisation as a wider process that we are part of. As an artist-led entity, we are inspired by the idea of this process as an idealistic project rooted in praxis: a decolonising vision originally conjured by Frantz Fanon '... about reshaping, turning human beings once again into craftsman and craftswomen, who in reshaping matters and forms needed not look at the pre-existing models and needed not use them as paradigms.'

Beaconsfield's site, the former Ragged School, sets the scene ... a space open to us to go in without restriction ... space allowing us to be facilitated ... allowing us to trust ourselves—a safe space. The residency boosted our health, improved our communication skills ... coming to the space with our stuff ... just being together. Andrew Pierre Hart reflecting on his B_T3 residency 13.4.21

B_T4: SINK

Shahin Entezami aka Tegah

Electronic sound composition available online from Friday 26 March 2021 One of the most exciting electronic sound artists in Iran, Shahin Entezami aka Tegah, offers a personal narrative of the global pandemic as experienced in his home city of Tehran. Translating the stress and dark thoughts associated with his own experience of contracting Covid-19, the commissioned sound work – a single long track in several movements – takes its pace from events happening without preface. A high quality download of the new electronic composition SINK is available exclusively from Beaconsfield at the online platform bandcamp.

I'm seeking to create a sound experience in which I can express my personal narrative of facing the pandemic, the series of sad events taking place in the world during the past months, and especially our country—my own contraction of the virus and confrontation with those feelings on an extreme level. Shahin Entezami

B_T5: Past Present

Ioana Marinescu

In residence 23 March – 9 April 2021 with guests

Past Present is conceived as a series of performative actions to be tested as modalities of bringing the archive to life through movement and everyday objects. During her three-week residency at Beaconsfield Marinescu will collaborate with Hanna Gillgren, of H2Dance, to develop a series of movements connected to her research on the various spaces of memory. Other site-specific visual experiments will be conducted together with the lens-based artist Elena Andreea Teleaga. The charged space of Beaconsfield Gallery, a former school cut in half by an expansion of the railway, resonates with Marinescu's exploration of erasure and power structures.

Ioana Marinescu's three-week residency, Past Present, culminates in the filming of research and development outcomes and a discussion exploring Marinescu's themes. With choreographer Hanna Gillgren, visual artist Elena Andreea Teleaga and Beaconsfield's co-Director Naomi Siderfin. Past Present research and development is commissioned by Beaconsfield and kindly supported by the Romanian Cultural Institute, London in conjunction with the DCMS Cultural Recovery Fund. A public outcome with audience in real life is planned for 2022.

BEACONSFIELD REPORT OF THE BOARD OF MANAGEMENT FOR THE YEAR ENDED 31 MARCH 2021

BEACONSFIELD TAKES RULE 6 STATUS IN PUBLIC INQUIRY

IN JUNE 2020 RT HON ROBERT JENRICK MP, SECRETARY OF STATE FOR HOUSING, COMMUNITIES AND LOCAL GOVERNMENT CALLED FOR A PUBLIC INQUIRY INTO DEVELOPMENT IN NORTH LAMBETH.

Our historic corner of North Lambeth is currently threatened by inappropriate overdevelopment (8 Albert Embankment scheme). Beaconsfield has joined the Garden Museum and Lambeth Village to defend existing heritage assets and loss of daylight. The three parties have jointly taken 'Rule 6 status' in the government's Public Inquiry.

[View all news and events](#)

Public Benefit - discourse

Under normal circumstances we host a wide range of Higher Education institutions, offer tailored seminars to visiting groups of students and lecture in their places of study. Beaconsfield's discursive events are integral to our relationship with our audience, attracting arts professionals and academics and people interested in Beaconsfield's role as a primary research vehicle informing theories of curatorial practice and the practice of making art. The Beacon Transitions programme continued discursive engagement online with online events covering Deep Time Deposits, 1:1 B_T3: 1:1 exchange w/Andrew Hart and Past Present and artworks conceived specifically for the online environment by Simon Tyszko and David Crawforth, Monika Oechsler and Shahin Entezami.

Organisational Development

This year the organisation was able to access specialised consultancy services to advise on diversifying income streams: on self-generated income from Proactive Solutions and commissioned a refreshed case for support from Apollo Fundraising. Going forward the organisation will reopen the café and refine its venue hire offer and more vigorously promote Beaconsfield as a national centre for the research and development of contemporary art.

In June 2020 Rt Hon Robert Jenrick MP, Secretary of State for Housing, Communities and Local Government called for a Public Inquiry into development in North Lambeth. Our historic corner of North Lambeth was currently threatened by inappropriate overdevelopment (8 Albert Embankment scheme). Beaconsfield joined the Garden Museum and Lambeth Village to defend existing heritage assets and loss of daylight. The three parties jointly took 'Rule 6 status' in the government's Public Inquiry with a positive outcome announced the following year.

This leadership role supported a renewed lease from July 2015, opening the door to a second phase of Beaconsfield activity, where Newport Street is designated a cultural zone and Beaconsfield a key player in the future development of the area. Beaconsfield has been cited as the pioneer of a new cultural quarter, supported by both the landlord Network Rail and the local business community Vauxhall One that manages Vauxhall's BID (Business Improvement District). The charity is geographically located within the biggest regeneration site in Europe: Battersea/Nine Elms/Vauxhall. Beaconsfield is an established cultural provider in Vauxhall and its creative work with artists and audiences as served to pave the way for other cultural providers coming into the area, such as Newport Street Gallery and Cabinet Gallery.

Digital Expansion

The organisation regularly increases the volume of artists' work available through broadcast and internet through digital commissions, the publishing of original e-texts, audio files documenting public talks, radio broadcast, archival images available in the historic record documentation of current projects. Marketing through social networking has played a strong role this year.

BEACONSFIELD
REPORT OF THE BOARD OF MANAGEMENT
FOR THE YEAR ENDED 31 MARCH 2021

Sustainability and Carbon Footprint

Beaconsfield's global sustainability agenda has been a trailblazer in the visual arts sector, using 'green energy' exclusively since 2000 to power the organisation. The organisational carbon footprint has traditionally been low due to this long-term commitment. Various recycling methods and greening structures on site are symbiotically linked together, improving the nature of the public outdoor space and nurturing another green lung for Vauxhall.

Plans for the Future

Beaconsfield's aim and artistic direction continues to be the positive re-definition of the way in which people relate to art. We continue to provide a reflective space in which people can adjust their perspective through the original ways in which we deliver art. At the same time, we work with artists from inception to completion in the realisation of their vision and focus all Beaconsfield's resources on them throughout the course of the project. Often, we offer them custodianship of one of our gallery spaces for a residency period. Crucially, we support and encourage the artists we work with as well as challenge and stimulate. Together we have found these factors to be an empowering force for artists, enabling them to stretch themselves, evolve their ideas and break new ground. Increasing the reach of Beaconsfield's work through publication and the dissemination of current projects (through touring, online activity, and off-site projects) is complemented by an ambition for making the archive more accessible, creating more opportunities for audiences to contact the charity beyond the building—regionally, internationally and virtually.

Organisational Objectives

Our ambition is to increase awareness of Beaconsfield as a national centre for the research and development of contemporary art. Diversifying income to the charity continues to be a priority. Our ambition is to increase awareness of Beaconsfield as a national centre for the research and development of contemporary art.

Financial Review of the Year

A detailed review of the charity's activities has been given in the Management Report on pages 14 to 16 with notes to the accounts on pages 17 to 25.

Principal funding sources

Artistic activity in 2020/21 was enabled through local Covid Emergency funds and the government's national Cultural Recovery Funds. Goodwill, through in-kind human resources, continues to play a vital role in sustaining Beaconsfield's activity.

Total gains for the year were £46,510. The resulting balances carried forward into 2021/22 are £106,597 in unrestricted funds and £27,225 in restricted funds.

Self-Generated Income

Self-generated income from venue hires and cafe was at a standstill in this year due to pandemic emergency.

Under normal circumstances, project funds are often accessed by participating artists from other sources such as Arts and Humanities Research Council, and hence are not processed through Beaconsfield's bank accounts.

BEACONSFIELD
REPORT OF THE BOARD OF MANAGEMENT
FOR THE YEAR ENDED 31 MARCH 2021

Donations/Collection

Fraternise, the artists donations scheme launched in 2005, was developed by extending the scheme from donations with an online presence to occasional exhibitions of invited artists. We currently estimate the collective asset value of the collection to be £39,050

Reserves

The charitable company's total reserves increased by £46,510 during the past year. The unrestricted funds are represented by £35,830 of tangible fixed assets, leaving a balance of £70,767 in net current assets. There is no change in Restricted reserves, which are represented by £27,225 in net current assets. The Board will continue to follow a practice that all new projects must be pre-financed by grants, awards and/or specific donations.

The charitable company seeks to achieve a level of free reserves which would cover all liabilities, including the potential cost of winding up the company if such circumstances were applicable. The trustees believe that an adequate level of free reserves is between £40,000 and £60,000.

The unrestricted general reserves of the company not invested in fixed assets as at 31 March 2021 were £0. These are not at a level the trustees believe to be adequate, so the trustees continue to work with the staff, volunteers, Patrons, Friends, and funding bodies to build free reserves by improving the profitability of the site with resilient and profitable income streams.

Investment strategy

It is the policy of the trustees to use any surplus funds for the advancement of the charity's objectives. Our investment strategy is conservative and surplus monies are placed in easily accessible deposit accounts with COOP and CAF. No stock exchange investments are maintained. The Board review the investment policy on a periodic basis.

Statement of responsibilities of the Board of Management

The members of the Board of Management are directors for the purposes of company law and trustees for the purposes of charity law. They are responsible for preparing the Board of Management's Report and the financial statements in accordance with applicable law and regulations. The Board of Management's members have no financial interest in the charitable company.

Company law requires the Board of Management to prepare financial statements for each financial year. Under that law the Board of Management have elected to prepare the financial statements in accordance with United Kingdom Generally Accepted Accounting Practice (United Kingdom Accounting Standards and applicable law). Under company law the Board of Management must not approve the financial statements unless they are satisfied that they give a true and fair view of the state of affairs of the charitable company at the end of the year and of the incoming resources and application of resources, including the income and expenditure, for that period. In preparing those financial statements, the Board of Management is required to:

- select suitable accounting policies and then apply them on a consistent basis;
- observe the methods and principles in the charity SORP (2015 (FRS 102));
- make judgments and estimates that are prudent and reasonable;
- state whether applicable UK accounting standards have been followed, subject to any material departures disclosed and explained in the financial statements;
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charitable company will continue in operation.

BEACONSFIELD
REPORT OF THE BOARD OF MANAGEMENT
FOR THE YEAR ENDED 31 MARCH 2021

The Board of Management is responsible for keeping adequate accounting records that are sufficient to show and explain the charitable company's transactions and disclose with reasonable accuracy at any time the financial position of the charitable company and enable them to ensure that the financial statements comply with the Companies Act 2006. The Board of Management is also responsible for safeguarding the assets of the charitable company and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

In so far as the Board of Management are aware:

- there is no relevant audit information of which the charitable company's accountants are unaware; and
- the Board of Management have taken all steps that they ought to have taken to make themselves aware of any relevant audit information and to establish that the accountants are aware of that information.

**BEACONSFIELD
REPORT OF THE BOARD OF MANAGEMENT
FOR THE YEAR ENDED 31 MARCH 2021**

Auditors

A resolution to appoint Faisal Khan as independent examiner for the ensuing year will be proposed at the Annual General Meeting.

The Board of Management confirms that to the best of their knowledge and belief these financial statements comply with the requirements of the Statement of Recommended Practice "Financial Reporting Standard", issued July 2014.

In approving the Trustees' Annual Report, the Board of Management also approve the Strategic Report included therein, in their capacity as company directors.

Financial Statements for the year ended 31 March 2021 set out on pages 14 to 25.

Registered Office:

22 Newport Street
Vauxhall
London
SE11 6AY

BY ORDER OF THE BOARD:



**Angela Weight
Chair**

January 2022

BEACONSFIELD
REPORT OF THE BOARD OF MANAGEMENT
FOR THE YEAR ENDED 31 MARCH 2021

Respective responsibilities of trustees and examiner

The charity's trustees (who are also the directors for the purposes of company law) are responsible for the preparation of the accounts. The charity's trustees consider that an audit is not required for this year (under Section 144(2) of the Charities Act 2011 (the 2011 Act)) and that an independent examination is required.

Having satisfied myself that the charity is not subject to audit under company law and is eligible for independent examination, it is my responsibility to:

- examine the accounts under Section 145 of the 2011 Act
- to follow the procedures laid down in the General Directions given by the Charity Commission (under Section 145(5)(b) of the 2011 Act); and
- to state whether matters have come to my attention.

Basis of the independent examiner's report

My examination was carried out in accordance with the General Directions given by the Charity Commission. 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 seeking explanations from you as trustees concerning any such matters. The procedures undertaken do not provide all the evidence that would be required in an audit, and consequently no opinion is given as to whether the accounts present a 'true and fair view' and the report is limited to those matters set out in the statements below.

Independent examiner's statement

In connection with 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 386 and 387 of the Companies Act 2006; and
 - to prepare accounts which accord with the accounting records, comply with the accounting requirements of Sections 394 and 395 of the Companies Act 2006 and with the methods and principles of the Statement of Recommended Practice: Accounting and Reporting by Charities

have not been met; or

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

Faisal Khan ACCA

12th January 2022



BEACONSFIELD
STATEMENT OF FINANCIAL ACTIVITIES
AS AT 31 March 2021

	Note	Unrestricted funds £	Restricted funds £	2021 Total £	Unrestricted funds £	Restricted funds £	2020 Total £
Income from:							
Donations and legacies	2	1,854	-	1,854	52,300	-	52,300
Charitable activities	3	142,712	-	142,712	-	18,010	18,010
Other trading activities	4	23,002	-	23,002	50,415	-	50,415
Investments	5	15	-	15	43	-	43
Total income and endowments		167,583	-	167,583	102,758	18,010	120,768
Expenditure on:							
Raising funds	6	20,846	-	20,846	13,866	5,942	19,808
Charitable activities	7	100,227	-	100,227	88,891	11,957	100,848
Total expenditure		121,073	-	121,073	102,757	17,899	120,656
Net income / (expenditure)		46,510	-	46,510	1	111	112
Transfers between funds		-	-	-	-	-	-
Other recognised gains / (losses)		-	-	-	-	-	-
Net movement in funds	14	46,510	-	46,510	1	111	112
Reconciliation of funds:							
Total funds brought forward	14	60,087	27,225	87,312	60,086	27,114	87,200
Total funds carried forward	14	106,597	27,225	133,822	60,087	27,225	87,312

All income and expenditure derive from continuing activities.

All gains and losses recognised in the year are included above.

The notes on pages 17 to 25 form part of these financial statements.

**BEACONSFIELD
BALANCE SHEET
AS AT 31 March 2021**

		2021	2020
	Note	£	£
Fixed assets	10	35,830	29,745
Current assets			
Debtors	11	30,780	29,116
Cash at bank and in hand		84,122	31,637
		<u>114,902</u>	<u>60,753</u>
Creditors: amounts falling due within one year	12	(16,910)	(3,186)
Net current assets / (liabilities)		<u>97,992</u>	<u>87,312</u>
Total assets less current liabilities		<u>133,822</u>	<u>87,312</u>
Creditors: amounts falling due after more than one year		-	-
Net assets / (liabilities) excluding pension liability		<u>133,822</u>	<u>87,312</u>
Defined benefit pension liability		-	-
Net assets / (liabilities)		<u>133,822</u>	<u>87,312</u>
Charity Funds			
Unrestricted funds	14	106,957	60,087
Restricted funds	14	<u>27,225</u>	<u>27,225</u>
Total charity funds / (deficit)	14	<u>133,822</u>	<u>87,312</u>

The consolidated financial statements were approved by the Board of Management on 12th January 2022 and are signed on its behalf by:

Angela Weight, Chair

Angela Weight

The notes on pages 17 to 25 form part of these financial statements.

BEACONSFIELD
NOTES TO FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2021

CASHFLOW STATEMENT

	Note	2021 £	2020 £
		Total	Total
Operating Activities			
Net cash flow from operating activities	18	64,430	(12,918)
Cash flow from investing activities			
Payments to acquire tangible fixed assets		(11,960)	-
Receipts from sales of tangible fixed assets			-
Payment Due for Credit Card			-
Interest received		15	43
Net cash flow from investing activities		<u>52,485</u>	<u>(12,875)</u>
 Cash and cash equivalents as at 1 April 2020		 31,637	 44,512
 Cash and cash equivalents as at 31 March 2021		 <u>84,122</u>	 <u>31,637</u>
 Cash and cash equivalents consist of:			
 Cash at bank and in hand		 <u>84,122</u>	 <u>31,637</u>

The notes on pages 17 to 25 form part of these financial statements.

**BEACONSFIELD
NOTES TO FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2021**

1. SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES

a) General Information and basis of preparation

Beaconsfield is a charitable company in the United Kingdom. In the event of the charity being wound up, the liability in respect of the guarantee is limited to £1 per member of the charity. The address of the registered office is given in the charity information on page 1 of these financial statements. The nature of the charity's operations and principal activities is to deliver high quality work that contributes to the public understanding of key debates and developments in contemporary art.

The charity constitutes a public benefit entity as defined by FRS 102. The consolidated financial statements have been prepared 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 applicable in the UK and Republic of Ireland (FRS 102) issued on 16 July 2014, the Financial Reporting Standard applicable in the United Kingdom and Republic of Ireland (FRS 102), the Charities Act 2011, the Companies Act 2006 and UK Generally Accepted Practice as it applies from 1 January 2015. The financial statements are prepared in sterling which is the functional currency of the charity.

The significant accounting policies applied in the preparation of these financial statements are set out below. These policies have been consistently applied to all years presented unless otherwise stated.

b) Funds

Unrestricted funds are available for use at the discretion of the trustees in furtherance of the general objectives of the charity and which have not been designated for other purposes.

Restricted funds are funds which are to be used in accordance with specific restrictions imposed by donors or which have been raised by the charity for particular purposes. The cost of raising and administering such funds are charged against the specific fund. The aim and use of each restricted fund is set out in note 14 to the financial statements.

The nature and purpose of each fund is explained further in the notes to the financial statements.

c) Income and Expenditure

Income includes grants, donations, hire fees, education activities, special events, and bank interest receivable, excluding value added tax. Donations, grants and other forms of voluntary income or benefit are recognised when the charity has entitlement to the income, when it is more likely than not to be received and the amount can be measured reliably. All other income is recognised on a receivable's basis.

Expenditure is accounted for on an accrual's basis, inclusive of VAT where this cannot be recovered. Certain expenditure is directly attributable to specific activities and has been allocated to those cost categories. Other expenditure is allocated between raising funds and charitable activities in accordance with the requirements of the Statement of Recommended Practice.

**BEACONSFIELD
NOTES TO FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2021**

The charitable company is grateful for the input of all its volunteers who are involved in the general activities of the charitable company. No amount is included in the financial statements for volunteer time in line with the SORP (FRS 102). Governance costs relating to the public accountability of the charitable company and its compliance with regulation and good practice are included in other costs. These costs include those relating to the independent examination.

d) Fixed Assets

Tangible fixed assets are initially measured at cost and subsequently measured at cost or valuation, net of depreciation and any impairment losses. Items costing less than £1,500 are not capitalised.

Depreciation of fixed assets is provided at rates to write off the cost or revalued amount, less any estimated residual value, of each asset over its expected useful life, as follows:

All assets	25% per annum on a reducing balance
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Assets in the course of construction are not depreciated.

The gain or loss arising on the disposal of an asset is determined as the difference between the sale proceeds and the carrying value of the asset and is recognised in the Statement of Financial Activities.

e) Impairment of fixed assets

Financial assets, other than those held at fair value through profit and loss, are assessed for indicators of impairment at each reporting end date.

Financial assets are impaired where there is objective evidence that, as a result of one or more events that occurred after the initial recognition of the financial asset, the estimated future cash flows have been affected. The impairment loss is recognised in the Statement of Financial Activities. Minor maintenance works are not considered to impair the value of the asset.

f) Debtors and creditors receivable / payable within one year

Debtors and creditors with no stated interest rate and receivable or payable within one year are recorded at transaction price.

g) Pensions

The charitable company operates a defined contribution pension scheme on behalf of its employees. The assets of the scheme are held separately from those of the Charity in independently administered funds. The annual contributions paid to the scheme are charged against income in the year to which they relate.

**BEACONSFIELD
NOTES TO FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2021**

h) Tax status

The charity is an exempt charity within the meaning of schedule 3 of the Charities Act 2011 and is considered to pass the tests set out in Paragraph 1 Schedule 6 Finance Act 2010 and therefore it meets the definition of a charitable company for UK corporation tax purposes.

i) Going concern

The financial statements have been prepared on a going concern basis as the trustees believe that no material uncertainties exist. The trustees have considered the level of funds held and the expected level of income and expenditure for 12 months from authorising these financial statements. The budgeted income and expenditure are sufficient with the level of reserves for the charity to be able to continue as a going concern.

**BEACONSFIELD
NOTES TO FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2021**

2. INCOME FROM DONATIONS AND LEGACIES

	Unrestricted Funds	Restricted Funds	Total 2021
	£	£	£
Donations	1,854	-	1,854
	<u>1,854</u>	<u>-</u>	<u>1,854</u>

	Unrestricted Funds	Restricted Funds	Total 2020
	£	£	£
Donations	52,300	-	52,300
	<u>52,300</u>	<u>-</u>	<u>52,300</u>

3. INCOME FROM CHARITABLE ACTIVITIES

	Unrestricted Funds	Restricted Funds	Total 2021
	£	£	£
Grants Received - Arts Council	109,784	-	-
London Borough of Lambeth	32,928	-	-
	<u>142,712</u>	<u>-</u>	<u>-</u>

	Unrestricted Funds	Restricted Funds	Total 2020
	£	£	£
Grants Received - Arts Council & London Co.	-	18,010	-
Other Income from Charitable Activities	-	-	-
	<u>-</u>	<u>18,010</u>	<u>-</u>

4. INCOME FROM OTHER TRADING ACTIVITIES

	Unrestricted Funds	Restricted Funds	Total 2021
	£	£	£
Occasional hires	2,498	-	2,498
Exhibition, Bar and other sales	1,285	-	1,285
Furlough Grant Received	19,219	-	19,219
	<u>23,002</u>	<u>-</u>	<u>23,002</u>

	Unrestricted Funds	Restricted Funds	Total 2020
	£	£	£
Occasional hires	8,000	-	8,000
Exhibition, Bar and other sales	42,415	-	42,415
Lambeth Council Rates reduction	-	-	-
	<u>50,415</u>	<u>-</u>	<u>50,415</u>

**BEACONSFIELD
NOTES TO FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2021**

5. INCOME FROM INVESTMENTS

	Unrestricted Funds	Restricted Funds	Total 2021
	£	£	£
Interest Receivable	15	-	15
	Unrestricted Funds	Restricted Funds	Total 2020
	£	£	£
Interest Receivable	43	-	43

6. FUNDRAISING TRADING: COST OF GOODS SOLD AND OTHER COSTS

	2021	2020
	£	£
Purchases	627	3,092
Exhibition Staff	17,948	16,164
Publication and marketing	2,271	552
	<u>20,846</u>	<u>19,808</u>

In 2021 £20,846 (2020: £13,866) of the above costs were attributable to unrestricted funds and £0 (2020: £5,942) of the above costs were attributable to restricted funds.

7. CHARITABLE ACTIVITIES COSTS

Direct Charitable Expenditure comprises:

	2021	2020
	£	£
Wages and salaries	16,566	16,164
Social Security costs & Pension	620	1491
Casual Labour/Additional Staff	6,566	4,071
Rent, Rates and Water	18,689	21,658
Insurance	1,670	1,984
Light and Power	1,313	5,072
Telephone	635	655
Postage and Stationery	307	487
Sundries	246	682
Repairs and Maintenance	32,154	2,371
Bank Charges	79	80
Exhibition Materials	-	20,000
Artists and Curatorial Fees	2,525	13,621
Travelling	-	654
Equipment Expense	2,582	-
Computer costs	400	1,405

BEACONSFIELD
NOTES TO FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2021

Depreciation - Short Leasehold	2,408	3,211
Depreciation - Plant and Machinery	371	113
Depreciation - Fixtures and fittings	2,708	85
Depreciation - Computer Equipment	118	157
Governance costs	10,270	3,059
Support costs	-	4,380
	<u>100,227</u>	<u>100,848</u>

In 2021 £100,227 (2020: £88,891) of the above costs were attributable to unrestricted funds and £0 (2020: £11,957) of the above costs were attributable to restricted funds.

8. GOVERNANCE COSTS

	2021	2020
	£	£
Accountancy	2,520	2,720
Independent examination fee	200	-
Consultancy Fee	7,550	339
Trustees' remuneration and expenses	<u>-</u>	<u>-</u>

9. STAFF REMUNERATION AND NUMBERS

	2021	2020
	£	£
Wages and salaries	33,132	32,328
Social Security Costs	<u>-</u>	<u>-</u>
	<u>33,132</u>	<u>32,328</u>

The average monthly number of employees during the year was 2 and 1 full time equivalent (2020: 2). No member of the Board of Management received any remuneration or reimbursement of expenses.

The key management personnel of the charitable company comprise the Board of Management and the Artistic Directors. The Trustees do not consider it appropriate to disclose any individual's salary for the purposes of these accounts.

BEACONSFIELD
NOTES TO FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2021

10. FIXED ASSETS

	Short Leasehold £	Works of Art £	Plant and Machinery	Fixtures & Fittings	Computer Equipment	Total £
COST or VALUATION						
At 1 April 2020	174,258	19,050	25,842	30,779	4,220	254,149
Additions/ (Disposal)	-		1,110	10,580	-	11,690
At 31 March 2021	174,258	19,050	26,952	41,359	4,220	265,839
DEPRECIATION						
At 1 April 2020	164,625	-	25,504	30,525	3,750	224,404
Charge for the year	2,408	-	371	2,708	118	5,605
At 31 March 2021	167,033	-	25,875	33,233	3,868	230,009
NET BOOK VALUES						
At 31 March 2021	7,225	19,050	1,077	8,126	352	35,830
At 31 March 2020	9,633	19,050	338	254	470	29,745

11. DEBTORS

	2021 £	2020 £
Trade Debtors	3,059	11,522
VAT	8,840	813
Prepayments and other debtors	18,881	16,781
	<u>30,780</u>	<u>29,116</u>

12. CREDITORS: Amounts falling due within one year

	2021 £	2020 £
Bank Loans and overdrafts	-	-
Trade creditors	14,631	1,992
Other taxes and social security	583	587
Other Creditors	1,696	607
Accruals and Deferred income	-	-
	<u>16,910</u>	<u>3,186</u>

BEACONSFIELD
NOTES TO FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2021

13. SHARE CAPITAL

The charitable company is a company limited by guarantee and therefore has no share capital.

14. NET MOVEMENT IN FUNDS

	Balance 1 April 2020	Income	Outgoings	Transfers	Balance 31 March 2021
	£	£	£	£	£
Unrestricted Funds					
General Fund	60,087	167,583	(121,073)	-	106,597
Restricted Funds					
Below Zero	-	-	-	-	-
Art Council	27,225	-	-	-	27,225
	87,312	167,583	(121,073)	-	133,822

The Arts Council of England **Variegated project** included funding for local, national, and international commissions. Beaconsfield's curatorial ambition was to contrast, via a sequence of exhibitions, a diverse range of artists from different backgrounds at critical moments in their careers. This funding allowed Beaconsfield to encourage artists and audiences to develop real dialogues through political observation, social activity, and aesthetic language.

The Finnish artist prize **Below Zero** is an annual prize for emerging new Finnish Artists.

15. ANALYSIS OF NET ASSETS BETWEEN FUNDS

	Tangible Fixed Assets	Net Current Assets	Total
	£	£	£
Unrestricted Funds	35,830	70,767	106,597
Restricted Funds	-	27,225	27,225
	35,830	97,992	133,822

16. CAPITAL COMMITMENTS AND CONTINGENT LIABILITIES

There were no capital commitments or contingent liabilities at 31 March 2021 (2020: £Nil).

17. PENSIONS

The Charity also operates a defined contribution pension scheme on behalf of its employees. The assets of the scheme are held separately from those of the Charity. At 31 March 2021 there were £120 outstanding contributions (2020: £Nil).

BEACONSFIELD
NOTES TO FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2021

18. RECONCILIATION OF NET MOVEMENT IN FUNDS

	2021			2020		
	£	£	£	£	£	£
	Unrestricted	Restricted	Total	Unrestricted	Restricted	Total
Net income / (expenditure) for year / period	46,510	-	46,510	1	111	112
Investment Income	(15)	-	(15)	(43)	-	(43)
Depreciation of tangible fixed assets	5,605	-	5,605	3,566	-	3,566
(Increase) / decrease in debtors	(1,664)	-	(1,664)	(17,335)	-	17,355
Increase / (decrease) in creditors	13,996	-	13,996	782	-	782
Net cash flow from operating activities	64,430	-	64,430	(13,029)	111	(12,918)