

Company Registration Number 03057742

Registered Charity Number 1058787

DAILY LIFE LIMITED

(A COMPANY LIMITED BY GUARANTEE)

REPORT AND ACCOUNTS

For the year ending 31 March 2025

DAILY LIFE LIMITED
(A COMPANY LIMITED BY GUARANTEE)
TRUSTEES' REPORT
For the year ended 31 March 2025

The Trustees, who are also Directors for the purposes of company law, present their report and the unaudited financial statements of the charity for the year ended 31 March 2025.

REFERENCE AND ADMINISTRATIVE DETAILS

Registered Charity Name	Daily Life Limited
Charity Registration Number	1058787
Company Registration Number	03057742
Registered Office	57 Stirling Road, London N22 5BL

Trustees

For the purposes of the Companies Act 2006, the Board of Trustees is the Board of Directors of the charitable company and is referred to as the Trustees throughout this report.

The Trustees of Daily Life Limited during the period and to the date of signing this report are as follows:

Suzanne Alleyne	
Sharon Malika Booker	
Riah Charles	Resigned 25 March 2025
Rehaab Daud	
Christopher Green	
Eleanor Porter	Appointed 26 November 2024
Anthony Roberts	
Dr Clara Zarza	Appointed 26 November 2024

Artistic Director	Bobby Baker
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Company Secretary	The company has taken advantage of the provisions available to not appoint a Company Secretary
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Bankers	CAF (Charities Aid Foundation), 25 Kings Hill Avenue, Kings Hill, West Malling, Kent ME19 4TA
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Solicitors	Harbottle & Lewis, 7 Savoy Court, London WC2R 0EX
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Independent Examiner	Pete O'Hara FCA, Chartered Accountant, 26 La Sagesse, Jesmond, Newcastle upon Tyne NE2 3AF
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STRUCTURE, GOVERNANCE AND MANAGEMENT

Governing Documents

Daily Life Limited is a charitable company limited by guarantee, incorporated on 3 December 2008 and registered as a charity on 15 January 2016.

The charity is controlled by its governing document, its Memorandum & Articles of Association, as amended by Special Resolution on 15 May 2015 and 11 July 2022, and constitutes a limited company, limited by guarantee, as defined by the Companies Act.

The Directors of the company are also Trustees of the charity.

Eligibility for membership of the charity, and membership of the Board of Trustees, is governed by the Articles of Association. There are no restrictions in the governing document on the operation of the charity other than those imposed by general charity law.

Structure and Governance

The charity currently has a board of seven non-executive Trustees. This year, Suzanne Alleyne was appointed Chair following the organisation's decision to move away from a revolving chair model.

The Board meets a minimum of four times per year. Detailed written Board reports and an agenda are prepared by the team and circulated in advance of meetings.

Day to day management of the charity is delegated to the General Manager, Melissa Bradshaw.

DLL's core staffing structure is small and comprises Chief Executive and Artistic Director, Bobby Baker, General Manager, Melissa Bradshaw, and Programme Co-ordinator, Kemi Williams.

In addition, we work with a number of freelance associates on a regular basis to provide additional support and expertise on specific projects and activities.

This year, we delivered a major project at The Whitworth and worked with Associate Producer Bren O'Callaghan, Host Producer Rebekka Anstern, Associate Curator Gemma Lloyd, Associate Director and Curator Ilana Mitchell, Associate Producer Rose Sharp, Associate Evaluation Consultant Dora Whittuck and Associate Equity Diversity Inclusion Engineer Sarah Pickthall.

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STRUCTURE, GOVERNANCE AND MANAGEMENT (CONTINUED)

Recruitment and Appointment of Board of Trustees

Trustees are elected to the Board based on discussions and recommendations offered by Trustees and outside advisors to the organisation, as well as through a range of advertising channels.

As set out in the Articles of Association new Trustees are appointed by proposal from existing Trustees in writing, a proposal that is then voted on at any General Meeting.

At each Annual General Meeting one third of Trustees stand down and may put themselves forward for re-election.

Trustee Induction and Training

New Trustees are inducted by the Chair of the Board and Director and are provided with a range of resources to support their understanding of Daily Life Limited activities. Policies and procedures adopted for the induction and training of Trustees have been formalised, and a package of online resources has been established.

Reserves Policy

The Trustees have reviewed the charity's needs for reserves in line with the guidance issued by the Charity Commission.

The Trustees aim to firstly hold a level of unrestricted Reserves which enables the charity to have sufficient financial resources to meet various liabilities which would crystallise if Daily Life Limited's funding were to be withdrawn and/or it were unable to continue operating. At present, the Trustees estimate that the Unrestricted Reserves required for such purposes amount to approximately £65,500.

The Trustees then aspire to retain an additional allowance of £5,200 to enable the charity to respond flexibly to issues or appropriate initiatives which might be identified outside of its annual budgeting process. The optimum level of Reserves is therefore £70,700.

The charity's Unrestricted Reserves at 31 March 2025 are £39,032 (2024: £83,706). Free Reserves, defined as non-designated Unrestricted Reserves minus the value of Tangible Fixed Assets are £39,032 (2024: £83,292). Trustees intend, via their budgeting processes, to reach the target level within five years.

This policy will be reviewed by the Trustees on an annual basis as part of the charity's budgeting processes.

Grant Making Policy

The charity does not currently engage in grant-making activity.

The Contribution of Volunteers

The charity makes extensive use of volunteers within its productions and to support its activities.

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OBJECTIVES AND ACTIVITIES

Charitable Purpose

Daily Life Limited's charitable objects are to advance the arts for the public benefit through the promotion of, in particular, but not exclusively, the art of drama.

Principal Activity

The principal activity of the company during the year continued to be the development and presentation of artistic and educational projects, with an emphasis on public engagement and advocacy for people experiencing adversity due to gender, health, disability or social circumstance.

Our Mission

Daily Life Limited (DLL) was founded in 1995 to support the production and touring of Bobby Baker's (BB) artworks. BB's practice, in form, site and audience reach, is highly innovative and explores and celebrates everyday life and human behaviour.

Our work is rooted in BB's vision and art practice and our collaborators include like-minded artists and organisations across the arts, health, and disability sectors.

Our mission is to lead advocacy for change in the way people think about women, and the undervalued and stigmatised aspects of daily life. This includes celebrating age and experience and tackling misogyny and injustice in the mental health system. We believe great art can change the way people think.

DLL provides a rare model of artist leadership. BB is a senior disabled female artist with an unparalleled track record and profile and an undervalued extensive grassroots influence on artists, women, and people experiencing mental distress, especially younger people. Women of BB's talent and profile still lag significantly behind men in opportunity and parity of esteem.

DLL is an Arts Council England National Portfolio Organisation. The current funding period concludes in March 2026, and Arts Council England has invited existing NPOs to apply for a one-year extension. DLL submitted its application for this extension during the current financial year.

For 2023–2026 our NPO commitment centred around the following strands of work:

- Ambitious New Work And Activity
- Historic Work For Nationally Significant Museums
- Digitising and Strategising BB's Archive: Increasing Access
- CPD Programme (Additional Investment Request)
- Exhibitions, Talks & Events

This year our principal focus was to deliver *An Edible Family in a Mobile Home* at The Whitworth as part of the major survey exhibition *Women in Revolt! Art and Activism in the UK 1970–1990* for its final staging. Both projects represented an opportunity to reposition BB's work more prominently within the visual arts.

Our plans for 2023–2026 build directly on ongoing learning, reflection, and previous successes with a continued focus on both high-profile new projects. DLL has continued developing The Cake Trolley Club, a programme of shared learning and mentoring with our peers, to roll out until 2026.

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OBJECTIVES AND ACTIVITIES (CONTINUED)

Public Benefit

The Trustees understand and have discussed the implications of the provisions of the Charities Act 2006, which state that all charities must demonstrate that they are established for public benefit and have had due regard to the public benefit guidance issued by the Charity Commission. The Trustees believe that the charity meets both of the key principles.

Principle 1 – There must be an identifiable benefit, or benefits

The evaluation of DLL's activities across the year – ranging from exhibitions to mentoring, talks and events – indicates that our work benefits the public in a number of ways, which are laid out in more detail below. Key public benefits are in both the artworks themselves and the impact BB and DLL's activities had on those who took part in or experienced the work.

Principle 2 - Benefit must be to the public, or a section of the public

Diverse Audiences

Our approach to developing new and diverse audiences grows out of our passionate commitment to working at grassroots. We build on our knowledge and experience by reflecting, project by project, to learn and evolve. We listen to and learn from local people and partners to adapt our approach whilst maintaining high quality production values.

Our ethos is more of a way of being than a set of methods. We are authentically interested in the people we aim to reach and enjoy the process of learning from them. Ultimately, it is the buzz, quality of work and genuine good will and friendliness that we bring which will engage the most people, help develop sustainable audiences, and create maximum impact long term. This is much more than a goal-orientated approach – it is a journey undertaken to develop the best relationships with a family of people from all areas of society, and to keep them coming for more.

Our work progresses what we have learnt about building new audiences and retaining existing ones – using knowledge related to harder-to-reach populations. We prioritise working with partners, learning from them and focusing on areas that are new to DLL. We will continue to learn new methods and develop our model of engagement to ensure that our high-quality artistic offer covers diverse audiences by:

- Reaching marginalised people who are least involved in the arts.
- Reaching mainstream audiences with a more diverse arts offer.
- Providing new platforms for work to be seen locally, across the UK and internationally.

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OBJECTIVES AND ACTIVITIES (CONTINUED)

Public Benefit (Cont.)

We will build on new and existing partnerships with artists and cultural organisations so that all our projects develop extended networks in arts/ health, providers and service users. In recent years, DLL has presented high quality work to diverse audiences:

- Touring BB repertoire including Diary Drawings: 35,000 people.
- BB retrospective exhibition and performance: 20,429 people.
- Great & Tiny War, BB's major commission for 14–18 NOW: over 1.7k visitors with a reach via social media and national press to 4m people
- Drawing on a (Grand) Mother's Experience, an accessible adaptation of the performance to include innovative integrated audio description, pre-show introductions, and touch tours and a film version with subtitles and audio description.
- Online exhibition of Diary Drawings with BSL and audio description hosted by Outside In.
- Acts of Creation: On Art and Motherhood, touring exhibition, Arnolfini, Bristol;
- Midlands Arts Centre (MAC), Birmingham; Millennium Gallery, Sheffield; Dundee Contemporary Arts.
- Participation in Women in Revolt! at Tate Britain and The Whitworth, totalling 231,006 visitors.

Risk Management

The Trustees of the charity regularly review the major governance, operational and financial risks which the charity faces as part of its annual business planning process and confirm that systems have been established to mitigate these risks.

Daily Life Limited has a risk management strategy in place which comprises:

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

The Trustees are satisfied that appropriate financial systems and controls and employment policies and practices are in place.

The Trustees consider the key risks facing the charity at this time and the mitigating actions taken to be as follows:

Workload of core staff and freelance team becomes unmanageable:

- Weekly staff check-ins in place to identify any workload issues at early stage and implement mitigating actions.
- Annual activity of company mapped out to understand any potential 'pinch-points' and additional resource/staffing built into project budgets and arranged as required.
- Realistic time frames built into all projects
- Health and wellbeing of team prioritised to ensure a positive and supporting working culture.

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OBJECTIVES AND ACTIVITIES (CONTINUED)

Risk Management (Cont.)

Not achieving audience targets:

- Focus on regional and international touring and strong audience development work with local audiences and community partners.
- Touring is programmed into a range of community and arts venue settings, including offering free and low cost events.
- Investing in good quality PR.
- Developing a robust marketing plan for the organisation and for every project. Sales reports are monitored and acted on in good time if not at target.
- Projected income from ticket sales is modest and reflects the current financial climate.

Absence of Artistic Director due to retirement, resignation or illness:

- Staffing capacity, performance and training requirements continue to be monitored by Artistic Director and board.
- Wider team improves succession plans for Artistic Director.
- Ongoing Trustee recruitment improves resilience and Trustee succession planning, as well as providing consistency.
- Good board capacity supports Artistic Director absence / recruitment.

Not achieving earned income or fundraising targets:

- We have developed an active, multi stranded fundraising strategy for projects, including major funding bids to multiple funders.
- We've established a 4-pronged approach to fundraising:
 1. Project proposals for commissions and sales.
 2. Participatory and socially engaged work: We've recruited Claire Greenhalgh, a Strategist and fundraiser who has extensive experience with Trusts, and Foundations.
 3. Philanthropic giving
 4. Crowdfunding
- We have budgeted for professional support in fundraising to work with when needed, increasing the likelihood of success.
- Budgets for all projects are developed flexibly to ensure that they are managed in line with secured funding. All funding bids and targets include contribution to core costs.

Cost of Living crisis and ongoing financial pressures impact company operations:

- Increases to salaries and freelance rates of pay will be accounted for in 2026-27 budget and supports workforce, as well as mitigating against potential staff turnover.
- Projects realistically budgeted and contingencies increased and utilised as required.
- Cost efficiencies explored throughout the artistic programme.
- Regular financial monitoring.

Disruption or reputational challenge due to operating within social context of polarised politics:

- All activities are risk assessed including the consideration of any potential for politically motivated disruption. Mitigating actions put in place to support safe delivery.
- Continued audience and partnership building ensures Daily Life Ltd has a strong, diverse network of community advocates.
- Staff are active in peer networks sharing learning and good practice to support the company to navigate any potential disruption.

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OBJECTIVES AND ACTIVITIES (CONTINUED)

Risk Management (Cont.)

The Trustees also manage the general financial risks arising by ensuring that:

- Prudent budgets have been set for the next financial year
- The charity maintains a low-cost base
- Regular management accounts are provided, showing the performance against budget
- Contingency plans are in place for the actions which would be taken if income appears unlikely to reach its target
- Strong trusted partnerships are built with a range of stakeholders and partners, to mitigate the risk of major change in the funding structures which support the charity's work, including Arts Council England, local authorities and trusts and foundations.
- Reserves policies have been adopted which provide an appropriate amount of uncommitted reserves which will always enable the charity to meet all its liabilities even if income targets are not achieved

ACHIEVEMENTS AND PERFORMANCE

Summary of the main achievements of the charity during the year

This year marked a significant period of continued growth and achievement for Daily Life Ltd (DLL), with the successful delivery of major artistic projects, expanded partnerships, and the strengthening of organisational capacity.

The team's primary focus was the realisation of BB's *An Edible Family in a Mobile Home*, which toured as part of the acclaimed exhibition *Women in Revolt! Art and Activism in the UK 1970–1990*. Following a celebrated run at Tate Britain, the installation attracted over 145,000 visitors and critical praise from national and international press. Its subsequent presentation at the Whitworth built on these successes, with high visitor engagement and a collaborative host programme for University of Manchester students, providing early-career opportunities and invaluable hands-on experience within a major institution.

DLL also made strong progress in developing *EPIC DOMESTIC*, Baker's ongoing project celebrating the often-unseen value of domestic care and labour. During this period, the organisation has been exploring significant partnerships with national and international institutions and advancing the conceptual framework and artwork components for a preliminary R&D phase which will form the foundation for a major presentation planned for 2029.

DLL further advanced its professional development initiative, The Cake Trolley Club, which offers peer mentoring for artists. This growing programme provides a supportive, inclusive environment that empowers participants to develop confidence, artistic practice, and a sense of community.

DLL also achieved an important milestone in its ongoing archive digitisation work, with the *Kitchen Show* acquired by the Arts Council Collection and digitised for national access – the first of Baker's works to enter a major public collection.

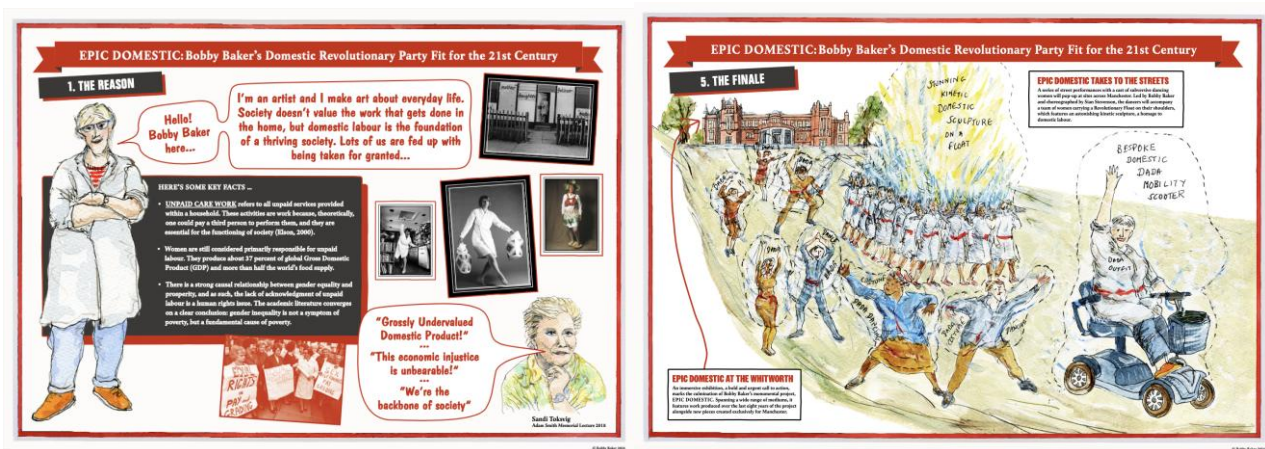
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ACHIEVEMENTS AND PERFORMANCE (CONTINUED)

Summary of the main achievements of the charity during the year (Cont.)

Across the year, DLL maintained an active presence through national and international exhibitions, talks, and events, including contributions to the Hayward Touring exhibition *Acts of Creation: On Art and Motherhood* and the international group show *Burning Down the House* at Kunstmuseum St. Gallen in Switzerland. These activities have continued to raise BB's profile, expanded networks, and deepened public engagement.

Ambitious New Work And Activity: EPIC DOMESTIC



EPIC DOMESTIC (EPICD) is BB's Domestic Revolutionary Party fit for the 21st Century that celebrates and draws much-needed attention to the importance and value of domestic labour and care. To date, this iterative project has had presentations at La Casa Encendida (2019), was part of the UK-wide exhibition *The State We're In*, curated by Artichoke for billboards and digital screens (2023), and *EPIC DOMESTIC: Practising Propaganda Party* at The Tetley in Leeds (2023).

This year, EPICD has entered a dedicated research and development phase, with growing interest and institutional support. The focus has been on developing new creative frameworks and participatory formats, including workshops and performative elements that expand on the project's central themes.

BB has produced a series of illustrated A3 storyboards outlining the long-term vision for EPICD's evolution. Created to support partnership development and creative planning, these storyboards present a roadmap for new artworks, live actions, and public performances.

The project is currently exploring collaborations with national and international institutions and festivals as part of a phased development plan. This approach allows for deeper creative research and strategic partnership building, leading towards a major showcase in 2029. The extended timeline reflects a commitment to sustainable development and long-term impact, building on the learning from previous projects.

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ACHIEVEMENTS AND PERFORMANCE (CONTINUED)

Summary of the main achievements of the charity during the year (Cont.)

Historic Work For Nationally Significant Museums: An Edible Family in a Mobile Home



An Edible Family in a Mobile Home (EDFAM) concluded its successful run at Tate Britain in April 2024 as part of the *Women in Revolt!* exhibition, drawing an impressive 145,611 visitors – over 63,000 more than expected. The installation received widespread critical acclaim and strong public engagement, with standout press coverage in *The Guardian*, *The Observer*, and *Smithsonian Magazine*. Visitor feedback was deeply enthusiastic, highlighting the emotional and political resonance of the work. Programming highlights included a well-received Subversive Sandwich Workshop with Acme, and a meaningful partnership with You Make It (YMI), which offered underrepresented women host training, career insight sessions, and a celebratory visit to Tate Modern. A comprehensive evaluation led by Dr. Dora Whittuck captured valuable learning and participant feedback, which informed the next phase of the tour.

Women in Revolt! toured to National Galleries Scotland: Modern, Edinburgh from May 2024 to January 2025, with a series of photographs made during BB's original 1976 installation.

The transition to the Whitworth in Manchester benefited significantly from the lessons learned at Tate. Production and installation ran more smoothly, aided by refined methods and a collaborative team effort. Early arrival of the prefab allowed for storm repairs and careful restoration, including cake reassembly and re-icing by returning collaborators. The cake-making process itself was notably streamlined through additional research and development with Ellie Doney and collaborators, allowing for greater efficiency and quality.

The installation was open to the public between 7 March and 20 April 2025, following a well-attended press and private view. Within the first four days, the Whitworth saw over 1,000 visitors, with the installation's prominent outdoor location attracting both gallery audiences and passers-by.

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ACHIEVEMENTS AND PERFORMANCE (CONTINUED)

Summary of the main achievements of the charity during the year (Cont.)

A new host programme was developed in collaboration with the University of Manchester's MA in Arts Management, with eleven students taking part. Host training was delivered by the DLL team and Whitworth staff, offering hands-on experience and personal interaction with BB. The opening period was marked by enthusiastic audience responses and high levels of engagement. The installation remained open four days a week and continued to offer freshly made cakes as part of the immersive experience.

Communications and press strategy, led by Binita Walia of The Space Between, secured high-impact regional and national coverage, including *The Art Newspaper*, BBC Northwest, *Creative Tourist*, and more. Evaluation continued to be central to the project, with focus groups and filmed documentation ensuring EDFAM's artistic, social, and cultural impact is captured for future learning and dissemination.

DLL successfully raised £15,000 through a Kickstarter campaign to support the production of the *EDFAM* film. This was a significant achievement, especially as the campaign took place during the active installation period. The film by Hugo Glendinning, documenting the project, from host training to its opening to the public, is underway and will form a lasting legacy of this ambitious and widely celebrated work.

As part of legacy planning for *An Edible Family in a Mobile Home*, we are exploring opportunities for the long-term preservation and public access of the work, including the film, selected ephemera, prints, and the preserved Mother figure. These plans aim to ensure that the project's significance within contemporary feminist and socially engaged art is recognised and sustained.

The Kickstarter campaign also served as a valuable experiment in producing short-run editions and artist-led merchandise to generate income. The success of these rewards, which included limited edition hand-drawn cups by BB, an EPIC DOMESTIC teatowel, and other items, demonstrated clear public interest and exciting potential for future income generation through artist editions and collectibles. This approach offers a promising direction for supporting the sustainability of future projects.

Due to the current fundraising climate, we were unable to secure additional support for *An Edible Family in a Mobile Home*, which necessitated some amendments to the final phase of the project. These included a shorter public run at the Whitworth and the decision not to proceed with a final iteration in collaboration with Idle Women, as originally planned. However, we have since secured a permanent home for the *EDFAM* prefab at Tey Brook Farm in Colchester, where it will support local artists through residencies and community-focused creative activity. Despite these changes, the project has retained its core impact and visibility, with lessons learned informing future programming and partnerships.

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ACHIEVEMENTS AND PERFORMANCE (CONTINUED)

Summary of the main achievements of the charity during the year (Cont.)

CPD Programme: The Cake Trolley Club

The Cake Trolley Club programme aims to provide a peer mentoring network for artists with lived experience of mental distress and the mental health system. This programme specifically aims to enable and support under-represented and marginalised individuals. Incorporating a bespoke CPD programme, The Cake Club will provide a meaningful alternative to the 'top down' hierarchical structure of traditional learning. Dora Whittuck and Sarah Pickthall, the disabled arts consultant and coach, facilitate and lead the programme.

Since launching the programme, we have successfully delivered three sessions during the 2024/25 financial year, engaging eight artists with lived experience within the mental health system. The Cake Trolley Club offers a flexible, inclusive space where members can actively contribute, ensuring that their voices shape the direction of the programme. It provides opportunities for relaxed creation and open conversation, creating a space where members feel safe, supported, and valued. This type of environment is seen as vital and needed by the participants, providing them with a sense of community and a platform for personal and artistic development.

Digitising and Strategising Bobby's Archive: Increasing Access

DLL continues to progress with archival priorities previously identified by freelance archivist Gillian Bol to make a greater amount of BB's work accessible to audiences and available for exhibition.

Kitchen Show has been acquired by Arts Council Collection. The original film was re-digitised by Greatbear, an audio and video digitisation specialist based in Bristol, and subsequently transferred to the Collection. *Kitchen Show* now features on the Arts Council Collection website and is available for museums and galleries across the UK to loan. This marks the first work by BB to be acquired by a national collection and represents a significant, if belated, recognition of her contribution to the arts. Plans are in place to continue working with Greatbear to digitise additional film works by BB, including *Drawing on a Mother's Experience*.

In July 2024, BB was interviewed by Alice Fyfe from Arts Council England as part of their new video project exploring recent acquisitions and artists' practices. The interview, which discusses the acquisition of *Kitchen Show* and BB's wider work, will be published online.

Also in July 2024, BB participated in an oral history interview with Ana Baez-Ruiz of Loughborough University as part of an AHRC- and Irish Research Council-funded project led by the University of Cambridge, Loughborough University, the University of Leeds, and IADT Dublin, focusing on feminist art practices. Sixty artists are contributing to this project, and the recordings will be held in perpetuity within the Digital Repository of Ireland.

An agreement is also in place with the British Library to house and digitise BB's audio and visual archive. As a result of ongoing exhibition opportunities and wider interest in her archive, some preparatory work is being undertaken ahead of the transfer. The British Library has not set a fixed deadline for the acquisition.

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ACHIEVEMENTS AND PERFORMANCE (CONTINUED)

Summary of the main achievements of the charity during the year (Cont.)

Independently of this, the British Library is acquiring a substantial body of material from Artsadmin. BB and Gemma Lloyd reviewed nine boxes of material relating to BB's projects, funding, and general administration between 1991 and 2009, and BB has given permission for this to be included in the British Library's acquisition of Artsadmin's archive.

Exhibitions, Talks & Events

BB continued to be invited to contribute to both national and international exhibitions and events as an artist and speaker. Following the success of *An Edible Family in a Mobile Home* at Tate and the Whitworth, there has been a notable increase in interest in presenting her work.

Exhibitions and Screenings

- *Burning Down the House: Rethinking Family*, Kunstmuseum St. Gallen (1 June – 16 October 2024).
- *Acts of Creation: On Art and Motherhood* (Hayward Touring exhibition, curated by Hettie Judah) – *Timed Drawings* (1983–85) featured at Arnolfini, Bristol (from 9 March 2024), touring to Midlands Arts Centre, Birmingham; Millennium Gallery, Sheffield; Dundee Contemporary Arts, Scotland; and VISUAL, Carlow (from September 2025), with an overall tour duration of 21 months.
- On 25 May 2024, *Drawing on a (Grand) Mother's Experience* was screened at Arnolfini, followed by a conversation between BB and Hettie Judah with an audience Q&A marking the closing weekend of *Acts of Creation*.
- *Drawing Biennial 2024*, Drawing Room, London – BB's drawing *Me with Fat Eyes* featured in the exhibition and auction (May – July 2024).
- *Greenbelt Festival*, Boughton House (22–25 August 2024) – BB presented a selection of films spanning her five-decade career (*Drawing on a Mother's Experience*, *Kitchen Show*, and *Drawing on a (Grand) Mother's Experience*), followed by a discussion with writer Dale Berning Sawa on parenting and creative life.
- *Quench Gallery: Works on Paper Fundraising Auction* (27 July–10 August 2024) – BB submitted the drawing *Michael Gove with Ignorant Eyes* (2024).

Talks and Publications

- Featured in *Talker* magazine (December 2024 edition) following an interview on 14 May 2024, with related events planned for mid-2025.
- Participated in a WOW online forum hosted by ADMAF and the British Embassy (UAE) in collaboration with The WOW Foundation (5 November 2024), joining 24 women artists and leaders in a global cultural exchange on women's leadership and creativity.
- Presented (with Clara Zarza) *EPIC DOMESTIC: Towards an Aesthetic of Celebration, Engagement, Community & Care* at the College Art Association 113th Annual Conference, New York (12 – 15 February 2025), as part of the panel *Up in Arms: Aesthetics of Resistance and Solidarity in Contemporary Art*.

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ACHIEVEMENTS AND PERFORMANCE (CONTINUED)

Summary of the main achievements of the charity during the year (Cont.)

Appointments and Invitations

- Invited to serve as one of three selectors for the 2025 Bow Open, celebrating the 30th anniversary of Bow Arts
- Named Artistic Director of Liberty, the Disabled Arts Festival forming part of Haringey Council's London Borough of Culture 2027 programme.

Digital

DLL Website	2024/25	2023/24
Website new visitor rate	98% (3,530)	98% (4,035)
Website returning visitor rate	2% (81)	2% (89)
Website visits	5,287	6,064
Page views	16,063	16,706
Average time spent on website	5 minutes, 34 seconds	6 minutes, 22 seconds

Due to ongoing public-facing activity and media coverage, there was a continued increase in traffic to the website with overall visitors to the DLL website being about 15% higher than last year.

BB's Instagram (@bobbyartistbaker) followers and engagement have continued to grow across 2024/2025 (March 2025: 2,897; Mar 2024: 2,234; Dec 2023: 1,904).

Financial Review

During the financial year 2024/25, DLL received income of £261,225 (2023/24: £432,492) of which £128,450 was restricted (2023/24: £318,446).

At 31 March 2025, unrestricted reserves stood at £39,032 (2023/24: £83,706). Restricted funds stood at £36,100 (2023/24: £21,154).

Financial sustainability remains the greatest risk for the charity, which is regularly reviewed by the Trustees and is reflected in the reserves policy.

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PLANS FOR FUTURE PERIODS

The coming year will focus on consolidating recent achievements and laying the groundwork for future projects, with an emphasis on planning, research, and development activity rather than large-scale production or touring. This approach will ensure a sustainable pace of work and strong foundations for the next phase of DLL's programme.

Activity for 2025–2026 includes the following:

- Producing *An Edible Family* film and hosting in person and online screenings.
- Continued development and digitisation of BB's archive and acquisitions of BB's work (including the *Edible Family* film, prints, mother and ephemera).
- Continued research & development for a major staging of *Epic Domestic* across 2027–2029 and continued production of artworks.
- Continued activity of The Cake Trolley Club sessions.
- Participation in ongoing Hayward Touring exhibition *Acts of Creation: On Art and Motherhood* at Midlands Art Centre, Birmingham, Millennium Gallery, Sheffield and VISUAL in Carlow, Ireland.
- Ongoing discussions and development for Liberty Festival as part of Haringey London Borough of Culture 2027.

DLL will also continue to develop BB's legacy and archive and work to secure permanent homes for the archive.

DAILY LIFE LIMITED
(A COMPANY LIMITED BY GUARANTEE)
TRUSTEES' REPORT
For the year ended 31 March 2025

RESPONSIBILITIES OF THE TRUSTEES

The Trustees (who are also the Directors of Daily Life Limited for the purposes of company law) are responsible for preparing the Trustees' Annual Report and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

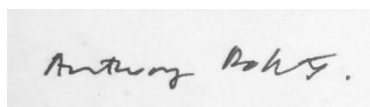
Company law requires the Trustees to prepare financial statements for each financial year which give a true and fair view of the state of affairs of the charitable company and of the incoming resources and application of resources, including the income and expenditure, of the charitable company for that period.

In preparing these financial statements, the Trustees are required to:

- select suitable accounting policies and then apply them consistently;
- observe the methods and principles in the Charities SORP;
- make judgments and estimates that are reasonable and prudent;
- 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 Trustees are responsible for keeping proper accounting records that 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 Trustees are 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.

Signed on behalf of the Trustees

A handwritten signature in dark ink, appearing to read 'Anthony Roberts'.

Anthony Roberts
Trustee
Company Registration Number 03057742

2 December 2025

INDEPENDENT EXAMINER'S REPORT TO THE MEMBERS ON THE UNAUDITED ACCOUNTS OF DAILY LIFE LIMITED FOR THE YEAR ENDED 31 MARCH 2025

I hereby report to the Trustees of Daily Life Limited (Charity Registration Number 1058787) on my examination of the accounts for the year ended 31 March 2025 set out on pages 19 to 30.

Responsibilities and Basis of Report

As the charity's Trustees (and also its directors for the purposes of company law), you are responsible for the preparation of the accounts in accordance with the requirements of the Companies Act 2006 ('the 2006 Act').

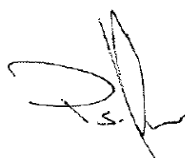
Having satisfied myself that the accounts of the Company are not required to be audited under Part 16 of the 2006 Act and are eligible for independent examination, I report in respect of my examination of your charity's accounts as carried out under section 145 of the Charities Act 2011 ('the 2011 Act').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

Independent Examiner's Statement

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

1. accounting records were not kept in respect of the Company as required by section 386 of the 2006 Act; or
2. the accounts do not accord with those records; or
3. the accounts do not comply with the accounting requirements of section 396 of the 2006 Act other than any requirement that the accounts give a 'true and fair view' which is not a matter considered as part of an independent examination; or
4. the accounts have not been prepared in accordance with the methods or principles of the Statement of Recommended Practice for accounting and reporting by charities (applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS102)).

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



Pete O'Hara, FCA, Chartered Accountant
Fellow of the Institute of Chartered Accountants in England & Wales

26 La Sagesse, Jesmond, Newcastle upon Tyne NE2 3AF

2 December 2025

DAILY LIFE LIMITED
(A COMPANY LIMITED BY GUARANTEE)
STATEMENT OF FINANCIAL ACTIVITIES
FOR THE YEAR ENDED 31 MARCH 2025

	Note	Unrestricted Funds £	Restricted Funds £	Total 2025 £	Total 2024 £
Income					
Income from Investments	3	182	-	182	169
Income from Donations & Legacies	4	-	2,100	2,100	500
Income from Charitable Activities	5	132,593	126,350	258,943	431,823
Total Income		132,775	128,450	261,225	432,492
Expenditure					
Expenditure on Raising Funds	6	1,964	-	1,964	4,619
Expenditure on Charitable Activities	7	175,485	113,504	288,989	380,074
Total Expenditure		177,449	113,504	290,953	384,693
Net Income/(Expenditure)		(44,674)	14,946	(29,728)	47,799
Balance brought forward at 1 April		83,706	21,154	104,860	57,061
Balance carried forward at 31 March	15	£39,032	£36,100	£75,132	£104,860

The notes on pages 21 to 30 form part of the financial statements.

All of the activities of the company are classed as continuing.

The Statement of Financial Activities includes all gains and losses in the year and therefore a statement of total recognised gains and losses has not been prepared.

DAILY LIFE LIMITED
(A COMPANY LIMITED BY GUARANTEE)
STATEMENT OF FINANCIAL POSITION/BALANCE SHEET
AS AT 31 MARCH 2025

	Notes	2025 £	2024 £
Fixed Assets			
Tangible Fixed Assets	10	-	414
Current Assets			
Stock	11	1,053	-
Debtors	12	51,620	93,865
Cash At Bank & In Hand		42,330	51,824
		<u>95,003</u>	<u>145,689</u>
Creditors – Amounts Falling Due Within 1 Year	13	(19,871)	(41,243)
Net Current Assets/(Liabilities)		<u>75,132</u>	<u>104,446</u>
Total Net Assets	14	<u>£75,132</u>	<u>£104,860</u>
Represented by:			
Unrestricted Reserves	15	39,032	83,706
Restricted Reserves	15	36,100	21,154
		<u>£75,132</u>	<u>£104,860</u>

The notes on pages 21 to 30 form part of the financial statements.

The Trustees are satisfied that for the year ended 31 March 2025 the charity was entitled to exemption under section 477(2) of the Companies Act 2006.

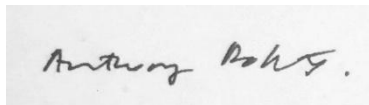
The Trustees also confirm that the Members have not required the charity to obtain an audit in accordance with section 476 of the Companies Act 2006

The Trustees acknowledge their responsibilities for:

(i) ensuring that the charity keeps adequate accounting records which comply with section 386 of the Act, and

(ii) preparing financial statements which give a true and fair view of the state of affairs of the charity as at the end of the financial year and of its profit or loss for the financial year in accordance with the requirements of section 393, and which otherwise comply with the requirements of the Act relating to financial statements, so far as applicable to the charity.

These financial statements were approved and signed by a Member of the Board of Trustees on 2 December 2025.



Anthony Roberts
Trustee
Company Registration Number 03057742

DAILY LIFE LIMITED
(A COMPANY LIMITED BY GUARANTEE)
NOTES TO THE ACCOUNTS
FOR THE YEAR ENDED 31 MARCH 2025

1. Accounting Policies

Basis of Accounting

These financial statements have been prepared in accordance with applicable United Kingdom accounting standards, including Financial Reporting Standard 102 – 'The Financial Reporting Standard applicable in the United Kingdom and Republic of Ireland' ('FRS 102'), and with the Companies Act 2006 and the Statement of Recommended Practice (Charities SORP FRS 102) "Accounting and Reporting by Charities" and the Charities Act 2011.

The financial statements have been prepared on the historical cost basis, modified to include certain financial instruments at fair value.

Advantage has been taken of the provisions in the SORP for Charities applying FRS 102 Update Bulletin 1 not to prepare a statement of cashflows.

The financial statements are prepared in sterling, which is the functional currency of the charity.

Taxation Status

Daily Life Limited is a Charity registered under the 1960 Charities Act and is accorded exemption from liability to taxation on its income under S505 Income and Corporation Taxes Act 1988.

Going Concern

The charity is dependent on the continued support of grant aiding bodies. The Trustees believe that the charity will continue to receive this support and accordingly consider that it is appropriate to prepare the financial statements on the going concern basis.

There are no other material uncertainties about the charity's ability to continue.

Income

All income is included in the statement of financial activities when the charity is entitled to the income, any performance related conditions attached have been met or are fully within the control of the charity, the income is considered probable and the amount can be quantified with reasonable accuracy.

The following specific policies are applied to particular categories of income:

- Donations and legacy income is received by way of donations, legacies, grants and gifts and is included in full in the Statement of Financial Activities when receivable.
- Grants, where entitlement is not conditional on the delivery of a specific performance by the charity, are recognised when the charity becomes unconditionally entitled to the grant.
- Investment income is included when receivable.
- Income from charitable trading activity is accounted for when earned.
- Other income is accounted for when receivable.

DAILY LIFE LIMITED
(A COMPANY LIMITED BY GUARANTEE)
NOTES TO THE ACCOUNTS
FOR THE YEAR ENDED 31 MARCH 2025

1. Accounting Policies (Continued)

Operating Leases

The charity classifies the lease of certain types of equipment as operating leases as the title to the equipment remains with the lessor. Rental charges are charged against income on a straight-line basis over the period of the lease.

Tangible Fixed Assets and Depreciation

Individual assets costing £100 or more are capitalised at cost.

Depreciation is provided on any fixed assets at rates calculated to write off the assets over their remaining useful lives as follows:

IT & Stage Equipment	- 33% per annum straight line
Furniture & Fittings	- 33% per annum straight line

A full year's depreciation charge is applied in the year of acquisition and no charge is made in the year of disposal.

Impairment of Fixed Assets

A review for indicators of impairment is carried out at each reporting date, with the recoverable amount being estimated where such indicators exist. Where the carrying value exceeds the recoverable amount, the asset is impaired accordingly. Prior impairments are also reviewed for possible reversal at each reporting date.

Financial Instruments

A financial asset or a financial liability is recognised only when the charity becomes a party to the contractual provisions of the instrument. Basic financial instruments are initially recognised at the amount receivable or payable including any related transaction costs.

Current assets and current liabilities are subsequently measured at the cash or other consideration expected to be paid or received and not discounted.

Debt instruments are subsequently measured at amortised cost where there is a material adjustment.

Fund Accounting

Unrestricted funds are available for use at the discretion of the trustees in furtherance of the purposes of the charity.

Designated funds are unrestricted funds earmarked by the trustees for specific purposes.

Restricted funds are subjected to restrictions on their expenditure imposed by the donor.

DAILY LIFE LIMITED
(A COMPANY LIMITED BY GUARANTEE)
NOTES TO THE ACCOUNTS
FOR THE YEAR ENDED 31 MARCH 2025

1. Accounting Policies (Continued)

Judgements and Key Sources of Estimation Uncertainty

The preparation of the financial statements requires management to make judgements, estimates and assumptions that affect the amounts reported. These estimates and judgements are continually reviewed and are based on experience and other factors, including expectations of future events that are believed to be reasonable under the circumstances.

There are no significant judgements or estimation uncertainty included within the financial statements.

Pensions

Daily Life Limited contributes to a defined contribution pension scheme. Further details can be found in Note 9. For the defined contribution scheme, the amount charged to the Statement of Financial Activities in respect of pension costs is the contributions payable in the year. Differences between contributions payable in the year and contributions actually paid are shown as either accruals or prepayments in the Balance Sheet.

2. Legal Status

The charity is a company limited by guarantee and has no share capital. The liability of each member in the event of winding up is limited to £1. The company law members of the charity are the members of its Board of Trustees.

3. Income from Investments

	Unrestricted Funds	Restricted Funds	2025	2024
	£	£	£	£
Interest on Cash Deposits	182	-	182	169
	£182	£-	£182	£169

The 2024 total of £169 related wholly to Unrestricted Funds.

4. Income from Donations & Legacies

	Unrestricted Funds	Restricted Funds	2025	2024
	£	£	£	£
Donations - General	-	2,100	2,100	500
	£-	£2,100	£2,100	£500

The 2024 total of £500 related wholly to Unrestricted Funds.

DAILY LIFE LIMITED
(A COMPANY LIMITED BY GUARANTEE)
NOTES TO THE ACCOUNTS
FOR THE YEAR ENDED 31 MARCH 2025

5. Income from Charitable Activities

	Unrestricted Funds £	Restricted Funds £	2025 £	2024 £
Grant Income				
ACME	-	-	-	5,000
Arts Council England NPO Grant	112,840	-	112,840	112,840
Arts Council England – Project Grants	-	126,350	126,350	237,500
Big Lottery Fund	-	-	-	9,850
Leeds Culture Trust	-	-	-	32,727
National Lottery Heritage Fund	-	-	-	9,900
Postcode Society Trust	-	-	-	13,469
SHED/Necessity	-	-	-	10,000
	112,840	126,350	239,190	431,286
Earned Income				
Sale of Artworks	16,000	-	16,000	-
Fees	2,847	-	2,847	537
Other Income	906	-	906	-
	19,753	-	19,753	537
	£132,593	£126,350	£258,943	£431,823

Of the 2024 total of £431,823, £113,377 related to Unrestricted Funds and £318,446 to Restricted Funds.

6. Expenditure on Raising Funds

	Unrestricted Funds £	Restricted Funds £	2025 £	2024 £
Fundraising Costs	1,964	-	1,964	4,619
	£1,964	£-	£1,964	£4,619

The 2024 total of £4,619 related wholly to Unrestricted Funds.

DAILY LIFE LIMITED
(A COMPANY LIMITED BY GUARANTEE)
NOTES TO THE ACCOUNTS
FOR THE YEAR ENDED 31 MARCH 2025

7. Expenditure on Charitable Activities

	Unrestricted Funds £	Restricted Funds £	Total 2025 £	Total 2024 £
Theatre Production/Project Costs				
Fees	49,767	44,145	93,912	131,833
Project Expenses	3,666	61,296	64,962	132,823
Marketing & Publicity	2,166	-	2,166	810
Storage	2,927	6,831	9,758	3,758
	58,526	112,272	170,798	269,224
Support Costs				
Salaries & On Costs	94,900	756	95,656	87,993
Freelance Fees	3,290	-	3,290	6,151
Rent & Rates	6,831	-	6,831	6,290
Depreciation	414	-	414	413
Insurance	2,104	-	2,104	2,446
Other Administration & Running Costs	6,629	476	7,105	4,850
	114,168	1,232	115,400	108,143
Governance Costs				
Accountancy Fees	2,220	-	2,220	2,650
Legal & Professional Costs	34	-	34	57
Board/Governance Costs	537	-	537	-
	2,791	-	2,791	2,707
	£175,485	£113,504	£288,989	£380,074

Of the 2024 total of £380,074, £73,368 related to Unrestricted Funds and £306,706 to Restricted Funds.

8. Net Income/(Expenditure)

	2025 £	2024 £
Net income/(expenditure) is stated after charging/(crediting):		
Independent Examiner's Fees	2,220	2,650
Depreciation of owned Fixed Assets	414	413

DAILY LIFE LIMITED
(A COMPANY LIMITED BY GUARANTEE)
NOTES TO THE ACCOUNTS
FOR THE YEAR ENDED 31 MARCH 2025

9. Staff Costs & Trustees' Remuneration

	2025	2024
	£	£
Gross Salary Costs	89,883	83,133
Employer's National Insurance	3,638	3,230
Employer's Pension Contributions	2,135	1,630
	£95,656	£87,993

No employee received remuneration of more than £60,000 during the year (2024 - Nil).

The average number of staff employed during the year, calculated as full-time equivalents, was as follows:

	2025	2024
	No	No
Artistic Production and Support	2.4	3

The Key Management Personnel of the charity comprise the Trustees and the Senior Management Team. The total employee benefits of the Key Management Personnel (gross salary costs plus employer pension contributions) were £36,152 (2024: £48,223).

Pension benefits are provided through a Group Personal Pension Scheme, which is a defined contribution scheme. The assets of the scheme are held separately from those of the company in a separately administered fund. In the year to 31 March 2025 Daily Life Limited made an employer's contribution of 3% of pensionable pay, provided that the employee makes a minimum contribution of 5%.

These amounts are paid over to the scheme on a monthly basis. No contributions were outstanding at 31 March 2025 (2024: £Nil).

No remuneration has been paid to any Trustees/Directors in the year (2024: £Nil).

No reimbursement of Travel and Subsistence expenses in respect of their attendance at meetings of the charity was made in the year (2024: £Nil).

DAILY LIFE LIMITED
(A COMPANY LIMITED BY GUARANTEE)
NOTES TO THE ACCOUNTS
FOR THE YEAR ENDED 31 MARCH 2025

10. Tangible Fixed Assets

	IT & Stage Equipment £	Total £
Cost		
At 1 April 2024	5,785	5,785
Additions in year	-	-
Disposals	-	-
At 31 March 2025	5,785	5,785
Accumulated Depreciation		
At 1 April 2024	5,371	5,371
Charge for year	414	414
Disposals	-	-
At 31 March 2025	5,785	5,785
Net Book Value		
At 31 March 2025	£-	£-
At 1 April 2024	£414	£414

11. Stock

	2025 £	2024 £
Goods for Resale	1,053	-
	£1,053	£-

12. Debtors

	2025 £	2024 £
Trade Debtors	426	373
Accrued Income	36,100	90,250
Prepayments	2,494	1,757
Other Taxes & Social Security Costs – Employment Allowance	5,000	-
Other Debtors	7,600	1,485
	£51,620	£93,865

13. Creditors – Amounts Falling Due Within 1 Year

	2025 £	2024 £
Other Taxes & Social Security Costs – PAYE/NI	2,505	4,486
Trade Creditors	5,096	7,077
Accruals	12,270	29,680
	£19,871	£41,243

DAILY LIFE LIMITED
(A COMPANY LIMITED BY GUARANTEE)
NOTES TO THE ACCOUNTS
FOR THE YEAR ENDED 31 MARCH 2025

14. Analysis of Net Assets between Funds

	Unrestricted Funds	Restricted Funds	Total 2025	Total 2024
	£	£	£	£
Fixed Assets	-	-	-	414
Stock	1,053	-	1,053	-
Debtors	15,520	36,100	51,620	93,865
Cash at Bank and In Hand	42,330	-	42,330	51,824
Creditors – Amounts Due Within 1 Year	(19,871)	-	(19,871)	(41,243)
	£39,032	£36,100	£75,132	£104,860

15. Analysis of Charitable Funds

	1 April 2024 £	Income in Year £	Expended in Year £	31 March 2025 £
Unrestricted Funds				
Charity General Fund	83,706	132,775	(177,449)	39,032
Restricted Funds				
Digital Diary Drawings	756	-	(756)	-
Edible Family	19,445	128,450	(111,795)	36,100
EPIC Domestic	953	-	(953)	-
Total Restricted Funds	21,154	128,450	(113,504)	36,100
Total Funds	£104,860	£261,225	£(290,953)	£75,132

Name of Restricted Fund

Description, Nature & Purpose of the Restricted Fund

Digital Diary Drawings

An 18-month project to secure Bobby Baker's legacy, focusing on her extensive body of drawings, in particular her acclaimed Diary Drawings. It will digitize, exhibit and create a proper archive, as well as a legacy through a new collaboration with Outside In, who will host a major virtual exhibition and through whom DLL will support and mentor a group of marginalised artists. Helping people make sense of mental distress is critical and Bobby Baker's work challenges the medical status quo and opens the conversation about the social model of mental distress at a time when social and creative prescribing are becoming priorities

DAILY LIFE LIMITED
(A COMPANY LIMITED BY GUARANTEE)
NOTES TO THE ACCOUNTS
FOR THE YEAR ENDED 31 MARCH 2025

15. Analysis of Charitable Funds (Cont.)

Name of Restricted Fund	Description, Nature & Purpose of the Restricted Fund
Edible Family	<p>Bobby Baker's radical sculptural installation An Edible Family in a Mobile Home was restaged at Tate Britain from 8 November 2023 to 7 April 2024 as part of their major exhibition Women in Revolt! Art and Activism 1970-1990. Originally staged in 1976 in Baker's east London prefab home, the work contained five life-size sculptures of family members made from cake, biscuits, meringues and snacks, which were steadily eaten by the public. Visitors were invited into the home to sample the edible sculptures whilst browsing the interior, and talking to hosts trained by Baker herself. After its run at Tate Britain, Edible Family will travel to coincide with the tour of Women in Revolt! to the Whitworth Gallery in Manchester. Following the end of its tour, the prefab house will be donated to Idle Women, a Lancashire-based arts, environment and social justice organisation which works to create transformative spaces for women in their local community. Supported using public funding by the National Lottery through Arts Council England. Additional support has been secured from Acme, with further funders to be announced</p>
EPIC Domestic	<p>EPIC DOMESTIC is an artistic quest to create a Domestic Revolutionary Party fit for the 21st Century. This is a new work by Bobby Baker that is in response to the stark inequalities of unpaid labour and care, felt by millions, which the global pandemic brought back into the public eye. It will celebrate domestic labour and create positive social impact through great art, creativity, wit, human connection, and insight. The work is planned to span multiple years and partnerships, including a planned public event as part of Leeds 2023 and an in development major event in 2025.</p>

DAILY LIFE LIMITED
(A COMPANY LIMITED BY GUARANTEE)
NOTES TO THE ACCOUNTS
FOR THE YEAR ENDED 31 MARCH 2025

16. Related Party Transactions

The charity has a close working relationship with Arts Council England which is a registered charity and has provided significant funding which enables the charity to carry out its charitable objectives. In total, grant funding of £126,350 (2024: £350,340) was received from Arts Council England in the year.

At 31 March 2025, £36,100 owing to Daily Life Limited from Arts Council England (31 March 2024: £90,250).

17. Taxation

The company is a registered charity and no provision is considered necessary for taxation, as the charity is exempt from tax on income and gains falling within section 505 of the Taxes Act 1988 or section 252 of the Taxation of Chargeable Gains Act 1992 to the extent that these are applied to its charitable objects

18. Financial Commitments

No material financial commitments have been made in respect of future financial periods.

19. Company Limited by Guarantee

The charity is incorporated under the Companies Act 1985 and is limited by guarantee, each member having undertaken to contribute such amounts not exceeding £1 as may be required in the event of the company being wound up whilst he or she is still a member or within one year thereafter.

There are currently 7 members of the company (2024 - 6 members).