

CAMDEN ARTS CENTRE

England & Wales · Charity number 1065829

Details

Status	Registered
Legal form	Charitable company
Company number	02947191
Registered	1997-11-14
Register	View on the Charity Commission register

Contact

Address	Camden Art Centre Arkwright Road London NW3 6DG
Phone	02074725500
Email	info@camdenartcentre.org
Website	www.camdenartcentre.org

Activities

Objects: TO ADVANCE THE EDUCATION OF THE PUBLIC IN THE UNDERSTANDING AND APPRECIATION OF THE ARTS.

Activities: The objectives are to advance the education of the public in the understanding and appreciation of the arts. The charity operates Camden Arts Centre, north London's leading venue for contemporary visual art of regional, national and international significance incorporating galleries for temporary exhibitions, studios and workshops for educational activities.

Classification

- **How:** Provides Buildings/facilities/open Space, Provides Services
- **What:** Education/training, Arts/culture/heritage/science
- **Who:** Children/young People, Elderly/old People, People With Disabilities, The General Public/mankind

Geography

- Throughout London

Finances

Period end	Income	Expenditure	Assets	Employees
2025-03-31	£3,301,315	£2,652,621	£2,845,349	37
2024-03-31	£2,568,166	£2,368,544	£2,196,655	34
2023-03-31	£2,155,251	£2,317,473	£1,997,033	36
2022-03-31	£1,730,356	£2,031,369	£2,159,255	40
2021-03-31	£1,812,310	£1,790,772	£2,460,268	45

Trustees

Name	Role	Appointed
James Earl Fobert	Chair	2017-11-06
Adele Bezzetto		2024-10-21
Allison Katz		2022-12-09
Eva Langret		2024-10-21
Karen Sanig		2017-02-20
Livia Paggi		2024-10-21
Mildred Palley		2025-10-20
Porus Jungalwalla		2017-05-15
Robert Baker		2024-12-06
Sarah Mackenzie		2023-10-23
Tam Joseph		2024-10-21
Tia Counts		2020-02-24

Accounts

Camden Art Centre Arkwright Road London NW3

FINANCIAL STATEMENTS

FOR THE YEAR ENDED

31ST MARCH 2025

Legal Name: CAMDEN ARTS CENTRE
(A Company Limited by Guarantee)

Charity No. 1065829
Company No. 02947191

Supported by:



Supported using public funding by

**ARTS COUNCIL
ENGLAND**

Board of Trustees : Robert Baker (Appointed 6.12.24)
Adele Bezzetto (Appointed 21.10.24)
Eliza Bonham-Carter (Vice Chair) (Resigned 15.06.24)
Tia Counts
James Fobert
Joshua Gaskin (Resigned 21.10.24)
Guy Halamish (Chair)
Anne Hardy (Resigned 21.10.24)
Sarah Hilliam
Tam Joseph (Appointed 21.10.24)
Porus Jungalwalla (Treasurer)
Allison Katz
Eva Langret (Vice Chair) (Appointed 21.10.24)
Merissa Marr (Resigned 21.10.24)
Livia Paggi (Appointed 21.10.24)
Mildred Palley (Appointed 20.10.25)
Ben Rawlingson-Plant (Resigned 15.06.24)
Karen Sanig
Jonathan Simpson

Senior Management Team : Director: Martin Clark
Deputy Director: Moya Malekin

**Registered Office and
Business Address** Camden Arts Centre
Arkwright Road
London
NW3 6DG

The legal name is Camden Arts Centre, however we now operate under the name Camden Art Centre, which is used throughout this document.

Auditor Sayer Vincent LLP
Chartered Accountants and Statutory Auditor
110 Golden Lane
London
EC1Y 0TG

Bankers Barclays Bank Plc
131 Finchley Road
London
NW3 6HY

Solicitors The Charity Team
Russell-Cooke Solicitors
2 Putney Hill
London
SW15 6AB

Bates Wells
10 Queen Street Place
London
EC4R 1BE

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Executive Summary

In 2024-25 we welcomed 94,195 (23/24: 102,603) people to our building and programmes, with our exhibitions programme continuing to receive positive responses from press and public. Our learning and public programmes engaged 10,482 people over the year, over 268 sessions, including 4,800 children and young people under 20. We presented 31 Public Programme and HE events over the year working with 118 artists, 53% (60) of whom have protected characteristics.

We were delighted to sign and exchange agreement with London Borough of Camden for a new 99-year building lease on our iconic Grade II listed building in December 2024, and met our £1.9m fundraising target in May 2025. This milestone achievement which has been a priority for the organisation ensures the continuation of our work with artists and communities for the next 100 years. This now enables us to focus on the future development of the building exploring the potential of our site and how we model it into a financially resilient and environmentally sustainable arts centre, supported by a mix of public funding, philanthropy, and earned income, with fit for purpose learning spaces. As part of this review of business and asset development, we commissioned Tony Fretton and David Owen Architects to develop a master vision for future development and we will further refine these plans and expect to commence fundraising in 2025/26.

We continue to adapt to the 36% reduction of our Arts Council England National Portfolio Grant whilst maintaining the high quality of our exhibitions, residency and public programmes and meeting the needs of our local communities through our learning and volunteer programmes. Whilst we have made major progress through 2024/25 this is only the start of our journey to working under lower levels of public funding. Our ability to manage this remains reliant on continuing support from our funders and supporters. We have utilised our Transform grant from ACE to invest in business development, with a renewed focus on our commercial activity particularly around partnerships, events and courses alongside our retail activity. A Trading Subsidiary wholly owned by the Charity was incorporated in February 2025, operational from April 2025 and exists to raise funds for the Charity to use for its charitable purposes.

As part of the Bloomberg Digital Accelerator programme we updated our digital strategy and invested in equipment, infrastructure, training and specialist staff provision to enrich our digital and on-demand content and expand audiences.

We welcomed 5 new trustees to further support our goals. Our focus going forwards remains on delivery of broad ranging programmes of excellent standards, diversity and innovation across all operations, talent development and collaborative partnerships, and financial and environmental sustainability.

Principal Activities/Aims and Objectives

Since 1965 Camden Art Centre has been a place for art and the people that make it. Rooted in our local community and internationally acclaimed, we foster a sense of belonging and a deeper relationship to art. We aim to push boundaries and connect people to their own creativity through our exhibitions, residencies, events and learning programmes. Originally built as a public library, the building now combines historic architecture with open, modern spaces and a secluded garden with free entry for all. Camden Art Centre has always led the way supporting artists and audiences to create and engage with the most vital and inspiring contemporary art and culture today.

Our vision

For us all to be empowered to explore our creativity and to deepen our enquiry of the contemporary world

Our mission:

To be a space to look, make, think and talk about the most vital and inspiring contemporary art and culture today; a place to connect to your creativity.

Our values are to be:

Open

Thoughtful

Challenging

Rigorous

and to centre creativity in everything we do.

Camden Art Centre has championed over-looked and under-represented artists from every generation, from early shows like 'Contemporary African Art' in 1970, to the very first UK exhibitions of then little-known figures like Hilma af Klint in 2006, Forrest Bess in 2022 and Martin Wong in 2023.

For over 50 years, we have worked ahead of the curve, giving early support and exposure to artists including Phyllida Barlow, Sophie Calle, Martin Creed, Mary Heilmann, Kerry James Marshall, Mike Nelson, Laura Owens, Veronica Ryan, Yinka Shonibare, Kara Walker, Christopher Wool and more recently Allison Katz, Walter Price and Mohammed Sami. Our world renowned exhibitions programme supports artists at every stage of their careers, enabling them to make work that is relevant for today: brave, challenging, engaging and vital.

The Trustees believe that the continued commitment to education and accessibility at Camden Art Centre fulfil the Charity Commission's requirements to give due consideration to Charity Commission published guidance on the operation of the Public Benefit requirement, including the guidance 'Public Benefit: Running a Charity (PB2)'. The Board reviews the Centre's aims and objectives in the light of this guidance.

Annual Review 2024/25

The organisation's key objectives are:

- To provide an accessible venue for contemporary visual art and education in which artists, their ideas and their work are the focus of activities
- To broaden the audience for contemporary visual art and engage people in the ideas, practices and issues explored by artists and their work
- To promote diversity and equality of opportunity in contemporary visual art
- To engage people in the creative process of making art and support those who wish to pursue a career in art
- To contribute to current artistic debate and facilitate the making of work that extends contemporary art practice.

These objectives are realised through Camden Art Centre's activities and facilities, which include:

- A wide-ranging programme of exhibitions, educational projects, residencies, talks, workshops, screenings, and publications
- Digital creative content available to all
- A building that is accessible to all
- The production / publication, promotion and sale of artists' editions and books
- A volunteer/training programme open to all

Our activity has been reviewed against the Arts Council England 'Let's Create' strategy for 2020-2030, across Outcomes and Elements as updated for 2025 below:

Outcome: Creative People

A - Supporting people at all stages of their lives to design, develop and increase their participation in high-quality creative activities.

B - Promoting creative opportunities in the local community to people at all stages of their lives.

C - Provide high-quality early years activities that reach families from a wider range of backgrounds.

D - Widening and improving opportunities for children and young people to take part in creative activities inside schools.

E - Widening and improving opportunities for children and young people to take part in creative activities outside schools

F - Improving teaching for creativity in schools

G - Supporting children and young people to develop their creative skills and potential

H - Developing and improving pathways towards careers in the creative industries

Outcome: A Creative and Cultural Country

L - Supporting new types of creative practice, new forms of cultural content and new ways of reaching new and existing audiences and participants

M1 - Collaborating with other cultural organisations and/or with the commercial creative industries and/or with further and higher education to (1) sustain and grow existing cultural infrastructure.

M2 - Collaborating with other cultural organisations and/or with the commercial creative industries and/or with further and higher education to (2) promote R&D, innovation and new skills in the development of new business models

N - Strengthening the international connections of cultural organisations and creative and cultural practitioners, including through collaboration and touring

O - Bringing world class international culture to audiences in England as well as connecting communities internationally through culture

P - Giving more opportunities to people to start a professional career in the creative-industries, especially those who are currently under-represented.

Q - Ensuring people have opportunities to sustain their careers and fulfil their potential in the creative industries, especially those who are currently under-represented

Staff and trustees also work within and towards 4 Investment Principles: Inclusivity and Relevance; Ambition and Quality; Dynamism; Environmental Responsibility.

SORP designation ↓	Arts Council Outcomes →	Creative People	A Creative and Cultural Country
Exhibitions	Exhibitions		√ Elements: L, M1, O, Q.
	Public Programme (including HE Partnerships)		√ Elements: L, M1, P, Q.
	Residencies		√ Elements: L, M1, N, Q.
Education	Learning: Schools	√ Elements: A, B, D, F, G	
	Learning: SEN	√ Elements: A, D, F, G, H	√ Elements: Q
	Learning: Youth	√ Elements: A, B, E, G, H	
	Learning: Families	√ Elements: A, B, C, E	
	Volunteer Programme:	√ Elements: A, B, H	

Achievements and Performance

Exhibitions:

During 2024/25 our exhibitions programme involved the work of 6 artists from Britain and abroad over 4 exhibition slots.

- The year commenced with Matthew Krishanu from April – June 2024, exhibiting across Galleries 1, 2 and central space and Andrew Omoding in gallery 3, reading room and central space.

This exhibition *The Bough Breaks* by **Matthew Krishanu** (b. 1980, Bradford, UK) was the London-based painter's most significant exhibition to date. The artist's atmospheric, pared-back compositions depict scenes from his life, including his childhood years in Bangladesh growing up with his brother and their parents who were Christian missionaries. In the paintings seemingly familiar narratives are alluded to but destabilised, and the viewer's own projections are called upon to fulfil the interpretive loop, raising questions about childhood, religion, race, power and the legacies of empire. Working in series, one painting segues into the next as a natural telling of the artist's own journey through the joys and sorrows of life, with deeply personal subject matter that speaks to the human condition in all its complexity.

Intimate stories are told through layers of memory, imagination, and conversations with the history of painting. Drawing on influences from Indian miniature painting to El Greco, Noah Davis and the Ajanta cave paintings, he explores how representations in the canon of Western art have shaped our collective unconscious around questions of race and gender.

The artist describes his work on paper as the heartbeat of his practice and the exhibition begins with a series of intimate paintings in oil on card from 2010 that have since come to inform the expansive world of his painting on larger scales-recurrent motifs include the psychological exploration of childhood, relationships and questions about religion and identity. Many of the paintings in Gallery One depict Krishanu with his brother, two boys of mixed heritage, born to an Indian mother and British father. Growing up between India, Bangladesh and Yorkshire, England where the artist was born, the compositions contextualise the two brothers in the landscapes and interiors of these significant places; situating their existence and lived experiences as an insight into the colonial history of India and Christian mission. In other works from the Two Boys series, the artist and his brother are depicted amongst the majestic limbs of the banyan tree, painted in translucent layers and running drips of paint. Elsewhere, the artist's daughter and late wife are shown perched in a tree in Epping Forest-the interconnected branches, roots and the flow of life through the figure of a tree seemingly a natural metaphor for family life. The exhibition's title alludes to the dark undertones of the nursery rhyme 'Rockabye Baby' and invites many interpretations, not least the potential failure of societal structures that should provide protection and support.

In Gallery Two a group of three large paintings from the Mission series depicts the artist's mother (a theologian) and father (a Christian priest who worked for a missionary organisation in Bangladesh) in familiar, yet strange, ecclesiastical settings-blessing, ordination, and preaching. These sit alongside works from the Holy Family series which include portraits of Bengali Christian bishops, nuns and priests-a counterpoint to the ubiquitous European depictions of White Christian figures perpetuated in Western art.

On the occasion of this exhibition, a new File Note essay was commissioned by journalist Bisidha Mamata, which provided a compelling and personal examination of the emotional and personal resonance contained within Matthew's paintings.

During the show, Krishanu was in conversation with writer and editor, Allie Biswas about his Mission, Holy Family, and House of God painting series.

Preview press included two studio interviews by Ocula and Apollo, as well as previews in Art Basel, Art Quarterly (print) and TimeOut among others. The exhibition was reviewed by TimeOut (★★★★), Studio International, Artsy, Art Monthly (print), Plinth, Seen & Unseen and The Church Times, London Art

Roundup—and well received in all of them. It was also highlighted in 'best exhibition' roundups by The i, TimeOut, and The Standard.

"One of the most distinctive British painters working today, Matthew Krishanu creates emotionally layered, enigmatic and sometimes politically pointed works characterised by simple compositions and plain colour schemes. Paintings are his way of exploring subjects as wide-ranging as colonialism, grief and the history of art."

- Apollo Magazine

"I loved those paintings in the show. They are so full of tenderness, and so immediate, sensitive, delicate and strong."

"That's the most striking show I have seen in a long time."

– visitor feedback

Camden Art Centre was delighted to present a major solo exhibition *Animals to Remember Uganda* by London based artist **Andrew Omoding** (b. 1987, Uganda), following the success of his residency at the Centre in 2019. Working site-responsively, his largely autobiographical works emerge intuitively -reclaiming abandoned materials from his immediate surroundings, Omoding layers, weaves, threads, binds and wraps them into vibrant assemblages of contrasting colour, texture and form.

This exhibition evoked memories of his early childhood growing up in Uganda. Working on-site for a period of production leading into the exhibition, he repurposed abandoned materials and objects to conjure the animals of East Africa in an ambitious series of sculptures, presented alongside textile works and performance documented in a new film in the Reading Room.

Led by an inquisitive nature and discerning eye, Omoding salvages materials then choreographs them in complex structures that sit between figuration and abstraction. In Gallery Three, he took inspiration from cattle in Uganda for two largescale sculptures whose weight and substance firmly root them to the ground. Elsewhere, African Antelope appear to be on a journey from one place to another, and two fish are articulated in metalwork.

Spools that store fibres and threads, and much larger scale equivalents that have an industrial purpose, are a recurring motif in the installation, combined with bicycle parts, vibrant textiles, fibres and yarns. He binds and wraps these materials with an intuitive yet systematic approach to colour, texture and form, creating complex sculptures balancing volume, weight and spatial values.

Omoding has an affinity with, and compassion for, the animals he evokes. In the Reading Room, a new film created in collaboration with LUCA Productions captures him performing with his bird sculptures on Primrose Hill. Omoding wears a vibrant costume that pays homage to the colour and plumage of the macaws he witnessed Chucky Yi-'The Parrot Man of Primrose Hill'-fly across the park. Sound artist and poet Axel Kacoutie composed the audio for the film, answering Omoding's improvisational stories and sounds in a kind of 'call-and-response', bringing their own associations into the mix-outtakes and samples of African diasporic music, including gospel, jazz and R&B.

Alongside the exhibition, we presented a new File Note essay by Marc Steene, which considers the breadth of Omoding's practice as it relates to his background and current work with Action Space.

In a workshop, *Camera to look, to make music held*, Omoding invited participants to create DIY cameras and instruments from everyday materials, bringing his captivating storytelling and songs to life.

The exhibition was previewed in Mousse, highlighted in best exhibition roundups by Crafts and The Evening Standard, and Hector Campbell's Shock of the Now newsletter, and included by Katy Hessel in an article for The Guardian on Judith Scott.

"Outstanding exhibition."

"His sculptures touch your soul"

"This show is so amazing! Can't stop looking at sculptures, every tiny detail is so interesting and so well-connected with others!"

– visitor feedback

- Over the summer from July – September 2024 Lonnie Holley exhibited in galleries 1, 2, artists studio and central space.

All Rendered Truth was the first solo exhibition in the UK by American artist and musician **Lonnie Holley** (b.1950, Birmingham, Alabama) in more than twenty years. Following an exhibition at IKON Gallery in 2014, and his inclusion in group exhibitions at Turner Contemporary (*We Will Walk*) and the RA (*Souls Grown Deep Like the Rivers*), this ambitious exhibition gave access to some of the less-known aspects of his practice at a moment when interest in his work is growing and included new and recent work in painting, sculpture and sound. His works—multimedia assemblages that often combine man-made materials and detritus—serve as thematic tools that reflect his investment in aesthetic traditions, narratives of futurity, and the inherent complexity that resides in found objects. He works with an improvisational creativity, transforming materials and objects into complex figurations that carry histories of Black tradition and culture.

Active across more than four decades, Holley is recognised as an important figure in the Black Art tradition from the southern states of America, as well as a significant artist in the mainstream of international twentieth century and contemporary art. He has a visionary capacity to intuit and reveal to others the significance, symbolism and meaning of the overlooked and discarded. He learned how to make art as a child in the 'creeks and ditches' around his home in Alabama where he would dig for worms and find buried objects. As if connected to the regenerative cycles of decomposing organic matter in the soil, and in an act of recuperation, he introduces a redemptive aspect to rejected objects, giving them dignity and new life.

The exhibition began in the Central Space with an installation of small sculptural assemblages selected during a visit to his studio in Atlanta. These modestly scaled works highlight Holley's spontaneous energy and improvisational spirit. Across Galleries One and Two, a group of monumental new sculptures and large-scale paintings were brought together alongside new works on paper. A recurring motif of faces seen in profile repeats across many of his paintings, as well as his 'drawings in space'—works made with twisted wire, a material Holley returns to signifying connection, communication and networking, as well as danger, containment, and incarceration. These composite, multi-layered portraits honour his ancestral lineage, including Yoruba and Native American heritage—the lives that have gone before and that are carried in his DNA. In the Reading Room, Holley's 2019 film *I Snuck Off The Slave Ship* combined archival footage of his earliest work carved from sandstone, with music from his 2018 LP *MITH*, taking viewers on a journey through his life and work. Whilst being deeply rooted to a specific, traumatic place and past, Holley speaks with hope and humility to universal concerns, projecting an inspirational message about how to live a life well and to prepare a world for future generations. The work speaks powerfully about our shared humanity, but also what is beyond the human condition, expressed through his deep love of the natural world which extends to other organisms, life-forms, the planets and stars. As the artist often asserts, his work gives a 'thumbs up to mother universe'.

In order to mitigate the environmental impact of shipping large works from Holley's studio in Atlanta, we facilitated a month-long production residency in Suffolk, April 2024 where he produced much of the larger sculptural works that featured in the show—including *Nine Notes* and *Without Skin*—in addition to all of the painting and most works on paper.

A celebrated musician, Holley also performed a live concert at Camden Art Centre on 5 July.

Lonnie's show was given wide and positive coverage, including the Guardian, Time Out, Studio International, the cover story for Art Monthly, featured in the Telegraph's *10 essential exhibitions to see this summer*, Dazed's *Art shows to leave the house for in September 24*, and the Monocle on Culture broadcast, which referred to *All Rendered Truth* as "a true standout of London's summer arts slate".

"It's raw, inspiring and absolutely joyous"

- Jonathan Jones, The Guardian ★★★★★

"By digging through the refuse of society, the decaying bones of America, and improvising with it, Holley can tell stories that need telling. He reconstitutes and reconfigures the world around him, and the results feel powerful, necessary and often beautiful."

- Time Out ★★★★★

"This deeply humanistic exhibition clearly merits celebration and leaves me spellbound still."

- Art Monthly

"Hollies work is incredible, just came in on the off chance, but this is great! "

"This show was so inspiring. It's great to see all these themes and made me feel inspired to write."

"The exhibition is so unpretentious and inviting. Lonnie's film moved me to tears."

– visitor feedback

- From October – December 2024 we presented a retrospective of Nicola L. in galleries 1, 2 and central space, alongside Jack O'Brien, the Frieze Emerging Artist prize winner for 2023 in gallery 3 and central space.

This major survey of work by **Nicola L.** (b. 1932, El Jadida, Morocco, d. 2018) was the first time the full breadth of her practice has been explored in the UK and Europe. Often celebrated in the context of Pop Art, Nouveau Realism, Feminism and design, there had yet to be an in-depth exploration of the multi-layered and expansive nature of her practice which ranged into cosmology, environmental concerns, spirituality, mortality, sexuality, soft sculpture, activism and political resistance. Encompassing sculpture, performance, painting, collage and film—all of which carry an air of wit, playfulness, and radical subversion—the show was an opportunity to experience all aspects of Nicola L.'s multidisciplinary practice.

A significant group of the artist's 'pénétrables' were shown along with performance documentation. Having trained as painter, Nicola made an abrupt departure from the classical constraints of the medium in the 1960s and began a radically different body of work inspired by skin. The textile sculptures she then made were intended as performative or participatory works – with forms that people could insert limbs or heads into, becoming one with the artwork, and in some cases with other performers, as one single organism. This was a political gesture – all people united in one skin, regardless of ethnicity or gender. Video documentation of *The Blue Cape* performed in Cuba, China and at the Venice Biennale were shown along with the *Red Coat* performed in multiple locations including most recently London on the occasion of the work's display at Tate Modern in 2015.

Many of the artist's large-scale functional objects appeared through the show, including sofas and commodes. Taking furniture as their basis, her sculptures expand into large-scale soft pliable forms like feet or full (but dismembered) bodies intended as sofas and lacquered wooded cabinets with the silhouette of a stereotypical female torso. The exaggerated, oversized and caricatured shapes are imbued with a political commentary on equality, collectivity and the place, particularly for women, within society. Her concern with feminist politics continues in another major series included in the exhibition: 'The Femme

Fatale' (1995) – paintings and collage on bed sheets memorialising women whose lives ended in tragedy or violence, among them Eva Hesse, Marilyn Monroe, Billie Holiday and Ulrike Meinhof.

The exhibition integrated the artist's work in moving image which became a focus for her from 1977 onwards, including a feature film shot in Ibiza, *Les Têtes sont Encore Dans L'île* (The Heads are Still in the Island) with Terry Thomas and Pierral, and documentaries touching on diverse subjects from the punk-rock band Bad Brains, the activist Abbie Hoffman and the Chelsea Hotel.

The exhibition was initiated by Camden Art Centre and we subsequently brought together a group of European partner institutions where the exhibition travelled; Frac Bretagne, Rennes, France; Kunsthalle Wien, Austria; and finally, Museion–Museum of Modern and Contemporary Art, Bolzano/Bozen, Italy, where the exhibition will come to an end in early 2026.

The exhibition is accompanied by a new monographic publication, and a file note with an essay written by Fanny Singer.

"Such a great show. I love the scale of her works. They're sophisticated but you understand her personality. This has really opened up something for me, thank you."

"It's made me understand feminist art and the 1960s in a whole new way."

"This is the best art I've seen in ages... Wow!"

"Love her material language and cross disciplinary way of making, really relate to that."

– visitor feedback

Press feedback was wide and positive, including coverage in the Guardian, Financial Times, The Art Newspaper, Time Out, Frieze London publication, Mousse Magazine, The Toe Rag, World of Interiors and front page of the FT Weekend 'House and Home' supplement placing her work in a broader context of feminist art inspired by 'furniture' and functionality.

"Pop and avant garde sensibilities join forces in this playful show, full of giant limbs, wearable furniture and bare bottoms."

- Hettie Judah, the Guardian ★★★★★

"...an air of wit, playfulness, and radical subversion—the exhibition is an unprecedented opportunity to experience the full breadth of Nicola L.'s multidisciplinary practice."

- Mousse Magazine best shows to see this week

Jack O'Brien (b.1993, London, UK), a London-based artist who works across sculpture, drawing, and painting, is the 2023 recipient of Camden Art Centre's Emerging Artist Prize at Frieze. O'Brien's practice combines industrial, fashion-design and architectural techniques to consider the production of desire, histories of consumption, and the ruptures and infiltrations that ripple through public spaces. For this new commission, his first major institutional exhibition in the UK, he conceived an ambitious installation across Gallery 3 and the Central Space that responds very directly to the architecture of the building, as well as the wider context of London against which his practice has evolved.

He worked with industrial fabricators on an installation in Gallery 3 dominated by two, ten-metre-long spiral staircases, suspended horizontally in the space. They are sheathed in a knitted stockinette, reminiscent of building hoardings as well as evoking the sensuality of skin. These staircases are common features on the exterior of industrial buildings, and here the artist disrupts their functionality, bringing them inside and orienting them laterally through the gallery.

The artist has covered the windowpanes—a listed feature of the Victorian architecture—with frosted acrylic plastic. Fixed with circular suction cups that echo the formalism and punctuation of the chrome-plated balls affixed to the staircases, it creates another kind of wrapping, broken by a single strip, a horizon that opens onto the outside world. In the Central Space, found materials, including trumpets, steel bollards, cutlery, and plastic panels are assembled, incorporated, balanced and bound together. Cabinets fashioned in an early modern style are charged with a precarious tension between steel street furniture and fragile glass surfaces. The Reward, (2024)—which lends the show its title— sits in dialogue with the urban redevelopment that consumes post-industrial areas of London's built environment, speaking to the artist's own conditions of working against the backdrop of austerity, with limited resources and dwindling spaces for production in the city.

Through his series of expanded gestures and methods of accumulation, O'Brien's work asks us to consider the work far beyond its material or architectural constraints, branching out to an 'ever-expanding network in which disparate materials and objects are examined through a new, evocative lens. In his exploration of the material world, and its organisation in social systems and the constructed environment, he reflects the tantalising nature of anticipation and the inherent tension in seeking fulfilment.

A File Note essay by Dominic Johnson was commissioned for this exhibition.

Supported by donors to the Camden Art Centre Emerging Artist Prize at Frieze.

Launched in 2018, The Camden Art Centre Emerging Artist Prize at Frieze offers a UK or international artist, selected from the Focus section of Frieze London, the opportunity to deliver an exhibition at Camden Art Centre and achieve the critical milestone of their first institutional show at a London institution. Wong Ping, Julien Creuzet, Tenant of Culture and Marina Xenofontos have been awarded the prize in previous years.

The prize is generously supported by Alexandra Economou, Anne-Pierre d'Albis, the Heller Family, Suling Mead, Batia Ofer, Ralph Segreti, Ronald & Sophie Sofer, Alma Zevi, and Indira Ziyabek and those who wish to remain anonymous. With special thanks to Frieze London, Ginny on Frederick, and Matthew Brown Gallery.

Press coverage included a major feature and cover story for the Frieze London edition of Frieze Magazine, as well as major reviews and features in i-D magazine, Art Review, Flash Art Magazine and Mousse.

"For O'Brien, a code — a term he uses near-interchangeably with language — is used to address tensions that sit at the center of human life. The disparities he depicts, including the tug-of-war in desire, inherently render the work all the more compelling."

- Flash Art

"I saw so many interesting constructions in this space, but this one is simply the best, like strange x-rays... so beautiful..."

"The Reward was amazing; it really has that immediate visual hit to it..."

— visitor feedback

- From January – March 2025 we presented an exhibition of work by Greg Bordowitz across galleries 1, 2 and central space.

The exhibition *There: a Feeling* was the first institutional solo exhibition in the UK by celebrated American artist, writer and activist **Gregg Bordowitz** (b. 1964, Brooklyn).

Spanning the breadth of Bordowitz's practice, including video, installation, performance, poetry, and prints, *There: a Feeling* centres around the artist's enduring commitment to writing as an activity of thought,

manifesting across various forms and modalities. In Bordowitz's ongoing transdisciplinary project, words are gestures, are images, are letters. The exhibition was a second chapter of a partner exhibition, *Dort: ein Gefühl*, on view at the Bonner Kunstverein, Germany until February 2025, and developed in collaboration.

New works realised site-specifically for Camden Art Centre – including *Baroque Clouds* (2018—ongoing), a sculptural intervention informed by the rendering of clouds in Baroque paintings and architecture; and *Continuous Red Line*, 2002—ongoing, composed of a line of red splicing tape attached to the walls in a continuous horizontal line at 3-inch height above the floor – are grounded in the context of older pieces, including *Portraits of People living with HIV* (1993), a 30-minute compendium of short video-portraits depicting Bordowitz's friends, lovers or fellow activists going about their daily lives as they cope with HIV at a time when there were few treatments available.

Central to the show was a new film titled *Before and After (Still In Progress)* (2023—ongoing), the third instalment in a trilogy of autobiographical documentaries which includes *Fast Trip*, *Long Drop* (1993), and *HABIT* (2001). These films reveal the artist's multiple identities and how they relate and intersect within a constantly reconfiguring self. In this new film the artist is revealed in shifting guises. Across seven 'acts' he performs aspects of his identity through distinct spoken-word formats, including deadpan comedic stand-up, lecture, poetry reading, song, and a Yom Kippur sermon in which he addresses the congregation of his New York synagogue, dressed in yarmulke and prayer shawl.

There: a Feeling, is a testament to survival, ordinary survival, if such a thing can be described. The artist's growing body of work constitutes a vital and intimate historical testimony which, in his words, "combines daily quandaries with improvised compositions, together adding up, but never summing up, bits and pieces of a unified field. The singular proposition of an exhibition can only be experienced as qualities bursting upon qualities through overlapping episodes of attention, sensation, and perception".

Supported by Kulturstiftung des Bundes.

A File Note essay by Camilla Wills was commissioned for this exhibition.

Press coverage was positive and included reviews in *Studio International*, *4 Columns*, *ArtReview*, *Hyperallergic* and *Flash Art*. Gregg had an in-depth interview and feature in *Frieze* magazine, and also gave interviews for *Wallpaper* and *The Art Newspaper's 'The Week in Art' Podcast*.

"I did not expect, despite the title, to be moved to tears in There: a Feeling, the first UK institutional solo show by Gregg Bordowitz, the American artist, writer, activist (I want to say, too . . . visionary?"

"This is a show of immense gravity and grace, faith and belief."

- 4Columns, Emily LaBarge

"Favourite show I've seen in 7 years... CAC is my favourite gallery to bring groups to in London."

"The prints are beautiful and technically so engaging to look at."

"It is amazing to see a queer Jewish artist like this; as a queer Jewish person I find it very important."

– visitor feedback

Residencies:

Our residency programme provides a nurturing and enabling environment for artists to develop their practice and share this more broadly. After a pause in 2023/24 due to a combination of space and funding restrictions, it continued into its 34th year with artist Ayesha Hameed taking up our 2024-25 studio residency from September 2024 to April 2025. The residency was a part-time, on-site residency with a solo studio space in our Reading Room.

Ayesha used her residency as an opportunity to develop a body of research experimenting with, and taking time to understand, two new strands of her practice that she had recently started working with – poetry and experimental film making processes. With a practice that has inherently imbued language throughout, she was looking to focus on its form on the page – the importance of its detail, lineation, punctuation – and in turn how this might extend outside of this.

Throughout her residency, Ayesha was mentored by writer and poet Quinn Latimer over 6 sessions. During these sessions they focused on form and her understanding of poetic structure. Alongside her mentoring she took part in poetry writing workshops and vocal training sessions ahead of performances and readings at Matt's Gallery, Cafe Oto and Camden Art Centre, where she showcased new works developed during her residency and was also included in the exhibition Sound Pressure at Modal Gallery, Manchester (2024).

Alongside her focus on poetry, Ayesha was also used the residency to focus on developing two new monographs documenting two bodies of work she has been working on over the past 12 years: Radio Brown Atlantis with CARA in New York and Black Atlantis with Strange Attractor Press. Through research and mentoring from the residency's curator and Quinn Latimer, Ayesha has started developing a new body of research exploring oceans and grief and will be working with 87Press on their mentoring programme working towards the publication of a new body of poetry.

During the residency, Ayesha formed a peer writing group made up of eight artists, poets and writers. The group gathered monthly throughout the residency and loosely formed as a way to consider friendship, poetry and survival.

Forming part of the public programme alongside her residency, Ayesha developed two performances whilst at Camden, a re-imagining of her most recent work with longtime collaborator Tom Hirst as well as a new collaboration with exhibiting artist Gregg Bordowitz.

In December 2024 Ayesha and Tom Hirst performed their most recent work *we are in flood* (2024). Expanding on a previous performance at Camden Art Centre in 2017, *Black Atlantis: the end of eating everything*, this new work explored themes of collective and private loss, sub-aquatic territories and sound. Using the augmenting horizon of time as a material to conduct and contain grief, Hameed and Hirst wove personal compositions with the voices of Rachel Baker, Lizzie Homersham, Bijan Moozavi, Christian Nyampeta, Theodore Ringborg and musical excerpts by Bi Kidude, Rabindranath Tagore and pearl divers from the Arabian Peninsula.

In June 2025 Ayesha Hameed and exhibiting artist Gregg Bordowitz presented a postponed work developed through an epistolary exchange featuring poems (their own and others'), songs and references which emerged through their residency and exhibition. The new piece, explore how survival shapes their practices and lives, considering—though not limited to—the interplay of grief and joy as these emotions emerge daily through movement, breath and environment. Their work followed two constraints: treating survival as a given and not discussing the exchange itself, which unfolds through poetry.

Overall Ayesha relished the time and space the residency provided for her to focus on her practice, being present in the studio as much as possible.

“As a residency programme and space CAC is so exceptional and special. I was told repeatedly by several members of staff and artists engaged in that space that it is like a family, and indeed I felt that support and warmth throughout which I think is a very material quality that inspires one to make and think and feel inspired. Having six months in the space was really a luxury that is at once a necessity to make meaningful changes in one's practice... CAC supported a very huge and vulnerable transition in my work that I am excited to move forward with.” – Artist feedback

Ahead of our 25/26 studio residency with an international artists based in Japan, our Residencies Curator undertook a 5-day research trip supported by Art Funds Jonathan Ruffer Curatorial Grant. The primary purpose of the research trip was to meet with artists based in and around Tokyo and also widen the

curatorial teams understanding of Japan and the context that artists are making their work. The research trip was also used as an opportunity to extend our networks in the region and explore possibilities of cultural exchanges in the future. The research trip enabled several studio visits with the aim to shortlist candidates for the 25/26 Residency funded by Japan house as well as visit artist spaces and galleries in Tokyo and meeting with curators and cultural thinkers in the region.

Public Programme:

Our Public Programme is informed by the concept of “social condensers”, which uses architectural and ideological frameworks to catalyse social and cultural change through spatial and somatic exchange. It reimagines physical and digital space as a site for shared experience and diverse social relations.

We apply this model across physical and digital platforms, facilitating events with artists, cultural practitioners, filmmakers, musicians, performers, publishers and writers. Our aim is to cultivate and sustain communal interaction and cultural exchange through collaboration and discussion. Activities take place on site in our building or garden, online via our website, SoundCloud, YouTube and Camden Art Audio (on iTunes, Apple Music and Spotify) and off site at partner venues.

Public Knowledge: a series focused on publishing and distribution as platforms for knowledge exchange, featuring informal presentations, discussions and performances by practitioners from diverse cultural backgrounds.

Public Listening: discussions and listening sessions that spotlight artists operating at the edges of music and sonic cultures.

Exhibitions Related: events that engage directly with and expand upon our current exhibition programme.

Conversations: public dialogues between artists, writers, scholars and audiences exploring histories, trajectories and creative processes.

Garden Nights: a seasonal series of multidisciplinary live events held in the verdant spaces of Camden Art Centre.

Book Launches: focused on artist writing and independent publishing, often engaging with critical intersectional theory such as feminism, race and class, and experimental intermedial forms that foreground underrepresented voices.

We presented 31 Public Programme and HE events over the year to an audience of 3,048, working with 118 artists, 53% (60) of whom have protected characteristics.

Highlights include:

Camera To Look, To Make Music with Andrew Omoding

Andrew Omoding's inaugural solo exhibition in the UK introduced audiences to his tactile, mathematics as intuition process. Using found materials ranging from fluid fabrics to rigid cardboard, Omoding guided workshop participants in sculpting instruments for narrative invention.

Garden Nights: Lonnie Holley with support from GOMID and Death Is Not The End (DINTE)

The renowned US-based multidisciplinary artist gave a rare one-off live performance, playing music informed by his new exhibition at Camden Art Centre. Supporting him was GOMID, a collaboration between a Nigerian gothic vocalist and a British producer of post-industrial ambience. Together they wove the sounds and legacies of hip hop, techno, ambient electronica and folk to craft a live experience that was both familiar and unrecognisable.

Public Knowledge: *The hidden hands of artistic (re)production*

The myth of the artist working alone in the studio overlooks the contributions of many uncredited workers involved in the production, circulation, display and maintenance of artworks.

To highlight their contributions, participants—including academics, practitioners and art workers—will share their experiences and explore historical practices across various facets and geographies of the art world. They will address contemporary issues facing art workers today and their historical precedents before opening the discussion to the audience.

Public Knowledge: *Monumental Graffiti with Rafael Schacter and Others*

In this iteration of the Public Knowledge series, and to mark the publication of *Monumental Graffiti*, Camden Art Centre welcomed—for the first time in its Public Programme history—a collection of performances, prints and films celebrating graffiti as a contemporary public practice.

“The fact that we were able to bring so many people to Camden, many for their first time, and what it meant to show this work—works which have normally been forced outside of art institutions—cannot be underestimated.”

—Rafael Schacter

Chronochromatic Variations III

In collaboration with Jack O'Brien, contemporary music composer Laure M. Hiendl presented a new musical commission over two nights in response to O'Brien's site-specific sculptural installation featured within his exhibition, *The Reward*, in Gallery Three.

Organised in partnership with the London Contemporary Music Festival (LCMF).

Open Book: Letters, Marks, Politics

Gregg Bordowitz opened the exhibition *There: a Feeling* with an improvised, reimagined performance lecture that was filmed and incorporated into the show. In this lecture, he explored how immaterial processes underpin his practice and examined the relational dynamics that inform his transdisciplinary approach. Using a didactic structure, Bordowitz demonstrated how he leverages the interdependence of meaning to challenge and reshape disciplinary boundaries, emphasising the pervasive influence of intangible knowledges across networks of attention, sensation and perception.

Programme listings:

- 2 May 2024: Exhibitions Related – *Camera to Look, To Make Music* with Andrew Omoding
- 9 May 2024: Public Listening – *The Man of Any Past: New World Music* with Paul Rekret on Francis Bebey
- 16 May 2024: Exhibitions Related – *Painting Mission*: Matthew Krishanu in conversation with Allie Biswas
- 23 May 2024: Book Launch – *Secret Spell* by Anne Hardy in conversation with Martin Clark
- 30 May 2024: Public Knowledge – *Blotter: The Untold Story of Acid Medium* with Erik Davis
- 6 June 2024: Public Listening – *Like Deepening Thunder into Our Hearts: South African Jazz Exiles in Britain* with Francis Gooding and Akshi Singh
- 11 June 2024: *Not Going It Alone: Collective Curating* with Paul O'Neill, Gerrie van Noord and Matt Williams
- 13 June 2024: *Brush and Paper* – Matthew Krishanu in conversation with Isabel Seligman
- 4 July 2024: Conversations – Lonnie Holley with Gina Buenfeld-Murley and Martin Clark
- 5 July 2024: Garden Nights – Lonnie Holley, Sam Amidon, GOMID, Gibrana Cervantes, and Death Is Not the End
- 11 July 2024: Public Listening – *Dub as Method: A Conversation with Edward George*, with Paul Rekret
- 18 July 2024: Book Launch – *The Last Sane Woman* by Hannah Regal in conversation with Juliet Jacques

- 25 July 2024: Garden Nights – Doyenne with Damsel Elysium, Quiet Husband and Scratchproof Orchestra featuring Flora Yin Wong
- 24 August 2024: Offsite – Rebecca Salvadori at Rally presents Messengers, The Sun Has No Shadow and TRESOR TAPES
- 29 August 2024: Public Knowledge – *Arrhythmia* with Alice Walter, Roy Claire Potter and Katrina Palmer
- 5 September 2024: Garden Nights – *Intentions with The Crescent Moon*, Maxine Pennington, Xiaoqiao and Maxwell Sterling
- 7 September 2024: Public Listening – GHOSTCODE Album Launch & Sci-Fi Soundtrack Exploration with AUDINT (Toby Heys, Thomas Couziner), Lois MacDonald, Michael England, Matteo Polato, Joe Beedles and Paul Jones
- 5 October 2024: Public Knowledge – *The Hidden Hands of Artistic (Re)production* with Jheni Arboine, Katriona Beales, Matt Browning, Rose Brander, Martha Buskirk, Laura Harris, Dylan Miner, Annie Ochmanek, Friederike Sigler, Gregory Sholette, Nizan Shaked and Kuba Szreder (in collaboration with Dave Beech and Dani Child, supported by an AHRC Network Grant)
- 8 October 2024: Public Knowledge – *American Genius: A Comedy* with Emily LaBarge, Michael Bracewell and Lynne Tillman
- 24 October 2024: Public Knowledge – *Monumental Graffiti* with Rafael Schacter, Matt Williams, 10 Foot, Ed Skrein, Brad Downey, Christian Falsnaes, Duncan Weston, Alexander Bavard, Mathieu Wermke and Wermke/Leinkauf and FATZOO
- 26–27 October 2024: Exhibition and On Demand – *Monumental Graffiti* with Christian Falsnaes, Alexander Bavard, Mathieu Wermke and Wermke/Leinkauf and FATZOO
- 14 November 2024: Public Knowledge – *The Sad Life and Happy Death of Paper Napkin Holder Bear* with David Musgrave, Sung Tieu and John Douglas Miller
- 16 November 2024: Magazine Launch – *Heavy Traffic (Issue 5)* with Dean Kissick, Clive Martin, Hannah Regal, Sarah Thomas and Issy Wood
- 21 November 2024: Book Launch – *Cancelled Confessions or Disavowals* by Claude Cahun with Marcia Farquhar, Juliet Jacques and Susan de Muth
- 30 November–1 December 2024: Exhibition Related – *Chronochromatic Variations III* (co-commissioned with London Contemporary Music Festival) with Jack O'Brien, Laure M. Hiendl and Octandre Ensemble
- 7 December 2024: Residencies Related – *We Are in Flood* performance with Ayesha Hameed and Tom Hirst
- 16 January 2025: Exhibition Related – *Open Book: Letters, Marks, Politics* with Gregg Bordowitz
- 28 January 2025: Public Knowledge – *Parapraxis present Overidentification* with Akshi Singh and Hannah Zeavin
- 19 February 2025: Academic Partnerships Kingston University PhD Session
- 1–2 March 2025: Public Knowledge – *Notes on Evil* workshop with Steven Warwick
- 12 March 2025: Academic Partnerships Kingston University PhD Session

On Demand:

22 April 2024 – Conversations: Johanna Hedva and Phillippa Snow

22 April 2024 – Conversations: Steven Warwick, Aurelia Guo and Matt Williams

22 April 2024 – Conversations: Naomi Pearce and Alice Hattrick

24 August–10 September 2024 – Rebecca Salvadori presents *The Sun Has No Shadow* and *TRESOR TAPES*

13 February 2025 – Conversations: Gregg Bordowitz and Josephine Pryde

Community Learning:

Our learning programmes aim to be inclusive and representative of artists and participants from a wide range of social and cultural backgrounds, and embeds talent development, diversity, and in-depth engagement across the whole programme, with a key strategic aim to 'nurture talent of young people', and 'nurture life-long enjoyment of contemporary visual arts'.

Over the year we have worked on long-term in-depth projects with mainstream primary and secondary schools, SEN specialist schools, our youth programme, family programme, and new outreach activity for young people.

We also continued to support Writers in Exile providing free space for their bi-monthly meetings sharing writing and performance by exiled artists, and welcomed a wide range of group visits from educational institutions.

Our learning programmes engaged 6,350 people over the year, over 234 sessions, including 4,800 children and young people under 20.

All of our programmes have prioritised the experiences of children and young people as collaborators. We prioritise a focus on process over product, an approach which is difficult to nurture in formal arts education and strive to create environments where young people can experiment, learn new skills and take creative risks in a supported way.

Youth Programme: Transformative Futures

Our Youth Collective is a space for young people aged 15-24 to meet regularly and encounter the arts in an open and welcoming environment, to critically engage, feel empowered and stay connected. Our youth programme Transformative Futures is hosted onsite through regular Saturday sessions and occasional offsite events, and includes a residency programme and annual takeover or exhibition.

The culmination of the 23/24 academic year programme saw the Transformative Futures takeover in the Artists Studio in July 2024, which included work from 14 participants plus a zine with contributions from a further 6. This year the takeover came together as a group exhibition which was curated collaboratively with the participants in line with key themes they picked out from sessions through the year, and included video work, sculpture, installation, drawing and sound work. We also offered a month-long residency to seven young artists, which including one to one mentoring and an open studio event.

"Personally, it's been an amazing experience, I have learned a lot and developed my practice in a whole a new level. The mentoring sessions with Becky have been amazing, and crucial for my development during this process. I loved having the studio space to experiment and develop artwork. It has helped me to reconnect with my art, and gave me the motivation to keep doing it in the future."

- Transformative Futures Residency Participant Feedback

This year's structure has been designed in order to give participants more long term contact with artist leads while also allowing us to be responsive and adaptive around feedback and opportunities with new artists and projects. The programme included sessions led by a diverse range of emerging artists. This included Lili-Murphy Johnson, Alannah Cyan, Emma Sheehy, Joshua Woolford, Harriet Gillett, Anne McCloy, Luke Rooney and Efrat Merin all exhibiting artists in New Contemporaries. We also worked with Holly Graham, Henry Bradley, Jessie Krish and Maddie Exton, Ree Bradley, Ain Bailey, Eva Jonas and Christine Kirubi. Nqatyiswa (Nikki) Mendu and Sophie Line, former participants in the youth collective also led a number of sessions, as well as exhibiting artists Lonnie Holley, Jack O'Brien and Greg Bordowitz.

"I really enjoyed how unique and varied the sessions were and that there were opportunities to engage with materials / equipment / mediums that many of us had probably never used before. I enjoyed

discovering new ways of creating from a range of different artists and being able to hear more about their practices."

- Youth Collective Participant

"I recently moved to London with my partner. I was honestly intimidated to move here, I don't know anyone in the city. Transformative Futures not only helped us to get out and meet new people, but it has encouraged me to expand my artistic practice, and have the confidence to apply myself to it more. Everyone is so nice and open there."

- Youth Collective Participant

Over 2024/25 academic year we delivered 28 sessions, with 448 total attendance and 168 individuals. 21 participants produced work for our Takeover Weekend. 61% of attendees were new to Camden Art Centre and broadly from target backgrounds; 54% were of a global majority non white background, 33% identified as having a disability or mental health issues.

Of youth collective participants questioned 100% (target 75%) responded that their participation in the Transformative Futures Programme had given them transferable skills they feel can be used elsewhere. 100% (target 75%) responded that their participation in the Transformative Futures Programme had given them creative skills they felt they could use elsewhere and increased knowledge of career routes in the creative industries.

Of youth collective participants questioned 100% (target 50%) responded that their participation in the Transformative Futures Programme had positively impacted their confidence and self-belief; and 100% (target 25%) that participation had positively impacted their wellbeing and or mental health.

Secondary School and Youth Outreach Projects

Our projects supported by the Mildred Fund focus on establishing new relationships with young people and the schools and youth groups they are currently engaging with and provide pathways into creative practice. Working with 14 – 19 year olds over durational projects allows us to co-design projects with the audiences and artists we are working with. The activities are designed to be inclusive and accessible while also embedded in the themes and ideas being explored by contemporary artists. The evaluation of these projects, developed in partnership with The Mildred Fund project team is focused on the benefits that experimentation, sharing and creativity can have on developing confidence and mental wellbeing.

The 23/24 programme was led by Eva Jonas working with Maria Fidelis School (located in the most deprived area in Camden near Somers Town), and the summer 2024 term involved a series of workshops exploring a range of materials (film cameras, oil pastel, drawing with tape, drawing with charcoal attached to bamboo, making hanging models) to overcome their inhibitions around representational artwork and drawing. Her intuitive approach and focus on transformational activities aimed to open up the groups inner worlds and their perceptions of what art can be as was reflected by one of the pupils early on "Art is low-key cool when we do stuff like this".

Through the Spring Term we worked with artist Sara Heywood and Maria Fidelis school on a programme that took a "foundation style" approach to experimenting with a range of media to create experimental, collaborative pieces. Workshops broadly explores the relationship between nature, creativity and the city with each session using a different practical approach to creating.

Working with year 9 students we have found that there are often very fixed expectations of what "real art" is and what it should look like, through these experimental sessions we aimed to shift those ideas and focus on the process over the product. Working with field recordings, sculpture, photography and collage the pupils learned a range of techniques they can use to generate ideas for future projects.

"It was very fun and explorative finding new ways to create art out of different processes... it was great, only wish there were more workshops"

"I really enjoyed the experience it changed my perspective on art quite a lot!"

"It has been amazing !!! I loved all the activities! I loved the clay and collage but all the others were super creative and enjoyable"

-Participant Feedback

The success of this approach inspired our Summer project with UCL Academy with Artist Nancy Allen who we tasked to come up with a toolkit of drawing techniques for pupils who in the words of their art teacher "struggle with generating ideas and taking risks". Across weekly sessions Nancy introduced a range of experimental methods designed to unthink representative ways of drawing. The pupils loved working with Nancy citing how the sessions felt "free", "fun" and "supportive".

Through the secondary school projects we worked with 46 pupils and delivered 20 total sessions.

We continued our work with Sidings Community Centre's Youth Group with artist Shepherd Manyika. Over summer 2024 the group worked on the creation of a film, developing skills in storytelling, camera work, editing and soundtrack producing short experimental videos around the centre. A celebration event took place in September with friends and family viewing footage alongside printed artworks. The programme resumed in the autumn this time looking at sound and sculpture to connect young people with art through music. The sessions involved creating the "Sidings Soundsystem" through designing and building speaker systems out of cardboard and connecting them together. This work allows us to continue to learn from the youth workers, many of which have been working at Sidings for 20+ years and identify the needs, interests and issues facing the underrepresented young people in this area. The establishment of a long-term relationship with the staff at Sidings and those they support will allow us to be mutually beneficial project partners in the coming years of the project and in wider terms as a community asset.

We also conducted our first long term project with The Hive, a mental health youth support centre on Finchley Road in collaboration with artist Sam Williams. This series of workshops took inspiration from performance art as a route into image making, over 15 weeks the group explored a range of media including drawing, sound art, photography and collage to create a shared visual language. We received positive feedback especially on the confidence boost and social benefits that the workshops provided. The programme culminated in an exhibition of the participants work in the Drawing Studio for friends and family and the production of a publication of the artwork produced.

"I think it's good that it's not too focussed on the outcome. Art has a lot of rules and set ways of thinking - it's good to just feel free to make"

-Participant feedback

"Yes because I would always look forward to it and if I had a bad week or felt very low (which unfortunately happened too often), I would always walk out feeling much happier and hopeful for the future."

"Definitely! It was something I looked forward to every week and I met lots of people through it. I was able to socialize and decompress through the art activities. It felt like a time where I could forget about the things causing me stress and just have fun"

-Participant responses to whether the programme positively impacted their wellbeing and mental health.

SEN Schools Programme

Camden Art Centre's Special Education Needs (SEN) School Programme works in collaboration with young people, teachers and artists. The project addresses the lack of access for people with learning disabilities to creative experiences, learning and careers in the visual arts. It aims to increase creative opportunities for people with profound and multiple learning disabilities; to foster a sense of belonging at the centre and to encourage confidence and independence through collaborative activities that champion all forms of communication and self-expression.

Over 23/24 and 24/25 academic years we worked with pupils and teachers from Swiss Cottage School and The Village School, working with different groups of young people. The projects were led by the artist team of Lucie Macgregor, Declan Leslie (supported by Action Space) and Tom James.

The schools had 100% pupils with Special Educational Needs and included a higher-than-average proportion of pupils eligible for free school meals (Village 37.5%; Swiss Cottage 54.3%) or pupil premium (Village 39%; Swiss Cottage 44.7%).

The 23/24 academic year programme culminated in an exhibition *Den!* over July-August in the Artists Studio and garden, exploring natural resources, waste materials and the idea of shelter.

"Our school absolutely loves being involved with this project – it's become an integrated and valued part of our creative provision. Over the course of the year, we've seen pupils grow enormously in confidence, particularly in how they speak about and engage with art. Their artistic vocabulary has noticeably developed, and they've become more assured in public art spaces, willing to express their ideas and try new techniques. A real highlight this year was the exhibition, which the children were incredibly proud of – I even overheard them enthusiastically discussing their work with their peers in the gallery, which really shows how meaningful the experience was for them."

-Teacher Feedback, Swiss Cottage School

The new season from November 2024 explored the power of the elements. Students started by focusing on using wind and air to transform and activate sculptures and drawings that they made, building on the successful elements from previous years; creative construction and problem solving, collaborating at scale and shared spectacle moments in combination with new approaches adapting to the new participants. They went on to use clay, ink and assemblage to build ceramic pots, and rain machines. The groups continued to grow in confidence over the year, and feel increasingly comfortable working collaboratively and taking risks, demonstrated by the large-scale sculptures they made. Sessions culminated with a group activity in which each participant was offered the opportunity to lead an activity or perform on their own. We also conducted more slow activities based around sensory experiences for example a session building light-up sun sculptures and spending time watching the shadows they cast on the wall. We have found these simple activities very calming for the group and a nice contrast to the very energetic making sessions.

The year will culminate in an exhibition *Weather Show* as well as school and family events over summer 2025. Over the year our Digital Content Producer captured the processes and ideas explored within the workshops, to be shared as part of the exhibition.

Our aim for this project was that young people with learning disabilities are engaged and empowered through access to high quality creative activities. As reported by teachers from The Village School and Swiss Cottage School 100% (target 75%) of the pupils engaged attained new transferable skills and experience. 100% (target 50%) of the pupils engaged have demonstrated increased self-confidence in their creative abilities.

Primary Schools Project

We continued working with artist Amy Leung to deliver our primary schools programme *Dreamscape* working with every pupil in nearby Anson Primary School in Brent. The school included a higher-than-average proportion of pupils eligible for free school meals (29.9%) or pupil premium (24.68%). Before the first year of the project 96% of the pupils had never visited Camden Art Centre before despite the school only being 1.5 miles away.

Sessions looked at spaces for learning, play and exploration, and Amy's research and commitment to developing a child-led space at the school has seen the pupils build and develop a shared visual language formed over the year. The exploration of space and play used chalk, cardboard panels and wooden boards to transform the playground. Amy and our Learning Curator also conducted a whole school assembly

where pupils fed back on their experience of the project. The 23/24 academic year programme culminated in an installation at Camden Art Centre in summer 2024, before being installed in the school playground.

The 2024/25 academic year commenced with classes from year 1 and 2 taking part in a range of activities exploring materiality and play in relation to the school's built environment, and continued on to working with classes from years 3 – 6 over the later terms both at the school and Camden Art Centre. Pupils imagined new possibilities for play through collaging, drawing and collaborative model making based around the architecture of the school.

Working with the same school for a second year has proved highly fruitful as the pupils are now familiar with the Centre and staff and seem to feel increasingly at home, remembering their previous visits. There is an established level of trust with pupils, teachers and wider school staff. We also welcomed the year 1 groups on their first ever school trips. The 2024/25 academic year programme will culminate in a showcase at Camden Art Centre and a semi-permanent installation of artworks in the school playground in summer 2025 co-designed and curated by the pupils. Co-designing across year groups and giving pupils creative agency over the school environment, alongside connecting with artists, experimenting with new materials and collaboration is a key aim of the project, and transforming different areas of the playground over the years has helped to create a lasting legacy for the project.

"The partnership with Camden Art Centre has reinforced our vision for happy, confident and creative children at Anson. Connecting them with Amy has given them valuable insights into the creative process and allowed them to trust that each of their many ideas are valid and worth sharing. As a school we have connected the community together through a wonderful project progression involving all pupils. It is an experience they will remember for many years to come. For us the dreamscape is not the final product but the project itself because of the voice it provided for their ideas to be heard."

-Feedback, Simon Pile Anson Primary School Headteacher

Our aim was for young people from our target groups to demonstrate improved agency and emotional and mental wellbeing through participation in creative activities. Primary School feedback from the whole school was developed using the NHS Five Ways to Wellbeing framework and questions were designed around this.

82.5% (target 50%) of participants reported feeling increased self-confidence and self-belief in their abilities; based on feeling creative (90%), learning a new skill (80%), collaborating with a friend (85%) and learning something new about a classmate (75%).

81.25% (target 25%) of participants reported positive improvement in their emotional and mental wellbeing compared to the start of the project; based on feeling inspired (70%), relaxed (85%), happy (95%) and energised (75%).

Family Workshops & Family Open Studio Sessions

Our family programme offers a fun, creative and relaxed space to explore playing and making with materials. Our facilitated sessions and open studios attracted 2004 parents/carers and children over 69 sessions.

The summer 2025 season sessions were led by illustrator and artist Habiba Nabisubi who led workshops exploring themes of memory, identity and family from Matthew Krishanu and Andrew Omoding's exhibitions. Activities have included painting family trees inspired by Krishanu's Banyan trees and making crested crowns inspired by the native birds of Omoding and Nabisubi's Uganda. These sessions continue to be very popular with a healthy mix of returning regulars and newcomers enjoying the workshops, participants tend to stay and use the garden / café space or galleries afterwards, often with artworks in hand, or on their heads.

We continued with free Family Friendly Open Studio supported by our Front of House team and an expansion to our volunteer programme, which generates very positive feedback and high participation numbers.

“creative time with my daughter in a lovely, friendly environment. love these sessions, a great way to introduce kids to art, inspiration for activities at home, wonderful atmosphere. thank you!”

-Family Takeover Participant Feedback

Audience Development:

- Visitor numbers to our building and programme were 94,195 (2024: 102,603). This is a marginal reduction but interest in our programme remains high given increased online engagement and investment made in our digital content strategy.
- Press coverage during the year remained strong, notably for the Lonnie Holley and Nicola L. exhibitions.
- We enhanced our digital output with investment and support through the Bloomberg Digital Accelerator programme. This involved expanding specialised digital equipment such as video cameras and a soundproofed podcast studio, increasing on-demand content of existing programmes, and recruiting a Digital Content Producer to work flexibly across the organisation to amplify our wide-ranging programmes and the artists we work with. Of video content viewed on our website 3,402 watched, with 38% to halfway through, and 18% completion demonstrating good engagement.
- We updated our monitoring with a new internal dashboard for measuring against KPIs, and as part of the Digital Accelerator programme we worked with a specialist to develop a digital audience strategy which we are now putting into practice. This has involved a review of our ongoing targets, with our primary social focus being Instagram which saw an 8% increase in followers from prior year, maintaining Facebook content, and we are no longer using X/Twitter. Our long term strategy will also be to develop YouTube followers.

	2024/25 (Target)	2024/25 (Actual)	Notes
Physical Engagement			
Visitors	100,000	94,195	
Digital Engagement			
Website visitors	150,000	136,436	Target developed as part of digital audience strategy from January 25.
Botanical Mind Microsite	0	16,679	One in the Other microsite now offline.
Total	150,000	153,115	

Instagram followers.	100,000	100,900	Increase of 8% from prior year. Digital strategy developed January 25 now focused on Instagram growth only.
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Upcoming Activity

Exhibitions

Our exhibitions programme for 2025/26 commences from April – June 2025 with an exhibitions from Richard Wright in galleries 1, 2, 3 reading room and central space.

This will be the largest institutional solo exhibition in the UK for more than 20 years of the work of British artist and Turner Prize winner **Richard Wright** (b. 1960, London, UK). Known primarily for his site-specific and ephemeral wall-based paintings, the exhibition will also include new and rarely exhibited works on paper and in sculpture and glass. Wright's work is an active and extended investigation into the material conditions of the physical world. Engaging with both the tangible and immaterial, he opens up spaces which shift and alter our perception, drawing on histories of painting, design, metaphysics, aesthetics, counter-culture and architecture.

Over the summer from July – September 2025 Duane Linklater with Ethel (Trapper) Linklater, Tobias Linklater and Grey Plumes exhibits in galleries 1, 2, and central space.

Duane Linklater (b. 1976, Treaty 9 Territory/Moose Cree First Nation (Canada)) will present a new commission that continues his exploration of long-standing museum conventions and their relation to the material, visual, and cultural history and lived experience of Indigenous peoples. Working across sculpture, painting, and moving image, Linklater's practice details and interrogates notions of hierarchical power, societal amnesia, loss and identity, and how they are articulated in an institutional context. The exhibition is a collaboration with New Curators and will be curated at Camden Art Centre by students on the 2024/25 programme.

From October 2025 – March 2026 we present Karimah Ashadu in galleries 1 and 2, and from January – March 2026 Nat Faulkner, the Frieze Emerging Artist prize winner for 2024 will be shown alongside in gallery 3.

Karimah Ashadu's (b. 1985, London, UK) first institutional solo show in the UK will include a major new moving image commission, produced with Fondazione In Between Art Film, and presented within a site-specific installation. Ashadu's practice employs an intimate and singular lens to examine notions of labour, formations and perceptions of the self, masculinity, and patriarchal systems within the economic, social, and cultural context of West Africa. The exhibition is the second in Fondazione In Between Art Film's "Unison" series—a commissioning programme for moving image-based exhibitions in collaboration with international institutions. Commissioned by Camden Art Centre and Fondazione In Between Art Film.

Nat Faulkner (b. 1995, Chippenham, UK) lives and works in London and is the winner of our Frieze Emerging Artist prize 2024. He came to photography after first having studied and worked with sculpture, engaging in a deeply methodical type of photography in order to fashion an elastic perception of time. His practice investigates how to materialise an event that is not visible. What would an authentic tool be, where does the magic come from, what use is our body, and what is the limit of our interventions. In thinking about the aberrations of time and movement, Faulkner invokes the principles of time-lapse photography and interprets as a way to enhance our perceptions to a degree infinitely beyond what any living process could match.

Residencies

Our 25/26 Studio Residency will see us working with Japanese Artist Aya Momose who lives and works in Tokyo. This international residency supported by Japan House will enable Aya to undertake a 6-week

studio residency at Camden Art Centre in October 2025. The primary focus of the residency being an opportunity for the artists to start developing a new body of research in conversation with the curatorial team at Camden Art Centre and external peers. Alongside this, we hope the residency will also support cultural exchange, networking opportunities and studio visits with curator, artists and cultural thinkers based in London.

Working primarily across film and performance, Aya's practice explores the complexities of communication and language as she considers questions of gender and sexuality. Addressing the body through film and performance, her work grapples with questions of societal norms and the invisible structures of oppression with notable works including *Jokanaan* (2019), *Social Dance* (2019) and *Flos Pavonis* (2021).

Following research developed through artist Jack Ky Tan's Studio Residency at Camden Art Centre in 2022 - where he explored the legacies of empire, 'the Asian middle' and the loss of the colonial dream - Tan now undertakes a curatorial research residency at the Centre exploring the history, politics and legal aesthetics of the Asian Colonial Middle, a termed coined by Tan to describe the colonial conditions and structures created by the British Empire and East India Company.

Through artistic and curatorial approaches, his research considers the modes of refusal that can emerge from within current structures of neocolonialism that are a live legacy of Empire.

Supported by the Paul Mellon Centre's Curatorial Grant, Tan's research will have a public outcome in quarter 4 of the 25/26 financial year. To date, his research has included research trips to Java and Singapore through his Joseph Rowntree Visionaries grant, and to national archives and museums in the UK including the National Army Museum, London and the Cadbury Research Library in Birmingham.

Public Programmes

Some highlights for 2025/26 include:

Public Listening: *Radio Meditation* with Slauson Malone 1
17 July

Radio Meditation by artist Jasper Marsalis, under the name of his musical practice Slauson Malone 1, operates as an autonomous sonic meditation system that generates an ever-changing dynamic composition of frequencies. Inspired by Pauline Oliveros's Tuning Meditation and Luigi Rusolo's noise instruments, it routes BBC Radio 3 through a microcomputer. The computer captures spectral snapshots at random intervals and crossfades them, producing a mutating "improvised chord of 2048 voices" accompanied by a live musician who improvises in response.

Rally Artist Commission: Anna Howard
23 August 2025
Offsite

Anna Howard, a London-based artist, educator and self-publisher, presents a temporary site-specific intervention. She is a recent graduate of the Slade MA programme and featured in *New Contemporaries* 2024.

In collaboration with Rally

Public Listening: *Drive Through Confessions*: _____
Abbas Zahedi and Bill Daggs
12–14 September 2025

As a precursor to their forthcoming musical release on Drowned by Locals, Abbas Zahedi and Bill Daggs present *Drive Through Confessions*: _____, a live programme of sonic interventions and interactions featuring performances from guest artists, musicians and poets.

Conversations: Evan Ifekoya and G.A.S.
October 2025

Evan Ifekoya is a London-based choreographer, performer and visual artist whose work explores Black queer and trans embodiment, memory and queerness through performance. In this episode of Conversations, she speaks with representatives of G.A.S. Lagos, founded by Yinka Shonibare to support research and project development for creative practitioners through residencies that engage with Lagos's cultural context via masterclasses and talks.
In collaboration with Falmouth University.

Performance: Raheel Khan
December 2025

Goldsmiths alumnus Raheel Khan develops a new commission with Camden Art Centre's Public Programme, drawing on materials from the Stuart Hall Archive at Iniva. This project engages archival insights to forge a dialogue between Hall's legacy and contemporary practice. The commission culminates in a public-facing performance shaped by a sustained period of mentorship led by curators Beatriz Lobo and Matt Williams.
In collaboration with Goldsmiths Alumni and Iniva

Exhibition related: Nat Faulkner
February 2026

Contemporary artist Nat Faulkner collaborates with the Eadweard Muybridge Archive at Kingston University to develop a moving image project as a facet of a performance lecture examining Muybridge's pioneering photographic studies of motion. Drawing on archival materials, Faulkner presents an event that engages history, technology and performance, offering fresh insights into the legacy of motion studies in contemporary art.
In collaboration with Kingston University.

Learning Programmes

For the 25/26 Learning Programme we will continue to build on our programmes with local schools, young people and community groups engaging young people directly with artists. We will continue our partnerships with UCL Academy, Maria Fidelis School, Swiss Cottage School, The Village School, The Hive and Sidings Community Centre working with new artists to connect audience with expansive creative programmes.

We are currently in discussion with ActionSpace regarding the new artist lead for the SEN Programme which will resume in October. The Youth Collective will also return in October with a series of workshops led by artist Ayse Koklu exploring sound as a way of sharing collective experience. Our Primary School project will next year work with Gladstone Primary School in Brent looking at the overlap of creativity, sustainability and identity.

We will move into the final year of our three-year Mildred Fund programme of activity continuing to work with local young people and artists focussing on how process led creative practice can positively benefit mental health and wellbeing. We will think about the legacy of this research programme and how to take these learnings forward into our future programme beyond the next academic year.

Fundraising

Our Development team will continue to prioritise financial resilience and dynamic fundraising. We are starting the financial year in a strong position, with at least 50% of target pledged, and aim to continue this strategy in subsequent years.

Building on the success of our 24/25 capital campaign we will continue to engage support from existing supporters of Camden Art Centre as well as new relationships, including grant-giving trusts, individuals, and corporate entities.

With regards to individual fundraising, we will continue to focus on our Patron programme, which now includes multiple levels of giving (Young Patron, Patron, and Artists' Circle). We will also implement a new major gifts strategy targeting high net worth individuals with an interest in supporting core activities at Camden Art Centre. In addition, we will continue cultivation of international philanthropists through US Friends of Camden Art Centre, a CAF America Friends Fund exempt under US tax code.

We will continue to focus on exhibition fundraising, including giving circles around shows including Richard Wright and Karimah Ashadu, as well as 26/27 shows including Donald Locke and Liz Lerner. We will also continue to seek support from collaborating institutions, commercial galleries and touring partners. Already-identified collaborative funders include New Curators (Duane Linklater) and Fondazione In Between Art Film (Karimah Ashadu). In addition, we will embark on the third three-year cycle of our Emerging Artist Prize in partnership with Frieze, now in its seventh year, with uplifted levels of support to cover programme costs.

We will also build on our historic strength in fundraising from grant-giving trusts and foundations, particularly in support of our Learning Programme, including the planned submission of multi-year requests for funding for our primary school and family engagement programmes. We will continue stewardship of those trusts and foundations with whom we have established relationships. We will also explore funding avenues for other areas, including multi-year asks to grant-giving foundations in support of our Residency Programme and collaborations with funding partners to support curatorial positions.

Finance review

2024/25 was a year of careful consolidation and forward planning, as we continued to deliver our broad range of programmes while adapting to a significantly reduced core funding environment. Highlights include a successful fundraising campaign towards the renewal of our building lease, and meaningful progress in adapting the organisation for a lower public funding environment.

We continued to benefit from Transform 2 grant from Arts Council England with overheads and business development investment to enable our transition to this lower level of public funding.

We ended the year with free reserves being maintained in line with our increased target level of £371,000.

The accounts show an increase in unrestricted funds for the year of £99,000, which included an increase in operating funds of £24,000. The remaining change was in relation to non-cash items which do not impact free reserves, including a £50,000 increase in designated funds and a £23,000 increase in donated stock.

The Trustees have reviewed our reserves and cashflow position and remain fully aware of the need to protect our funds whilst ensuring that the key charitable objectives are fulfilled in the short and medium term. It is recognised that fundraising is becoming increasingly competitive and that in the economic climate it is necessary to work even harder to maintain productive relationships with all funders and donors, to review our operating models, and to continue diversifying income particularly from individual giving and earned income.

Income generation

During the year, Camden Art Centre relied upon a range of external funding sources in order to achieve the Centre's objectives. Many donations were to directly support an exhibition or education project, and the Arts Council England support continued to be a major source of income supporting the overall running costs of the Centre.

Total turnover of £3,300,000 included £1,035,000 (2024: £170,000) in non-recurring lease fundraising income and £210,000 (2024: £353,000) relating to transitional income from ACE. There was an £11,000 (1%) increase on prior year income excluding these items.

The largest source of income remained Arts Council England (ACE) funding which totalled £810,000 (2024: £953,000). Of this, £210,000 (2024: £353,000) was non-recurring transform funding covering business development and consultancy costs to support future organisational change. The base Arts Council England grant remained £600,000, which represented 26% (2024: 25%) of total income (excluding one-off lease fundraising income).

Income from other trading activities of £307,000 (2024: £207,000) included an increase in hire, donated artwork and café income. The café is currently franchised.

Restricted revenue income for the year totalled £394,000 (2024: £908,000), mainly comprised of:

Grants and donations £323,000 (2024: £765,000)

Arts Council England £60,000 (2024: £133,000)

Exhibitions income £11,000 (2024: £9,000)

The reduction in grants and fundraising income is explained by one-off items received last year including a £150,000 legacy donation for learning, a corporate donation of £125,000 for the digital accelerator programme and £170,000 of building lease income (which is now presented as capital).

Trusts and foundations income is also raised towards our education, exhibitions, residency and public programmes, and individual donations towards our exhibitions and education programmes. Trust income includes grants from AKO Foundation, John Lyons Charity, A.C. & E. Foundation, the Mildred Foundation and Cockayne Foundation. We also benefited from individual donations towards our programmes including the Emerging Artist Prize in partnership with Frieze, and individual exhibitions. We also received £52,000 (2024: £24,000) in-kind donations relating to lease work support and exhibitions activity.

Expenditure

Total expenditure is £2,653,000 (2024: £2,369,000), which is 9% higher than last year excluding £74,000 of one-off professional fees and staff costs associated with building lease fundraising. The net increase is mainly driven by increases we offered in staff base salary, inflation related impacts on our overheads and one off costs funded by digital accelerator programme.

Reserves Policy and Going Concern

Camden Art Centre aims to have a free reserves pot to cover on average 3 months' core running costs (currently calculated at £371,000). We also have a designated building fund of £60,000 which allows for repairs and maintenance to the building the Centre is housed in, £103,000 in the Strategic Investment Fund and £7,000 remaining from the lease renewal designated fund. While prudent management has enabled us to maintain reserves, the Charity plans to draw down on its designated Strategic Investment Fund in future years as we adjust to a new reduced public funding baseline.

Free reserves are intended to cover potential fluctuations in income as expenditure over the years is planned to remain relatively stable.

The current unrestricted reserves position is:

	£
Total unrestricted reserves	825,357
Add back pension liability	68,326
Less designated funds	(190,074)
Less donated artworks for resale	(309,987)
General funds	393,622
Less unrestricted fixed assets	(22,432)
Free reserves	371,190

The proceeds of our Artists for Artists fund auction in 2016-17 which raised £284,000 are restricted to support artist-led projects, commissions and residency programmes that will enable artists to continue to take risks with new ideas and to push the boundaries of their own practice. This fund will be drawn down over a 10 year period to support charitable activities, with the intention to continue adding to the fund. The fund currently stands at £59,540.

The Restricted Capital fund represents grants received in previous years for building works, which are held in reserve and reduce as annual depreciation is charged against them. The Building Fund for lease purchase and development is also presented here from 2024/25. Of the carried forward capital funds balance of £1,668,000 (2024: £765,000), the amount relating to future years' depreciation costs is £537,000 (2024: £765,000) and the amount relating to the Building Fund is £1,131,000 (£nil)

Building Fund

During the year, £1,035,000 was received in relation to the building lease purchase and development, adding to £170,000 received in the prior year. £1,002,916 was spent, of which £929,000 related to the purchase of the lease and directly attributable costs. The remaining £74,000 related to professional fees and staff costs and is presented as an expense.

A prepayments figure of £1,909,000 is presented in these accounts, which represents the full amount of the lease premium plus any directly attributable costs, with the £886,000 remaining due from this presented as a liability. This is on the basis that the lease completion date per the agreement has passed, and therefore the obligation for the remaining premium exists. We have now met our target for fundraising pledges and are therefore on track.

Assuming the remaining amount is paid before the lease commencement date, the prepayment is expected to be reclassified as a Right-of-Use asset once the lease becomes active.

Trustees have reviewed our financial position in relation to the impact of our Arts Council funding agreement level for 2023-27, on current and future operations. A review of cashflow, secure income, reserves position and budget reforecasting means that at the time of writing there are no material uncertainties regarding the charity's ability to remain a going concern. However we continue to monitor this closely and to review the long-term impact and any necessary adjustments to mitigate against this.

Risk management

The key risks to the Centre are financial, strategic and reputational. The Board is focussed on the financial and strategic risk whilst the reputational risk is mitigated through the programme as outlined in this report. The risk register was updated by the board on 20th October 2025.

The principal risks and uncertainties currently relating to the organisation are:

- Adjusting to a lower level of core Arts Council England NPO funding, and building new and viable income streams compatible with mission and strategic objectives;
- Increased costs in particular in relation to overheads, energy, and currency variations;
- Completion on our new building lease by September 2027, including draw down of fundraised income to timeline.
- Maintaining the high quality, risk-taking nature of our exhibitions programme under increased costs and future uncertainty of public funding;
- Increasing pressure on trust and foundation income due to sector-wide competition, alongside the challenge of expanding our individual giving base while running a major capital campaigns.

These risks are managed through regular and targeted trustee engagement (including through our Finance and Operations Committee, Executive Committee and Fundraising Working Group, and strategic planning working groups in relation to business adjustment) maintaining tight cost control and efficiencies, taking action in a timely manner, and long-term programme and budget planning to ensure we adapt and evolve, maximise fundraising and communications campaigns.

Structure, Governance and Management

We benefit from core funding as an Arts Council England National Portfolio Organisation from 2023-2027, however at level reduced by 36%. We have successfully applied for additional ACE funding for 2023-26 through the Transform programme, with trustees committed to reviewing our business operating models in order to diversify income. We continue to seek opportunities for developing our building asset, partnership working, commercial income, audience development, and improving evaluation to further demonstrate our impact.

Governing Document

Camden Arts Centre (legal name) is a company limited by guarantee (number 02947191) and is a registered charity (number 1065829) governed by its Memorandum of Association, incorporated 11 July 1997 and amended by special resolutions dated 26 January 1999 and 9 November 2009.

Our objectives:

The objectives are to advance the education of the public in the understanding and appreciation of the arts. The charity operates Camden Art Centre, north London's leading venue for contemporary visual art of regional, national and international significance incorporating galleries for temporary exhibitions, studios and workshops for educational activities.

Trading Subsidiary

A Trading Subsidiary Camden Art Centre Trading Limited (company number 16278562) was incorporated on the 26th February 2025, the sole member of the company being the charity Camden Arts Centre. The Subsidiary is wholly owned by the Charity and exists to raise funds for the Charity to use for its charitable purposes. It was established in order to carry out certain non-charitable trading activities, including but not limited to the operation of the café situated on the Charity's premises and our hires and events programme.

This is chaired by the charity treasurer Porus Jungalwalla, with independent directors John Nicholas Stachiewicz and Anna Starling.

An agreement is in place to define and agree the framework within which dealings between them shall be carried on, including the Subsidiary's use of property belonging to the Charity, the sharing of resources between the Charity and the Subsidiary and the management of the relationship between the Charity and the Subsidiary.

Recruitment and training of Trustees

New Trustees are inducted and given training appropriate to their knowledge and ability. In addition, all Trustees are issued with a copy of Charity Commission *Welcome Pack*, *The Essential Trustee* and *Charity Finance*, and provide information for their registration with Companies House. Conflicts of interest are registered during Board meetings. Trustees are offered the opportunity to attend training as appropriate.

Board Development

- After 9 years of invaluable support our Vice-Chair Eliza Bonham Carter stepped down, with Eva Langret Director of Frieze London stepping in. A new trustee with skills in marketing and communications, Robert Baker supports our audience development and digital innovation. We appointed Livia Paggi with local and international knowledge, a new trustee from our youth programme Adele Bezzetto, and Tam Joseph was appointed maintaining artist representation.
- Charity Governance Code has been reviewed by Finance and Operations Committee, and agreed that principles are being met. Organisational purpose will continue to be considered in any planning towards business adjustments.
- Finance and Operations and Executive Committees of Trustees continued to monitor organisational development and goals, with a key focus on business transformation and lease renewal, alongside any adjustments due to inflation and the financial climate.

Organisation structure

Day to day operation and management is delegated to Camden Art Centre staff, headed by the Director who is supported by the Deputy Director and departmental budget holders.

Martin Clark, Director

Additionally responsible for delivery of the exhibitions, learning, public programmes and residencies.

Moya Malekin, Deputy Director

Responsible for finance, legal, personnel, retail operations, building management, communications and IT.

Departmental budget holders are:

Martin Clark, Director (Exhibitions, Residencies, Learning, Public Programme)

Moya Malekin, Deputy Director (Administration, Premises, Communications)

Ruth Piper, Head of Development

Andrew Smith, Head of Commercial (from June 2024)

Jacqueline Jeffries, Retail and Editions Manager

There are four Trustee meetings a year, with a programme of key topics. In addition to this the Finance and Operations Committee, Chaired by the Treasurer, provides an assurance and monitoring role. An Executive Committee, Chaired by the Chair of the Trustees monitors organisational development and

goals. An Ethics and Risk Committee was formed with representation from 5 trustees, with a rolling chair position.

A number of staffing changes took place within 2024/25:

Following restructure in 2023/24 we recruited a new post of Head of Commercial in June 2024, consolidating our focus on adjusting our business models for increased earned income. This built on investment through our Transform grant from Arts Council England.

We recruited a new Learning Coordinator in June 2024, Interim Head of Development (maternity cover) in February 2025, and Administration and Personnel Manager in March 2025. We also engaged a fixed term position of Digital Content Producer supported by our Bloomberg Digital Accelerator Project.

Our volunteer front of house programme continued, with 194 volunteers taking part during the year over 8,238 hours, including 448 hours for our family open studio activity. We have an average retention rate of 79% from season to season. Our programme included a range of workshops and social events.

Pay policy for senior staff

The board of directors and the senior management team comprising the Director and Deputy Director are the key management personnel of the charity in charge of directing and controlling, running and operating the Charity on a day-to-day basis. All directors give of their time freely and no director received remuneration in the year. Details of directors' expenses and related party transactions are disclosed in note 8 and 10 to the accounts.

The pay of the senior staff is reviewed annually alongside all employees with a final decision on any annual cost of living percentage increase awards made by trustees. This is in accordance with the provisions set out in the company Policy Handbook which does not form part of contracts of employment and may be varied from time to time.

Building and Infrastructure

- We were delighted to sign and exchange agreement for a new 99-year building lease on our iconic Grade II listed building in December 2024, and met our £1.9m fundraising target in May 2025. This milestone achievement ensures the continuation of our work with artists and communities for the next 100 years.
- As part of our review of business and asset development, we commissioned Tony Fretton and David Owen Architects to develop a master vision for future development of the building exploring the potential of our site and how we model it into a financially and environmentally sustainable art centre for the future, with fit for purpose learning spaces. We will further refine these plans and expect to commence fundraising in 2025/26.
- Ongoing building maintenance included roofing repairs and water booster replacement.
- Camden Art Centre continued our focus on reducing carbon emissions, and increasing our environmental sustainability remains a key organisational goal. Our focus continues to be moving towards greater analysis of the impact of our exhibitions programme including reducing transportation and increasing local production with review of impact of materials used. This continued for exhibitions by artists Andrew Omoding and Lonnie Holley.
- 2024/25 levels of Co2 tonnes emissions were 54.3 tonnes or 136.2 taking audience travel into account. This is a reduction on core emissions from the prior year figure of 59.4 which was adjusted on advice from Gallery Climate Coalition to adapt waste data to not incorporate material life cycle. We are making steady progress overall, are active members of Gallery Climate Coalition, and are using their toolkit for monitoring exhibitions' materials and transportation. We engaged

with Camden Climate Coalition to undertake an energy audit of the building in 2024/25 with recommendations, and continue to seek funding for additional measures to reduce our environmental impact.

- Our zero to waste policy saved 9 tonnes of Co2 in 2024/25, with a recycling rate of 75%.
- Our photovoltaic solar panels on Gallery One roof produced 4,817 KWH of electricity in 2024/25, enough to power 50% of our building for one month, or 6.5% offset to our total annual electrical consumption. The efficiency of panels continue to deteriorate and this is an area identified for future investment. Since installation they have generated 66.7 MWh and have offset 47 tonnes of CO2 emissions, equivalent to the energy required to power 4 stadiums for 1 day and the carbon offset equivalent to 1 Hectare of green lands.

Fundraising Practice

Our approach to fundraising:

Fundraising at Camden Art Centre is planned and delivered by fundraising professionals employed within its Development Department. This work is overseen by a working group of the Board of Trustees (Fundraising Working Group) and is attended by the Director, Deputy Director and Head of Development. Fundraising activities are undertaken under the auspices of the Fundraising Regulator's Code of Fundraising Practice and the Centre's own Ethical Fundraising Policy and Development Strategy, which is itself overseen by a working group of the Board of Trustees (Ethics & Risk Committee).

Participation in fundraising regulation and compliance with codes:

Camden Art Centre is a signed-up member of the Fundraising Regulator and the Centre's fundraising activities adhere to and are compliant with the Regulator's Code of Fundraising Practice. The key tenets of the Regulator's Code of Fundraising Practice, including best practices in due diligence, form part of the Centre's Gift Acceptance Policy, which was adopted by Camden Art Centre Trustees in October 2025.

Any non-compliance with any code:

Camden Art Centre fundraising activities are compliant with current legislation as it applies to charities and fundraising (including data protection) and with the Fundraising Regulator's Code of Fundraising Practice and there are no current areas of non-compliance.

The number of complaints received:

Camden Art Centre has received no complaints about its fundraising practice in this period.

How Camden Art Centre protects vulnerable people:

As part of its Ethical Fundraising Policy, Camden Art Centre has developed a procedure for dealing with vulnerable people in the context of our fundraising activities, which sets out the procedures for working with children and adults deemed to be vulnerable.

How Camden Art Centre monitors fundraising activities undertaken by third parties:

Camden Art Centre carefully monitors the work of third party fundraisers through regular project management meetings and reporting with particular attention to managing any audience-facing materials or activities.

Thank you

Camden Art Centre is grateful to all our supporters who help keep our work adventurous and free.

Lead Support

Arts Council England
AKO Foundation
Guy and Alexandra Halamish
Donald Porteous

Learning Support

Baily Thomas Charitable Fund
Camden Council Cultural Education and Learning Support Fund
The Casey Trust
Chapman Trust
The Charlotte Bonham-Carter Charitable Trust
The John S Cohen Foundation
David Solomons Charitable Trust
The D'Oyly Carte Charitable Trust
Girls on Tour
Kusuma Trust
John Lyon's Charity
The Mildred Fund
The Estate of Rosemary Phelps
Robert Gavron Charitable Trust
The Steven Bloch Image of Disability Charitable Trust

Programme Support

The A.C. & E. Foundation
The Atkin Foundation
Bloomberg Philanthropies
Cathy Wills Charitable Trust
Jane Hamlyn and James Lingwood
Paul Mellon Centre
Rose Foundation

Exhibition Support

We are thankful to all our Exhibition Circles and those who supported our major shows.

Alison Jacques
Ampersand Foundation
Bagri Foundation
The Elephant Trust
Edel Assanti
Foundation Foundation
Freelands Foundation
Institut français du Royaume-Uni
Kulturstiftung des Bundes (German Federal Cultural Foundation)
Gagosian
Ginny on Frederick
Jon Goldberg
Emma Goltz
Taimur Hassan
Henry Moore Foundation
Jhaveri Contemporary

Matthew Brown Gallery
The Modern Institute
The Nicola L. Collection and Archive
Niru Ratnam and Georgia Griffiths
Boris Olujic and Katharine Arnold
Alexander V. Petalas
Francesca and Carlos Pinto
Donald Porteous
Bianca Roden
Ralph Segreti and Richard Follows
Tanya Leighton Gallery

Emerging Artist Prize Supporters

Anne-Pierre d'Albis-Ganem
Alexandra Economou
James Freedman
Alex Haidas
The Heller Family
Suling Mead
The Mubarak Ali Foundation
Amalia Mytilineou
Batia Ofer
Ronald and Sophie Sofer
Ralph Segreti and Richard Follows
Alma Zevi
Indira Ziyabek

Artists' Circle Patrons

Charlotte and Alan Artus
Erin Bell and Michael Cohen
Matthew Greenburgh
The Heller Family
Philip Hughes
Phillip Hylander
Porus Jungalwalla and Anjali Pathak
Ken Li
James Maltz and Lara Karmel
Matt Symonds
Anna Touzin

Patrons

Eliza Bonham-Carter
Sabine and Thomas Casparie
Lorraine da Costa
Tom Cole
Prue O'Day and Don Anderson
Michael Ezra
Heidi Ferid
James Freedman and Anna Kissin
Stephanie Garcia
Daniela Gareh
Joanna Gemes
Elissa Goldstone

Alex Haidas
Guy and Alexandra Halamish
Hauser & Wirth
Fabian and Harriet Hielte
Soo Hitchin
Pippy Houldsworth
David Hubbard
Philip Hughes
Alison Jacques and Jonathan Mansie
Matthew Slotover and Emily King
Angela Koulakoglou
Paula Lent
Massimo de Carlo
Hayfa Matar and Tariq Baloch
Karen Midgen
Lavinia Mildmay Blundell-White
Bozena and William Nelhams
Isabelle Paagman
Pace Gallery
Maureen Paley
Francesca and Carlos Pinto
Alex Sainsbury and Elinor Jansz
Jeremy Scholar
Neville Shulman CBE and Emma Shulman
Diane Silverthorne
Karen and Mark Smith
Alexandra Soveral and Jorj Aleem
Maria Sukkar
Christoph and Marion Trestler
Mary Wolridge
Tom Woo
Natalia Zett
Alma Zevi
David Zwirner New York / London
And all those who wish to remain anonymous.

Young Patrons

Alice Amati
Frank Krikhaar
Andreas Leventis and Kate Baird
Jona Lueddeckens
Lizzy Mason
Pietro Pantalani
Max Peltz
Indira Ziyabek

Corporate Support

The MBS Group
Mishcon de Reya
TFA London

Artists for Artists

We are grateful to the following artists who have generously contributed towards our Artists for Artists Fund, either by donating works to our anniversary auction or having been honoured at our annual Gala.

Caroline Achaintre
Hurvin Anderson
Mamma Andersson
Phyllida Barlow
Phoebe Collings-James
Martin Creed
René Daniëls
Jesse Darling
Adam Farah-Saad
Mary Heilmann
Thomas Hirschhorn
Tam Joseph
Anish Kapoor
Allison Katz
Matthew Krishanu
Glenn Ligon
Kerry James Marshall
Jack O'Brien
Christodoulos Panayiotou
Michelangelo Pistoletto
Walter Price
Veronica Ryan OBE
Zeinab Saleh
Wilhelm Sasnal
Yinka Shonibare
David Shrigley
Amy Sillman
Vivien Suter
Wolfgang Tillmans
Kara Walker
Christopher Wool
Toby Ziegler

60th Anniversary Building Acquisition Fund

In our 60th year, Camden Art Centre's future was secured for generations to come through the extraordinary generosity of the following:

Founders

Antony Gormley and Vicken Parsons
Guy and Alexandra Halamish
Donald Porteous

Building Benefactors

Erin Bell and Michael Cohen
Batia and Idan Ofer / Idan & Batia Ofer Family Foundation
The Foyle Foundation
The Texel Foundation
A4 Arts Foundation

Artists and Galleries

Lisa Brice
Emelda and Fredrica Ltd
Chantal Joffe
Hauser & Wirth

Allison Katz
Laura Owens
Lühring Augustine
Sadie Coles HQ
Wilhelm Sasnal
Stuart Shave / Modern Art
Sikkema Malloy Jenkins
Yinka Shonibare OBE
Amy Sillman
Victoria Miro
Kara Walker
Christopher Wool

Support Us

Camden Art Centre is a charity, and we depend on the generosity of our supporters to help us invest in art and artists and ensure that our independent voice continues to be heard.

You can support our work today by making a donation, by joining as a Patron, or by purchasing an artist edition.

To find out more about supporting our work, please speak to a member of staff at our Shop.



Statement of Trustees' Responsibilities

The trustees (who are also directors of Camden Arts Centre for the purposes of company law) are responsible for preparing the Trustees' 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 the affairs of the charitable company and of its income and expenditure 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 of the Charities SORP;
- Make judgements and estimates that are reasonable and prudent;
- State whether applicable UK Accounting Standards and statements of recommended practice have been followed, subject to any material departures disclosed and explained in the financial statements;
- Prepare the financial statement on the going concern basis unless it is inappropriate to presume that the charitable company will continue in business.

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. They 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.

In so far as the Trustees are aware:

- There is no relevant audit information of which the charitable company's auditor is unaware; and
- The Trustees have taken all steps that they ought to have to make themselves aware of any relevant audit information and to establish that the auditor is aware of that information.

The Trustees are responsible for the maintenance and integrity of the corporate and financial information included on the charity's website. Legislation in the United Kingdom governing the preparation and dissemination of financial statements may differ from legislation in other jurisdictions.

Auditor

Sayer Vincent LLP has indicated its willingness to continue in office and is deemed to be reappointed under sections 487(2) of the Companies Act 2006.

Small company rules

These accounts have been prepared in accordance with the special provisions of Part 15 of the Companies Act 2006 relating to small companies.

This report was considered and approved by the Board of Trustees on 20th October 2025 and signed on behalf of the Board by:

Guy Halamish, Chair of Trustees

Opinion

We have audited the financial statements of Camden Arts Centre (the 'charitable company') for the year ended 31 March 2025 which comprise the statement of financial activities, balance sheet, statement of cash flows and notes to the financial statements, including significant accounting policies. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards, including FRS 102 *The Financial Reporting Standard applicable in the UK and Republic of Ireland* (United Kingdom Generally Accepted Accounting Practice).

In our opinion, the financial statements:

- Give a true and fair view of the state of the charitable company's affairs as at 31 March 2025 and of its incoming resources and application of resources, including its income and expenditure for the year then ended
- Have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice
- Have been prepared in accordance with the requirements of the Companies Act 2006

Basis for opinion

We conducted our audit in accordance with International Standards on Auditing (UK) (ISAs (UK)) and applicable law. Our responsibilities under those standards are further described in the Auditor's responsibilities for the audit of the financial statements section of our report. We are independent of the charitable company in accordance with the ethical requirements that are relevant to our audit of the financial statements in the UK, including the FRC's Ethical Standard and we have fulfilled our other ethical responsibilities in accordance with these requirements. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

Conclusions relating to going concern

In auditing the financial statements, we have concluded that the trustees' use of the going concern basis of accounting in the preparation of the financial statements is appropriate.

Based on the work we have performed, we have not identified any material uncertainties relating to events or conditions that, individually or collectively, may cast significant doubt on Camden Arts Centre's ability to continue as a going concern for a period of at least twelve months from when the financial statements are authorised for issue.

Our responsibilities and the responsibilities of the trustees with respect to going concern are described in the relevant sections of this report.

Other Information

The other information comprises the information included in the trustees' annual report other than the financial statements and our auditor's report thereon. The trustees are responsible for the other information contained within the annual report. Our opinion on the financial statements does not cover the other information and, except to the extent otherwise explicitly stated in our report, we do not express any form of assurance conclusion thereon. Our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements or our knowledge obtained in the course of the audit, or otherwise appears to be materially misstated. If we identify such material inconsistencies or apparent material misstatements, we are required to determine whether this gives rise to a material misstatement in the financial statements themselves. If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact.

We have nothing to report in this regard.

Opinions on other matters prescribed by the Companies Act 2006

In our opinion, based on the work undertaken in the course of the audit:

- The information given in the trustees' annual report for the financial year for which the financial statements are prepared is consistent with the financial statements; and

- The trustees' annual report has been prepared in accordance with applicable legal requirements.

Matters on which we are required to report by exception

In the light of the knowledge and understanding of the charitable company and its environment obtained in the course of the audit, we have not identified material misstatements in the trustees' annual report. We have nothing to report in respect of the following matters in relation to which the Companies Act 2006 requires us to report to you if, in our opinion:

- Adequate accounting records have not been kept, or returns adequate for our audit have not been received from branches not visited by us; or
- The financial statements are not in agreement with the accounting records and returns; or
- Certain disclosures of trustees' remuneration specified by law are not made; or
- We have not received all the information and explanations we require for our audit; or
- The directors were not entitled to prepare the financial statements in accordance with the small companies regime and take advantage of the small companies' exemptions in preparing the trustees' annual report and from the requirement to prepare a strategic report.

Responsibilities of trustees

As explained more fully in the statement of trustees' responsibilities set out in the trustees' annual report, the trustees (who are also the directors of the charitable company for the purposes of company law) are responsible for the preparation of the financial statements and for being satisfied that they give a true and fair view, and for such internal control as the trustees determine is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

In preparing the financial statements, the trustees are responsible for assessing the charitable company's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless the trustees either intend to liquidate the charitable company or to cease operations, or have no realistic alternative but to do so.

Auditor's responsibilities for the audit of the financial statements

Our objectives are to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes our opinion. Reasonable assurance is a high level of assurance but is not a guarantee that an audit conducted in accordance with ISAs (UK) will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of these financial statements.

Irregularities, including fraud, are instances of non-compliance with laws and regulations. We design procedures in line with our responsibilities, outlined above, to detect material misstatements in respect of irregularities, including fraud. The extent to which our procedures are capable of detecting irregularities, including fraud are set out below.

Capability of the audit in detecting irregularities

In identifying and assessing risks of material misstatement in respect of irregularities, including fraud and non-compliance with laws and regulations, our procedures included the following:

- We enquired of management and the finance and operations committee, which included obtaining and reviewing supporting documentation, concerning the charity's policies and procedures relating to:
 - Identifying, evaluating, and complying with laws and regulations and whether they were aware of any instances of non-compliance;
 - Detecting and responding to the risks of fraud and whether they have knowledge of any actual, suspected, or alleged fraud;
 - The internal controls established to mitigate risks related to fraud or non-compliance with laws and regulations.
- We inspected the minutes of meetings of those charged with governance.

Independent auditor's report
To the members of Camden Art Centre

- We obtained an understanding of the legal and regulatory framework that the charity operates in, focusing on those laws and regulations that had a material effect on the financial statements or that had a fundamental effect on the operations of the charity from our professional and sector experience.
- We communicated applicable laws and regulations throughout the audit team and remained alert to any indications of non-compliance throughout the audit.
- We reviewed any reports made to regulators.
- We reviewed the financial statement disclosures and tested these to supporting documentation to assess compliance with applicable laws and regulations.
- We performed analytical procedures to identify any unusual or unexpected relationships that may indicate risks of material misstatement due to fraud.
- In addressing the risk of fraud through management override of controls, we tested the appropriateness of journal entries and other adjustments, assessed whether the judgements made in making accounting estimates are indicative of a potential bias and tested significant transactions that are unusual or those outside the normal course of business.

Because of the inherent limitations of an audit, there is a risk that we will not detect all irregularities, including those leading to a material misstatement in the financial statements or non-compliance with regulation. This risk increases the more that compliance with a law or regulation is removed from the events and transactions reflected in the financial statements, as we will be less likely to become aware of instances of non-compliance. The risk is also greater regarding irregularities occurring due to fraud rather than error, as fraud involves intentional concealment, forgery, collusion, omission or misrepresentation.

A further description of our responsibilities is available on the Financial Reporting Council's website at: www.frc.org.uk/auditorsresponsibilities. This description forms part of our auditor's report.

Use of our report

This report is made solely to the charitable company's members as a body, in accordance with Chapter 3 of Part 16 of the Companies Act 2006. Our audit work has been undertaken so that we might state to the charitable company's members those matters we are required to state to them in an auditor's report and for no other purpose. To the fullest extent permitted by law, we do not accept or assume responsibility to anyone other than the charitable company and the charitable company's members as a body, for our audit work, for this report, or for the opinions we have formed.

Judith Miller (Senior statutory auditor)

6 November 2025

for and on behalf of Sayer Vincent LLP, Statutory Auditor
110 Golden Lane, LONDON, EC1Y 0TG

Camden Art Centre

Statement of financial activities (incorporating an income and expenditure account)

For the year ended 31 March 2025

		Unrestricted funds	Restricted funds		2025	2024
	Note	£	Revenue	Capital	Total	Total
		£	£	£	£	£
Income from:						
Donations and legacies	3	1,329,991	383,247	1,035,273	2,748,511	2,124,264
Charitable activities						
Exhibitions	4	212,974	11,090	-	224,064	224,870
Education	4	-	-	-	-	972
Other trading activities	5	307,503	-	-	307,503	207,350
Investments		21,237	-	-	21,237	10,710
Total income		1,871,705	394,337	1,035,273	3,301,315	2,568,166
Expenditure on:						
Raising funds	6	480,399	-	-	480,399	312,469
Charitable activities						
Exhibitions	6	930,990	383,327	210,691	1,525,008	1,549,201
Education	6	361,349	195,569	90,296	647,214	506,874
Total expenditure		1,772,738	578,896	300,987	2,652,621	2,368,544
Net income/(expenditure) for the year		98,967	(184,559)	734,286	648,694	199,622
Transfers between funds		-	(170,000)	170,000	-	-
Net income/(expenditure) and net movement in funds		98,967	(354,559)	904,286	648,694	199,622
Reconciliation of funds:						
Total funds brought forward		726,390	705,647	764,618	2,196,655	1,997,033
Total funds carried forward		825,357	351,088	1,668,904	2,845,349	2,196,655

All of the above results are derived from continuing activities. There were no other recognised gains or losses other than those stated above. Movements in funds are disclosed in Note 20 to the financial statements.

Camden Art Centre

Balance sheet

Company no. 02947191

As at 31 March 2025

	Note	2025 £	2024 £
Fixed assets:			
Tangible assets	12	559,783	792,106
Long term debtors	13	1,814,860	-
		2,374,643	792,106
Current assets:			
Stock	14	343,309	312,851
Debtors	15	557,666	416,252
Cash at bank and in hand		783,805	967,005
		1,684,780	1,696,108
Liabilities:			
Creditors: amounts falling due within one year	16	(1,157,748)	(228,000)
Net current assets		527,032	1,468,108
Total assets less current liabilities		2,901,675	2,260,214
Creditors: amounts falling due after one year	18	(56,326)	(63,559)
Total net assets	20a	2,845,349	2,196,655
Funds:	21a		
Restricted funds			
Restricted income funds		351,088	705,647
Restricted capital funds		1,668,904	764,618
Total restricted funds		2,019,992	1,470,265
Unrestricted funds:			
Designated funds		190,074	140,074
General funds		635,283	586,316
Total unrestricted funds		825,357	726,390
Total funds		2,845,349	2,196,655

Approved by the trustees on 20 October 2025 and signed on their behalf by:

Porus Jungalwalla
Treasurer

Guy Halamish
Chair

Camden Art Centre

Statement of cash flows

For the year ended 31 March 2025

	Note	2025 £	£	2024 £	£
Net cash provided by/(used in) operating activities	23		(195,762)		286,749
Cash flows from investing activities:					
Dividends and interest from investments		21,237		10,710	
Purchase of fixed assets		(8,675)		(21,147)	
Net cash (used in) investing activities			12,562		(10,437)
Change in cash and cash equivalents in the year			(183,200)		276,312
Cash and cash equivalents at the beginning of the year			967,005		690,693
Cash and cash equivalents at the end of the year			<u>783,805</u>		<u>967,005</u>

1 Accounting policies

a) Statutory information

Camden Art Centre is a charitable company limited by guarantee and is incorporated in the United Kingdom. The registered office address and principal place of business is Arkwright Road, London, NW3 6DG.

b) Basis of preparation

The 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) - (Charities SORP FRS 102) and the Companies Act 2006.

Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy or note.

A trading subsidiary wholly owned by the charity was incorporated in February 2025, operational from April 2025 and exists to raise funds for the Charity to use for its charitable purposes. There was no activity in this subsidiary during the financial year and this has therefore not been consolidated in this set of financial statements.

c) Public benefit entity

The charitable company meets the definition of a public benefit entity under FRS 102.

d) Going concern

The trustees consider that there are no material uncertainties about the charitable company's ability to continue as a going concern.

The trustees do not consider that there are any sources of estimation uncertainty at the reporting date that have a significant risk of causing a material adjustment to the carrying amounts of assets and liabilities within the next reporting period.

Please refer to the going concern section in the annual report section for further disclosure.

e) Income

Income is recognised when the charity has entitlement to the funds, any performance conditions attached to the income have been met, it is probable that the income will be received and that the amount can be measured reliably.

Income from government and other grants, whether 'capital' grants or 'revenue' grants, is recognised when the charity has entitlement to the funds, any performance conditions attached to the grants have been met, it is probable that the income will be received and the amount can be measured reliably and is not deferred.

Income related to exhibitions at the Centre which span the year-end are accounted for in the year in which the major part of the exhibition takes place.

Touring income from exhibitions organised by the Centre and touring to other venues is accounted for on a receivable basis when income is confirmed.

Income received in advance of the provision of a specified service is deferred until the criteria for income recognition are met.

1 Accounting policies (continued)

f) Donations of gifts, services and facilities

Donated professional services and donated facilities are recognised as income when the charity has control over the item or received the service, any conditions associated with the donation have been met, the receipt of economic benefit from the use by the charity of the item is probable and that economic benefit can be measured reliably. In accordance with the Charities SORP (FRS 102), volunteer time is not recognised so refer to the trustees' annual report for more information about their contribution.

On receipt, donated gifts, professional services and donated facilities are recognised on the basis of the value of the gift to the charity which is the amount the charity would have been willing to pay to obtain services or facilities of equivalent economic benefit on the open market; a corresponding amount is then recognised in expenditure in the period of receipt.

Donations of works of art for the benefit of the charity are accounted for when gifted, and recognised on the basis of the value on the open market

g) Interest receivable

Interest on funds held on deposit is included when receivable and the amount can be measured reliably by the charity; this is normally upon notification of the interest paid or payable by the bank.

h) Fund accounting

Restricted funds are to be used for specific purposes as laid down by the donor. Expenditure which meets these criteria is charged to the fund.

Unrestricted funds are donations and other incoming resources received or generated for the charitable purposes.

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

i) Expenditure and irrecoverable VAT

Expenditure is recognised once there is a legal or constructive obligation to make a payment to a third party, it is probable that settlement will be required and the amount of the obligation can be measured reliably. Expenditure is classified under the following activity headings:

- ☐ Costs of raising funds are those costs related to seeking potential funders and applying for funding.
- ☐ Expenditure on charitable activities includes the costs associated with education and exhibition support services undertaken to further the purposes of the charity and their associated support costs.

Irrecoverable VAT is charged as a cost against the activity for which the expenditure was incurred.

Notes to the financial statements

For the year ended 31 March 2025

1 Accounting policies (continued)**j) Allocation of support costs**

Resources expended are allocated to the particular activity where the cost relates directly to that activity. However, the cost of overall direction and administration of each activity, comprising the salary and overhead costs of the central function, is apportioned on the following basis which are an estimate, based on staff time, of the amount attributable to each activity.

Where information about the aims, objectives and projects of the charity is provided to potential beneficiaries, the costs associated with this publicity are allocated to charitable expenditure.

Support and governance costs are re-allocated to each of the activities on the following basis which is an estimate, based on staff time, of the amount attributable to each activity

	Current Year	Prior Year
Raising funds	19%	13%
Exhibitions	55%	59%
Education	26%	28%

Governance costs are the costs associated with the governance arrangements of the charity. These costs are associated with constitutional and statutory requirements and include any costs associated with the strategic management of the charity's activities.

k) Operating leases

Rental charges are charged on a straight line basis over the term of the lease.

l) Tangible fixed assets

Items of equipment are capitalised where the purchase price exceeds £5,000. Items above £1,000 on discretion dependent on future intended use. Depreciation costs are allocated to activities on the basis of the use of the related assets in those activities. Assets are reviewed for impairment if circumstances indicate their carrying value may exceed their net realisable value and value in use.

Where fixed assets have been revalued, any excess between the revalued amount and the historic cost of the asset will be shown as a revaluation reserve in the balance sheet.

Depreciation is provided at rates calculated to write down the cost of each asset to its estimated residual value over its expected useful life. The depreciation rates in use are as follows:

☐ Building Development	Over the term of the lease
☐ Furniture & Equipment	5 years
☐ Computer equipment	3 years
☐ Capital Refurbishment	5 years

The Building Development represents expenditure on the re-development of the Camden Art Centre. The development work is being depreciated from 8 March 2004, the date of practical completion, to 9 September 2027, the date of the expiry of the 25 year lease. Assets funded through the recent ACE capital expenditure programme and the London Borough of Camden capital funding are depreciated over five years on a straight line basis.

1 Accounting policies (continued)

m) Stocks

Stocks are stated at the lower of cost and net realisable value. In general, cost is determined on a first in first out basis and includes transport and handling costs. Net realisable value is the price at which stocks can be sold in the normal course of business after allowing for the costs of realisation. Provision is made where necessary for obsolete, slow moving and defective stocks. Donated items of stock, held for distribution or resale, are recognised at fair value which is the amount the charity would have been willing to pay for the items on the open market.

n) Debtors

Trade and other debtors are recognised at the settlement amount due after any trade discount offered. Prepayments are valued at the amount prepaid net of any trade discounts due.

o) Short term deposits

Short term deposits includes cash balances that are invested in accounts with a maturity date of between 3 and 12 months.

p) Cash at bank and in hand

Cash at bank and cash in hand includes cash and short term highly liquid investments with a short maturity of three months or less from the date of acquisition or opening of the deposit or similar account.

q) Creditors and provisions

Creditors and provisions are recognised where the charity has a present obligation resulting from a past event that will probably result in the transfer of funds to a third party and the amount due to settle the obligation can be measured or estimated reliably. Creditors and provisions are normally recognised at their settlement amount after allowing for any trade discounts due.

r) Financial instruments

The charity only has financial assets and financial liabilities of a kind that qualify as basic financial instruments. Basic financial instruments are initially recognised at transaction value and subsequently measured at their settlement value with the exception of bank loans which are subsequently measured at amortised cost using the effective interest method.

s) Pensions

The company contributes to a defined benefit pension scheme operated by the London Borough of Camden for one employee. The charity's position is one of a stand alone arrangement, the employee has retired and the charity's remaining obligations in relation to this pension fund have been confirmed with the London Borough of Camden. These are accounted for in accordance with FRS 102 at the net present value of future obligations and the liability is accounted for at the balance sheet date.

The company makes contributions of 3-9% of gross pay to a defined contribution stakeholder pension scheme for eligible staff and contributes to the defined contribution personal pension schemes of some staff. The pension funds are held in externally administered schemes and the pension charge represents the amounts payable by the company to the funds in respect of the year.

2 Detailed comparatives for the statement of financial activities

	Unrestricted funds £	Restricted funds		2024 Total £
		Revenue £	Capital £	
Income from:				
Donations and legacies	1,220,362	898,902	5,000	2,124,264
Charitable activities:				
Exhibitions	216,031	8,839	-	224,870
Education	972	-	-	972
Other trading activities	207,350	-	-	207,350
Investments	10,710	-	-	10,710
Total income	1,655,425	907,741	5,000	2,568,166
Expenditure on:				
Raising funds	312,469	-	-	312,469
Charitable activities:				
Exhibitions	1,211,385	170,995	71,495	1,453,875
Education	241,238	194,141	166,821	602,200
Total expenditure	1,765,092	365,136	238,316	2,368,544
Net income / expenditure for the year	(109,667)	542,605	(233,316)	199,622
Transfers between funds	-	-	-	-
Net movement in funds	(109,667)	542,605	(233,316)	199,622
Total funds brought forward	836,057	163,042	997,934	1,997,033
Total funds carried forward	726,390	705,647	764,618	2,196,655

3a Income from donations and legacies (current year)

	Unrestricted funds £	Restricted funds		2025 Total £	2024 Total £
		Revenue £	Capital £		
Grants & donations	366,380	323,247	1,035,273	1,724,900	1,021,550
Arts Council England	750,000	60,000	-	810,000	953,000
Friends and patrons	73,461	-	-	73,461	49,253
Donated goods and services	48,150	-	-	48,150	32,451
Fundraising events	92,000	-	-	92,000	68,010
	1,329,991	383,247	1,035,273	2,748,511	2,124,264

Arts Council England (ACE) income includes a National Portfolio Organisation grant of £600,000 (2024: £600,000), an ACE Transform grant of £150,000 (2024: £220,000), and a restricted ACE Transform grant of £60,000 (£133,000) as described in Note 20c.

Notes to the financial statements

For the year ended 31 March 2025

3b Income from donations and legacies (prior year)

	Unrestricted funds	Restricted funds		2024
		Revenue	Capital	Total
	£	£	£	£
Grants & donations	250,648	765,902	5,000	1,021,550
Arts Council England	820,000	133,000	-	953,000
Friends and patrons	49,253	-	-	49,253
Donated goods and services	32,451	-	-	32,451
Fundraising events	68,010	-	-	68,010
	1,220,362	898,902	5,000	2,124,264

4 Income from charitable activities

	2025			2024		
	Unrestricted	Restricted	Total	Unrestricted	Restricted	Total
	£	£	£	£	£	£
Exhibitions						
Donated goods and services	40,638	11,090	51,728	15,333	8,839	24,172
Other Public	168,015	-	168,015	171,477	-	171,477
Publication sales	3,080	-	3,080	15,343	-	15,343
Artwork sales	1,241	-	1,241	13,878	-	13,878
Sub-total for exhibitions	212,974	11,090	224,064	216,031	8,839	224,870
Education						
Fees for courses and events	-	-	-	972	-	972
Sub-total for education	-	-	-	972	-	972
Total income from charitable activities	212,974	11,090	224,064	217,003	8,839	225,842

Income from educational courses or any surplus from the courses is applied across the whole of the Charity's activities.

5 Income from other trading activities

	2025	2024
	Total	Total
	£	£
Bookshop sales	128,774	122,624
Gallery and Studio hire	83,794	48,487
Donated artworks	68,983	23,670
Café	19,226	-
Other income	6,726	12,569
	307,503	207,350

All income from other trading activities is unrestricted.

Camden Art Centre

Notes to the financial statements

For the year ended 31 March 2025

6a Analysis of expenditure (current year)

	Charitable activities			Governance costs	Support costs	2024 Total	2024 Total
	Raising funds	Exhibitions	Education	costs	costs	Total	Total
	£	£	£	£	£	£	£
Staff costs (Note 8)	177,957	378,158	177,957	-	355,913	1,089,985	976,129
Direct costs	-	382,825	121,629	-	160	504,614	478,076
Marketing and advertising	32	-	-	-	88,292	88,324	68,566
Office costs & fees	54,088	11,090	29	-	359,660	424,867	337,707
Property costs	-	57	-	-	182,035	182,092	197,710
Building Lease	-	51,699	22,157	-	-	73,856	-
Recruitment	-	-	-	-	2,957	2,957	7,225
Legal and professional costs	-	-	-	13,785	31,143	44,928	49,076
Depreciation	-	-	-	-	240,998	240,998	254,054
	232,077	823,829	321,772	13,785	1,261,158	2,652,621	2,368,543
Support costs	244,980	694,078	322,100	-	(1,261,158)	-	-
Governance costs	3,342	7,101	3,342	(13,785)	-	-	-
Total expenditure 2025	480,399	1,525,008	647,214	-	-	2,652,621	
Total expenditure 2024	312,469	1,453,875	602,200	-	(1)		2,368,543

Camden Art Centre

Notes to the financial statements

For the year ended 31 March 2025

6b Analysis of expenditure (prior year)

	Charitable activities			Governance costs	Support costs	2024 Total
	Raising funds	Exhibitions	Education	costs	costs	Total
	£	£	£	£	£	£
Staff costs (Note 8)	108,459	368,760	173,534	-	325,376	976,129
Direct costs	227	374,975	102,401	-	473	478,076
Marketing and advertising	-	-	76	-	68,490	68,566
Office costs & fees	50,725	8,875	-	-	278,107	337,707
Property costs	-	10	-	-	197,700	197,710
Recruitment	-	-	-	-	7,225	7,225
Legal and professional costs	-	-	-	17,675	31,401	49,076
Depreciation	-	-	-	-	254,054	254,054
	159,411	752,620	276,011	17,675	1,162,826	2,368,543
Support costs	150,112	691,239	321,476	-	(1,162,827)	-
Governance costs	2,946	10,016	4,713	(17,675)	-	-
Total expenditure	312,469	1,453,875	602,200	-	(1)	2,368,543

Notes to the financial statements

For the year ended 31 March 2025

7 Net income / (expenditure) for the year

This is stated after charging / (crediting):

	2025	2024
	£	£
Depreciation	240,998	254,054
Auditor's remuneration (excluding VAT):		
Audit	12,750	12,150
	253,748	266,204

8 Analysis of staff costs, trustee remuneration and expenses, and the cost of key management personnel

Staff costs were as follows:

	2025	2024
	£	£
Salaries and wages	951,365	829,875
Social security costs	86,766	70,957
Employer's contribution to defined contribution pension schemes	38,716	35,467
Consultancy	13,138	39,830
	1,089,985	976,129

The following number of employees received employee benefits in excess of £60,000 (excluding employer pension costs and employer's national insurance) during the year between:

	2025	2024
	No.	No.
£60,000 - £69,999	1	-
£80,000 - £89,999	1	1

The total employee benefits (including employer pension contributions and employer's national insurance) of the key management personnel were £178,895 (2024: £170,559).

The charity trustees were neither paid nor received any other benefits from employment with the charity in the year (2024: £nil). No charity trustee received payment for professional or other services supplied to the charity (2024: £nil).

Trustees' expenses represents the payment or reimbursement of travel and subsistence costs totalling £0 (2024: £0)

Notes to the financial statements

For the year ended 31 March 2025

9 Staff numbers

The average number of employees (head count based on number of staff employed) during the year was 37 (2024: 34). The FTE were as follows, split across the key activities of the charity:

	2025 No.	2024 No.
Raising funds	4.0	2.5
Exhibitions	8.5	8.5
Education	4.0	4.0
Bookshop and reception	3.0	2.5
Premises and administration	5.0	5.0
	<u>24.5</u>	<u>22.5</u>

10 Related party transactions

Aggregate donations from trustees were £150,362 (2024: £187,570).

Restricted donations from related parties were £nil (2024: £3,000 from Charlotte Bonham Carter Charitable Trust, of which trustee Eliza Bonham-Carter was a trustee).

A membership fee payment of £256 made to FRANK, a community interest company of which Trustee Anne Hardy was a director of the Charity until 21 October 2024 is a founding member: she was not involved in the decision to make payment (2024: £256 for equivalent transaction).

Adele Bezzetto, youth trustee, was paid £1,464 (2024: £nil) for work as an assistant on learning programmes.

Eva Langret vice chair is Director of Frieze London, and we have the emerging artist prize in partnership with Frieze which involved income of £45,268 and expenditure of £25,860 in the year (2024: £nil as Eva was not a Trustee last year).

11 Taxation

The charitable company is exempt from corporation tax as all its income is charitable and is applied for charitable purposes.

Notes to the financial statements

For the year ended 31 March 2025

12 Tangible fixed assets

	Building Development £	Furniture & Equipment £	Computer equipment £	Capital Refurbishment £	Total £
Cost					
At the start of the year	4,598,087	90,391	18,819	583,512	5,290,809
Additions in year	-	-	605	8,070	8,675
Disposals in year	-	(8,558)	(8,195)	(152,755)	(169,508)
At the end of the year	<u>4,598,087</u>	<u>81,833</u>	<u>11,229</u>	<u>438,827</u>	<u>5,129,976</u>
Depreciation					
At the start of the year	3,957,313	70,001	16,938	454,451	4,498,703
Charge for the year	183,078	9,391	1,560	46,969	240,998
Eliminated on disposal	-	(8,558)	(8,195)	(152,755)	(169,508)
At the end of the year	<u>4,140,391</u>	<u>70,834</u>	<u>10,303</u>	<u>348,665</u>	<u>4,570,193</u>
Net book value					
At the end of the year	<u>457,696</u>	<u>10,999</u>	<u>926</u>	<u>90,162</u>	<u>559,783</u>
At the start of the year	<u>640,774</u>	<u>20,390</u>	<u>1,881</u>	<u>129,061</u>	<u>792,106</u>

Building development comprises the cost, including relevant fees, of the refurbishment of the Centre's leasehold premises. The premises are held on a 25 year lease from Camden Council. The realisable value of the lease is limited as it specifically states that the premises can only be used "for the purpose of the advancement of the education of the public of the understanding and appreciation of the Arts". The lease also states that any disposal of the lease will be restricted in accordance with Section 117 of Charities Act 2011. We were delighted to sign and exchange agreement with London Borough of Camden for a new 99-year building lease on our iconic Grade II listed building in December 2024 which following completion will become operational from September 2027 at expiry of the current lease, securing the centre for future generations. We met our £1.9m fundraising target for this in May 2025. Arts Council England has a charge on the property worth £250,000 for a 20 year period from 15 January 2005. A previous floating charge on the building for £2.6m for a 20 year period from 18 September 2002 expired in 2022.

All of the above assets are used for charitable purposes.

13 Long Term Debtors

	2025 £	2024 £
Prepayments	<u>1,814,860</u>	-
	<u>1,814,860</u>	<u>-</u>

Prepayments include £1,814,860 building lease premium costs, of which £929,060 was paid in year and £885,800 is due.

14 Stock

	2025 £	2024 £
Bookshop stock	<u>33,322</u>	25,832
Donated artwork stock	<u>309,987</u>	287,019
	<u>343,309</u>	<u>312,851</u>

Notes to the financial statements

For the year ended 31 March 2025

15 Debtors

	2025 £	2024 £
Trade debtors	137,206	37,568
Accrued income	326,133	343,546
Prepayments	94,010	29,295
Other debtors	317	279
VAT	-	5,564
	557,666	416,252

All financial instruments, both assets and liabilities, are measured at amortised cost. The carrying values of these are shown above and also in note 15 below.

16 Creditors: amounts falling due within one year

	2025 £	2024 £
Building lease costs payable	885,800	-
Trade creditors	147,353	88,470
Taxation and social security	19,680	20,497
Other creditors	8,266	16,659
Accruals	82,336	88,724
Deferred income (note 16)	2,313	1,650
Deficit reduction plan pension liability (note 18)	12,000	12,000
	1,157,748	228,000

Building lease costs are amounts due to be paid per the lease purchase agreement. This forms part of the prepayment figure in Note 14.

17 Deferred income

Deferred income comprises education fees received in advance of the period the educational activity occurs.

	2025 £	2024 £
Balance at the beginning of the year	1,650	1,933
Amount released to income in the year	(1,650)	(1,933)
Amount deferred in the year	2,313	1,650
Balance at the end of the year	2,313	1,650

Notes to the financial statements

For the year ended 31 March 2025

18 Creditors: amounts falling due after one year

	2025 £	2024 £
Deficit reduction plan pension liability (note 18):		
Amounts due within two to five years	40,191	40,191
Amounts due in more than five years	16,135	23,368
	56,326	63,559

19 Pension scheme

Amounts included in Creditors under "Deficit Reduction Plan" represent a liability to the London Borough of Camden to settle amounts due under a superannuation scheme which has now closed. The amount of the liability is being paid in equal instalment of £12,000 per annum over a 15 year period commencing in the charity's 2017/18 financial year. This liability is accounted for in full at net present value, taking account of an imputed interest rate of 7.5%. These assumptions and the resulting liability may vary depending on changes to underlying interest rates over time.

20a Analysis of net assets between funds (current year)

	Unrestricted funds £	Restricted revenue funds £	Restricted capital funds £	Total funds £
Tangible fixed assets	705,739	-	1,668,904	2,374,643
Net current assets	175,944	351,088	-	527,032
Long term liabilities	(56,326)	-	-	(56,326)
Net assets at 31 March	825,357	351,088	1,668,904	2,845,349

20b Analysis of net assets between funds (prior year)

	Unrestricted funds £	Restricted revenue funds £	Restricted capital funds £	Total funds £
Tangible fixed assets	27,488	-	764,618	792,106
Net current assets	762,461	705,647	-	1,468,108
Long term liabilities	(63,559)	-	-	(63,559)
Net assets at 31 March	726,390	705,647	764,618	2,196,655

21a Movements in funds (current year)

	At 1 April 2024 £	Income & gains £	Expenditure & losses £	Transfers £	At 31 March 2025 £
Restricted funds:					
Revenue funds					
ACE Transform Funding	57,566	60,000	(88,670)	-	28,896
Building Fund	170,000	-	-	(170,000)	-
Business	119,000	-	(102,000)	-	17,000
Education	185,548	110,564	(138,368)	-	157,744
Exhibitions	91,493	223,773	(227,358)	-	87,908
Exhibitions: Artists for Artists	82,040	-	(22,500)	-	59,540
Capital funds					
LB Camden s106 project	1,958	-	(1,958)	-	-
LB Camden CIL project	10,613	-	(5,337)	-	5,276
LB Camden CIL 2	107,273	-	(35,758)	-	71,515
Building Fund	-	1,035,273	(73,856)	170,000	1,131,417
Building development	640,774	-	(183,078)	-	457,696
Minor works	4,000	-	(1,000)	-	3,000
Total restricted funds	1,470,265	1,429,610	(879,883)	-	2,019,992
Unrestricted funds:					
Designated funds:					
Strategic Investment Fund	53,500	-	-	69,500	123,000
Building Development	60,000	-	-	-	60,000
Lease Work	26,574	-	(19,500)	-	7,074
Total designated funds	140,074	-	(19,500)	69,500	190,074
General funds	586,316	1,871,705	(1,753,238)	(69,500)	635,283
Total unrestricted funds	726,390	1,871,705	(1,772,738)	-	825,357
Total funds	2,196,655	3,301,315	(2,652,621)	-	2,845,349

Notes to the financial statements

For the year ended 31 March 2025

21b Movements in funds (prior year)

	At 2 April 2023	Income & gains	Expenditure & losses	Transfers	At 31 March 2024
	£	£	£	£	£
Restricted funds:					
Revenue funds					
ACE Transform Funding	-	133,000	(75,434)	-	57,566
Building Fund	-	170,000	-	-	170,000
Business	-	140,000	(21,000)	-	119,000
Education	27,501	323,258	(165,211)	-	185,548
Exhibitions	31,001	141,483	(80,991)	-	91,493
Exhibitions: Artists for Artists	104,540	-	(22,500)	-	82,040
Capital funds					
LB Camden s106 project	3,120	-	(1,162)	-	1,958
LB Camden CIL project	27,931	-	(17,318)	-	10,613
LB Camden CIL 2	143,031	-	(35,758)	-	107,273
Building Fund	823,852	-	(183,078)	-	640,774
Minor works	-	5,000	(1,000)	-	4,000
Total restricted funds	1,160,976	912,741	(603,452)	-	1,470,265
Unrestricted funds:					
Designated funds:					
Strategic Investment Fund	90,000	-	-	(36,500)	53,500
Building Development	60,000	-	-	-	60,000
Lease Work	45,000	-	-	(18,426)	26,574
Total designated funds	195,000	-	-	(54,926)	140,074
General funds	641,057	1,655,425	(1,765,092)	54,926	586,316
Total unrestricted funds	836,057	1,655,425	(1,765,092)	-	726,390
Total funds	1,997,033	2,568,166	(2,368,544)	-	2,196,655

21c Purposes of funds

Purposes of restricted funds

ACE Transform Fund - Transitional funding from Arts Council England which covers business development and consultancy costs to support future organisational change.

Building Fund - Fundraising in relation to building lease purchase and development, which has been recategorised to Capital from 2024/25.

Business - Corporate fundraising to support future projects, including Bloomberg Digital Accelerator Programme.

Exhibitions - income from individuals through Exhibition Circles, Trusts & Foundations and UK and international arts agencies and commercial gallery partners, as well as funds raised through our Emerging Artist Prize, for the purpose of presenting exhibitions of UK and non-UK artists.

Exhibitions: Artists for Artists - Fund that was created in 2017 through fundraising events for the Gallery's 50th Anniversary to support artist-led projects, commissions and residency programmes that will enable artists to continue to take risks with new ideas and to push the boundaries of their own practice.

Education - Income mainly from Trusts & Foundations supporting our learning programmes including Special Educational Needs, Family, Schools and Youth programmes.

21c Purposes of funds (continued)**Purposes of restricted funds (continued)**

LB Camden s106 project - A grant of £172,323 from London Borough of Camden S106 funds towards a series of improvement works completed between 2016-2021. Works include environmental building upgrades such as solar panels, rainwater harvesting tanks, a computerised building management system and interior LED lighting, and improvements to public areas such as our garden walkway. Expenditure represents depreciated costs.

Community Infrastructure Levy (CIL) awarded via LB Camden - A grant of £76,729 in 2019/20 towards a series of improvement works in our café and garden.

CIL 2 - A further grant of £158,837 awarded by LB Camden in 2022/23 towards our shop and lobby refurbishment.

Building development - the depreciation cost, including relevant fees, of the refurbishment of the Centre's leasehold premises. The premises are held on a 25 year lease from Camden Council.

Minor works - Restricted grants including Rose Foundation grant in FY23/24 in relation to building improvements.

Purposes of designated funds

A designated funds for building development costs was set up in 2018/19 for unforeseen and urgent building works. A new fund was set up in 2022/23 to support anticipated future lease renewal costs, including anticipated legal and fundraising expenses. A new strategic investment fund was set up in 2022/23 to utilise unrestricted donations to support future years' budgets as we transition to lower levels of public funding.

22 Reconciliation of net income / (expenditure) to net cash flow from operating activities

	2025 £	2024 £
Net (expenditure) / income for the reporting period (as per the statement of financial activities)	648,694	199,622
Depreciation charges	240,998	254,054
Dividends and interest from investments	(21,237)	(10,710)
Decrease in stocks	(30,458)	56,776
Increase in debtors	(1,956,274)	(177,488)
Increase in creditors	922,515	(35,505)
Net cash provided by/(used in) operating activities	(195,762)	286,749

23 Operating lease commitments

The Centre's total future minimum lease payments under non-cancellable operating leases is as follows for each of the following periods:

	Equipment 2025 £	2024 £
Less than one year	7,466	7,466
Two to five years	26,823	34,289
	34,289	41,755

Notes to the financial statements

For the year ended 31 March 2025

24 Legal status of the charity

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.

25 Post balance sheet events

A Trading Subsidiary wholly owned by the Charity was incorporated in February 2025, operational from April 2025 and exists to raise funds for the Charity to use for its charitable purposes. There were no financial transactions during 2024/25.

Accounts

Camden Art Centre Arkwright Road London NW3

FINANCIAL STATEMENTS

FOR THE YEAR ENDED

31ST MARCH 2024

Legal Name: CAMDEN ARTS CENTRE
(A Company Limited by Guarantee)

Charity No. 1065829
Company No. 02947191

Supported by:



Supported using public funding by
**ARTS COUNCIL
ENGLAND**

Board of Trustees : Adele Bezzetto (Appointed 21.10.24)
Eliza Bonham-Carter (Vice Chair) (Resigned 15.06.24)
Tia Counts
James Fobert
Joshua Gaskin (Resigned 21.10.24)
Guy Halamish (Chair)
Anne Hardy (Resigned 21.10.24)
Sarah Hilliam (Appointed 23.10.23)
Tam Joseph (Appointed 21.10.24)
Porus Jungalwalla (Treasurer)
Allison Katz
Eva Langret (Vice Chair) (Appointed 21.10.24)
Merissa Marr (Resigned 21.10.24)
Livia Paggi (Appointed 21.10.24)
Ben Rawlingson-Plant (Resigned 15.06.24)
Karen Sanig
Jonathan Simpson

Senior Management Team : Director: Martin Clark
Deputy Director: Moya Malekin

**Registered Office and
Business Address** Camden Arts Centre
Arkwright Road
London
NW3 6DG

The legal name is Camden Arts Centre, however we now operate under the name Camden Art Centre, which is used throughout this document.

Auditor Sayer Vincent LLP
Chartered Accountants and Statutory Auditor
110 Golden Lane
London
EC1Y 0TG

Bankers Barclays Bank Plc
131 Finchley Road
London
NW3 6HY

Solicitors The Charity Team
Russell-Cooke Solicitors
2 Putney Hill
London
SW15 6AB

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Executive Summary

In 2023-24 we welcomed 102,603 (22/23: 82,008) people to our building and programmes, surpassing 100,000 visitors for the first time. Our exhibitions programme received extremely positive responses from press and public, particularly for the Martin Wong exhibition and New Contemporaries which returned to Camden Art Centre after more than 20 years. Our learning and public programmes engaged 10,847 people over the year, over 247 sessions, including 3,798 children and young people under 20. We presented 38 public programme events, working with over 150 artists, 73% of whom have protected characteristics.

In February, Camden Art Centre was named a leading venue in The Times by Waldemar Januszczak, in his List of London's Leading Contemporary Art Galleries - making number #2 "Camden Art Centre performs miracles...Always stimulating, always fresh, CAC is proof of how far a true love of art can take you with limited resources."

This was our first year under a reduced Arts Council England National Portfolio grant for the period 2023-26, which despite positive feedback was reduced from previous levels by 36%. The lower level of funding unfortunately resulted in a reduction of our staffing and learning programmes, with a primary focus now on work with children and young people including our SEN programme. Our community programme, originally planned to increase from 2023-24 was pulled back, with some relationships maintained through existing young people's projects or provision of space for self-led activity.

We were awarded Transform grants 1 and 2 from Arts Council England corresponding with the NPO funding period, with overheads and business development investment to enable our transition to this lower level of public funding. This process involved regular discussion on financial sustainability with trustees and planning consultancy, with a resulting focus on how we best utilise our building and intellectual assets and opportunities for partnership working whilst remaining true to our values, and relevant to our communities. This has aligned with renewed dialogue with London Borough of Camden, from whom we rent our building, to agree the purchase of a 99-year long lease. We were delighted to have the Heads of Terms signed in May 2024, and are now working on fundraising £1,760,000 to purchase our building, securing its future for art and artists for the next 100 years. This is an exceptional opportunity to invest in our long-term future, protecting what makes Camden Art Centre so special for so many artists and audiences at a time of increasing pressure and uncertainty.

We also continue to invest in our digital capabilities, including improved measuring tools, and were delighted to be accepted onto cohort 3 of the Bloomberg Digital Accelerator programme, commencing from October 2023. This project involves increasing our on-demand content of existing programmes through digital equipment and specialist staffing provision, enabling us to enrich our content and expand audiences.

Our focus going forwards remains on delivery of broad ranging programmes of excellent standards, diversity and innovation across all operations, talent development and collaborative partnerships, and financial and environmental sustainability.

Principal Activities/Aims and Objectives

Since 1965 Camden Art Centre has been a place for art and the people that make it. Rooted in our local community and internationally acclaimed, we foster a sense of belonging and a deeper relationship to art. We aim to push boundaries and connect people to their own creativity through our exhibitions, residencies, events and learning programmes.

Originally built as a public library, the building now combines historic architecture with open, modern spaces and a secluded garden with free entry for all. Camden Art Centre has always led the way supporting artists and audiences to create and engage with the most vital and inspiring contemporary art and culture today.

Our vision

For us all to be empowered to explore our creativity and to deepen our enquiry of the contemporary world

Our mission:

To be a space to look, make, think and talk about the most vital and inspiring contemporary art and culture today; a place to connect to your creativity.

Our values are to be:

Open

Thoughtful

Challenging

Rigorous

and to centre creativity in everything we do.

Camden Art Centre has championed over-looked and under-represented artists from every generation. From early shows like 'Contemporary African Art' in 1970, to the very first UK exhibitions of then little-known figures like Hilma af Klint in 2006, Forrest Bess in 2022 and Martin Wong in 2023.

For over 50 years, we have worked ahead of the curve, giving early support and exposure to artists including Phyllida Barlow, Sophie Calle, Martin Creed, Mary Heilmann, Kerry James Marshall, Mike Nelson, Laura Owens, Veronica Ryan, Yinka Shonibare, Kara Walker, Christopher Wool and more recently Allison Katz, Walter Price and Mohammed Sami.

Our world renowned exhibitions programme supports artists at every stage of their careers, enabling them to make work that is relevant for today: brave, challenging, engaging and vital.

The Trustees believe that the continued commitment to education and accessibility at Camden Art Centre fulfil the Charity Commission's requirements to give due consideration to Charity Commission published guidance on the operation of the Public Benefit requirement, including the guidance 'Public Benefit: Running a Charity (PB2)'. The Board reviews the Centre's aims and objectives in the light of this guidance.

Annual Review 2023/24

The organisation's key objectives are:

- To provide an accessible venue for contemporary visual art and education in which artists, their ideas and their work are the focus of activities
- To broaden the audience for contemporary visual art and engage people in the ideas, practices and issues explored by artists and their work
- To promote diversity and equality of opportunity in contemporary visual art
- To engage people in the creative process of making art and support those who wish to pursue a career in art
- To contribute to current artistic debate and facilitate the making of work that extends contemporary art practice.

These objectives are realised through Camden Art Centre's activities and facilities, which include:

- A wide-ranging programme of exhibitions, educational projects, residencies, talks, workshops, screenings, and publications
- Digital creative content available to all
- A building that is accessible to all
- The production / publication, promotion and sale of artists' editions and books
- A volunteer/training programme open to all

Our activity has been reviewed against the Arts Council England 'Let's Create' strategy for 2020-2030, across Outcomes and Elements as below:

Outcomes: Creative People

- A. Supporting people at all stages of their lives to design, develop and increase their participation in high-quality creative activities.
- B. Promoting creative opportunities in the local community to people at all stages of their lives.
- C. Provide high-quality early years activities that reach families from a wider range of backgrounds.

- D. Widening and improving opportunities for children and young people to take part in creative activities inside schools.
- E. Widening and improving opportunities for children and young people to take part in creative activities outside schools
- F. Improving teaching for creativity in schools
- G. Supporting children and young people to develop their creative skills and potential
- H. Developing and improving pathways towards careers in the creative industries

Outcome: Cultural Communities

- I. Improving access to a full range of cultural opportunities wherever people live
- J. Working with communities to better understand and respond to their needs and interests, resulting in increased cultural engagement and the wide range of social benefits it brings
- K. Working collaboratively through place-based partnerships to: Support and involve communities in high-quality culture; Improve creative and cultural education for children and young people; Improve health and wellbeing through creative and cultural activity; Build skills and capacity in the cultural sector and grow its economic impact
- L. Connecting people and places, including diaspora communities, nationally and internationally

Outcome: A Creative and Cultural Country

- M. Supporting new types of creative practice, new forms of cultural content and new ways of reaching new and existing audiences and participants
- N. Collaborating with other cultural organisations and/or with the commercial creative industries and/or with further and higher education, especially with a view to supporting innovation, research and development, new skills and the use of new technologies
- O. Strengthening the international connections of cultural organisations and creative and cultural practitioners, including co-production and touring
- P. Bringing world-class culture to audiences in England
- Q. Giving more opportunities to people to start a professional career in the creative industries, especially those who are currently under-represented
- R. Ensuring people have opportunities to sustain their careers and fulfil their potential in the creative industries, especially those who are currently under-represented

Staff and trustees also work within and towards 4 Investment Principles: Inclusivity and Relevance; Ambition and Quality; Dynamism; Environmental Responsibility.

SORP designation ↓	Arts Council Outcomes →	Creative People	Cultural Communities	A Creative and Cultural Country
Exhibitions	Exhibitions		√ Elements: I, J	√ Elements: M, N, O, P, Q, R
	Public Programme (including HE Partnerships)			√ Elements: M, N, Q, R
	Residencies			√ Elements: M, R
Education	Learning: Schools	√ Elements: A, B, D, F, G	√ Elements: I, J, K	
	Learning: SEN	√ Elements: A, D, F, G, H		√ Elements: Q
	Learning: Youth	√ Elements: A, B, E, G, H	√ Elements: I, J, K	
	Learning: Families	√ Elements: B, C, E	√ Elements: I, J	

Achievements and Performance

Exhibitions:

During 2023/24 our exhibitions programme involved the work of 59 artists from Britain and abroad over three exhibition slots.

- The year commenced with Martin Wong, *Malicious Mischief* from June – September, exhibiting across Galleries 1, 2, Artists Studio, Central Space and Reading Room. Gallery 3 was utilised flexibly through this period with learning programme exhibitions, public programme events, and some essential building works.

This major survey exhibition of work by celebrated Chinese-American artist **Martin Wong** (b. 1946 Portland, USA–d. 1999, San Francisco, USA) spanned the breadth of his practice including painting, drawing and sculpture, and was the first solo exhibition of his work in a UK institution. It was one of the most acclaimed exhibitions in London over the year. Celebrated by audiences, peers and press alike, the exhibition introduced the work of an unduly overlooked and underappreciated artist to audiences in the UK. Over the course of the exhibition we attracted 32,423 visitors to the building.

Wong's practice merges diverse visual languages, including Chinese iconography, portraiture, urban poetry, graffiti and sign language. Recognised for his depictions of social, sexual and political scenographies in the United States from the 1970s to 1990s, Wong was influenced by his immediate surroundings and poetically wove together narratives of queer existence, marginal communities, and urban gentrification.

Initiated by KW Institute for Contemporary Art, Berlin, this exhibition was curated by Krist Gruijthuijsen and Agustín PérezRubio, and produced in collaboration with Museo Centro de Arte Dos de Mayo and Stedelijk Museum. We brought together an important selection of Wong's work in painting, sculpture as well as video footage of him at work in his studio – a rare insight into the practice of this extraordinary artist. The exhibition did not set out to be a retrospective, but rather a focused survey.

An extensive exhibition catalogue was co-published with Verlag der Buchhandlung Walther und Franz König with texts by Julie Ault with Danh Vo and Heinz Peter Knew, Sofie Krogh Christensen, Christopher 'Daze' Ellis, David J. Getsy, Mark Dean Johnson, Marci Kwon as well as the guest curators. We also commissioned a new File Note essay by London-based American curator and writer Zolomon (Zully) Adler. A symposium, held on the penultimate day of the exhibition in Gallery 3, was organised in partnership with the Courtauld's Centre for American Art with presentations from Zully Adler, Barry Blinderman, Margo Machida, Louise Siddons and Al Hoyos-Twomey.

Press coverage included The Times, The Sunday Times, The Observer, the Financial Times, Art Monthly, Flash Art, Art Review, Art Forum (Must See), Studio International, Frieze (Editor's Picks), Time Out (number 4 in their top 82 Things To Do in London round up), RA Magazine, and World of Interiors.

"A survey of the Chinese American artist confirms him as one of the most unusual, ingenious and forceful painters of his time."

- Studio International

"If all attempts at neatly historicising the promiscuous, itinerant life's work of Martin Wong are doomed to failure, Malicious Mischief gets satisfyingly close, while allowing myriad versions of the artist to co-exist, in all their enigmatic indelicacies."

- Art Review

"From the late 1960s until his death, Wong's work captured images of a changing world, filtered through a kaleidoscopic, cross-cultural vision."

- The Guardian

"In the pantheon of Manhattan depictions, this art deserves to be ranked alongside Edward Hopper, George Bellows and Frank Stella. It's that good."

- The Sunday Times

- The autumn programme had two exhibitions from October – December, Tamara Henderson in Galleries 1 and 2, and Marina Xenofontos in Gallery 3.

Tamara Henderson's (b. 1982, New Brunswick, Canada) major new commission comprises sculpture, installation, painting, live performance and film and was developed over the previous 3 years. The central concerns of Tamara's practice involve ecology, the environment, sustainability and the material world as imbued with sentience and consciousness. Focused on earthworm ecology and the processes of decay and transformation in compost soil, it takes us on a journey through Henderson's practice, from experiments made in her studio and garden in Australia to a major new film commission, a series of 12 paintings, a sound installation and sculptures in ceramic, glass, bronze and textiles. The project evolved into four distinct characters who structure the entire exhibition: The Gardener; The Director; Sound; and Light. Henderson's virtuosic ability to work with new and unconventional materials in tandem with more traditional processes of ceramic, glass, wood and metalwork, gives rise to a distinctive artistic language that casts archetypal characters in an animistic worldview, exploring how we are implicated in wider cosmologies that relate us to the planet and to the universe.

Having made an environmental pledge to limit international shipping, and with the artist being based in Australia, we were committed to delivering this exhibition with the lowest carbon footprint possible. Most of the work was developed in situ a 5-week residency with the support of a team of assistants. It was enriching to have such active production taking place on site, grounding Camden's activities in the practice of making and this has been a positive way to model future commissioning structures where the artist lives overseas.

Jennifer Higgie wrote the essay for our File Note series.

Supported by The Henry Moore Foundation.

Green in the Grooves received reviews by Hyperallergic, Studio International, Il Giornale dell'Arte; was highlighted as a 'Must See' exhibition by Art Review, Ocula, Toast; and recommended in roundups by Artforum, DAMN Magazine, Artsy and ARTnews, and Sadie Coles for Ocula.

"Green in the Grooves is impressive in its entangled expansiveness, echoing the energetic vitality of composting that runs evocatively throughout the exhibition."

- Hyperallergic

"With its many sensory pulses, Green in the Grooves makes us take notice of the world around us, particularly what ecological systems unfold beneath our feet or out of sight. It asks us to think about our place among the natural world and how we can help ensure its survival."

- Studio International

Marina Xenofontos (b.1988, Limassol, Cyprus) lives and works in Athens, Greece. Encompassing sculpture, writing, and film, her work examines the material and personal manifestations of ideology and knowledge. As the recipient of the 2022 Camden Art Centre Emerging Artist Prize at Frieze, Xenofontos presented a new commission in Camden Art Centre's Gallery 3 for her first institutional solo exhibition in the UK, responding to the architecture, light and space of Camden's Gallery 3 with a minimal installation of three sculptures.

The entrance is reconfigured with an aluminium security door removed and imported from Cyprus and adjusted to the gallery where it will remain for the duration of the exhibition. Commonly found in working class neighborhoods from the late 1970s and onwards, these silver-and-gold-anodized doors had once symbolised middle class aspirations of wealth, class mobility, success and potential. In a kinetic sculpture reaching from floor to vaulted ceiling - two bronze-cast, silver-plated, columns rotate in opposite directions. Their forms are cast from modest wooden walking canes, stacked end to end, reminiscent of the sticks that the artist's grandfather used to make. Hung beside each other, their rotation brings them close enough to almost touch, before ebbing back away, describing a solemn choreography of proximity and distance - an ancestral monument of sorts. This deeply personal content of the work is set in tension to the ubiquitous and often overlooked cultural materials that contribute to the fabric of civic life. Alluded to in the title, Public Domain, Xenofontos explores the sense in which modern social relations are largely mediated by representations that come to replace directly-lived experience. Some of these mass-produced objects feature in the exhibition, including castaway Monobloc chairs – the worlds most common garden furniture, withdrawn from an undifferentiated realm of circulation, singled out and salvaged by the artist who invests them with personal significance, elevating their status in the exhibition site.

Sabrina Tarasoff wrote a new essay for Marina's File Note.

Coverage has included, Frieze, Mousse Magazine, Flash Art and Kathimerini (Greece's national broadsheet newspaper).

Visitor comments:

- *"Blown away by Marina's show - Marina is an extremely gifted artist, the show was so unique, in a category of its own, so political and representative of Cyprus"*
- *"I loved watching the moving MX installation, it was so beautiful and meditative."*

The Camden Art Centre Emerging Artist Prize at Frieze is supported by Alexandra Economou, Noach Vander Beken, Nicola Blake, Anne-Pierre d'Albis, Huma Kabacki, Suling Mead, Ralph Segreti, Sophie and Ronald Sofer, Batia Ofer, Alma Zevi and Indira Ziyabek.

- We opened 2024 with New Contemporaries from January – March, welcoming it back after more than 20 years following earlier iterations in 1974 '75, '94 '96, '97, '98, and 2001. Over those years, the exhibitions were selected by Michael Craig-Martin (1975); Rachel Whiteread (1994); Mark Wallinger (1996); Gillian Wearing (1997); Phyllida Barlow (1998) and Chris Ofili (2001), and included artists that have gone on to further acclaim, including Eileen Cooper (1975); Chantal Joffe (1996); George Shaw (1998); Ana Genoves (1997); Harold Offeh, Sophie von Hellermann, Michelle Williams Gamaker and Conrad Shawcross (2001).

New Contemporaries has been supporting emerging and early-career artists from established and alternative art programmes since 1949. It has provided development opportunities for artists, helping them to successfully transition from education into more established pathways. This year it featured 55 of the most exciting artists emerging from UK art schools and alternative peer-to-peer learning programmes, selected by internationally renowned artists Helen Cammock, Sunil Gupta and Heather Phillipson. First opening at The Grundy Art Gallery in Blackpool (September – December 2023) the exhibition travelled down to London where it was well received with consistently high audience figures and favourable feedback from visitors.

The exhibition presented an important picture of emerging practices taking place across the UK today. Recurrent themes in the artists' work included care, kinship, climate justice, world-building, geographical borders and identity politics, and were explored through diverse approaches and mediums. The show provided emerging artists the opportunity to present their work to a wider audience, alongside a programme of artist development opportunities to support the growth of their practice.

Through costume, textiles, performance, moving image and painting artists including Savanna Achampong, Bunmi Agosto and Jame St Findlay navigate embodied identities and reflect on their lived experience through fantasy and dream. Melodrama, cliché, the surreal and cinematic devices also inform many of the artists' approaches. Fact, fiction, and memory are blurred and reinvented in the works of Jennifer Jones, Matthew Burdis and Elena Njoabuzia Onwochei-Garcia while identity is explored through familial, romantic, and non-human relationships and systemic ableism is probed at in various approaches by Korallia Stergides, Charan Singh and Ranny Macdonald. Pagan rituals and the use of sacred symbols are enacted through the works of Iga Koncka, Osman Yousefzada and Sarah Cleary as forms of care or protection. The complex matrix of geographies, borders, environmentalism, the natural environment, racialised oppression and socio-political structures intersect in many of the artists' works including Hester Yang, Harmeet Rahal and Samuel Zhang that draw from archival materials and first-hand research and experience. Agriculture and extractivism are interrogated through the works of Helen Clarke Joseph Ijoyemi and Haneen Hadiy in a consideration of our dependence upon and abuse of the land and the planet's resources.

Our Assistant Curator Arese Uwuoruya contributed a piece of critical writing published on the New Contemporaries online platform.

Over the run of the exhibition, our exhibitions team gave several tours to groups including The Cultivist, Whitechapel MA Curating Programme, Sotheby's Institute, Chelsea College of Arts, Anson Primary School, Young New Contemporaries, and London College of Fashion. There were also a number of independent group visits from University of Middlesex BA Fashion textiles students, Anglia Ruskin University, UCA Group 8 students, Birmingham Art College, St George Monarch College, Women's Chelsea Arts Club, London Art Salon, and Kings College Foundation year art students, to name a few.

The exhibition at Camden Art Centre received a total of 46 pieces of coverage, with an estimate of 1.19m views. The vast majority of this was positive, with exhibition reviews in The Observer/Guardian ★★★★★,

The Telegraph ★★★★★, TimeOut, and arts press Art Monthly, Artsy and Plaster. The exhibition was highlighted in 'best exhibition' roundups by Guardian's Saturday Magazine, The Evening Standard, Harper's Bazaar, Dazed, Wallpaper, Apollo and Ocula among others. New Contemporaries was also promoted in popular newsletters by Jonathan Jones (for the Guardian), Katy Hessel (Great Women Artists) and Lou Mensah (Shade Art Review).

Visitor comments:

- *A tutor from the RCA said how much he loved it; it completely exceeded his expectations and there were a lot of artists who he thought would be very inspiring to his students*
- *"Brilliant show. It inspired us to discuss masculinity and how to redefine it for nearly an hour."*
- Alongside New Contemporaries, we exhibited a week-long show by the London-based artist **Nissa Nishikawa** FOR OUR SPIRITS, in February 24. The exhibition was funded in large part by a grant the artist received from the Arts Council.

In the show, Nishikawa intuited ceremonial artworks and movements that honour co-creation as a mode of retrieval and exploration. Sculptural work, installation, smell, sound, and moving image combined in the space to make for an affective sensory experience. Visitors were incredibly receptive to this show, with many compliments on the atmosphere of the gallery.

In addition to the exhibition, two public performances and two workshops were organised for the week, all of which were well received and well attended by visitors and guests. The performances involved Nishikawa's collaborators: Millicent Hodson a local choreographer and a master of Chinese martial arts; Naima Nefertari (aka Karlsson) an interdisciplinary artist, musician and composer based in London and Sweden; Zinzile - a multi-medium artist and mover.

Public Programme:

Our Public Programmes are delivered onsite in our building or garden; online through our website and distribution platforms Soundcloud, YouTube and Camden Art Audio - a content platform for Camden Art Centre accessed via iTunes, apple music and Spotify; and offsite with partner venues. The programme includes:

Public Knowledge: a space for knowledge production and exchange through informal or experimental presentations, discussion, and performance between creative practitioners including artists, musicians, filmmakers, and writers from diverse cultural backgrounds.

Exhibitions Related: events specifically around the exhibition programme.

In Conversation: a space for public dialogue between two or more practitioners on their ongoing inter-related practices.

Garden Nights: A programme of live music and screenings in the unique setting of the Camden Art Centre Garden.

Book launches, and partnerships with Higher Education and other cultural institutions.

We presented 38 public programme events over the year, working with over 150 artists, 73% of whom have protected characteristics. For the New Contemporaries exhibition period, we invited and worked with 45 artists to contribute to Camden Art Centre Public Programme:

Highlights include:

Kobby Adi: This project consisted of the burial of 400 feet of 16mm motion picture film in Camden Art Centre's garden. The film is unexposed and will remain 'factory fresh' within a container. The duration of the project will be for an indefinite period. A limited-edition map designed by the artist detailing the location of the burial was available free of charge.

The Jobs Market: Susan Finlay's The Lives of the Artists and Sally O'Reilly's Help in Cucumbers (both JOAN, 2023) explore the often awful, hilarious, and unexpected jobs that artists undertake to pay the bills. To celebrate the launch of these titles, the authors and their publisher organised an events programme and impromptu market stall of literature, music and multiples that also explore the themes of artists' day jobs and alternative economies.

Voices BURST LDN x MACC: Voices was an evening of experimental performance, mischief, and communal activities hosted by BURST LDN and MACC. Working with artists and musicians across street art, sculpture, and U.K. hip-hop, they created an interdisciplinary, multi-cultural 'hub' that seeks to resonate with the Nuyorican Poetry Cafes found in the Lower East Side of New York in the 1980s. The event

presented performances alongside artworks, inviting audiences to engage with Martin Wong's multi-vocal, diverse, community-driven practice through the lens of emergent London-based artists and musicians. Organised by the students of MA Curating and Collections at Chelsea College of Arts, in partnership with Camden Art Centre.

Garden Nights with Gaister, Ghostlore of Britain and Nik Colk Void: An evening of live electronic music and moving images in the Camden Art Centre garden courtesy of Nik Colk Void, Ghostlore of Britain (Kieron Livingstone & Sarah Rosamond Hartnett), and Gaister, a musical encounter between experimental soprano Olivia Salvadori, producer and songwriter Coby Sey and drummer, Akihide Monna.

City Flower's launch in Camden's outdoor space activated the garden with a unique evening of experimental and collaborative music. It featured intimate performances, by an ensemble jazz-soul fusion collective, followed by a dub-reggae act which was 'toasted' over by the celebrated poet James Massiah. City Flowers is an initiative by Flock Together founder, Ollie Olanipekun whose work is to connect established artists with emerging artists of non-traditional backgrounds and democratise access within the art world.

Chains of Desire: Presentations on Martin Wong: An afternoon of presentations exploring the art and life of Martin Wong, paying particular attention to his time spent on New York City's Lower East Side. A prolific period of cultural production and political activism in the city with the explosion of the East Village art scene renewed discourses on class, race and gentrification and the burgeoning spectre of the AIDS crisis.

Gardeners Bar: A series of events centred around the Tamara Henderson exhibition, including: Worm charming, rural characters and queering the land with Georgia Gendall shedding light on her various animal collaborations, and an audience invited worm-charming session by torchlight in the Camden Art Centre garden. Stephen Watts and other poets; responding to themes and subjects presented in Tamara Henderson's exhibition. Beau Beaumont Per.mutation (); this piece explored auditory art forms and sonic experimentation informed by synthesis and the senses of touch, coding techniques and the interpolation of movement in our ecosystem.

Programme listings:

- 13th April 2023: Book Launch: *Adam Chodzko: Ah, look, you can still just about see his little legs sticking out from it all!*
- 20th April 2023: Exhibitions Related: *Visibility and Invisibility in Contemporary Painting* with Martin Clark, Darian Leader, Ralph Rugoff and Mohammed Sami
- 27th April 2023: Book Launch: *Strange Attractor Journal Five*
- 4th May 2023: Public Knowledge: *Lost In Music: A Post-Industrial Dreamscape*
- 10th May 2023: Garden Nights: *Poetry Festival: Long Song for Summer II*
- 11th May 2023: Book Launch: *What We Do Is Secret* with Larne Abse Gogarty, Adam Farah-Saad (aka free.yard) and Esther Leslie
- 18th May 2023: Public Knowledge: *Keats's Odes: A Lover's Discourse*
- 18th May 2023 ongoing Exhibitions Related: *Kobby Adi: 400 feet of factory fresh unexposed VISION3 500T 5219/7219 Colour Negative 16mm film, buried in Camden Art Centre's Garden*
- 25th May 2023: Public Knowledge: *Other Cinemas: I Carry it With Me Everywhere*
- 15th June 2023: Exhibition related: Curators Talk with Krist Gruijthuijsen and Augustin Perez-Rubio with Martin Clark
- 29th June 2023: Exhibition related: Exhibition Tour with Curator Solomon "Zuly" Adler
- 29th June 2023: Exhibition related: *Artists Who Write*
- 8th July 2023: Exhibition related: *The Jobs Market*
- 14th July 2023: Exhibition related: *VOICES BURSTS LDN x MACC*
- 28th July 2023: Garden Nights: *Garden Nights with Gaister, Ghostlore of Britain and Nik Colk Void*
- 24th August 2023: Garden Nights: *Garden Nights with City Flowers*
- 14th September 2023: Book Launch: *Innominate* with Naomi Pearce and Alice Hattrick
- 16th September 2023: Exhibition related: *Chains of Desire: Presentations on Martin Wong*
- 17th September 2023: Public Knowledge: *Gaian Ecologies*
- 23rd September 2023: In Conversation: *Your Love Is Not Good* with Johanna Hevda and Philipa Snow
- 10th October 2023: In Conversation: *Underworlds A Compelling Journey Through Subterranean Realms, Real and Imagined* with Stephen Ellcock in conversation with Jarvis Cocker
- 24th October 2023: Book Launch: *Strata: Italian Art since 2000 - The Words of the Artists* with Alessandro Rabottini, Martin Clark, and others

- 26th October 2023: Exhibition Related: *Gardeners Bar - Stephen Watts and other poets.*
- 2nd November 2023: Book Launch: *Nicola L: Life and Art*
- 9th November 2023: Exhibition Related: *Gardeners Bar - Worm charming, rural characters and queering the land*
- 16th November 2023: Exhibition Related: *Gardeners Bar: Beau Beaumont Per.mutation ()*
- 23rd November 2023: Public Knowledge: *Robert Smithson A Black, E White, Donald Kuspit I Red, U Green Matt Williams O Blue Didi Wambugu*
- 7th December 2023: Exhibition Related: *Game Launch: Twice Upon a While with Marina Xenofontos*
- 16th December 2023: Public Knowledge: *Artists Self-Publishers Fair - ASP the 8th*
- 25th January 2024: Book Launch: *After Nora with Penelope Curtis*
- 3rd February 2024: Exhibition Related: *New Contemporaries Live*
- 8th February 2024: Public Knowledge: *Jack Sheen, Croon Harvest with The Trilogy Tapes and Tom 'All Night Flight'*
- 15th February 2024: Book Launch: *JOAN Publishing*
- 29th February 2024: Public Knowledge: *Anteaesthetics* with Rizvana Bradley, Larne Abse Gogarty, Sadia Shirazi and Matt Williams
- 9th March 2024: Exhibition Related: *New Contemporaries Workshops: Documenting & Distribution*
- 9th March 2024: Exhibition Related: *New Contemporaries Roundtable: Exchange*
- 14th March 2024: Public Knowledge: *Kinn, Ekaterina Bazhenova-Yamasaki, Flora Yin Wong, Ana Quiroga*
- 16th March 2024: Public Knowledge: *Meeting Grounds - Essay as Event*

Community Learning:

Our learning programmes aim to be inclusive and representative of artists and participants from a wide range of social and cultural backgrounds, and embeds talent development, diversity, and in-depth engagement across the whole programme, with a key strategic aim to 'nurture talent of young people', and 'nurture life-long enjoyment of contemporary visual arts'.

We have worked on long-term in-depth projects with mainstream primary and secondary schools, SEN specialist schools, our youth programme including outreach activity and family programmes.

Our learning and public programmes engaged 10,847 people over the year, over 247 sessions, including 3,798 children and young people under 20.

All of our programmes have prioritised the experiences of children and young people as collaborators. We prioritise a focus on process over product, an approach which is difficult to nurture in formal arts education and strive to create environments where young people can experiment, learn new skills and take creative risks in a supported way.

We have also been able to work with more artists by utilising the New Contemporaries exhibiting artist talent pool, as part of this we provided 16 recently graduated artists with opportunities to take part in paid work within our learning programme, many of whom had limited experience working directly with audiences.

Youth Programme: Transformative Futures

Our Youth Collective is a space for young people aged 15-24 to meet regularly and encounter the arts in an open and welcoming environment, to critically engage, feel empowered and stay connected. Our youth programme Transformative Futures is hosted onsite through regular Saturday sessions and occasional offsite events, and includes a residency programme, takeover and culminates in an exhibition in summer 2024.

The programme over 2023/24 included sessions led by a diverse range of emerging artists. Highlights included sessions with Joshua Woolford making abstract soundscapes and Alannah Cyan's look at photography and storytelling. The Transformative Futures Takeover took place in the Artists Studio and was programmed entirely by the participants with support from the artist leads and CAC team. The gallery hosted participant led workshops, collaborative and interactive displays and the group also contributed to a zine which was shared with attendees and participants. Seven applicants were selected to take part in a

month-long residency in the Drawing Studio and provided with a materials budget, studio space and an artist mentor who supports their practice through the month, and an open studio weekend.

We have continued to develop pathways for participants of our youth programme into paid work with four new Learning Assistants employed through the year. Illustrating the long-term journey we take with programme participants, Lucie Macgregor and Asha Fontenelle, who initially attended our youth programme, were recently awarded Developing Your Creative Practise grants from the Arts Council supported by our letters of recommendation.

"It's been such an amazing experience. I really enjoyed having a place to develop my art practice, it's not something I always had. I learned a lot about contemporary practices. It's a very enriching environment. Personally, I have learned to experiment and try new things without the pressure of the outcome, and let go of perfectionism. I'm taking great value from these sessions."

- Youth Collective Participant

"It's been great for a few reasons, expanding my artistic knowledge and how I can create art, the influence of the artists and the staff has also been great, also the social side has been positively impacted and it gives me a reason to be social and creative each week. Overall, it's been a great environment to learn more and share ideas."

- Youth Collective Participant

Over 2023/24 academic year we delivered 28 sessions, with 308 total attendance and 158 individuals. 16 produced work for our Takeover Weekend. 44% of attendees were new to Camden Art Centre and broadly from target backgrounds; 42% were of a global majority non white background, 51% live in the most deprived areas (ONS deprivation deciles 1 - 4), 24% identified as having a disability or mental health issues.

Of youth collective participants questioned 100% (target 75%) responded that their participation in the Transformative Futures Programme had given them transferable skills they feel can be used elsewhere. 100% (target 75%) responded that their participation in the Transformative Futures Programme had given them creative skills they felt they could use elsewhere and increased knowledge of career routes in the creative industries.

Of youth collective participants questioned 100% (target 50%) responded that their participation in the Transformative Futures Programme had positively impacted their confidence and self-belief; and 100% (target 25%) that participation had positively impacted their wellbeing and or mental health.

SEN Schools Programme

Camden Art Centre's Special Educational Needs (SEN) School Programme works in collaboration with young people, teachers and artists. The project addresses the lack of access for people with learning disabilities to creative experiences, learning and careers in the visual arts. It aims to increase creative opportunities for people with profound and multiple learning disabilities; to foster a sense of belonging at the centre and to encourage confidence and independence through collaborative activities that champion all forms of communication and self-expression.

Over 23/24 we worked with pupils and teachers from Swiss Cottage School and The Village School. The schools had 100% pupils with Special Educational Needs and included a higher-than-average proportion of pupils eligible for free school meals (Village 37.5%; Swiss Cottage 54.3%) or pupil premium (Village 39%; Swiss Cottage 44.7%). The project *Den* was led by the artist team of Lucie Macgregor, Declan Leslie (supported by Action Space) and Tom James, and explored natural resources, waste materials and the idea of shelter.

We prioritised a non-formal approach to developing a sculptural language together. The workshops included mapping the Centre and their places within it, foraging for materials to make ink from, making charcoal with fire in the garden, constructing a pulley system to communicate and creating large collaborative canvases painted with the foraged and formed materials. Later workshops included gathering of abandoned items and natural resources and repurposing them to make new sculptural pieces such as re-felting wool, weaving laundry bags and constructions made of wood off cuts. These open-ended approaches to making together encouraged creative risk taking and collaboration, nurturing a supportive environment. By the celebration day at the end of the year the pupils were so confident and at home at the gallery that they were guiding the accompanying adults around the

exhibition and navigating the entirety of the building almost independently. The 2023/24 project culminated in an exhibition in summer 2024 within our Artists Studio and a wheelchair accessible den in the garden in a previously underused area.

"We have had 100 % engagement of all the students who now feel part of a community at Camden Art Centre and are having fun together. They have found new ways of understanding/connecting with the world - Art, Environment, Recycling, passing time. All students have a growing love for art and craft and always look forward to the sessions"

- Teacher Feedback, The Village School

Our aim for this project was that young people with learning disabilities are engaged and empowered through access to high quality creative activities. As reported by teachers from The Village School and Swiss Cottage School 100% (target 75%) of the pupils engaged attained new transferable skills and experience. 100% (target 50%) of the pupils engaged have demonstrated increased self-confidence in their creative abilities.

Primary Schools Project

This project *Dreamscape* was a yearlong collaboration with every pupil at Anson Primary School in Brent. Artist Amy Leung led a series of workshops investigating the relationship between play, space, memories and architecture. This allowed the school to increase their arts offer considerably. The school included a higher-than-average proportion of pupils eligible for free school meals (29.9%) or pupil premium (24.68%). 96% of the pupils had never visited Camden Art Centre before despite the school only being 1.5 miles away.

We aimed to advocate for the pupils having a real stake in their environment. Activities included exploring feelings, shapes, colour and different ways of making art together. Each pupil from year 1 through to year 6 contributed ideas, drawings and designs to a collaborative visual language that grew throughout the year and was incorporated into a growing catalogue of artworks. The pupils started with photographs of various spaces at the school and collaged their own designs for new spaces into them designing zoos, climbing frames and castles from a range of collage materials. After looking at photos of experimental architectural spaces they then transformed their designs into 3D using recycled materials, straws, plasticine and tape.

Highlights included tours of the New Contemporaries exhibition with our Assistant Exhibitions Curator and the speedy collaborative construction of a tent from painted fabric and bamboo sticks in the Drawing Studio.

The project culminated with a whole school assembly by Amy where we gathered feedback and celebrated the project together, and a showcase at Camden Art Centre. The artworks were then transformed and installed at the school playground over Summer 2024.

The project has been a great success so far and we have felt a huge benefit of the staff supporting the development of the project between sessions. Amy has recorded videos introducing the project and the terms' activities that have been played in whole school assemblies meaning that pupils across the school are excited by the project beyond their individual participation. The school have been a hugely enthusiastic and pro-active partner allowing us to maximise our impact and legacy within the school. We will continue to work with them for the 2024/25 academic year in order to build on this.

"The children really enjoyed being able to explore using different objects to mix paints on fabric. They were free to really get stuck in without holding back... it has given me ideas about exploring different resources for creating art and allowing the children the freedom to explore this"

"This project has shown that anybody can create anything beautiful using their imagination... amazing experience they should be proud"

- Year 5 Teacher Feedback

Our aim was for young people from our target groups to demonstrate improved agency and emotional and mental wellbeing through participation in creative activities. Primary School feedback from the whole school was developed using the NHS Five Ways to Wellbeing framework and questions were designed around this.

80% (target 50%) of participants reported feeling increased self-confidence and self-belief in their abilities; based on feeling creative (80%), included (90%), learning a new skill (85%) and learning something new about a classmate (65%).

88.75% (target 25%) of participants reported positive improvement in their emotional and mental wellbeing compared to the start of the project; based on feeling inspired (90%), relaxed (80%), happy (95%) and energised (90%).

Secondary Schools Project

A series of workshops 'A Gap in the Fence' was led by artist Eva Jonas with year 9 pupils from Maria Fidelis School (54.7% free school meals eligibility, 59% pupil premium). The project was designed in response to the class teachers' observation that pupils' worlds seemed very small, despite them living near central London. This is an issue that has been observed among teenagers across the country exacerbated by COVID-19. The workshops prioritised pupil voice, collaboration and a focus on process.

This project looking at mapping the inner and outer worlds of the class began with a range of workshops focusing on collaboration and engaging a class who were quite disengaged with creativity at school. Eva introduced a range of techniques including drawing with charcoal attached to bamboo that allowed the pupils to collaborate and use new materials to overcome their inhibitions around representational artwork and drawing.

We developed an approach that focused on collective activity and individual connection allowing each pupil to feedback and communicate in an informal way with us as external staff. In the latter sessions the pupils have become very engaged and confident in creating artworks individually and together, using woodblock prints, large scale drawing and medium format photography. The group have fed back on several occasions that they didn't know the activities were doing could be classed as art and have incorporated their interests and memories into the pieces in really imaginative ways. A visit to our Centre (none of the group had visited before) allowed the group to work much larger than at the school, scaling up to room size interventions.

The project was highly successful in channelling the energy and creativity of the group, during our final session participants said that we had created a new environment where they felt like mistakes weren't penalised.

"Art is low-key cool when we do stuff like this"

- Pupil quote

Cai Bellis (who exhibited in New Contemporaries) ran sessions with year 9 pupils from UCL Academy School, Swiss Cottage (41.1% Free School meals eligibility, 49% Pupil Premium) focussing on drawing from movement and sound.

For the second session with each group Cai brought in ballet dancer Shardae Rose to act as a life model, dancing to various types of music and guiding different drawing activities. The sessions were a great success, with the pupil's focus being maintained throughout and several of the group indicating that they didn't realise that what they were doing could be considered "art".

Working on a long-term project with a year 9 class was a key highlight and through the 12 sessions we were able to observe significant changes in the groups approach. Our first session in December saw pupils very resistant to engagement and fearful of doing something "wrong" or drawing in a way that didn't live up to representational ideals. By building in more collaborative activities and creative techniques that disrupted the process of drawing we allowed opportunities for the group to shape the project. This approach allowed us to maximise the inherent creativity of the group and embraced their appetite for playful disruption and build a programme that they shaped together. The culmination will be an installation for display in the main lobby of the school, co-designed by the group and featuring their photographs, drawings, and collages.

"If this can also be art then I want to be an artist"

- Pupil quote

Family Workshops & Family Open Studio Sessions

Our family programme offers a fun, creative and relaxed space to explore playing and making with materials. Our facilitated sessions and open studios attracted 1,640 parents/carers and children over 39 sessions.

Inspired by Martin Wong's Malicious Mischief exhibition the summer 2024 Family Takeover workshop series was led by Asha Fontenelle over July and August and explored how chance and fortune can inspire creativity. As part of this strand we connected with and accompanied families from Doorstep (local temporary housing organisation) to join sessions, aiming to establish and support more pathways for local families to join future family workshops. We received really positive feedback from participants, with many participants attending multiple sessions and we noted that the audience seemed more diverse and representative of our local areas than in previous iterations. A family resource was also made available for visitors attending the galleries.

With funding from Camden Council, we were able to continue our family activity from autumn 2023. Inspired by Tamara Henderson's exhibition, artist Maymana Arefin led the Otherworldly Creatures family workshops, sessions included "sun printing" cyanotypes and creating upcycled sculptural characters and created a resource for visitors to use. We received lots of positive feedback from new and returning participants.

The spring family workshops were led by exhibiting artists in New Contemporaries. Emma Sheehy's work uses craft, history and humour to create vibrant bold pieces carved from wood. Her workshops explored a playful combination of craft and medieval imagery to create a variety of artworks including hybrid drawings, painted creatures and relief tiles. Sarah Cleary's work explores the idea of care through meticulous chalk carvings. Adults were invited to make their own carvings while children used air drying clay to create offerings for someone special to them. These meditative workshops allowed both adults and children to work together on individual pieces with a shared concept. The season concluded with sessions by Iga Koncka who connects Polish folklore with play and character creation.

In addition, we began to open the Drawing Studio for drop-in use by families. This free drop-in space allows participants to use our resources to make work and reflect on the exhibitions. The Family Friendly Drop-In has been formed through a series of conversations with our Front of House staff and volunteers about how to make the building more welcoming and accessible to families. The space has been well used and FOH staff have received very positive feedback from participants.

"The highlight of the session was imaginative play and thinking about family memories. We enjoyed not knowing where it will take us."

"We love it, please continue to host."

"Very nice reception by the entire team. Spaces for children and families are really needed in this area."

"creative time with my daughter in a lovely, friendly environment. love these sessions, a great way to introduce kids to art, inspiration for activities at home, wonderful atmosphere. thank you!"

- Family Takeover Participant Feedback

Youth Outreach Project

We began a new collaboration with nearby Sidings Community Centre, led by artist Shepherd Manyika. This focussed on moving image as a creative tool. Through keeping the activities in fortnightly sessions deliberately broad in order to best adapt around the interests of the group, we were able to engage with a group of teenagers who had previously been dismissive of Art projects.

We found the group were immediately keen, creative and energised by artist Shepherd Manyika's open brief to make short videos using iPads. We were particularly impressed with the group's confidence on camera and their experimental approach to story-telling. Subsequent sessions have involved further filming, looking at reference pieces and experimenting with establishing shots and how this affects the pace and tone of a film. The next phase of the project will involve editing the footage and developing a soundtrack with Shepherd. The year of the project will culminate in a showcase of work created by the group and curated by Shepherd at Sidings in September 24.

Working consistently with Siding's Community Centre's Youth Group and Shepherd Manyika has taught us a lot about underrepresented local young people and the work required to nurture trust and engagement both with participants and stakeholders. The establishment of a long-term relationship with the staff at

Sidings and those they support will allow us to be mutually beneficial project partners in the coming years of the project and in wider terms as a community asset.

Camdonian Project

The Camdonian Restored project around the restoration of Camdonian, a sculpture by Barry Flanagan permanently installed in Lincoln's Inn Fields is delivered in partnership with Camden Council and Camden Spark. Commencing in Spring 2023 artist Millie Layton has been working with local school groups to look at the creative, technical and social aspects of public art and encourages the participants to consider who makes and who owns public art.

Starting with a visit to the sculpture and a workshop looking at transforming 2D shapes into 3D structures the groups were encouraged to look at the sculpture and the marks that have been left on it over time (rust, bird feces, rain marks etc) and think about the role of art in public spaces. The groups then used the ceramics studio at Camden Art Centre to construct ceramic versions of their designs. Introducing the pupils to the processes of building maquettes and the practicalities and risks of using clay, Layton led participants on a sped-up version of designing and fabricating sculptures for public display.

The project then continued into workshops with older groups exploring the relationship between art and public space and how this affects public perception and community understanding. The project was elongated due to availability of the schools involved, and is due to conclude autumn 2024 with the work produced and insight from the project going into a learning resource developed by artist Millie Layton and the Camden Art Centre learning team, and being distributed to Camden borough schools.

Research and Development

Through Summer 2023 we conducted an R&D project supported by The Mildred Fund focused on our youth offer and how we could further support young people in the local area. We were particularly focused on reduced engagement within schools, the ongoing difficulties within Arts Education and how these issues are affecting engagement. During this time we spoke to local teachers, youth group leaders, community group leaders about their work and what they saw as the issues facing young people they engage with. We also spoke with a range of young people in groups and one-to-one sessions about the barriers they face to engaging with structured extracurricular art offers.

As part of this we worked with artist Maymana Arefin who led sessions with local groups, some of which we had pre-existing relationships with, some we had not worked with previously.

Maymana met with young people at The Hive (a mental health support centre for young people based on the Finchley Road) and spoke to them about their interests before developing and leading sessions at the centre plus further sessions at Camden Art Centre using our ceramics facilities, an area of interest they identified. We had very positive feedback on the sessions and hope that this will provide a pathway for participants to engage with our Youth Collective.

The relationships we have built on and established and the learnings from this work will inform our development of our youth offer moving forward. We have also secured three years of project funding from The Mildred Fund for further youth programming starting in early 2024.

Partnerships

Between April and December 2023, we had a partnership with Mudbelly Ceramics, founded by previous Ceramics Fellow – Phoebe Collings-James. The organisation is an intersectional black queer feminist pottery space that seeks an intimate and reciprocal approach to learning offering free ceramics classes for black people in London taught by black ceramicists to disrupt the multifaceted access barriers caused by endemic racism.

At a pivotal moment in the organisation's expansion, Mudbelly has been looking to build on its Learning programme, extend its reach by working across key sites in London as well as developing the open resources for its community. We were approached to be a partner organisation supporting their recent successful Arts Council grant. As part of this partnership, Camden Art Centre has been hosting two 12-week sculptural ceramics courses at the Centre to 29 course participants with the aim to bring new audiences to the Centre and support the ongoing creative development of Mudbelly Ceramics. All participants had previously not been to the Centre before and had minimal experience of working with ceramics.

Alongside the courses we also providing in-kind location support for a set of tutorial films produced by Mudbelly as an online resource which look to introduce Mudbelly teachers and their practices to a wider

audience as well as sharing how-to style techniques integral to their work. These short films will form part of a growing archive of resources available to Mudbelly students and their wider community.

We also hosted sessions with Writers in Exile, North London Cares, Kilburn Older Voices Exchange, The Mosaic Rooms and ActionSpace, and welcomed a wide range of group visits from educational institutions.

Audience Development:

- Visitor numbers to our building and programme exceeded 100,000 for the first time at 102,603 (2023: 82,008).
- Press coverage during the year was excellent, notably for the Martin Wong exhibition, and for New Contemporaries.
- We were delighted to be accepted onto cohort 3 of the Bloomberg Digital Accelerator programme, commencing from October 2023. This project involves increasing our on-demand content of existing programmes through digital equipment and specialist staffing provision. Our proposal was developed through autumn/winter 2023 and confirmed in March 2024 for delivery through to September 2025.
- Our metrics have been updated with a switch to Google Analytics 4 and new scheduling and monitoring platform. We have also commissioned a new internal dashboard for measuring against KPIs. Therefore we do not have comparable targets, and will work to 23/24 benchmark in future.
- Newsletter subscribers increased by 10% over the year, a key marketing goal.
- Our main social media channel was Instagram with a 9% rise.
- As part of the Digital Accelerator project we will be developing a Digital Strategy in 2024-25, which will prioritise content for reach and engagement through online and social media channels.

	2023/24 (Target)	2023/24 (Actual)	Notes
Physical Engagement			
Visitors	100,000	102,603	
Digital Engagement			
Website Sessions (new metric)	0	250,507	Affected by 3-month loss of data, and Google Analytics 4 changes (users not accepting cookies no longer being counted).
Botanical Mind Microsite/One in the Other	0	17,861	
Total (new metrics)	0	268,368	
Twitter, Facebook, Instagram, TikTok (new metrics)	0	184,616	Increase of 9% Instagram, with Twitter remaining flat.

Upcoming Activity

Exhibitions

Our exhibitions programme for 2024/25 commences from April – June 2024 with exhibitions from Matthew Krishanu in galleries 1, 2 and central space, and Andrew Omoding in gallery 3, reading room and central space.

Matthew Krishanu's (b. 1980, Bradford, UK) major exhibition will include both paintings and works on paper. The artist's atmospheric, pared-back compositions depict scenes from his life, including his childhood years in Bangladesh growing up with his brother and their parents who were Christian missionaries. Seemingly familiar narratives are alluded to but destabilised, and the viewer's own projections are called upon to fulfil the interpretive loop, raising questions about childhood, religion, race, power and the legacies of empire. Working in series, one painting segues into the next as a natural telling of the artist's own journey through the joys and sorrows of life, with deeply personal subject matter that speaks to the human condition in all its complexity.

Andrew Omoding (b. 1987, Uganda) was Artist-in-Residence at Camden Art Centre in 2019. Following the success of his open studio he is returning to Gallery 3 for his first major solo exhibition in London. Working site-responsively, his largely autobiographical works emerge intuitively—reclaiming abandoned materials from his immediate surroundings, Omoding layers, weaves, threads, binds and wraps them into vibrant assemblages of contrasting colour, texture and form.

Over the summer from July – September 2024 Lonnie Holley exhibits in galleries 1, 2, artists studio and central space.

Active across more than four decades, **Lonnie Holley** is recognised as an important figure in the Black Art tradition from the southern states of America, as well as a significant artist in the mainstream of international twentieth century and contemporary art. This exhibition will be his first institutional solo show in the UK and will include new and recent work in painting, sculpture and sound. His ambitious works—multimedia assemblages that often combine man-made materials and detritus—serve as thematic tools that reflect his investment in aesthetic traditions, narratives of futurity, and the inherent complexity that resides in found objects. He works with an improvisational creativity, transforming materials and objects into complex figurations that carry histories of Black tradition and culture. A celebrated musician, Holley will perform a live concert at Camden Art Centre on 5 July.

From October – December 2024 we present a retrospective of Nicola L. in galleries 1, 2 and central space, alongside Jack O'Brien, the Frieze Emerging Artist prize winner for 2023.

This major survey of work by **Nicola L.** (b. 1932, El Jadida, Morocco) will be the first time the full breadth of her practice has been explored in the UK and Europe. Recognised and celebrated in the context of Pop Art, Nouveau Realism, Feminism and design, this exhibition will explore the expansive themes of her work which ranged across cosmology, environmental concerns, sexuality, activism and political resistance. It will be accompanied by a new monographic publication. Supported by Alison Jacques and The Nicola L. Estate. In collaboration with Frac Bretagne, Kunsthalle Wien, and Museion—Museum of modern and contemporary art, Bolzano/Bozen.

Jack O'Brien (b.1993, London, UK), a London-based artist who works across sculpture, drawing, and painting, is the 2023 recipient of Camden Art Centre's Emerging Artist Prize at Frieze. For his first institutional solo exhibition in the UK, he will present a major new sculptural commission, produced in response to the unique architecture of the galleries. O'Brien's practice combines industrial, fashion-design and architectural techniques to consider the production of desire, histories of consumption, and the ruptures and infiltrations that ripple through public spaces. Supported by donors to the Camden Art Centre Emerging Artist Prize at Frieze.

This follows in January – March 2025 an exhibition of work by Greg Bordowitz across galleries 1, 2 and central space.

Gregg Bordowitz's (b.1964, Brooklyn, US) art includes video, installation, performance, poetry, and prints—different modalities all organised around the artist's central commitment to writing as an activity of thought. Words are gestures are images are letters in this ongoing transdisciplinary project, deeply shaped by his experience of being a long-time survivor of HIV for over thirty-six years. In collaboration with Bonner Kunstverein and supported by Kulturstiftung des Bundes.

Public Programmes

Some highlights for 2024/25 include:

- Camera To Look, To Make Music with Andrew Omoding
- Brush and Paper: Matthew Krishanu in conversation with Isabel Seligman about his works on paper in relation to his wider painting practice.
- Conversations: Lonnie Holley with Gina Buenfeld-Murley and Martin Clark. To mark the opening of Lonnie Holley's first UK solo institutional exhibition, All Rendered Truth, they will discuss his artistic journey, introduce critical themes, and explore the everyday inspirations that have shaped the exhibition.
- Future Archaeologies: An exhibition of outdoor artworks by MA Contemporary Art Practice students at the Royal College of Art. The arrangement of sculptural and interactive artworks, set within the verdant spaces of Camden Art Centre's garden, builds on philosopher Carl Jung's concept of the collective unconscious. It offers a novel perspective on redefining our relationship with time, place, and memory by exploring the intersections of our past, present, and future.
- Garden Nights: a seasonal programme of multi-disciplinary live events at Camden Art Centre's Garden.
 - Lonnie Holley and GOMID. A rare one-off live performance from Lonnie Holley, as the renowned US-based multidisciplinary artist plays music informed by his new exhibition at Camden Art Centre. Supporting him will be GOMID, a combination of a Nigerian gothic vocalist and a British producer of post-industrial ambience.
 - Doyenne presents a Midsummer Night's Dream w/ Damsel Elysium, Richie Culver, Flora Yin Wong + Scratchproof Orchestra. An evening of live music, ritual and experimentation.
 - Intentions; a space that explores a multiplicity of emotions through sound, devoted to nurture the heart, soul and mind. Introduced by artist and curator Maxine Pennington and her studio Extensive Conversations.
- RALLY Festival: Camden Art Centre Public Programme will present a new moving-image commission for RALLY, a one-day festival inspired by DIY culture and grassroots movements, celebrating London's music and arts communities.

Learning Programmes

For the 24/25 Learning Programme we will continue the core strands of the Youth Programme, Youth Outreach Projects, Family Takeover series, SEN Schools Programme and mainstream Schools projects.

The Youth Programme will resume working with new artist leads and will focus on providing the participants with new practical skills and ways of elevating their voice and creative practice. Through the year we will provide opportunities for the participants to learn from guest artists including workshop leads Nikki Mendu and Henry Bradley, plus curators and provide opportunities to feed into the wider Camden Art Centre programme. The year will culminate with a Youth Takeover event that will be programmed by the participants and co-produced with the artist leads and CAC team followed by a month-long Youth Residency for up to five participants.

The Youth Outreach projects supported by the Mildred Fund will continue our relationship with Siding's Community Centre's Youth Group connecting their participants with artists and ways of creating together. We will also be working with a group from The Hive, a mental health youth centre on the Finchley Road through the year. We will also work with two local secondary school year 9 classes to rethink perceptions on what art can be and who can make it.

The SEN Schools programme will continue with project partners ActionSpace and the same artist team of Lucie Macgregor, Tom James and Declan Leslie. We will work again with Swiss Cottage School and The Village School but with new classes. Using the learnings from last year and the strengths of the programme we will begin by focussing on the individual needs and interests of the new cohort of students and find activities and progression routes for them to find their voice collectively and individually. We will also begin to think about how we can successfully translate this journey into the end of year celebrations

and given ongoing consideration to widening the reach of the programme. We plan to build towards a symposium event to coincide with the launch of the exhibition in summer 2025.

The Primary School project will work again with artist Amy Leung on a project working with every pupil at Anson Primary School in Brent following a successful year of the project which culminated in the installation of temporary playable artworks designed by pupils in the schools' playground in summer 2024. We will be looking at a range of hands-on techniques and approaches to collaboration. The project will conclude with celebratory events at Anson Primary and at Camden Art Centre in the summer of 2025.

The Family Takeover project will run seasonally alongside the new exhibitions programme with activities inspired by the themes and ideas explored through the shows. Designed for adults and children working together these workshops provide free access points for local families to engage with the gallery and feel at home making together.

Fundraising

In response to rising industry costs and the need for organisational financial resilience and dynamism, we will continue to expand our fundraising activity and focus in 24/25 and beyond, supported by a growing Development staff. To bolster this resilience, we are developing a long-term strategy of advance and multi-year fundraising to mitigate risk, starting the financial year in a strong position with at least 40% of target pledged, with the aim of perpetuating this for 25/26 and subsequent years.

In parallel with our much-needed revenue fundraising, in 24/25 we will be conducting a swift capital campaign to fundraise towards the purchase of our building's lease, and so have been building a detailed strategy, pipeline and implementation plan to ensure both funding streams can thrive.

With an unusually short timeframe within which to conduct our capital fundraising, we will look to engage support from existing and historical supporters of Camden Art Centre including grant-giving trusts, individuals, commercial galleries and the artist community, who are already strong advocates of our work.

For revenue, we will accelerate the growth of our core Patron cohort by conducting the first major update to our Patron scheme in over ten years, through a detailed review of the existing giving bands and the introduction of a new Artists' Circle.

We will place renewed focus on exhibition fundraising, with giving circles for shows including Matthew Krishanu, Lonnie Holley and future exhibitions planned for 25/26, and expand on the success of the Emerging Artist Prize, now in its 6th year, by growing the supporter circle to address increased delivery costs of the prize recipient's exhibition. We will also explore funding avenues for additional key programme areas such as the relaunched Residency Programme and the Public Programme.

In line with stepping up our individual and major giving activity, and in response to our growing cohort of international philanthropists, we will launch the US Friends of Camden Art Centre, a CAF America Friends Fund which receives full exemption from the IRS under section 501(c)(3).

We will continue to build on our historic strength in Trust fundraising as the backbone of our learning programme funding, and focus on building new mid- and large-scale trust relationships, for multi-year partnerships and those that will contribute towards core costs.

Finance review

2023/24 remained a solid year with revenues above £2.5m as we continue to focus on the delivery of our broad range of programmes and plan towards future development. This includes our lease renewal work and fundraising planning.

We were awarded Transform grants 1 and 2 from Arts Council England corresponding with the NPO funding period, with overheads and business development investment to enable our transition to this lower level of public funding.

We ended the year with free reserves being maintained at the target level of £347,000.

The accounts show a decrease in unrestricted funds for the year of £110,000 - represented by a (£60,000) reduction in donated stock, (£55,000) decrease in designated funds and £7,000 reduction in pension which do not impact free reserves.

The Trustees have reviewed our reserves and cashflow position and remain fully aware of the need to protect our funds whilst ensuring that the key charitable objectives are fulfilled in the short and medium term. It is recognised that fundraising is becoming increasingly competitive and that in the economic climate it is necessary to work even harder to maintain productive relationships with all funders and donors, to review our operating models, and to continue diversifying income particularly from individual giving and earned income.

Income generation

During the year, Camden Art Centre relied upon a range of external funding sources in order to achieve the Centre's objectives. Many donations were to directly support an exhibition or education project, and the Arts Council England support continued to be a major source of income supporting the overall running costs of the Centre.

Total turnover of £2,568,000 was 18% (£413,000) higher than the previous year, due to new fundraising in relation to building lease purchase (£170,000), development and corporate fundraising to support future projects, including Bloomberg Digital Accelerator Programme (£125,000), and a £150,000 legacy gift to support community and learning.

The largest source of income remained Arts Council England (ACE) funding (£953,000), though £353,000 of this was transform funding covering business development and consultancy costs to support future organisational change, which is non-recurring. There was a reduction in of £336,000 in the National Portfolio Organisation grant amount. Overall, Arts Council England grants represented 37% of total income, 6% lower than the prior year mainly due to additional other income referred to above.

Income from other trading activities of £207,000 (2023: £217,000) includes the stock value of donated artworks and bookshop sales.

The café is currently franchised and has no financial impact on our income generation, nor does it represent a financial risk.

Restricted revenue income for the year totalled £908,000 (2023: £206,000), mainly comprised of:

Grants and donations £765,000 (2023: £163,000)

Arts Council England £133,000 (2023: £0)

Exhibitions income £9,000 (2023: £43,000)

Trusts and foundations income is also raised towards our education, exhibitions, residency and public programmes, and individual donations towards our exhibitions and education programmes. Trust income includes grants from AKO Foundation, John Lyons Charity and A.C. & E. Foundation. We also benefited from individual donations towards our programmes including the Emerging Artist Prize in partnership with Frieze, and individual exhibitions. We also received £24,000 (2023: £52,000) in-kind donations relating to lease work support, exhibitions and communications activity.

Expenditure

Overall expenditure saw a year-on-year increase of £51,000 (2%). This included increase in staff costs (£66k) and office costs (£40k), which included future development costs supported by transitional Arts Council funding, and a decrease in direct costs of £80k, which is mainly exhibitions related.

Reserves Policy and Going Concern

Camden Art Centre aims to have a general reserves pot to cover on average 3 months operating costs (currently calculated at £347,000). We also have a designated building fund of £60,000 which allows for repairs and maintenance to the building the Centre is housed in, £53,500 remaining from the transitional fund from unrestricted donations received in FY22/23 and £26,000 remaining from the lease renewal designated fund.

The general reserve is intended to cover potential fluctuations in income as expenditure over the years is planned to remain relatively stable.

The current general reserves position is:

	£
Total unrestricted reserves	726,390
Add back pension liability	75,559
Less designated funds	(140,074)
Less donated artworks for resale	(287,019)
General funds	374,856
Less unrestricted fixed assets	(27,623)
Free reserves	347,233

The proceeds of our Artists for Artists fund auction in 2016-17 which raised £284,000 are restricted to support artist-led projects, commissions and residency programmes that will enable artists to continue to take risks with new ideas and to push the boundaries of their own practice. This fund will be drawn down over a 10 year period to support charitable activities, with the intention to continue adding to the fund. The fund currently stands at £82,040.

The Restricted Capital fund represents grants received in previous years for building works, which are held in reserve and reduce as annual depreciation is charged against them.

Trustees have reviewed our financial position in relation to the impact of our Arts Council funding agreement level for 2023-26, on current and future operations. A review of cashflow, secure income, reserves position and budget reforecasting means that at the time of writing there are no material uncertainties regarding the charity's ability to remain a going concern. However we continue to monitor this closely and to review the long-term impact and any necessary adjustments to mitigate against this. We continue to work on the renegotiation of the lease for the Centre with London Borough of Camden and will be focussed on fundraising towards this capital programme alongside ongoing revenue development.

Risk management

The key risks to the Centre are financial, strategic and reputational. The Board is focussed on the financial and strategic risk whilst the reputational risk is mitigated through the programme as outlined in this report. The risk register was updated by the board on 21st October 2024.

The principal risks and uncertainties currently relating to the organisation are:

- Adjusting to a lower level of core Arts Council England NPO funding, and building new and viable income streams compatible with mission and strategic objectives;
- Increased costs in particular in relation to overheads, energy, and currency variations;

- Renewing the lease of our building expiring in 2027, including meeting capital fundraising targets.
- Responding to impact of changes in cross border trade and international movement of artists and works;
- Maintaining the high quality, risk-taking nature of our exhibitions programme under increased costs and future uncertainty of public funding;
- Raising income through trusts and foundations under increased competition and broadening our pool of individual supporters combined with the impact of a capital campaign on core revenue fundraising opportunities;

These risks are managed through regular and targeted trustee engagement (including through our Finance and Operations Committee, Executive Committee and Fundraising Working Group, and strategic planning working groups in relation to business adjustment) maintaining tight cost control and efficiencies, taking action in a timely manner, and long-term programme and budget planning to ensure we adapt and evolve, maximise fundraising and communications campaigns.

Structure, Governance and Management

We benefit from core funding as an Arts Council England National Portfolio Organisation from 2023-2026, however at level reduced by 36%. We have successfully applied for additional ACE funding over this period through the Transform programme, with trustees committed to reviewing our business operating models in order to diversify income. We continue to seek opportunities for developing our building asset, partnership working, audience development, and improving evaluation to further demonstrate our impact.

Governing Document

Camden Arts Centre (legal name) is a company limited by guarantee (number 02947191) and is a registered charity (number 1065829) governed by its Memorandum of Association, incorporated 11 July 1997 and amended by special resolutions dated 26 January 1999 and 9 November 2009.

Our objectives:

The objectives are to advance the education of the public in the understanding and appreciation of the arts. The charity operates Camden Art Centre, north London's leading venue for contemporary visual art of regional, national and international significance incorporating galleries for temporary exhibitions, studios and workshops for educational activities.

Recruitment and training of Trustees

New Trustees are inducted and given training appropriate to their knowledge and ability. In addition, all Trustees are issued with a copy of Charity Commission *Welcome Pack*, *The Essential Trustee* and *Charity Finance*, and provide information for their registration with Companies House. Conflicts of interest are registered during Board meetings. Trustees are offered the opportunity to attend training as appropriate.

Board Development:

- We will be seeking trustees to support our work on environmental sustainability, fundraising, communications, a new artist trustee, and succession planning for a new chair and vice-chair in line with our strategic objectives.
- Charity Governance Code has been reviewed by Finance and Operations Committee, and agreed that principles are being met. Organisational purpose will continue to be considered in any planning towards business adjustments.
- Finance and Operations and Executive Committees of Trustees continued to monitor organisational development and goals, with a key focus on business transformation and lease renewal, alongside any adjustments due to inflation and the financial climate.
- A new trustee with skills in fundraising, Sarah Hilliam, supports changes to the Development team and fundraising strategy and capital fundraising towards our long-lease purchase.

- We worked with Arts Ideas Realised on a series of strategic workshops with our trustees and staff to explore income models and agree directions for future business planning aligned with the organisations values and assets. This culminated in our annual Board Away Day on 8th July 2023 to agree two key areas of focus around utilising our building asset and developing partnership working.

Organisation structure

Day to day operation and management is delegated to Camden Art Centre staff, headed by the Director who is supported by the Deputy Director and departmental budget holders.

Martin Clark, Director

Additionally responsible for delivery of the exhibitions, learning, public programmes and residencies.

Moya Malekin, Deputy Director

Responsible for finance, legal, personnel, retail operations, building management, communications and IT.

Departmental budget holders are:

Martin Clark, Director (Exhibitions, Residencies, Learning, Public Programme)

Moya Malekin, Deputy Director (Administration, Premises, Communications)

Neil Debnam, Head of Development (until August 2023)

Julia Lammer, Interim Head of Development (August – October 2023)

Ruth Piper, Head of Development (from October 2023)

Jacqueline Jeffries, Bookshop and Editions Manager

There are four Trustee meetings a year, with a programme of key topics. In addition to this the Finance and Operations Committee, Chaired by the Vice-Chair of the Trustees, provides an assurance and monitoring role. An Executive Committee, Chaired by the Chair of the Trustees monitors organisational development and goals.

A number of staffing changes took place within 2023/24:

The Development team structure was reviewed, with the departure after 7 years of Neil Debnam our Head of Development. Ruth Piper took on the role from October 2023, and new roles of Development Manager and Development Researcher and EA to the Director were recruited alongside increased hours for our Trusts and Foundations Manager.

Management of our hires and events programme was moved to a new department and post of Commercial and Events Manager, increasing the capacity of the fundraising team and supporting longer term ambitions around adjusting our business models for earned income.

We recruited a new Assistant Exhibition Curator with the previous post-holder taking on a position within the Tate curatorial team. Our Ceramics Studio Manager departed in November 2023 with the role under review alongside plans for our ceramics studio.

Our Gallery Manager departed after 5 years to work with V&A East working on their major storage project and our Administration and Personnel Manager left in January 2024 after 5 years.

Our Communications Manager went on maternity leave with the role covered until September 2024.

Our volunteer front of house programme continued, with 175 volunteers taking part during the year over 9,592 hours, including for support of our archive and family open studio activity. Our programme included a range of workshops and social events.

During the year staff participated in two workshops with Arts Ideas Realised, exploring business models for increased income generation.

Pay policy for senior staff

The board of directors and the senior management team comprising the Director and Deputy Director are the key management personnel of the charity in charge of directing and controlling, running and operating the Charity on a day-to-day basis. All directors give of their time freely and no director received remuneration in the year. Details of directors' expenses and related party transactions are disclosed in note 8 and 10 to the accounts.

The pay of the senior staff is reviewed annually alongside all employees, with pay scale incremental points being awarded annually until the mid-point of the scale is reached, and a cost-of-living percentage increase, with a final decision on any awards made annually by trustees. This is in accordance with the provisions set out in the company Policy Handbook which does not form part of contracts of employment and may be varied from time to time.

Building and Infrastructure:

- We were delighted to have the Heads of Terms towards a new 99 year building lease signed in May 2024, and are now working on fundraising £1,760,000 to purchase our building, securing its future for art and artists for the next 100 years. This is an exceptional opportunity to invest in our long-term future, protecting what makes Camden Art Centre so special for so many artists and audiences at a time of increasing pressure and uncertainty.
- As part of our review of business and asset development, we commissioned Tony Fretton and David Owen Architects to develop a master vision for future development of the building exploring the potential of our site and how we model it into a financially and environmentally sustainable art centre for the future.
- A range of structural repairs were undertaken for cracks to the building with works to the exterior of the building, gallery 3, drawing studio, and the office. Roofing works were also undertaken to mitigate water ingress, and windows sealing to reduce heat loss.
- Camden Art Centre continued our focus on reducing carbon emissions, and increasing our environmental sustainability remains a key organisational goal. Our focus is moving towards greater analysis of the impact of our exhibitions programme including reducing transportation and increasing local production with review of impact of materials used to reduce carbon used. This commenced with the Tamara Henderson exhibition, and is being planned for exhibitions by artists Andrew Omoding and Lonnie Holley.
- 2023/24 levels of Co2 tonnes emissions were 105.35 tonnes, or 182 taking audience travel into account. This is a reduction on 2022/23, and marginally higher than our pre-pandemic baseline of 2019/20. However additional data on waste is adding to the overall totals, and total energy consumption has reduced by one third since 2019/20 demonstrating steady progress. Our zero to waste policy saved 10.233 tonnes of Co2 in 2023/24, with a recycling rate of 77.8%. We are engaging with Camden Climate Coalition to undertake an energy audit of the building in 2024/25.
- Our photovoltaic solar panels on Gallery One roof produced 6240 KWH of electricity in 2023/24, enough to power 75% of our building for one month. The efficiency of panels are deteriorating and this is an area identified for future investment. Since installation they have generated 64 MWh and have offset 45 tonnes of CO2 emissions, equivalent to the energy required to power 4 stadiums for 1 day and the carbon offset equivalent to 1 Hectare of green lands.

Fundraising Practice

Our approach to fundraising:

Fundraising at Camden Art Centre is planned and delivered by fundraising professionals employed within its Development Department. This work is overseen by a working group of the Board of Trustees (Fundraising Working Group) and is attended by the Director, Deputy Director and Head of Development. Fundraising activities are undertaken under the auspices of the Fundraising Regulator's Code of Fundraising Practice and the Centre's own Ethical Fundraising Policy and Development Strategy.

Participation in fundraising regulation and compliance with codes:

Camden Art Centre is a signed-up member of the Fundraising Regulator and the Centre's fundraising activities adhere to and are compliant with the Regulator's Code of Fundraising Practice. The key tenets of the Regulator's Code of Fundraising Practice form part of the Centre's Ethical Fundraising Policy, which was adopted by Camden Art Centre Trustees in March 2018.

Any non-compliance with any code:

Camden Art Centre fundraising activities are compliant with current legislation as it applies to charities and fundraising (including data protection) and with the Fundraising Regulator's Code of Fundraising Practice and there are no current areas of non-compliance.

The number of complaints received:

Camden Art Centre has received no complaints about its fundraising practice in this period.

How Camden Art Centre protects vulnerable people:

As part of its Ethical Fundraising Policy, Camden Art Centre has developed a procedure for dealing with vulnerable people in the context of our fundraising activities, which sets out the procedures for working with children and adults deemed to be vulnerable.

How Camden Art Centre monitors fundraising activities undertaken by third parties:

Camden Art Centre carefully monitors the work of third party fundraisers through regular project management meetings and reporting with particular attention to managing any audience-facing materials or activities.

Thank you

Camden Art Centre is grateful to all our supporters who help keep our work adventurous and free.

Lead Support

Arts Council England
AKO Foundation
Guy and Alexandra Halamish
Donald Porteous

Learning Support

Camden Council Cultural Education and Learning Support Fund
Chapman Trust
The Charlotte Bonham-Carter Charitable Trust
The John S Cohen Foundation
Girls on Tour
Kusuma Trust
John Lyon's Charity
The Mildred Fund
The Estate of Rosemary Phelps
The Stephen Bloch Image of Disability Charitable Trust

Programme Support

The A.C. & E. Foundation
The Atkin Foundation
Cathy Wills Charitable Trust
Bloomberg Philanthropies
Jane Hamlyn and James Lingwood
Parasol Unit Foundation

Exhibition Support

We are thankful to all our Exhibition Circles and those who supported our major shows.

Henry Moore Foundation
High Commission of Canada in the United Kingdom
The Martin Wong Foundation
Pat Wang Maugüé
Simon Parris
Rennie Collection, Vancouver
Terra Foundation

Emerging Artist Prize Supporters

Anne-Pierre d'Albis-Ganem
Alexandra Economou and Noach Vander Beken
The Heller Family
Suling Mead
Batia Ofer
Ronald and Sophie Sofer
Ralph Segreti and Richard Follows
Alma Zevi
Indira Ziyabek

Founding Patrons

Mike Davies CBE and Liz Davies
Neville Shulman CBE and Emma Shulman
Anita Zabłudowicz OBE and Poju Zabłudowicz

Patrons

Charlotte and Alan Artus
Marlene von Carnap
Sabine and Thomas Casparie
Erin Bell and Michael Cohen
Lorraine da Costa

Camden Arts Centre
Trustees' Report for the year ended 31st March 2024

Tom Cole
Prue O'Day and Don Anderson
Michael Ezra
Heidi Ferid
James Freedman and Anna Kissin
Stephanie Garcia
Daniela Gareh
Joanna Gemes
Elissa Goldstone
Matthew Greenburgh
Alex Haidas
Guy and Alexandra Halamish
Hauser & Wirth
The Heller Family
Fabian and Harriet Hielte
Pippy Houldsworth
David Hubbard
Philip Hughes
Alison Jacques
Porus Jungalwalla
Matthew Slotover and Emily King
Angela Koulakoglou
James Maltz
Merissa Marr and Julian Pritchard
Massimo de Carlo
Hayfa Matar and Tariq Baloch
Karen Midgen
Lavinia Mildmay Blundell-White
Leonie Mir
Bozena and William Nelhams
Isabelle Paagman
Pace Gallery
Maureen Paley
Anjali Pathak
Alexander V. Petalas
Francesca and Carlos Pinto
Alex Sainsbury and Elinor Jansz
Jeremy Scholar
Diane Silverthorne
Karen and Mark Smith
Alexandra Soveral and Jorj Aleem
Maria Sukkar
Christoph and Marion Trestler
Tom Woo
Natalia Zett
David Zwirner New York / London
And all those who wish to remain anonymous.

Young Patrons

Alice Amati
Taymour Grahne
Huma Kabakci
Frank Krikhaar
Amanda Kern Lambert
Andreas Leventis and Kate Baird
Ken Li
Jona Lueddeckens
Lizzy Mason
Pietro Pantalani
Ayo Shonibare and Daniek Godschalk
Alma Zevi
Indira Ziyabek

Corporate Support

Land Securities
The MBS Group
TFA London

Artists for Artists

We are grateful to the following artists who have who generously contributed towards our Artists for Artists Fund, either by donating works to our anniversary auction or having been honoured at our annual Gala.

Hurvin Anderson
Mamma Andersson
Phyllida Barlow
Phoebe Collings-James
Martin Creed
Jesse Darling
Adam Farah-Saad
Mary Heilmann
Thomas Hirschhorn
Anish Kapoor
Allison Katz
Glenn Ligon
Kerry James Marshall
Christodoulos Panayiotou
Michelangelo Pistoletto
Walter Price
Veronica Ryan (honoured at Gala in 2023)
Zeinab Saleh
Wilhelm Sasnal
Yinka Shonibare (honoured at Gala in 2020)
David Shrigley
Amy Sillman
Vivien Suter
Wolfgang Tillmans
Kara Walker (honoured at Gala in 2019)
Christopher Wool
Toby Ziegler

Support Us

Camden Art Centre is a charity, and we depend on the generosity of our supporters to help us invest in art and artists and ensure that our independent voice continues to be heard.

You can support our work today by making a donation, by joining as a Patron, or by purchasing an artist edition.

To find out more about supporting our work, please speak to a member of staff at our Shop.



Supported using public funding by
**ARTS COUNCIL
ENGLAND**

Statement of Trustees' Responsibilities

The trustees (who are also directors of Camden Arts Centre for the purposes of company law) are responsible for preparing the Trustees' 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 the affairs of the charitable company and of its income and expenditure 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 of the Charities SORP;
- Make judgements and estimates that are reasonable and prudent;
- State whether applicable UK Accounting Standards and statements of recommended practice have been followed, subject to any material departures disclosed and explained in the financial statements;
- Prepare the financial statement on the going concern basis unless it is inappropriate to presume that the charitable company will continue in business.

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. They 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.

In so far as the Trustees are aware:

- There is no relevant audit information of which the charitable company's auditor is unaware; and
- The Trustees have taken all steps that they ought to have to make themselves aware of any relevant audit information and to establish that the auditor is aware of that information.

The Trustees are responsible for the maintenance and integrity of the corporate and financial information included on the charity's website. Legislation in the United Kingdom governing the preparation and dissemination of financial statements may differ from legislation in other jurisdictions.

Auditor

Sayer Vincent LLP has indicated its willingness to continue in office and is deemed to be reappointed under sections 487(2) of the Companies Act 2006.

Small company rules

These accounts have been prepared in accordance with the special provisions of Part 15 of the Companies Act 2006 relating to small companies.

This report was considered and approved by the Board of Trustees on 21st October 2024 and signed on behalf of the Board by:

Guy Halamish, Chair of Trustees

Opinion

We have audited the financial statements of Camden Arts Centre (the 'charitable company') for the year ended 31 March 2024 which comprise the statement of financial activities, balance sheet, statement of cash flows and notes to the financial statements, including significant accounting policies. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards, including FRS 102 *The Financial Reporting Standard applicable in the UK and Republic of Ireland* (United Kingdom Generally Accepted Accounting Practice).

In our opinion, the financial statements:

- Give a true and fair view of the state of the charitable company's affairs as at 31 March 2024 and of its incoming resources and application of resources, including its income and expenditure for the year then ended
- Have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice
- Have been prepared in accordance with the requirements of the Companies Act 2006

Basis for opinion

We conducted our audit in accordance with International Standards on Auditing (UK) (ISAs (UK)) and applicable law. Our responsibilities under those standards are further described in the Auditor's responsibilities for the audit of the financial statements section of our report. We are independent of the charitable company in accordance with the ethical requirements that are relevant to our audit of the financial statements in the UK, including the FRC's Ethical Standard and we have fulfilled our other ethical responsibilities in accordance with these requirements. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

Conclusions relating to going concern

In auditing the financial statements, we have concluded that the trustees' use of the going concern basis of accounting in the preparation of the financial statements is appropriate.

Based on the work we have performed, we have not identified any material uncertainties relating to events or conditions that, individually or collectively, may cast significant doubt on Camden Arts Centre's ability to continue as a going concern for a period of at least twelve months from when the financial statements are authorised for issue.

Our responsibilities and the responsibilities of the trustees with respect to going concern are described in the relevant sections of this report.

Other Information

The other information comprises the information included in the trustees' annual report other than the financial statements and our auditor's report thereon. The trustees are responsible for the other information contained within the annual report. Our opinion on the financial statements does not cover the other information and, except to the extent otherwise explicitly stated in our report, we do not express any form of assurance conclusion thereon. Our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements or our knowledge obtained in the course of the audit, or otherwise appears to be materially misstated. If we identify such material inconsistencies or apparent material misstatements, we are required to determine whether this gives rise to a material misstatement in the financial statements themselves. If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact.

We have nothing to report in this regard.

Opinions on other matters prescribed by the Companies Act 2006

In our opinion, based on the work undertaken in the course of the audit:

- The information given in the trustees' annual report for the financial year for which the financial statements are prepared is consistent with the financial statements; and
- The trustees' annual report has been prepared in accordance with applicable legal requirements.

Matters on which we are required to report by exception

In the light of the knowledge and understanding of the charitable company and its environment obtained in the course of the audit, we have not identified material misstatements in the trustees' annual report. We have nothing to report in respect of the following matters in relation to which the Companies Act 2006 requires us to report to you if, in our opinion:

- Adequate accounting records have not been kept, or returns adequate for our audit have not been received from branches not visited by us; or
- The financial statements are not in agreement with the accounting records and returns; or
- Certain disclosures of trustees' remuneration specified by law are not made; or
- We have not received all the information and explanations we require for our audit; or
- The directors were not entitled to prepare the financial statements in accordance with the small companies regime and take advantage of the small companies' exemptions in preparing the trustees' annual report and from the requirement to prepare a strategic report.

Responsibilities of trustees

As explained more fully in the statement of trustees' responsibilities set out in the trustees' annual report, the trustees (who are also the directors of the charitable company for the purposes of company law) are responsible for the preparation of the financial statements and for being satisfied that they give a true and fair view, and for such internal control as the trustees determine is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

In preparing the financial statements, the trustees are responsible for assessing the charitable company's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless the trustees either intend to liquidate the charitable company or to cease operations, or have no realistic alternative but to do so.

Auditor's responsibilities for the audit of the financial statements

Our objectives are to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes our opinion. Reasonable assurance is a high level of assurance but is not a guarantee that an audit conducted in accordance with ISAs (UK) will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of these financial statements.

Irregularities, including fraud, are instances of non-compliance with laws and regulations. We design procedures in line with our responsibilities, outlined above, to detect material misstatements in respect of irregularities, including fraud. The extent to which our procedures are capable of detecting irregularities, including fraud are set out below.

Capability of the audit in detecting irregularities

In identifying and assessing risks of material misstatement in respect of irregularities, including fraud and non-compliance with laws and regulations, our procedures included the following:

- We enquired of management and the finance and operations committee, which included obtaining and reviewing supporting documentation, concerning the charity's policies and procedures relating to:
 - Identifying, evaluating, and complying with laws and regulations and whether they were aware of any instances of non-compliance;
 - Detecting and responding to the risks of fraud and whether they have knowledge of any actual, suspected, or alleged fraud;
 - The internal controls established to mitigate risks related to fraud or non-compliance with laws and regulations.
- We inspected the minutes of meetings of those charged with governance.
- We obtained an understanding of the legal and regulatory framework that the charity operates in, focusing on those laws and regulations that had a material effect on the financial statements or that had a fundamental effect on the operations of the charity from our professional and sector experience.
- We communicated applicable laws and regulations throughout the audit team and remained alert to any indications of non-compliance throughout the audit.
- We reviewed any reports made to regulators.
- We reviewed the financial statement disclosures and tested these to supporting documentation to assess compliance with applicable laws and regulations.

Independent auditor's report
To the members of Camden Arts Centre

- We performed analytical procedures to identify any unusual or unexpected relationships that may indicate risks of material misstatement due to fraud.
- In addressing the risk of fraud through management override of controls, we tested the appropriateness of journal entries and other adjustments, assessed whether the judgements made in making accounting estimates are indicative of a potential bias and tested significant transactions that are unusual or those outside the normal course of business.

Because of the inherent limitations of an audit, there is a risk that we will not detect all irregularities, including those leading to a material misstatement in the financial statements or non-compliance with regulation. This risk increases the more that compliance with a law or regulation is removed from the events and transactions reflected in the financial statements, as we will be less likely to become aware of instances of non-compliance. The risk is also greater regarding irregularities occurring due to fraud rather than error, as fraud involves intentional concealment, forgery, collusion, omission or misrepresentation.

A further description of our responsibilities is available on the Financial Reporting Council's website at: www.frc.org.uk/auditorsresponsibilities. This description forms part of our auditor's report.

Use of our report

This report is made solely to the charitable company's members as a body, in accordance with Chapter 3 of Part 16 of the Companies Act 2006. Our audit work has been undertaken so that we might state to the charitable company's members those matters we are required to state to them in an auditor's report and for no other purpose. To the fullest extent permitted by law, we do not accept or assume responsibility to anyone other than the charitable company and the charitable company's members as a body, for our audit work, for this report, or for the opinions we have formed.

Judith Miller (Senior statutory auditor)
5 December 2024
for and on behalf of Sayer Vincent LLP, Statutory Auditor
110 Golden Lane, LONDON, EC1Y 0TG

Statement of financial activities (incorporating an income and expenditure account)

For the year ended 31 March 2024

		Unrestricted funds	Restricted funds		2024 Total	2023 Total
	Note	£	Revenue £	Capital £	£	£
Income from:						
Donations and legacies	3	1,220,362	898,902	5,000	2,124,264	1,703,974
Charitable activities						
Exhibitions	4	216,031	8,839	-	224,870	152,343
Education	4	972	-	-	972	79,840
Other trading activities	5	207,350	-	-	207,350	217,491
Investments		10,710	-	-	10,710	1,603
Total income		1,655,425	907,741	5,000	2,568,166	2,155,251
Expenditure on:						
Raising funds	6	312,469	-	-	312,469	249,442
Charitable activities						
Exhibitions	6	1,211,385	170,995	71,495	1,453,875	1,324,764
Education	6	241,238	194,141	166,821	602,200	743,267
Total expenditure		1,765,092	365,136	238,316	2,368,544	2,317,473
Net expenditure for the year		(109,667)	542,605	(233,316)	199,622	(162,222)
Reconciliation of funds:						
Total funds brought forward		836,057	163,042	997,934	1,997,033	2,159,255
Total funds carried forward		726,390	705,647	764,618	2,196,655	1,997,033

All of the above results are derived from continuing activities. There were no other recognised gains or losses other than those stated above. Movements in funds are disclosed in Note 20 to the financial statements.

Camden Arts Centre

Balance sheet

Company no. 02947191

As at 31 March 2024

	Note	2024 £	2023 £
Fixed assets:			
Tangible assets	12	<u>792,106</u>	<u>1,025,013</u>
		792,106	1,025,013
Current assets:			
Stock	13	312,851	369,627
Debtors	14	416,252	238,764
Cash at bank and in hand		967,005	690,693
		<u>1,696,108</u>	<u>1,299,084</u>
Liabilities:			
Creditors: amounts falling due within one year	15	<u>(228,000)</u>	<u>(256,776)</u>
Net current assets		<u>1,468,108</u>	<u>1,042,308</u>
Total assets less current liabilities		2,260,214	2,067,321
Creditors: amounts falling due after one year	17	<u>(63,559)</u>	<u>(70,288)</u>
Total net assets	19a	<u><u>2,196,655</u></u>	<u><u>1,997,033</u></u>
Funds:	20a		
Restricted funds			
Restricted income funds		705,647	163,042
Restricted capital funds		764,618	997,934
Total restricted funds		<u>1,470,265</u>	<u>1,160,976</u>
Unrestricted funds:			
Designated funds		140,074	195,000
General funds		586,316	641,057
Total unrestricted funds		<u>726,390</u>	<u>836,057</u>
Total funds		<u><u>2,196,655</u></u>	<u><u>1,997,033</u></u>

Approved by the trustees on 21 October 2024 and signed on their behalf by:

Porus Jungalwalla
Treasurer

Guy Halamish
Chair

Camden Arts Centre**Statement of cash flows****For the year ended 31 March 2024**

	Note	2024 £	2023 £
Net cash provided by/(used in) operating activities	21	286,749	64,461
Cash flows from investing activities:			
Dividends and interest from investments		10,710	1,603
Purchase of fixed assets		(21,147)	(198,467)
Net cash (used in) investing activities		(10,437)	(196,864)
Change in cash and cash equivalents in the year		276,312	(132,403)
Cash and cash equivalents at the beginning of the year		690,693	823,096
Cash and cash equivalents at the end of the year		967,005	690,693

1 Accounting policies

a) Statutory information

Camden Arts Centre is a charitable company limited by guarantee and is incorporated in the United Kingdom. The registered office address and principal place of business is Arkwright Road, London, NW3 6DG.

b) Basis of preparation

The 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) - (Charities SORP FRS 102) and the Companies Act 2006.

Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy or note.

c) Public benefit entity

The charitable company meets the definition of a public benefit entity under FRS 102.

d) Going concern

The trustees consider that there are no material uncertainties about the charitable company's ability to continue as a going concern.

The trustees do not consider that there are any sources of estimation uncertainty at the reporting date that have a significant risk of causing a material adjustment to the carrying amounts of assets and liabilities within the next reporting period.

Please refer to the going concern section in the annual report section for further disclosure.

e) Income

Income is recognised when the charity has entitlement to the funds, any performance conditions attached to the income have been met, it is probable that the income will be received and that the amount can be measured reliably.

Income from government and other grants, whether 'capital' grants or 'revenue' grants, is recognised when the charity has entitlement to the funds, any performance conditions attached to the grants have been met, it is probable that the income will be received and the amount can be measured reliably and is not deferred.

Income related to exhibitions at the Centre which span the year-end are accounted for in the year in which the major part of the exhibition takes place.

Touring income from exhibitions organised by the Centre and touring to other venues is accounted for on a receivable basis when income is confirmed.

Income received in advance of the provision of a specified service is deferred until the criteria for income recognition are met.

f) Donations of gifts, services and facilities

Donated professional services and donated facilities are recognised as income when the charity has control over the item or received the service, any conditions associated with the donation have been met, the receipt of economic benefit from the use by the charity of the item is probable and that economic benefit can be measured reliably. In accordance with the Charities SORP (FRS 102), volunteer time is not recognised so refer to the trustees' annual report for more information about their contribution.

On receipt, donated gifts, professional services and donated facilities are recognised on the basis of the value of the gift to the charity which is the amount the charity would have been willing to pay to obtain services or facilities of equivalent economic benefit on the open market; a corresponding amount is then recognised in expenditure in the period of receipt.

Donations of works of art for the benefit of the charity are accounted for when gifted, and recognised on the basis of the value on the open market.

g) Interest receivable

Interest on funds held on deposit is included when receivable and the amount can be measured reliably by the charity; this is normally upon notification of the interest paid or payable by the bank.

1 Accounting policies (continued)

h) Fund accounting

Restricted funds are to be used for specific purposes as laid down by the donor. Expenditure which meets these criteria is charged to the fund.

Unrestricted funds are donations and other incoming resources received or generated for the charitable purposes.

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

i) Expenditure and irrecoverable VAT

Expenditure is recognised once there is a legal or constructive obligation to make a payment to a third party, it is probable that settlement will be required and the amount of the obligation can be measured reliably. Expenditure is classified under the following activity headings:

- ~ Costs of raising funds are those costs related to seeking potential funders and applying for funding.
- ~ Expenditure on charitable activities includes the costs associated with education and exhibition support services undertaken to further the purposes of the charity and their associated support costs.

Irrecoverable VAT is charged as a cost against the activity for which the expenditure was incurred.

j) Allocation of support costs

Resources expended are allocated to the particular activity where the cost relates directly to that activity. However, the cost of overall direction and administration of each activity, comprising the salary and overhead costs of the central function, is apportioned on the following basis which are an estimate, based on staff time, of the amount attributable to each activity.

Where information about the aims, objectives and projects of the charity is provided to potential beneficiaries, the costs associated with this publicity are allocated to charitable expenditure.

Support and governance costs are re-allocated to each of the activities on the following basis which is an estimate, based on staff time, of the amount attributable to each activity

~ Raising funds	13%
~ Exhibitions	59%
~ Education	28%

Governance costs are the costs associated with the governance arrangements of the charity. These costs are associated with constitutional and statutory requirements and include any costs associated with the strategic management of the charity's activities.

k) Operating leases

Rental charges are charged on a straight line basis over the term of the lease.

l) Tangible fixed assets

Items of equipment are capitalised where the purchase price exceeds £5,000. Items above £1,000 on discretion dependent on future intended use. Depreciation costs are allocated to activities on the basis of the use of the related assets in those activities. Assets are reviewed for impairment if circumstances indicate their carrying value may exceed their net realisable value and value in use.

Where fixed assets have been revalued, any excess between the revalued amount and the historic cost of the asset will be shown as a revaluation reserve in the balance sheet.

Depreciation is provided at rates calculated to write down the cost of each asset to its estimated residual value over its expected useful life. The depreciation rates in use are as follows:

~ Building Development	Over the term of the lease
~ Furniture & Equipment	5 years
~ Computer equipment	3 years
~ Capital Refurbishment	5 years

The Building Development represents expenditure on the re-development of the Camden Art Centre. The development work is being depreciated from 8 March 2004, the date of practical completion, to 9 September 2027, the date of the expiry of the 25 year lease. Assets funded through the recent ACE capital expenditure programme and the London Borough of Camden capital funding are depreciated over five years on a straight line basis.

1 Accounting policies (continued)

m) Stocks

Stocks are stated at the lower of cost and net realisable value. In general, cost is determined on a first in first out basis and includes transport and handling costs. Net realisable value is the price at which stocks can be sold in the normal course of business after allowing for the costs of realisation. Provision is made where necessary for obsolete, slow moving and defective stocks. Donated items of stock, held for distribution or resale, are recognised at fair value which is the amount the charity would have been willing to pay for the items on the open market.

n) Debtors

Trade and other debtors are recognised at the settlement amount due after any trade discount offered. Prepayments are valued at the amount prepaid net of any trade discounts due.

o) Short term deposits

Short term deposits includes cash balances that are invested in accounts with a maturity date of between 3 and 12 months.

p) Cash at bank and in hand

Cash at bank and cash in hand includes cash and short term highly liquid investments with a short maturity of three months or less from the date of acquisition or opening of the deposit or similar account.

q) Creditors and provisions

Creditors and provisions are recognised where the charity has a present obligation resulting from a past event that will probably result in the transfer of funds to a third party and the amount due to settle the obligation can be measured or estimated reliably. Creditors and provisions are normally recognised at their settlement amount after allowing for any trade discounts due.

r) Financial instruments

The charity only has financial assets and financial liabilities of a kind that qualify as basic financial instruments. Basic financial instruments are initially recognised at transaction value and subsequently measured at their settlement value with the exception of bank loans which are subsequently measured at amortised cost using the effective interest method.

s) Pensions

The company contributes to a defined benefit pension scheme operated by the London Borough of Camden for one employee. The charity's position is one of a stand alone arrangement, the employee has retired and the charity's remaining obligations in relation to this pension fund have been confirmed with the London Borough of Camden. These are accounted for in accordance with FRS 102 at the net present value of future obligations and the liability is accounted for at the balance sheet date.

The company makes contributions of 3-9% of gross pay to a defined contribution stakeholder pension scheme for eligible staff and contributes to the defined contribution personal pension schemes of some staff. The pension funds are held in externally administered schemes and the pension charge represents the amounts payable by the company to the funds in respect of the year.

2 Detailed comparatives for the statement of financial activities

	Unrestricted funds £	Restricted funds		2023 Total £
		Revenue £	Capital £	
Income from:				
Donations and legacies	1,381,876	163,261	158,837	1,703,974
Charitable activities:				
Exhibitions	109,404	42,939	-	152,343
Education	79,840	-	-	79,840
Other trading activities	217,491	-	-	217,491
Investments	1,603	-	-	1,603
Total income	1,790,214	206,200	158,837	2,155,251
Expenditure on:				
Raising funds	249,442	-	-	249,442
Charitable activities:				
Exhibitions	980,266	254,490	90,008	1,324,764
Education	533,252	56,757	153,258	743,267
Total expenditure	1,762,960	311,247	243,266	2,317,473
Net income / expenditure for the year	27,254	(105,047)	(84,429)	(162,222)
Transfers between funds	-	-	-	-
Net movement in funds	27,254	(105,047)	(84,429)	(162,222)
Total funds brought forward	(19,952)	-	19,952	-
Total funds carried forward	7,302	(105,047)	(64,477)	(162,222)

3a Income from donations and legacies (current year)

	Unrestricted funds £	Restricted funds		2024 Total £	2023 Total £
		Revenue £	Capital £		
Grants & donations	250,648	765,902	5,000	1,021,550	535,599
Arts Council England	820,000	133,000	-	953,000	936,595
Friends and patrons	49,253	-	-	49,253	38,291
Donated goods and services	32,451	-	-	32,451	8,745
Fundraising events	68,010	-	-	68,010	184,744
	1,220,362	898,902	5,000	2,124,264	1,703,974

Arts Council England (ACE) income includes a National Portfolio Organisation grant of £600,000 (2023: £936,595), an ACE Transform grant of £220,000 (2023: £0), and a restricted ACE Transform grant of £133,000 (£0) as described in Note 20c.

3b Income from donations and legacies (prior year)

	Unrestricted funds £	Restricted funds		2023 Total £
		Revenue £	Capital £	
Grants & donations	213,501	163,261	158,837	535,599
Arts Council England	936,595	-	-	936,595
Friends and patrons	38,291	-	-	38,291
Donated goods and services	8,745	-	-	8,745
Fundraising events	184,744	-	-	184,744
	1,381,876	163,261	158,837	1,703,974

4 Income from charitable activities

	2024			2023		
	Unrestricted £	Restricted £	Total £	Unrestricted £	Restricted £	Total £
Exhibitions						
Donated goods and services	15,333	8,839	24,172	-	42,939	42,939
Other Public	171,477	-	171,477	85,169	-	85,169
Publication sales	15,343	-	15,343	19,318	-	19,318
Artwork sales	13,878	-	13,878	4,917	-	4,917
Sub-total for exhibitions	216,031	8,839	224,870	109,404	42,939	152,343
Education						
Fees for courses and events	972	-	972	79,840	-	79,840
Sub-total for education	972	-	972	79,840	-	79,840
Total income from charitable activities	217,003	8,839	225,842	189,244	42,939	232,183

Income from educational courses or any surplus from the courses is applied across the whole of the Charity's activities.

5 Income from other trading activities

	2024 Total £	2023 Total £
Bookshop sales	122,624	88,349
Gallery and Studio hire	48,487	31,885
Donated artworks	23,670	72,336
Other income	12,569	24,921
	207,350	217,491

All income from other trading activities is unrestricted.

6a Analysis of expenditure (current year)

	Charitable activities			Governance costs	Support costs	2024 Total	2023 Total
	Raising funds	Exhibitions	Education	costs	costs	Total	Total
	£	£	£	£	£	£	£
Staff costs (Note 8)	108,459	368,760	173,534	-	325,376	976,129	909,490
Direct costs	227	374,975	102,401	-	473	478,076	558,294
Marketing and advertising	-	-	76	-	68,490	68,566	80,735
Office costs & fees	50,725	8,875	-	-	278,107	337,707	297,351
Property costs	-	10	-	-	197,700	197,710	183,162
Recruitment	-	-	-	-	7,225	7,225	2,420
Legal and professional costs	-	-	-	17,675	31,401	49,076	28,532
Depreciation	-	-	-	-	254,054	254,054	257,489
	159,411	752,620	276,011	17,675	1,162,826	2,368,543	2,317,473
Support costs	150,112	691,239	321,476	-	(1,162,827)	-	-
Governance costs	2,946	10,016	4,713	(17,675)	-	-	-
Total expenditure 2024	312,469	1,453,875	602,200	-	(1)	2,368,543	
Total expenditure 2023	249,442	1,324,764	743,267	-	-		2,317,473

6b Analysis of expenditure (prior year)

	Charitable activities			Governance costs	Support costs	2023 Total
	Raising funds	Exhibitions	Education	costs	costs	Total
	£	£	£	£	£	£
Staff costs (Note 8)	101,054	343,585	222,320	-	242,531	909,490
Direct costs	171	387,284	169,669	-	1,170	558,294
Marketing and advertising	-	-	195	-	80,540	80,735
Office costs & fees	34,681	43,098	149	-	219,423	297,351
Property costs	-	40	-	-	183,122	183,162
Recruitment	-	32	-	-	2,388	2,420
Legal and professional costs	-	-	-	14,650	13,882	28,532
Depreciation	-	-	-	-	257,489	257,489
	135,906	774,039	392,333	14,650	1,000,545	2,317,473
Support costs	111,316	543,178	346,051	-	(1,000,545)	-
Governance costs	2,220	7,547	4,883	(14,650)	-	-
Total expenditure	249,442	1,324,764	743,267	-	-	2,317,473

Notes to the financial statements

For the year ended 31 March 2024

7 Net income / (expenditure) for the year

This is stated after charging / (crediting):

	2024 £	2023 £
Depreciation	254,054	257,489
Auditor's remuneration (excluding VAT):		
Audit	12,150	11,350
	<u>266,204</u>	<u>268,839</u>

8 Analysis of staff costs, trustee remuneration and expenses, and the cost of key management personnel

Staff costs were as follows:

	2024 £	2023 £
Salaries and wages	829,875	792,254
Social security costs	70,957	67,713
Employer's contribution to defined contribution pension schemes	35,467	35,326
Consultancy	39,830	14,197
	<u>976,129</u>	<u>909,490</u>

The following number of employees received employee benefits in excess of £60,000 (excluding employer pension costs and employer's national insurance) during the year between:

	2024 No.	2023 No.
£80,000 - £89,999	1	1

The total employee benefits (including employer pension contributions and employer's national insurance) of the key management personnel were £170,559 (2023: £158,373).

The charity trustees were neither paid nor received any other benefits from employment with the charity in the year (2023: £nil). No charity trustee received payment for professional or other services supplied to the charity (2023: £nil).

Trustees' expenses represents the payment or reimbursement of travel and subsistence costs totalling £0 (2023: £0).

9 Staff numbers

The average number of employees (head count based on number of staff employed) during the year was 34 (2023: 36). The FTE were as follows, split across the key activities of the charity:

	2024 No.	2023 No.
Raising funds	2.5	2.5
Exhibitions	8.5	8.5
Education	4.0	5.5
Bookshop and reception	2.5	1.5
Premises and administration	5.0	4.5
	<u>22.5</u>	<u>22.5</u>

Notes to the financial statements

For the year ended 31 March 2024

10 Related party transactions

Aggregate donations from trustees were £187,570 (2023: £6,000).

Restricted donations from related parties were £3,000 (2023: £nil), which was from the Charlotte Bonham-Carter Charitable Trust, of which trustee Eliza Bonham-Carter is a trustee.

There was one related party payment during the year: a membership fee payment of £256 made to FRANK, a community interest company of which Trustee Anne Hardy is a director and the Charity is a founding member: she was not involved in the decision to make payment (2023: £256 for equivalent transaction).

11 Taxation

The charitable company is exempt from corporation tax as all its income is charitable and is applied for charitable purposes.

12 Tangible fixed assets

	Building Development £	Furniture & Equipment £	Computer equipment £	Capital Refurbishment £	Total £
Cost					
At the start of the year	4,598,087	85,227	20,257	576,708	5,280,279
Additions in year	-	7,895	1,562	11,690	21,147
Disposals in year	-	(2,731)	(3,000)	(4,886)	(10,617)
At the end of the year	<u>4,598,087</u>	<u>90,391</u>	<u>18,819</u>	<u>583,512</u>	<u>5,290,809</u>
Depreciation					
At the start of the year	3,774,235	61,397	16,873	402,761	4,255,266
Charge for the year	183,078	11,335	3,065	56,576	254,054
Eliminated on disposal	-	(2,731)	(3,000)	(4,886)	(10,617)
At the end of the year	<u>3,957,313</u>	<u>70,001</u>	<u>16,938</u>	<u>454,451</u>	<u>4,498,703</u>
Net book value					
At the end of the year	<u><u>640,774</u></u>	<u><u>20,390</u></u>	<u><u>1,881</u></u>	<u><u>129,061</u></u>	<u><u>792,106</u></u>
At the start of the year	<u><u>823,852</u></u>	<u><u>23,830</u></u>	<u><u>3,384</u></u>	<u><u>173,947</u></u>	<u><u>1,025,013</u></u>

Building development comprises the cost, including relevant fees, of the refurbishment of the Centre's leasehold premises. The premises are held on a 25 year lease from Camden Council. The realisable value of the lease is limited as it specifically states that the premises can only be used "for the purpose of the advancement of the education of the public of the understanding and appreciation of the Arts". The lease also states that any disposal of the lease will be restricted in accordance with Section 117 of Charities Act 2011.

Arts Council England has a mortgage on the property and a floating charge over the other assets of the charity worth £2,914,783 for a 25 year period from 18 September 2002.

All of the above assets are used for charitable purposes.

13 Stock

	2024 £	2023 £
Bookshop stock	25,832	22,483
Donated artwork stock	287,019	347,144
	<u>312,851</u>	<u>369,627</u>

Notes to the financial statements

For the year ended 31 March 2024

14 Debtors

	2024 £	2023 £
Trade debtors	37,568	23,146
Accrued income	343,546	144,344
Prepayments	29,295	61,307
Other debtors	279	417
VAT	5,564	9,550
	<u>416,252</u>	<u>238,764</u>

All financial instruments, both assets and liabilities, are measured at amortised cost. The carrying values of these are shown above and also in note 15 below.

15 Creditors: amounts falling due within one year

	2024 £	2023 £
Trade creditors	88,470	165,120
Taxation and social security	20,497	17,911
Other creditors	16,659	5,421
Accruals	88,724	54,391
Deferred income (note 16)	1,650	1,933
Deficit reduction plan pension liability (note 18)	12,000	12,000
	<u>228,000</u>	<u>256,776</u>

16 Deferred income

Deferred income comprises education fees received in advance of the period the educational activity occurs.

	2024 £	2023 £
Balance at the beginning of the year	1,933	2,167
Amount released to income in the year	(1,933)	(2,167)
Amount deferred in the year	1,650	1,933
Balance at the end of the year	<u>1,650</u>	<u>1,933</u>

Notes to the financial statements

For the year ended 31 March 2024

17 Creditors: amounts falling due after one year

	2024	2023
	£	£
Deficit reduction plan pension liability (note 18):		
Amounts due within two to five years	40,191	40,191
Amounts due in more than five years	23,368	30,097
	63,559	70,288

18 Pension scheme

Amounts included in Creditors under "Deficit Reduction Plan" represent a liability to the London Borough of Camden to settle amounts due under a superannuation scheme which has now closed. The amount of the liability is being paid in equal instalment of £12,000 per annum over a 15 year period commencing in the charity's 2017/18 financial year. This liability is accounted for in full at net present value, taking account of an imputed interest rate of 7.5%. These assumptions and the resulting liability may vary depending on changes to underlying interest rates over time.

19a Analysis of net assets between funds (current year)

	Unrestricted funds	Restricted revenue funds	Restricted capital funds	Total funds
	£	£	£	£
Tangible fixed assets	27,488	-	764,618	792,106
Net current assets	762,461	705,647	-	1,468,108
Long term liabilities	(63,559)	-	-	(63,559)
Net assets at 31 March	726,390	705,647	764,618	2,196,655

19b Analysis of net assets between funds (prior year)

	Unrestricted funds	Restricted revenue funds	Restricted capital funds	Total funds
	£	£	£	£
Tangible fixed assets	27,214	-	997,799	1,025,013
Net current assets	879,131	163,042	135	1,042,308
Long term liabilities	(70,288)	-	-	(70,288)
Net assets at 31 March	836,057	163,042	997,934	1,997,033

Notes to the financial statements

For the year ended 31 March 2024

20a Movements in funds (current year)

	At 1 April 2023	Income & gains	Expenditure & losses	Transfers	At 31 March 2024
	£	£	£	£	£
Restricted funds:					
Revenue funds					
ACE Transform Funding	-	133,000	(75,434)	-	57,566
Building Fund	-	170,000	-	-	170,000
Business	-	140,000	(21,000)	-	119,000
Education	27,501	323,258	(165,211)	-	185,548
Exhibitions	31,001	141,483	(80,991)	-	91,493
Exhibitions: Artists for Artists	104,540	-	(22,500)	-	82,040
Capital funds					
LB Camden s106 project	3,120	-	(1,162)	-	1,958
LB Camden CIL project	27,931	-	(17,318)	-	10,613
LB Camden CIL 2	143,031	-	(35,758)	-	107,273
Building development	823,852	-	(183,078)	-	640,774
Minor works	-	5,000	(1,000)	-	4,000
Total restricted funds	1,160,976	912,741	(603,452)	-	1,470,265
Unrestricted funds:					
Designated funds:					
Strategic Investment Fund	90,000	-	-	(36,500)	53,500
Building Development	60,000	-	-	-	60,000
Lease Work	45,000	-	-	(18,426)	26,574
Total designated funds	195,000	-	-	(54,926)	140,074
General funds	641,057	1,655,425	(1,765,092)	54,926	586,316
Total unrestricted funds	836,057	1,655,425	(1,765,092)	-	726,390
Total funds	1,997,033	2,568,166	(2,368,544)	-	2,196,655

Notes to the financial statements

For the year ended 31 March 2024

20b Movements in funds (prior year)

	At 1 April 2022 £	Income & gains £	Expenditure & losses £	Transfers £	At 1 April 2023 £
Restricted funds:					
Revenue funds					
Education	2,685	81,573	(56,757)	-	27,501
Exhibitions	133,364	124,627	(226,990)	-	31,001
Exhibitions: Artists for Artists	127,040	-	(22,500)	-	104,540
Audience Development	5,000	-	(5,000)	-	-
Capital funds					
LB Camden s106 project	10,284	-	(7,164)	-	3,120
LB Camden CIL project	45,197	-	(17,266)	-	27,931
LB Camden CIL 2	-	158,837	(35,758)	19,952	143,031
Building development	1,006,930	-	(183,078)	-	823,852
Total restricted funds	1,330,500	365,037	(554,513)	19,952	1,160,976
Unrestricted funds:					
Designated funds:					
Strategic Investment Fund	-	-	-	90,000	90,000
Building Development	60,000	-	-	-	60,000
Staffing Transition Support	27,950	-	(27,950)	-	-
Lease Work	-	-	-	45,000	45,000
Total designated funds	87,950	-	(27,950)	135,000	195,000
General funds	740,805	1,790,214	(1,735,010)	(154,952)	641,057
Total unrestricted funds	828,755	1,790,214	(1,762,960)	(19,952)	836,057
Total funds	2,159,255	2,155,251	(2,317,473)	-	1,997,033

20c Purposes of funds

Purposes of restricted funds

ACE Transform Fund - Transitional funding from Arts Council England which covers business development and consultancy costs to support future organisational change.

Building Fund - Fundraising in relation to building lease purchase and development.

Business - Corporate fundraising to support future projects, including Bloomberg Digital Accelerator Programme.

Exhibitions - income from individuals through Exhibition Circles, Trusts & Foundations and UK and international arts agencies and commercial gallery partners, as well as funds raised through our Emerging Artist Prize, for the purpose of presenting exhibitions of UK and non-UK artists.

Exhibitions: Artists for Artists - Fund that created in 2017 through fundraising events for the Gallery's 50th Anniversary to support artist-led projects, commissions and residency programmes that will enable artists to continue to take risks with new ideas and to push the boundaries of their own practice.

Education - Income mainly from Trusts & Foundations supporting our learning programmes including Special Educational Needs, Family, Schools and Youth programmes.

Notes to the financial statements

For the year ended 31 March 2024

20c Purposes of funds (continued)

Purposes of restricted funds (continued)

LB Camden s106 project - A grant of £172,323 from London Borough of Camden S106 funds towards a series of improvement works completed between 2016-2021. Works include environmental building upgrades such as solar panels, rainwater harvesting tanks, a computerised building management system and interior LED lighting, and improvements to public areas such as our garden walkway. Expenditure represents depreciated costs.

Community Infrastructure Levy (CIL) awarded via LB Camden - A grant of £76,729 in 2019/20 towards a series of improvement works in our café and garden.

CIL 2 - A further grant of £158,837 awarded by LB Camden in 2022/23 towards our shop and lobby refurbishment.

Building development - the depreciation cost, including relevant fees, of the refurbishment of the Centre's leasehold premises. The premises are held on a 25 year lease from Camden Council.

Minor works - Restricted grants including Rose Foundation grant in FY23/24 in relation to building improvements.

Purposes of designated funds

A designated funds for building development costs was set up in 2018/19 for unforeseen and urgent building works. A staffing transition fund was created in 2021/22 to support the introduction of co-ordinator posts from 2022/23, following a staffing restructure during the coronavirus pandemic. A new fund was set up in 2022/23 to support anticipated future lease renewal costs, including anticipated legal and fundraising expenses. A new strategic investment fund was set up in 2022/23 from unrestricted donations received at the end of the year to support next year's budget.

21 Reconciliation of net income / (expenditure) to net cash flow from operating activities

	2024 £	2023 £
Net (expenditure) / income for the reporting period (as per the statement of financial activities)	199,622	(162,222)
Depreciation charges	254,054	257,489
Dividends and interest from investments	(10,710)	(1,603)
Decrease in stocks	56,776	50,083
Increase in debtors	(177,488)	(88,487)
Increase in creditors	(35,505)	9,201
Net cash provided by/(used in) operating activities	286,749	64,461

22 Operating lease commitments

The Centre's total future minimum lease payments under non-cancellable operating leases is as follows for each of the following periods:

	Equipment 2024 £	2023 £
Less than one year	7,466	2,432
Two to five years	34,289	11,552
	41,755	13,984

23 Legal status of the charity

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.

Accounts

Camden Art Centre Arkwright Road London NW3

FINANCIAL STATEMENTS

FOR THE YEAR ENDED

31ST MARCH 2023

Legal Name: CAMDEN ARTS CENTRE
(A Company Limited by Guarantee)

Charity No. 1065829
Company No. 02947191

Supported by:



Supported using public funding by
**ARTS COUNCIL
ENGLAND**

Camden Art Centre
Company Information

Board of Trustees : Eliza Bonham-Carter (Vice Chair)
Tia Counts
Alexandre da Cunha (Resigned 24.10.2022)
James Fobert
Joshua Gaskin (Appointed 09.12.2022)
Guy Halamish (Chair)
Anne Hardy
Porus Jungalwalla (Treasurer)
Allison Katz (Appointed 09.12.2022)
Merissa Marr
Oluwatundunmininu Obidipe (Resigned 24.10.2022)
Ben Rawlingson-Plant
Karen Sanig
Jonathan Simpson

Senior Management Team : Director: Martin Clark
Deputy Director: Moya Malekin

**Registered Office and
Business Address** Camden Arts Centre
Arkwright Road
London
NW3 6DG

The legal name is Camden Arts Centre, however we now operate under the name Camden Art Centre, which is used throughout this document.

Auditor Sayer Vincent LLP
Chartered Accountants and Statutory Auditor
Invicta House
108-114 Golden Lane
London
EC1Y 0TL

Bankers Barclays Bank Plc
131 Finchley Road
London
NW3 6HY

Solicitors The Charity Team
Russell-Cooke Solicitors
2 Putney Hill
London
SW15 6AB

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Executive Summary

In 2022-23 we welcomed 82,008 (21/22: 49,178) people to our building and programmes, with activity starting to return to a normal operating base following the pandemic. Our learning and public programmes engaged 19,075 people over the year, over 1,079 sessions, including 4,515 children and young people under 20.

Following curtailed activity due to the pandemic, our learning programmes recommenced in full with family and courses activity from January 2022, and our primary schools programme from the autumn. Following the staffing restructure in the prior year and additional coordinator roles introduced in 2022/23, we launched our new community programme, with a range of pilot projects centering on social and collaborative practice and exploring how we work responsively with our local communities off-site across our neighbourhood, as well as how we invite and host new communities within the centre. We delivered 44 sessions and 8 community projects, set up 11 new community partnerships and engaged 556 participants. Partners included: Hopscotch Women's Centre, St Mungo's, Sidings Community Centre, West Hampstead Food Hub, North London Forensic Service (NHS Trust), Mockingbird Fostering Network, North London Cares, Kilburn Older Voices Network (KOVE), Brent Mencap and North Camden Zone (via The Winch). 91% of participants reported having learnt new skills and gaining new experiences having participated in the projects.

Following investment in audience development infrastructure we launched our new engaging and user-centric website in May 2022 providing easy access to a range of resources and digital content, and a new CRM platform in spring 2023 which we continue to develop. Our new café partnership with Bar Bicletta from April 2022 has had a positive response from visitors, and in spring 2023 we redeveloped our shop and entrance foyer with a design by Tony Fretton Architects and funding support from a Community Infrastructure Levy grant. This has made the space more open and accessible, and has enabled more vibrant displays of retail stock, supporting income generation.

A focus for staff and trustees has been developing our business and programme planning for the period 2023-26 in the context of the new Arts Council England National Portfolio grant award, which despite positive feedback was reduced from previous levels by 36%. We have since been awarded Transform grants 1 and 2 from Arts Council England corresponding with the NPO funding period, with overheads and business development investment to enable our transition to this lower level of public funding. This process involved regular discussion on financial sustainability with trustees including considering how we best utilise our building and intellectual assets, remain true to our values, and relevant to our communities. The lower level of funding has unfortunately resulted in a reduction of our staffing and learning programmes, with a primary focus now on work with children and young people. Our community programme, originally planned to increase from 2023-24 has currently been pulled back, with some relationships maintained through existing young people's projects or provision of space for self-led activity.

Our focus remains on delivery of broad ranging programmes of excellent standards, diversity and innovation across all operations, talent development and collaborative partnerships, and financial and environmental sustainability,

Principal Activities/Aims and Objectives

Camden Art Centre is a place for art and artists; a place for the curious, the novice and the expert alike. It's a place to see, to make, to learn and to talk about contemporary art, whether in our building, attending off-site projects or via our digital forums.

Camden Art Centre was originally built as a public library and now combines historic architecture with open, modern spaces, a café, bookshop and secluded garden, with free entry for all. Through our programme of exhibitions, learning, courses, events and residencies, we invite everyone to engage with art and the people that make it – to push boundaries and connect to their own creativity. Our off-site projects share our work with diverse communities and our digital, publishing and broadcast platforms help us connect art, artists and people in ever more immediate and interesting ways.

As a charity rooted in our North West London community, we foster a sense of belonging in our spaces. Working closely with local schools, community groups and specialist partners we nurture the next generation of artists, from early years to adulthood, enabling everyone to get up close to art, to meet artists and to make work themselves. Our targeted programmes and sector leadership increase our impact, bringing the arts to those most in need.

Much loved by our communities, for over 50 years Camden Art Centre has always worked ahead of the curve, giving early support and exposure to important artists from the UK and abroad including Martin Creed, Kerry James Marshall, Kara Walker, Amy Sillman, Vivian Suter, Yinka Shonibare, Mike Nelson and Mary Heilmann. We support artists at every stage of their careers, enabling them to make and show work that is relevant for today: brave, challenging, engaging and vital.

The Trustees believe that the continued commitment to education and accessibility at Camden Art Centre fulfil the Charity Commission's requirements to give due consideration to Charity Commission published guidance on the operation of the Public Benefit requirement, including the guidance 'Public Benefit: Running a Charity (PB2)'. The Board reviews the Centre's aims and objectives in the light of this guidance.

Annual Review 2022/23

The organisation's key objectives are:

- To provide an accessible venue for contemporary visual art and education in which artists, their ideas and their work are the focus of activities
- To broaden the audience for contemporary visual art and engage people in the ideas, practices and issues explored by artists and their work
- To promote diversity and equality of opportunity in contemporary visual art
- To engage people in the creative process of making art and support those who wish to pursue a career in art
- To contribute to current artistic debate and facilitate the making of work that extends contemporary art practice.

These objectives are realised through Camden Art Centre's activities and facilities, which include:

- A wide-ranging programme of exhibitions, educational projects, residencies, talks, workshops, screenings, and publications
- Digital creative content available to all
- A building that is accessible to all
- The production / publication, promotion and sale of artists' editions and books
- A volunteer/training programme open to all

Our activity has been reviewed against the Arts Council England 'Let's Create' strategy for 2020-2030, across Outcomes and Elements as below:

Outcomes: Creative People

- A. Supporting people at all stages of their lives to design, develop and increase their participation in high-quality creative activities.
- B. Promoting creative opportunities in the local community to people at all stages of their lives.
- C. Providing high-quality early years activities that reach families from a wider range of backgrounds.
- D. Widening and improving opportunities for children and young people to take part in creative activities inside schools.
- E. Widening and improving opportunities for children and young people to take part in creative activities outside schools
- F. Improving teaching for creativity in schools
- G. Supporting children and young people to develop their creative skills and potential
- H. Developing and improving pathways towards careers in the creative industries

Outcome: Cultural Communities

- I. Improving access to a full range of cultural opportunities wherever people live
- J. Working with communities to better understand and respond to their needs and interests, resulting in increased cultural engagement and the wide range of social benefits it brings
- K. Working collaboratively through place-based partnerships to: Support and involve communities in high-quality culture; Improve creative and cultural education for children and young people; Improve health and wellbeing through creative and cultural activity; Build skills and capacity in the cultural sector and grow its economic impact

L. Connecting people and places, including diaspora communities, nationally and internationally

Outcome: A Creative and Cultural Country

- M. Supporting new types of creative practice, new forms of cultural content and new ways of reaching new and existing audiences and participants
- N. Collaborating with other cultural organisations and/or with the commercial creative industries and/or with further and higher education, especially with a view to supporting innovation, research and development, new skills and the use of new technologies
- O. Strengthening the international connections of cultural organisations and creative and cultural practitioners, including co-production and touring
- P. Bringing world-class culture to audiences in England
- Q. Giving more opportunities to people to start a professional career in the creative industries, especially those who are currently under-represented
- R. Ensuring people have opportunities to sustain their careers and fulfil their potential in the creative industries, especially those who are currently under-represented

Staff and trustees also work within and towards 4 Investment Principles: Inclusivity and Relevance; Ambition and Quality; Dynamism; Environmental Responsibility.

	Creative People	Cultural Communities	A Creative and Cultural Country
Exhibitions		√ Elements: I, J	√ Elements: M, N, O, P, Q, R
Public Programme (including HE Partnerships)			√ Elements: M, N, Q, R
Residencies			√ Elements: M, R
Learning: Schools	√ Elements: A, B, D, F, G	√ Elements: I, J, K	
Learning: SEN	√ Elements: A, D, F, G, H		√ Elements: Q
Learning: Youth	√ Elements: A, B, E, G, H	√ Elements: I, J, K	
Learning: Community	√ Elements: B	√ Elements: I, J, K	
Learning: Families	√ Elements: B, C, E	√ Elements: I, J	
Learning: Courses	√ Elements: A, B, E	√ Elements: I, K	

Achievements and Performance

Exhibitions:

During 2022/23 our exhibitions programme involved the work of 8 artists from Britain and abroad over three exhibition slots.

- We opened the year with an extended exhibitions programme April – September 2022 with an exhibition by Lily van der Stokker in Galleries 1&2, Central Space, Reading Room and the Artist's Studio, hand painted onto the gallery walls. Alongside ran exhibitions in Gallery 3 by Jesse Darling from May – June 2022, and Tenant of Culture from July – September 2022.

Camden Art Centre presented the first institutional solo exhibition in London *Thank You Darling* by Lily van der Stokker (b. 1954. 's-Hertogenbosch, Netherlands), one of the Netherlands' most celebrated contemporary artists.

This exhibition brings together a group of works made by van der Stokker between 1986 and 2021, which address ideas of society, home, friendship, work, finances, illness and care. Bringing together 10 wall paintings, as well as original drawings on paper and works on canvas, the exhibition spans a period of 35 years and provides an insight into van der Stokker's expansive practice, as well as speaking to this extraordinary contemporary moment. While some works have previously been realised in other contexts and spaces, others were presented across Camden Art Centre's galleries for the first time. The exhibition also included a number of original drawings on paper and works on canvas produced over the last 30 years, and one new commission, 'Retrokitchen', created specifically for the exhibition at Camden Art Centre. Due to the ambitious nature of this project and the huge amount of labour involved in producing the works, this exhibition had an extended run.

Van der Stokker draws her images with an exacting care and precision, configuring them against one another for the specifics of each space, before scaling them up and executing them directly onto the gallery walls. Her monumental wall paintings – with their distinctive colour palate and highly decorative motifs, including flowers, clouds, patterns and curlicues – play on apparently clichéd stereotypes of femininity, but her work has a depth and toughness that belies its saccharine aesthetic. For more than 30 years she has immersed herself in the supposedly mundane material of everyday life, taking seriously the intricacies of the small, the personal and the overlooked, while at the same time forging a radical feminist practice in a language she has made entirely her own. Behind its apparent softness and sincerity – once described as 'so sweet it can kill' – her work remains both provocative and radical.

At a time when we have all been forced to make drastic and once unthinkable changes to our lives, van der Stokker's longstanding engagement with the supposedly 'little' themes of family, relationships, work, home and the domestic, feel more appropriate, more timely and more important than ever.

We commissioned a new File Note text from Jessica Vaughan, Senior Curator at Art on the Underground, which situates van der Stokker's work within the tradition of Conceptual and minimalist art, exploring how her work challenges mainstream perceptions and assumptions about what is, and what can be, art.

The exhibition received positive press coverage, including a review in Art Quarterly, an interview with Lily van der Stokker in Apollo Magazine and a feature in the Evening Standard's 'The best exhibitions to see in London galleries and museums right now'.

"Her chatty, painted environments engage through the niceties and petty grievances of the everyday - the relative price of a cup of tea in different cities, a minor rash, ageing" - Apollo Magazine

"Flowers blossom in bursts of cartoon euphoria throughout Lily van der Stokker's new exhibition *Thank You Darling*. In one rectangular mural they repeat like absent-minded doodles in the margins of school notebooks. The word "THANKS" is painted in the mural's corner in an apparently simple bit of gratitude for pretty colours and shapes. That work even comes with a real red sofa to kick back on, and a vase of flowers to smell. Could art seem more easygoing?" - The Guardian

Visitor comments:

"Totally obsessed with Lily van der Stokker's exhibition... An overdue survey made all the more relevant in our post-lockdown condition"

"I really enjoyed the show, I came out of the gallery beaming"

"I enjoyed Lily's show, it was urgent and relevant"

Jesse Darling (b 1981, Oxford UK), the fourth recipient of the Camden Art Centre Freeland's Lomax Fellowship, presented an exhibition *Enclosures* in Gallery 3.

Darling works across installation, film, text, sound and performance, and this major new commission was a culmination of research developed over the past two years through their residency at Camden Art Centre, and coincided with a solo exhibition of their work over the last ten years at Modern Art Oxford (March- May 2022).

Darling used the residency to explore clay in its most expansive sense – as a material dug out of the ground. This led to a wider questioning of what gets exhumed and extracted, and in this commission this is extended to the politics of the ground itself - its territories and silenced histories - as well as what Darling calls the 'mining wound' of petrochemical capital that has unsettled the dead and choked up oceans and wastelands in the plastiglomerate of an undying afterlife. Taking its title from the eighteenth-century Enclosures Act which ended the rights of common land, Darling's exhibition reckons with its ongoing legacies of privatisation of space and public services, and the more recent lockdowns during the pandemic. Throughout, Darling considers the broader social and psychological implications of enclosure and the effects that increasingly privatised and individualistic thinking has had on western systems of caregiving, architectures of domesticity and perceptions of the self outside of the commons.

Through this show, Darling reflects on a society surveyed, policed, and privatised, municipalities impoverished, and systems and people on the brink of exhaustion and collapse. Concrete pillars stand as the ruined relics of crumbling empires; London bricks form a ruin or a foundation, restricting movement; surveillance systems become panopticon in the farcical presence of detached governments; beribboned hammers and weighted baby carriers speak to scripts of labour, gender, and identity, and an infantry of headless porcelain dolls perform a culturally permitted fragility. Amongst it all, many hands (in the continuously evolving installation 'Light Work'), allude to the messy and unfinished labour of coalition-building and collectivism.

We produced an extended File Note to accompany this exhibition, which had two parts: a text by writer and curator Priya Jay, as well as correspondence between Darling and Sebastien De Line, an artist and scholar from the Haudenosaunee and Anishinaabe territory in Ka'tarohkwi (Kingston, Canada). These texts explore expanded ways of thinking about clay as material, and the land and our relationship with it.

Press:

"The clay body forming each element, and the nature of its participation in the structure Darling has built, thus becomes a metaphor for the human body..."

...This is not easy art. Darling has taken on a tricky task, laying down a thoughtful route to address particularities of the body without sliding into identity politics. Navigating it is exhilarating"

- The Guardian ★★★★★

"Enclosures' ties questions of ownership and extraction to the body, a bound yet malleable entity. Here, clay – a material of such cultural resonance – acts as an invitation to consider how minerals flow through and form us". - Frieze

Visitor feedback:

"Jesse Darling is such an important artist, this room is absolutely brilliant"

"There is so much to see in this room, I could spend hours here"

Tenant of Culture, the anonym for Dutch artist Hendrickje Schimmel (b. 1990, Arnhem, Netherlands) is the third recipient of the Camden Art Centre Emerging Artist Prize at Frieze. She realised an ambitious new site-specific installation for Camden Art Centre *Soft Acid*, her largest work to-date.

The artist's point of departure began in the archives of the gallery, where she uncovered reference to the largely unrecognised mass labour of women in the laundry industry, in 19th Century Britain.

This installation comprised of a bespoke hanging system reminiscent of high-end fashion display mechanisms, which suspended a mass of synthetically coloured textile works consisting of used and reassembled garments. Deconstructed, bleached, re-dyed, re-assembled, wrung-out, pressed, hung and stretched, the sculptures are akin to the methodologies employed in the laundry and textile dye industries. The garments themselves that made up the sculptures were made from repurposed denim, waterproofs and performance-wear that have been treated with acid or enzymes to produce synthetic and toxically bright colours - all materials that take a huge amount of water and chemicals to produce and finish. The artist intentionally steers away from materials that are commonly associated with sustainability as well as romanticised depictions of 'organic' and 'natural' fabrics and colours, instead recycling garments and accessories that are made from plastics and synthetic fibres, dyed in noxious, bright and artificial colours. Large and shapeless in scale and form, at odds with the allure of high-end and fast fashion, the works seek

to make visible the industrial scale laundries for the manufacturing of garments and the vast waste as a consequence of such production methodologies.

The exhibition drew on and extends the artist's long-standing exploration of consumer culture and the vast and problematic waste accumulated via the fashion industry. Repurposing discarded garments and accessories into new sculptural forms – alongside a voracious exploration of material possibilities – fabrics are bleached, boiled, dyed, twisted, torn and meticulously reassembled. The resulting works nod to former relics simultaneously desirable and monstrous, a reminder of the fickle cycle of trends and fashion, and the exploitative and often invisible economies of supply and demand.

Our File Note featured an essay by Jules Gleeson.

Press coverage includes the cover story for Flash Art, Self Service and Plinth magazine.

"These sculptures are monuments to the brutal reality of production, drawing the viewer's attention to the processes of chemical burns and washes inferred in the exhibition's title, as well as the countless, nameless workers who made them. But they stand also as bizarrely beautiful objects, recrafted through Schimmel's thousands of hours of work. Previously a fashion student, one can easily imagine the arduity with which the artist unstitched and restitched the discarded – these are monuments to the patience and conviction of loving objects through crafting them." - Plinth Magazine

Visitor Comments:

"Tenant of Culture's hangings were a great use of materials and occupy an interesting place between sculpture, painting and textiles"

"Tenant of Culture, great preview opening and fab show"

"Tenant of culture is very creative, and I like it a lot!"

- From September 2022 – January 2023 we opened exhibitions by Forrest Bess in Galleries 1, 2 and Central Space, and Dani and Sheilah ReStack in Gallery 3 and Reading Room.

Forrest Bess (b.1911-1977, Bay City, Texas) was a visionary American painter who produced an extraordinary body of work between the 1940s and 1970s.

Drawing together rarely seen paintings from public and private collections across the world, the exhibition *Out of the Blue* presented 51 works, many of which were hand-framed by the artist in driftwood. The exhibition focuses on Bess's visionary paintings from the late '40s through to the early '70s, with a particular focus on the symbolism and lexicon of abstract forms that speak to the artists' unique understanding of the universe – physically, spiritually and psychologically. These were presented alongside extensive archival material relating to Bess's wide-ranging research, including material from his 'Thesis', an ongoing research project around the conjunction of male and female energies and anatomies that preoccupied him for much of his life.

Living in a shack on the bay of the Gulf in Chinquapin, Texas, and making a living as a bait fisherman, Bess painted the dreams and visions which he experienced throughout his life. Working on a small scale, with modest materials, his paintings developed a highly personal and often cryptic symbolist language, which also drew on his extensive research into various mythological, spiritual and alchemical traditions, as well as his own experiences and research into queer and non-normative gender identities.

Camden Art Centre has a long and respected history of platforming exhibitions of significant 20th century artists who have been overlooked in London and the UK despite international recognition. This strand of our programme is motivated by an awareness that these artists offer a particular, timely and relevant source of inspiration to contemporary artists and their practices.

Despite the enduring relevance and popularity of Forrest Bess's work to artists over the years, Bess remains a largely unknown and overlooked artist in the UK, and only marginally better-known figure in the USA. This was the first institutional exhibition of his work in the UK, and the first chance for many visitors to encounter his extraordinary work.

London-based curator, writer, and researcher Archie Squire acted as Curatorial Advisor for this exhibition. Squire curated the vitrine displays in the exhibition, an extensive presentation of archival material relating

to Bess's biography, wide-ranging research, and political and social climate of the time. Much of this material has never been exhibited before, and the display provides rich context for the work. He also wrote the essay for our File Note publication.

Press coverage included World of Interiors, Frieze (Frieze New Writers Pick The Best Shows to See in the UK, Five Shows to See in the UK this Winter, The Top Ten Shows in the UK and Ireland in 2022), FT, Artnet, contemporary art society, Artlyst, Widewalls, The Guardian (Adrian Searle, 4 stars), Monopol Magazine, FLO London, Mousse Magazine and Studio International.

"Framed in beaten, weathered driftwood, Forrest Bess's paintings might almost have been found washed up on the shore one bleak morning after a storm. This weather-beaten aesthetic pervades 'Out of the Blue', Camden Art Centre's retrospective of more than 40 works by Bess produced between the 1940s and '70s, thanks to the artist's ability to play with texture, cracking and scratching abstract shapes. Thick drops of acrylic make you want to reach out and run your fingers over their surfaces to discern Bess's visions through touch, not just sight" - Frieze

"Some of these symbols recur like signs on a map — arrows and triangles, leading your eye somewhere far beyond the gallery — as Bess tries to make sense of uncharted territory that is both physical and metaphysical" - Financial Times

"The painter understood that they were objects as much as images, and messages from the unconscious as much as abstractions. His paintings kept changing but, somehow, always stayed the same" - The Guardian ★★★★★

Visitor Comments:

"The show is amazing- all of the paintings are so beautiful - I have looked at them online and in books but so great to see in person. Really amazing show"

"This is the best thing I've seen during Frieze"

"This is absolutely incredible and it's so great to be able to see of these works in one place. A lot of my favourite artists were inspired by Bess"

Cuts in the Day was the first institutional exhibition in the UK by **Dani and Sheilah ReStack** (b. 1972, Columbus, Ohio; b.1975, Caribou River, Nova Scotia). Produced especially for Camden Art Centre, it expands and develops the artists' exploration of queer desire, family, climate crisis, and collaboration.

Using video, drawing and photography, the ReStacks push on the constraints of the domestic in order to yield transformation. Employing materials ranging from charcoal, felt, fur and thread, to angle iron, concrete, neon and wood, they create friction and precarity, constructing new feminist hierarchies of sense and order.

Drawing on Forrest Bess' search for transcendence of body and mind through both painting and reconfigured corporeality, the ReStacks' embarked on a journey to the waters of Ohio. Theirs was an attempt to communicate with Bess' life and decision to live as artist and fisherperson in the small, rural community of Chinquapin on the Bay of Texas. The ReStacks' attempts at communion culminated in a new video installation, *Blood and Water for FCB* where they drew on domestic objects, remnants of Colleen Collins' poem *In Extremis We*, and recitation of women warrior names from Monique Wittig's seminal feminist text *Les Guérillères*, written in 1969.

The exhibition also included drawings by Dani and sculptural photographic works by Sheilah.

A presentation of the artists' collaborative video trilogy, *Feral Domestic*, screened alongside the exhibition in the Reading Room. Blurring the line between the banal, the sublime, artifice and honesty, it travels the terrain of the ReStacks' early relationship until the present day. Each film reminds us that in our collective conventions—sex as strictly private; family as heteronormative; motherhood as beatific; artmaking as singular—we are all complicit in mythologies of heteropatriarchal white supremacy. *Feral Domestic* is a collective and collaborative effort to dismantle and offer new proposals.

We produced a File Note publication with a newly commissioned text by American writer Maggie Nelson. Situating the ReStacks works against the backdrop of the covid-19 pandemic, and more recently the birth of 'post-Roe' era America, Nelson's text highlights the ReStacks practice of celebrating queer desire, family, collaboration and community-building.

Dani and Sheilah ReStack press coverage included My Art Guides, The Brooklyn Rail, BOMB Magazine, Art Monthly, MAP Magazine and Mousse Magazine.

"Some may be coaxed by the film's energetic confusion, but for me, they rely on the defiant glory of coming out as ordinary, while the artworks live in the world where negotiation of space, doubling, dodging the norms of hetropatriarchy, and humour come together finely and forcefully" – Art Monthly

"Taken as a whole, the works are their own offering towards new conceptions of radical vulnerability as a strategy of shaking the patriarchy and its traditional narratives." – Mousse Magazine

Visitor comments:

"Beautiful elusive about memory pain and place and about real visceral life as it is lived. Thank you"

"Camden arts is a vital resource always championing artists from the edges. Needs to be there to continue inspiring future generations"

"It's always a pleasure to come here. Always challenging and fresh"

- From January – May 2023 we opened exhibitions by Mohammed Sami in Galleries 1, 2 and Central Space, and Atiéna R. Kilfa in Gallery 3 and Reading Room.

Mohammed Sami's (b.1984, Baghdad, Iraq) landmark exhibition is his first institutional solo show in the UK *The Point 0* continues his long-standing exploration of memory in relation to time and conflict, bringing together more than 10 major new paintings, alongside important works made over the last five years.

Drawing on his own experiences living under Saddam Hussein's regime in Baghdad, and subsequently as a refugee in Sweden, his large-scale paintings exquisitely render abandoned interiors, claustrophobic cityscapes and uncanny depictions of apparently everyday objects including clothing, mattresses, chairs and tables. There is a haunting absence of people in these depictions of space and place, whose power lies as much in what cannot be seen or hovers just beyond the frame.

Sami never takes photographs or makes sketches, instead mining his own experiences from his formative years in Iraq. Negotiating the past through painting, Sami's works probe at the root of what it means to remember, to excavate the past and return again and again to the point of origin - *The Point 0*. Working directly onto canvas with brush, pallet knife and spray paint, Sami gives as much attention to the textures, surfaces and details in the works, as he does to the composition as a whole. It's a means for him to get closer to the way memory works, triggered, as it so often is, by unexpected and apparently unremarkable encounters with the minutiae of every-day life. Sami seeks to capture what the camera can't, to paint what's left and what returns.

The exhibition was accompanied by the first major monograph on Sami's work, designed by Fraser Muggeridge Studio and including newly commissioned texts by Darian Leader and Amy Sherlock. A File Note was published with Sami in conversation with Sohrab Mohebbi.

The exhibition is organised by Camden Art Centre in collaboration with De La Warr Pavilion where it opened in summer 2023.

The exhibition received excellent coverage, including 5* reviews by Alastair Sooke in *The Telegraph* and Hettie Judah in the *i*, 4* reviews by Laura Cumming in the *Observer*, Adrien Searle in *The Guardian* and Eddy Frankel in *Time Out*. Other coverage included Tom Morton for *Art Review*, and Tom Jeffreys for *Frieze* online, and David Trigg's in *Studio International*. The exhibition was nominated for the prestigious South Bank Sky Arts Awards 2023.

"Mohammed Sami's show of paintings at Camden Art Centre is forbidding, eerie, dreamlike – and utterly magnificent from top to bottom." - *The Telegraph* ★★★★★

"Sami's compositions are intriguing, occasionally startling; his handling of paint is frequently thrilling. Often citing the metaphorical writings of the 20th century Palestinian poet Mahmoud Darwish, Sami creates works characterized by visual ambiguity. He paints in similes, some of which, once spotted, do not always sustain interest. However, his best works could ensnare you forever." – *Frieze*

"He is an outstanding painter, as strange as he is gifted. His scenes are set in a no man's land somewhere between memory and dream. They partake of reality while inventing their own visual world." – The Observer ★★★★★

"As much as I thought of those horrible televised attacks during the "shock and awe" campaign over Baghdad in 2003, I got lost among the calmness of the trees and their reflections in the river, the lovely sky with its high clouds and the descending lights. It is almost a fireworks display, and is at once mesmerising and frightening. This to my mind is the best thing here, full of paradox." – The Guardian ★★★★★

Visitor Comments:

"This is the best show I have seen all year"

"It was a fantastic show. I really enjoyed it - one of the best exhibitions of paintings I've ever seen in London"

"We had seen the work in the Hayward Gallery but said the work is completely transformed by seeing it in the context of his other paintings"

"speechless- some of the best painting I've ever seen"

"Beautiful and terrifying, I can smell the paintings".

The exhibition *The Unhomely* at Camden Art Centre marked the first U.K institutional solo presentation by **Atiëna R. Kilfa** (b.1990, France). Kilfa's multi-disciplinary practice includes photography, sculpture, video, and architectural forms which she uses to explore both personal and cultural histories and memories. Her most recent work draws on her interest in models, dioramas, still lifes, and tableaux vivants, which she interprets as sites loaded with inherited narratives and social codes.

Central to the exhibition at Camden Art Centre was a newly commissioned work, co-produced with KW Institute for Contemporary Art in Berlin, that existed as a site-responsive installation comprising a 4K video, a wooden platform that produces transactional sounds, graffiti tags and an architectural sculpture. Installed in Gallery 3, these various elements created a composition that sought to probe the memory of 'home' as an impossible 'virtual' architecture. The video work, *The Landlords* (2022) work places the viewer within a movie scene, unfolding in an undisclosed staircase. This movement is perceived as a Huis Clos, a never-ending loop whereby the viewer encounters "architectural ghosts" that collapse the distinction between the real and the imagined, past and present.

In the Reading Room, Kilfa presented two additional works, a large-scale photograph, NM11 (2023), alongside a new sculptural work, 70E1 (2023). The photograph depicted an androgynous black mannequin, manufactured in the 1980s and rendered in high definition – an obsolete avatar or replica, caught between the digital and the material, life and death. The sculpture, meanwhile, comprised a vitrine from which another mannequin's dismembered hand protrudes. Tarnished from repeated handling and wear, the epoxy rubber rotting, it is an uncanny evocation of time and the abject, fragmented body, whilst calling to mind more traumatic images of violence, buried in the archives of colonial modernity.

The exhibition was co-produced in partnership with KW Institute for Contemporary Art in Berlin, where an iteration of the exhibition was staged from 22 October 2022 until 15 January 2023.

A File Note publication was produced with a newly commissioned text by Jenny Nachtigall, lecturer in History of Art at University College, London.

Press:

"Kilfa has created a space in which to want and to mourn, but also to be bewildered: what is supposed to be here? What is "the home" supposed to feel like, as opposed to this, the unhomely? In this strangeness, we start to grasp at what home might be, what it could be, and yet the absence and strangeness here gives rise to a troubling anxiety, a fearfulness that it could be lost" - Studio International

Visitor Comments:

"The video installation by A Kilfa triggers questions in the viewer from the start"

"Fantastic, moving exhibition"

Residencies:

Our residency programme provides a nurturing and enabling environment for artists to develop their practice and share this more broadly. It continued into its 33rd year with artist Jack Ky Tan taking up our 22-23 studio residency from October 2022 to March 2023 part time, working on-site in our ceramics and artists' studio.

Jack Ky Tan (b. Singapore) is an interdisciplinary artist based in Galloway, Southwest Scotland. Working across, performance, sculpture, law and policy-making, his practice is an ongoing exploration of social justice that blurs the boundaries between, art, law, governance, and consultancy. Interrogating the legacies of colonialism with a particular interest in the Maritime South East Asian diaspora, Tan looks toward alternative cosmologies and knowledge systems that predate the Judaeo-Christian and colonial narratives. Questioning these embedded structures in our society and economies which form our laws and guide our behaviour, His work attempts to rethink our entanglement with the human and non-human world and look towards alternative ways of living and working.

The residency was an opportunity for Tan to return to his ceramics practice which is something he hadn't had an opportunity to do since graduating from his MA over 15 years ago. Drawing on his own cultural heritages as his points of departure, throughout the residency Tan's research has been focused on the legacies of British colonialism in Southeast Asian with a particular interest in the use of nostalgia within stories, objects, memories, language and literature to create the English-enculturated colonial native. Recreating objects entwined with his upbringing in Singapore, and applying funerary 'Sancai' glazing techniques from the Tang Dynasty onto these, Tan's new body of work has been considering ideas of mourning, innocence and experience, the colonial imagination and belonging. Throughout the residency Tan had ongoing dialogue the curatorial team at Camden Art Centre as well as external makers and thinkers who provided peer to peer critique to expand his research. Towards the end of the residency we held an open studio as well as a patrons studio visit giving audiences the opportunity to see some of the works produced over the previous 6 months. Forthcoming, he will be producing a piece of writing as an online resource which focuses on grief. This is due to come out at the start of January 2024.

"...[The residency] allowed an open ended and safe space for me to deal with deeper and philosophical questions that are central to my practice... But more than my practice, it has changed my daily perspective... Aside from the personal, this has resulted in new criteria for me going forward in deciding what projects to undertake because what I find rewarding is now different..." – Jack Ky Tan

In tandem with his residency, Jack Ky Tan was also commissioned to support Camden Art Centre's exploration of anti-racism, building on ideas presented in his Anti Racism and Equity in Visual Arts (AREVA) report for the CVAN network. This included discussion with staff across the organisation in differing configurations, a reading group, and full team discussion. This continues into 2023-24.

Public Programme:

Our Public Programmes are delivered onsite in our building or garden; online through our website and distribution platforms Soundcloud, YouTube and Camden Art Audio - a content platform for Camden Art Centre accessed via iTunes, apple music and Spotify; and offsite with partner venues. The programme includes:

Public Knowledge: a space for knowledge production and exchange through informal or experimental presentations, discussion, and performance between creative practitioners including artists, musicians, filmmakers, and writers from diverse cultural backgrounds.

Conversations: a space for dialogue specifically around the exhibition programme.

Garden Nights: A programme of live music and screenings in the unique setting of the Camden Art Centre Garden.

Book launches, and partnerships with Higher Education and other cultural institutions.

31 events took place over the year. Highlights include:

We presented *It Matters What Happens Next* the annual project with Royal College of Art MA Curators in May 2022. The project considered the origins of care and the transition between states of 'caring' to being 'cared for'. Working with residents from Spring Grove Care Home, neighbouring Camden Art Centre, artists Youngsook Choi and Eva Freeman explored themes of vulnerability, strength, resilience, and institutional care. The resulting conversations, physical objects and images formed part of a live performance and

temporary installation by the two artists, alongside an events programme that reflected on the importance of everyday care in our contemporary world. Artists and Contributors were Youngsook Choi and Eva Freeman, Lucy Steggals and The People Speak; Participants residents from Spring Grove Care Home; Royal College of Art MA Curators were Pierce Eldridge, Chuhan Luo, Holly Pines, Yuwei Ren, Mohan Shao, Ruidi Sun and Yangjie Zhang.

Garden Nights: *Passing on Light*; Sung Tieu invites Spalarnia, Katarina Gryvul, and Luis Polyanszky Worth. For the inaugural Garden Nights of Spring-Summer 2022, the recipient of the Emerging Artist Frieze Prize, Sung Tieu, invited members of the local community and neighbouring Camden Art Centre to donate domestic lamps. They were collated and arranged to create a temporary installation of lights in the garden area to illuminate the performance area.

Poetry Festival: *Long Song for Summer* was a poetry festival in June 2022 celebrating the work of a wide range of experimental and avant-garde poets based in or in regular contact with the UK in the 21st Century. A group of 12 poets were joined by DJs, emphasising the unique and altogether vanguard crossovers between bass and lyric cultures. In addition to this F(r)ictions presented a programme of video work and short films screened in the cafe area. Poets: Ashwani Sharma; Maria Sledmere; Dove/Christopher Kirubi; Mira Mattar; Keston Sutherland; Cole Denyer; Kat Sinclair; Oscar Guardiola-Rivera; James Goodwin; Nisha Ramayya; Luke Roberts; Ronnie McGrath. DJs: JWARN [Sub Merchants], Sueuga, and Edna Martinez.

Garden Night + Day: Curated by Mark Fell & Rian Treanor. Garden Night: *n-dimensional perhapsifications* with Mark Fell, Sylvia Hallett, Jan Hendrickse, Petronn Sphene & Rian Treanor, was an evening of sonic experimentation and participation in July 2022 that explored Camden Art Centre galleries' acoustic and spatial properties. During the day, we presented Electronic Music Club with Rian Treanor, an electronic music and sound art workshop for families. Children and adults were invited to work together as a group to explore computer patterns, electronic rhythms and unusual digital sounds using accessible music devices. We also presented a Flue Workshop with Jan Hendrickse, who guided participants through making their own flute, using basic hand tools and materials. The workshop culminated in music-making and experimenting together.

Artists Self-Publisher's Fair (ASP) The Seventh at Conway Hall: ASP7 in collaboration with Camden Art Centre, hosted 70+ UK and international independent artist self-publishers for a one-day fair in July 2022, and welcomed 2700 visitors. As with past fairs, it featured artist self-publishers only, and continued to avoid the restrictions and market dominance of much of contemporary arts culture. The publications are affordable and remain free from the constraint of the institution or gallery. The ideas, images and text were produced and published by artists who understand the restrictions and freedoms of the printed page.

Forrest Bess Symposia: *Inside though, it was beautiful*. In December we presented a day of academic presentations and artistic reflections on the life, work, and beliefs of Forrest Bess. Featuring Martin Clark, Caspar Heinemann, Cyle Metzger, Chuck Smith, Archie Squire and Mark Turner.

We also presented a live performance by the Chiron Choir in Camden's garden. They are a vocal ensemble open to diasporic women, femmes and non-binary musicians and non-musicians of all vocal abilities organised by Hannah Catherine Jones and organised in collaboration with Mimosa House. Audiences filled the garden on one of the coldest days in winter, energising the space and expressing genuine enthusiasm and positivity.

Programme listings:

- 10 May 2022: Book Launch & Talk: Designerly Ways of Knowing - A Working Inventory of Things a Designer Should Know with Danah Abdulla and Peter Hall
- 13-14 May 2022: RCA CCA x CAC Annual Project: It Matters What Happens Next
- 19 May 2022: Public Knowledge: The M!ss!ng L!nk – A Celebration of the Life and Work of Barney Bubbles
- 27 May 2022: Garden Nights: Garden Nights: Sung Tieu and guests presents *Passing on Light*
- 9 June 2022: Book Launch: Charlotte Prodger – *Selected Works*
- 11 June 2022: Poetry Festival: *Long song for Summer*
- 16 June 2022: Public Knowledge: Joanna Walsh in conversation with Lauren Elkin
- 24 June 2022: Garden Nights: Felicia Atkinson presents *Image Language* with support from Cucina Provera
- 30 June 2022: Book Launch: *Michael in Black* with Nicole Miller, Mark Leckey, and Lauren Mackler in conversation.
- 14 July 2022: *Tenant of Culture* in-conversation with Matt Williams

- 28 July 2022 The White Review: The Pocket's Delight
- 29 July 2022: Garden Nights: Mark Fell and Rian Treanor
- 30 July 2022: Artists Self-Publishing Book Fair: The Seventh Offsite at Conway Hall
- 11 August 2022: On Demand Podcast: Laundry Industry history of technology and working practices: Arwen Mohun in conversation with Tenant of Culture
- 26 August 2022: Garden Nights: Not the wick, nor the candle, but the burning. Organised by George Finlay Ramsay with, Alexander Hetherington, George Finlay Ramsay, Rebecca Salvadori & Sandro Mussida, Coby Sey, Mark Thomson
- 15 September 2022: Book Launch Book Launch: 'I Fear My Pain Interests You' Stephanie LaCava
- 6th October 2022: Book Launch: Alex Da Cunha.
- 27th October 2022: Public Knowledge: Layers of labour, layers of love: an evening with OEI magazine on the multifold temporalities of publishing, counter-histories, and the production of public
- 3rd November 2022: Book Launch: Steven Warwick Notes on Evil In collaboration with Floating Press.
- 10th November 2022. On Demand: Conversations: Dani and Sheila ReStack with Daria Khan director of Mimosa House.
- 17th November 2022: Public Knowledge: Fictions with Stuart McKenzie
- 3rd December 2022: Forrest Bess Symposia: Inside though, it was beautiful.
- 8th December 2022: Public Knowledge. A Sinister Assassin: Antonin Artaud's Last Writings (published by Infinity Land Press) translated by Stephen Barber.
- 10th December 2022: Chiron Choir with Hannah Catherine Jones
- 7th January 2023: Drawing Workshop with Dani ReStack
- 11th and 12th February 2023: The Institute of Scene Experiments with Atiéna R. Kilfa and Nikhil Vettukattil
- 23 Feb 2023 Quantum Listening with Ignota Books
- 9 March 2023: Conversations: Mohammed Sami & Martin Clark
- 30 March 2023: Conversations: Michael In Black with Lauren Mackler, Mark Leckey and Nicole Miller

Community Learning:

Our learning programmes aim to be inclusive and representative of artists and participants from a wide range of social and cultural backgrounds, and embeds talent development, diversity, in-depth engagement and children and young people quality principles across the whole programme, with a key strategic aim to 'nurture talent of young people', and 'nurture life-long enjoyment of contemporary visual arts'.

Youth Programme: Transformative Futures

Our Youth Collective is a space for young people aged 15-24 to meet regularly and encounter the arts in an open and welcoming environment, to critically engage, feel empowered and stay connected. Our youth programme Transformative Futures is hosted onsite through regular Saturday sessions, online, and through occasional offsite events, and has a Youth Panel consisting of 5 committed participants who meet every 6 weeks and inform out planning around the programme and ensure peer-led activity to co-produce. This is a paid professional development opportunity for the young people we work with to learn about arts programming and project coordination. Joshua Gaskin (a regular Transformative Futures 21/22 participant) was recruited to the board of Trustees as the second appointment of our Youth Trustee position in November 2022.

The Summer saw the conclusion of Transformative Futures 21/22 programme, led by artists Adam Moore and Madeleine Pledge, with a Youth Takeover based around the theme of 're-building, re-claiming and taking action' which saw 16 different young artists displaying and performing their own work and more supporting in the production of the event. The takeover ran throughout the weekend of 18-19 June 2022 and used multiple locations within the building and garden for artistic intervention and display.

"Although each session of the Youth Collective was different from the last, a common thread of mindfulness and reflection flowed through them all. This was like a breath of fresh air for me, even therapeutic, as an inclusive yet sometimes very raw space where real feelings and thoughts could be safely explored." - Participant Feedback

Following the Youth Takeover we invited all of those who had attended sessions over the year to apply for one of three month long residencies that provide studio space, materials budget, sessions with the CAC team and a dedicated artist mentor. From a very strong pool of applicants we selected three young artists that we felt would benefit the most from the opportunity, none of whom had formally studied art or were currently in education. Jerry Chang, Nqatyiswa Mendu and Zekia Salmon Hall were supported by CAC staff to develop their practice and the month culminated in an open studio weekend where they displayed their work and spoke to visitors about their practice. Nqatyiswa later hosted a public workshop as part of our Gather Round community day and Jerry had work developed during his residency accepted for display in the ING Discerning Eye prize exhibition.

"I had an incredible month pursuing the Transformative Futures residency programme. As someone that has a full-time job and no formal art training, having the space and the time to think, research and explore my interests was a wonderful gift. During the month, I loved having the space to meet various members of the team, and to get a better understanding of their roles within the centre as well as what their role entails and how the centre works." -Participant Feedback

The 2022/23 Transformative Futures programme commenced from October 2022 with returning artist Adam Moore and a new artist lead Becky Lyon. Adam's sessions have included a focus on Black Quantum Futurism, our personal perceptions of time and drawing as a way of mapping interpretation. Becky has explored ancient and contemporary rituals, the overlooked presence of the natural world in modern life and the human history of clay. The sessions adapt and shift to the interests of the group and the current issues facing London's young people, and have a focus on exploration as a way to nurture self-expression, building confidence and community within the group.

We also piloted a new drop-in session on Saturday mornings before the artist led afternoon activity, supporting the participants to further their creativity independently. This is designed in response to the high cost of studio space, materials and the ongoing cost of living crisis.

Over 2022/23 academic year we delivered 34 sessions, with 364 total attendance and 81 individuals. 18 produced work for our Takeover Weekend. 69% of attendees were new to Camden and broadly from target backgrounds; 87% were POC, 37% live in the most deprived areas (ONS deprivation deciles), 35% identified as having a disability or mental health issues, 100% of participants questioned felt that participation in the programme gave them transferable skills, and positively impacted their confidence in using art materials, knowledge of contemporary art world, and positively impacted their mental health or wellbeing.

Participant feedback:

"I have genuinely loved my experience of being part of the Transformative Futures workshops and it has felt like a privilege to have had the opportunity of free, accessible and inclusive creative workshops happening on a consistent and regular basis."

"The diversity of ideas, materials and processes explored always feels new and exciting, whilst each artist embedding themes related to their personal creative practice has led to interesting longer-term reflections."

"The workshops have introduced me to so many new ways of thinking and creative processes which I can continue at home or in my own time - this has definitely been refreshing and has felt like a thoughtful response to how inaccessible making art has become."

The Youth Panel's inaugural year culminated in the event Stepping Into My Cultures on 10th December, comprised of vocal performances and two durational installations that were open to the public.

In the Spring we were awarded a grant from the Mildred Fund to run some R&D work around our youth offer, we focused on running workshops with hyperlocal pre-existing groups of young people in order to look at how we might bridge the gap for young people not currently engaged with or aware of our programmes.

Alongside artist Maymana Arefin we are working with The Hive, a local centre that supports young people with a focus on those that have experienced mental health issues or a history of substance use. We are also in contact with Sidings Youth centre about future provision for their youth group and Doorstep whose funding for their youth work has been cut. This funding has allowed us the opportunity to spend time engaging with the group and co-producing activity together, and this outreach strand is also factored into the Youth Collective planning for next academic year. We have also used this focus to speak to local

group leaders and educators about their experience of working with young people to get a better sense of the barriers and opportunities, and have been gathering insight from groups of young people and students through a series of visits and has begun to illustrate how we might develop the youth offer to better cater for a wider range of local young people. Workshop participants have included; the Whitechapel Gallery youth collective, UCL Arts Education MA students, UAL's Community Exchanges group.

SEN Schools Programme

Camden Art Centre's Special Education Needs (SEN) School Programme works in collaboration with young people, teachers and artists. The project addresses the lack of access for people with learning disabilities to creative experiences, learning and careers in the visual arts. It aims to increase creative opportunities for people with profound and multiple learning disabilities; to foster a sense of belonging at the centre and to encourage confidence and independence through collaborative activities that champion all forms of communication and self-expression.

Working with pupils from Shaftesbury and Oaklodge schools artists Natalie Zervou Kerruish, Lydia CS and Evan Bond focused around the 2021/22 years theme of "coming together" following the past years of separation and remote learning, and used the recurring theme of a table as something that unites us and food as something that defines us. From 21st July - 18th August 2022 we celebrated the student's voices, artworks and experiences from the project with their annual exhibition Recipe for a Table in the Artists Studio. The interactive display deconstructed the table into its component parts and encouraged visitors to dismantle and reassemble the pieces into new and strange structures, and the exhibition proved popular with families and adults alike.

"the group met real artists who don't just draw and paint and working with them opened up their understanding of different artforms, loosened them up, broadened their outlook and break down their preconceived ideas of what art is" - Feedback from Shaftesbury School

The 2022/23 programme commencing October 2022 was run with an entirely new artist cohort; Action Space artist Declan Leslie, Brent based Tom James and former CAC youth collective participant Lucie Macgregor, and new SEN school partnerships with The Village School and Swiss Cottage School. The workshops used the key principles of creative exploration, experimentation and play to engage the pupils in a journey that aims to build their confidence in self-expression and awareness of what art and creativity can be.

Workshop were devised based around the construction and design of a prototype machine that grew and morphed throughout the year, the function of which emerges through construction rather than design. Using Declan's interest in the absurd, Lucie's practice of upcycling and transforming waste and Tom's experience in creating products from discarded material the team shaped the ongoing workshops on the most successful elements and the interests of the pupils.

The activities were designed to allow individual experimentation with materials followed by a moment of collective discovery where the works created are transformed or elevated into a new form. The sessions incorporate sensory, kinesthetic and (non-essential) opportunities to verbally communicate using play and experimentation to form unexpected artworks. The participants explored a range of processes from creating abstract self-portraits and introducing them to the exhibitions, assembling sculptures and making blueprints from them to using storytelling and sound to connect and activate their component parts. They also looked at old or obsolete technologies (VHS, CD players) and imagined alternative purposes and connections between them, and collaborated on creating spinning machines that elevated their artwork into dynamic components in a larger construction.

As part of the final term we ran workshops on site at Swiss Cottage School and The Village School. This allowed us to work with a wider cohort of pupils and let the regular participants act as leaders and support their classmates in learning new activities, with works created featuring in the exhibition. The participants have visibly grown in confidence over the year and began engaging with activities with much more focus and feeling more comfortable in the space. This has been observed through increased independent engagement in activities, more interaction, conversation and joking with the CAC team, a decrease in instances of dysregulation/ being overwhelmed and a significant reduction in the use of ear defenders by participants to almost none.

The 2022/23 project concluded with the exhibition *Machine? Machine!* at CAC in Summer 2023,

"The ability to give learners ownership of what they were creating and working towards is a massive success... One of [the] strengths is there is never a right or wrong, this allows each learner to participate without being placed under any pressure." -The Village School teacher feedback

"The idea of returning to the same place with the same adults has been a great confidence boost. It's been very positive seeing the students become familiar with a public arts space [and] hearing them describe the project to peers and other members of staff at the school." - Swiss Cottage School teacher feedback.

Courses

Our popular courses programme for adults and children comprises regular workshops, courses and practical sessions that form an expansive 'curriculum' relevant to our community and the wider exhibition, residency and public programme at CAC. This promotes lifelong learning, development of artistic talent, sector learning and opportunities for bringing people together through social and civic activities.

These included a blend of short, mid and longer-term courses from half a day to 10-week. We continued our ticketing option offering a 'pay what you can' ticket donation alongside full price and concessionary tickets to widen access to our courses programme and integrate them into our wider community programme.

The courses platform the practices of various artists and makers, providing the opportunity to develop artistic skills, learn new techniques and gain an insight into contemporary artistic practice. The programme included a range of ceramics courses including Introduction to Ceramics, Ceramics for Beginners and Improvers, Intermediate Ceramics, A Conversation with Porcelain, Mailola Ceramics, Introduction to Glaze Chemistry, Smoke Firing, Grounded in Clay, Nerikomi Ceramics, Decorative Tableware, Sculptural Candlesticks, Introduction to Mould-Making, Make your own Pet Pottery and Touching Group (meditative clay). Courses in our Drawing Studio included Drawing the Figure and Radical Bodies (Drawing and 3D forms), Drawing from Life, Influences in Life Drawing, Landscape Painting, Methods of Expression in Drawing, Drawing the Body, Sensory Painting, Printmaking, Introduction to Sign Writing, The Bridge between Imagination and Observation, Textile Mending and Experimental Writing. We also offered a number of festive courses; Ikebana wreath making, festive ceramic decorations and festive ceramic ornaments.

Artists leading courses included Michael Ajerman, Ewelina Bartowska, Claire Bevacqua, Josephine Chime, Yung Cheuk Chung, Priska Falin, Helen Felcey, Alice Foxen, Fiona Glen, Phil Goss, Johanna Tagada Hoffbeck, Alice Johnson, Shane Keeling, Ayse Habibe Kucuk, Robyn Lawrence, Amy Leung, Sarina Mantle, Chloe Monks, Giuseppe Parrinello, Daisy Perkins, Nour El Saleh, Loughlin Brady Smith, Greg Stevens, Deanio X, Mizuyo Yamashita and GOING collective.

Feedback from participants:

"As a complete beginner, I learnt all the basics of hand building, throwing and glazing."

"reconnecting with clay and creativity in a safe environment and leave excited and will explore more"

"the encouragement and 1:1 advice from the tutor. She made you feel like anything was possible and nothing was too serious or broken"

"The highlight of the course was sharing and listening to other attendees' work, the array of different artists the course leader showed us and the experimentation that was encouraged."

"I enjoyed how relaxing the course was."

"Learned so much in just one day."

Family Programme

Family Takeover is a fortnightly session on Sunday afternoons and offers a fun, creative and relaxed space to explore playing and making with materials.

Artist Sarina Mantle delivered our May – June programme *A Patterned World*, with sessions exploring pattern, colour, texture and sequence in the garden and drawing studio through a series of 10 connected workshops inviting families to experiment with pattern making and structures to generate objects for play, which can be used for collaborative games. She worked with 392 parents/carers and children.

Over the summer period we hosted 10 family-friendly sessions in our garden that took their starting point from five basic human survival needs – sustenance, shelter, rest, breathing and clothing. We invited 5

artists (Gold Maria Akanbi, Tomoya Matsuzaki, Sara Jackson, Niki Colclough and Sheyamali Sudesh) to respond to one of each of the 5 human needs. We offered activities from group meditations, tasting seasonal foods, forest bathing, den building, cyanotype, making clothes and movement work. These sessions offered children and their adults a relaxed and creative environment to look to nature and slow down, and attracted 339 parents/carers and children.

Our family artist between Oct-Dec 2022 was Lily Ash Sakula, leading 10 *Family Visions* sessions, inviting adults and children to explore what makes a family and to celebrate many different types of families; from human and non-human members, rituals, food, and the spaces we inhabit and create together. Session included light and shadow activities and performances, making constellation mobiles of our families, stop-frame animations using Claymation exploring family rituals and traditions, building utopian family dens, zine making, and large-scale animation using bodies through pixelation. She worked with 368 adults and children.

Our family artist between January-April was Asha Fontenelle, leading 10 sessions. Asha was previously part of the youth collective and has worked as an education assistant for the youth, family and courses programmes at CAC for a number of years. Asha's programme of workshops looked at kindness, wellness and community through activities that encouraged the audience to look inward and envisage alternative futures. Using marbling, model making and drawing participants worked together to look at complex themes in an accessible way. She worked with 360 attendees.

Feedback from participants:

"Very relaxed and welcoming. Good balance of focused activity and free play/art!"

"The highlight of my day was the joy of creation."

"Really appreciate the team sharing their knowledge with our kids."

"Watching my daughter really engaged in the session."

"The highlight of the session was the variety of materials to allow kids to experiment and play - very kind and engaging artist in residence."

"Being playful and collaborative with my daughter. It's fun to work on a big installation together."

Primary Schools Project

Following a Covid-19 enforced hiatus our Primary Schools project returned 2022/23 academic year with *Do not step on the Flwows (Flowers)* a yearlong collaboration with artist Johanna Tagada Hoffbeck and Mora Primary School in Brent, engaging all the pupils at the school. The school included a higher-than-average proportion of pupils eligible for free school meals (33.7%), pupil premium (33%) or English as an Additional Language with 31 languages spoken. Through hands-on and mindful growing and drawing workshops the pupils explored identity, knowledge sharing and creativity through learning about plants, seasons and the environment, and confidence building through self-expression.

Guided by Johanna the children work individually and collectively around seasonal themes including; community, compassion, cultivating connections and a sense of place. Sessions take place both at the school where growing spaces have been established and revitalised and at Camden Art Centre where the pupils use the garden and galleries as a resource to further their understanding of what Art is and can be. Sessions with year 1 and 2 classes have involved pupils planting their own bulbs, painting still life pictures and sensory responses to different plants. The pupils were encouraged to talk about their personal experiences of gardening, plants and food as a way of exploring their identities with over half of each group speaking multiple languages. The school were keen that the workshops are part of and incorporate their ongoing focus on the pupils' mental wellbeing, and a supportive creative environment was created with grounding moments established through breathing exercises and the innate calming process of working with the natural environment. Pupils in years 3 and 4 have been drawing from primary references, experimenting with collage and collaborating as well as learning new ways to represent feelings and emotion through art making. The final workshops of the year have seen the pupils design their own patterned flowerbeds which they have then planted together at the school. The pupils also came to Camden Art Centre and took part in an Almost Ikebana workshop which used the minimalist Japanese principles of negative space and balance with the slightly more maximalist approaches of the children.

Photographs, recordings and drawings from the workshops will be presented as part of an end of year celebration at Camden Art Centre on the 8th and 9th June allowing pupils and families to see the work that has been created in the gallery. Through the workshops Johanna has built a wealth of resources including

photos, audio and drawings by the pupils that is intended to be incorporated into a digital resource with guidance on how to run similar projects for schools.

"Children who are normally passive in art lessons, tried their very best to have a go. They have been making links with their learning as we have been learning about plant reproduction and living things and in PSHE, jobs. It was great to see that children who have a passion for gardening/art, were able to see what the future may hold for them." -Year 5 Teacher Feedback

"I thought today was very fun and calm and very soothing. The fav part was when we worked in 3s and helped each other make art of a garden on a A3 piece of paper and worked to collaborate."

"I really enjoyed this workshop as I learnt many different types of flowers and even got to eat one.... Even though I don't enjoy drawing plants this was a very fun experience and I now love drawing plants as they are not as hard to draw than I've expected."

Pupils Feedback – Year 5 Mora Primary School

Schools Project

The *Camdonian Restored* project around the restoration of Camdonian, a sculpture by Barry Flanagan permanently installed in Lincoln's Inn Fields is delivered in partnership with Camden Council and Camden Spark. Commencing in Spring 2023 artist Millie Layton is working with local school groups to consider the role of public art.

Starting with a visit to the sculpture and a workshop looking at transforming 2D shapes into 3D structures the groups were encouraged to look at the sculpture and the marks that have been left on it over time (rust, bird feces, rain marks etc) and think about the role of art in public spaces. The groups then used the ceramics studio at Camden Art Centre to construct ceramic versions of their designs. Introducing the pupils to the processes of building maquettes and the practicalities and risks of using clay, Layton leads participants on a sped up version of designing and fabricating sculptures for public display.

The third and final workshop for each group will involve decorating their mini Camdonians and installing them in a temporary site of their choosing around the Camden Art Centre garden. The pupils are then invited to describe their decision making and why they chose the site for their design. So far, the project has engaged with three Primary School classes from schools local to Lincoln's Inn Fields. Future workshops with older groups will explore the relationship between art and public space and how this affects public perception and community understanding.

The project delivery will conclude this summer and the work produced and insight from the project will go into a learning resource developed by Layton and the Camden Art Centre learning team.

Community Programme

In 2023/24 we began to pilot a new Community Programme, centering on social and collaborative practice and exploring how we work collaboratively and responsively with our local communities off-site across our neighbourhood, as well as how we invite and host new communities within the centre.

During the pilot programme we:

- Delivered 12 sessions through Collaborative Commissions, 24 sessions through Community Curriculum and 8 sessions through Community open days, totaling 44 sessions (28 Onsite and 16 offsite) and 8 community projects.
- We set up 11 new community partnerships, collaborated with 11 artists, and engaged 106 participants in closed sessions and 450 participants in open sessions, totaling: 556 participants.
- Partners included: Hopscotch Women's Centre, St Mungo's, Sidings Community Centre, West Hampstead Food Hub, North London Forensic Service (NHS Trust), Mockingbird Fostering Network, North London Cares, Kilburn Older Voices Network (KOVE), Brent Mencap and North Camden Zone (via The Winch).

Impact has been:

- 91% of participants reported having learnt new skills and gaining new experiences having participated in the projects. Participants listed learning new artistic and creative skills including: ceramics techniques (pinching coiling, glazing, firing, decorating) and how to make functional

objects from clay; sewing and embroidery; how to use tools; recording and editing sound and making music; how to work in a professional recording studio and ceramics studio.

- Additionally they reported learning and developing broader transferrable skills such as: development of digital skills from using laptops, phones and ipads; learning new software; development of English language skills; making friends and meeting new people; how to interact with others, observe and work together.

Collaborative Commissions

Through this programme we worked with three community partners to deliver a pilot programme of micro-commissions, with each group working with an artist to collaboratively develop a process-led output.

Electronic Music Club:

Over the summer artist and musician, Rian Treanor delivered workshops with adults experiencing homelessness based within St Mungo's temporary accommodation in Camden borough. This followed two offsite taster sessions involving collaborators in shaping their role and how they want to engage with the project. St Mungo's provides services and support to adults experiencing homelessness who have multiple and complex needs. Camden borough has the 2nd highest rate of rough sleepers in London.

We worked with 10 participants over 6 sessions and the project also involved training for St Mungo's staff. The sessions focused on developing collaborative electronic music together using accessible tools, connecting to residents memories of sound, music and lived experiences. Through the process of creating music together we explored music as a therapeutic tool to enhance communication, social skills and confidence, develop/strengthen coping skills, help explore thoughts and feelings, and provide non-verbal outlets for emotion. It culminated in the production of a music album for broadcast and listening event designed with residents and a listening party at St Mungos playing the music that the group had made through the project, that had been professionally edited and produced. The participants then performed live during the event, DJ'ing and singing live vocals. A selection of the tracks made by St Mungo's residents are available to listen to on our Soundcloud account.

Rian also delivered an iteration of Electronic Music Club for our family audiences at Camden Art Centre over the summer attracting 40 participants.

"(St Mungo's resident) does not usually meet with key workers and doesn't attend meetings with social workers. For him to engage for the full session is really profound, and you could see the profound impact it had on him, being listened too and being creative". - Feedback from St Mungo's Case Officer

Participant Feedback:

*"Its great to use technology as I never saw myself as someone who would, enjoyed learning about it."
"This was totally outside of any of my experience, therefore very interesting".*

Hopscotch Women's Centre:

Artist Aya Haidar and a group of 6 older Bangladeshi women from Hopscotch Women's Centre met at Camden Art Centre over 5 sessions to make a series of antimacassars for armchairs - a small embroidered cloth which is placed over the back and arms of chairs as a form of protection. The project explored stories of home, migration and family, and sessions focused on creating a space for the women to open up and tell their stories through embroidery, and explored mental health issues, as well as how housing, poverty, isolation, and physical health can impact mental health. Topics discussed during the sessions were highly personal, covering experiences of racism, marriage, family life, motherhood, gender, grief, migration to and living in the UK, generational and cultural beliefs and religion.

The space was set out with armchairs to form a sewing circle for the sessions and to create a space of comfort and give a feeling of home. The women made biscuits and cakes for the sessions and during sessions removed their headscarfs and shoes and prayed in the workshop space, demonstrating the sense of trust and safety created during the sessions.

The project culminated in an open studio event, opening up the workshop space with the embroidery to invite audiences to experience the workshop setting with the sewing circle, and see the women's stories through the embroidery displayed on the chairs. We also hosted a celebratory event with the women in the studio, sharing food together and discussing the artworks.

85% of participants reported an increased confidence in their creative abilities and in taking part in future sessions/creative projects after having participated in the sessions.

Participant feedback:

*"My mind is fresh now."
"I felt more confident coming each week."*

Artists feedback:

*"within this community there often isn't space to explore grief and loss, and this group and project allowed that, it felt like a form of therapy. The women shared a lot about their challenges, but their sewing became primarily about joy and hope, it became an ode to home, to Bangladesh."
'For the group of women, seeing this space in an art gallery as their own where they can come and take their guard down a bit and be very confident in is a testament to the project, everyone felt genuinely upset to leave.'*

Sidings Community Centre:

Between January to March 2023 artist Maymana Arefin collaborated with Sidings Community Centre to deliver sessions for families who access the Food Hub and volunteers, and the centre's youth group, intending to develop way to embed the food hub into the centre activities. These sessions explored planting and growing food, healthy eating, medicinal use of plants, tools for resilience and mental wellbeing, in the context of access to food, cooking, and eating during a cost-of-living crisis. When we later met with people at Sidings they fed back on how the plants they had potted had grown and what they had used the ingredients for.

Maymana also ran two workshops with the Siding's Youth Group engaging them with creative activities of collaging and terrarium making. This initial interaction has been the basis for further programming through research and development with Sidings and will hopefully continue into the next academic year.

Community Curriculum

Our Community Curriculum strand takes the form of a series of skills-based workshops for specific community groups to widen access to our courses programme across our community, promoting lifelong learning and supporting the development new creative skills.

Mockingbird Fostering Network:

Mockingbird Fostering Network are local self-led family networks, nurturing the relationships between looked after children and foster carers. Through summer and autumn 2022, artists from Rochester Square have collaborated with families from Mockingbird Foster Network in a project *From the Earth to the Pot* to explore nature and ceramics, while sharing food and conversations together. Over the summer the families explored Camden Art Centre's garden and its ecology, to take inspiration from shapes and textures in nature to create their own set of functional ceramic tableware. The group worked together in Camden's ceramics studio to learn hand building and decorative techniques to make the tableware. The sessions culminated in a celebration, making food together and sharing a communal meal using the handmade ceramic tableware they'd made.

100% of participants wanted to return to CAC and undertake more creative sessions. Participants said:

Participant feedback:

*"Eating out of my pottery made me feel proud."
"It was amazing, there were new things to learn every session and every day."
"Loved it and want to use the new skills I've learnt again."
"It was very nice and a welcoming experience."*

Hopscotch Afghan Refugee Advocacy Project:

Aya Haidar has been working with Hopscotch Centre Afghan Refugee Advocacy Project, a initiative supporting refugees based within temporary hotel accommodation in Camden with welfare and social services.

Through November and December 2022, artist Aya Haidar collaborated with young women living in temporary accommodation to explore journeys, identity and personal rites of passage into womanhood. During the 5 sessions, 8 young women came together to embroider and embellish fabric handkerchiefs with personal signifiers of hope and aspirations for the future.

A highly embellished and decorative handkerchief draws on the tradition of the Dasmal, a mirror-decorated and embellished handkerchief that is a part of the engagement ritual in Afghanistan, which is hung in the home as a symbol of unity. Crafting the handkerchiefs together acts as a way to reimagine a traditional object, and creates a space for the women to reflect on experiences of their life in the UK and bicultural identity, and explore hopes for their own futures.

95% of participants reported feeling an increased level of positivity and improvement in their emotional and mental wellbeing after having participated in the sessions and projects.

Participant feedback:

"I feel energised and happy, I have really enjoyed it, feel happier and lighter. Today was a good day and I thought it was going to be a bad one."
"I learnt how to experience relaxation through art."

Kilburn Older Voices Network:

Through November and December 2022, Leonie Rousham collaborated with a group of 12 older people based in Camden, Brent and surrounding boroughs through the Kilburn Older Voices Exchange (KOVE) to explore stories and memories of their surrounding area using sound, creating a layered soundscape over the course of the sessions. Over 4 sessions for the *Sound as Material* project, the group worked together to explore sound and how it can be used as a creative material; experimenting with accessible techniques and processes such as deep listening, using archival sound, field recording, editing, storytelling, narration and the voice. The group explored and made use of old, new and borrowed sound to understand place, and to produce their own sound collages that connect to Camden Art Centre's surrounding neighbourhood, which was shared on Soundcloud.

Participant feedback:

"Its great to use technology as I never saw myself as someone who would, enjoyed learning about it."
"I found it very creative."
"I felt more confident coming each week."

North London Forensic Service:

Through October and November 2022, artist Shane Keeling collaborated with outpatients from North London Forensic Service to create Ceramic Trophies that celebrated everyday achievements.

During the ceramic sessions, the group learnt hand-building and surface design techniques including: pinching, coiling, slab building, newsprint resist, sgraffito and oxide mono-printing to design, build and decorate their own ceramic trophies that celebrated big and small wins. As well as trophies, participants created mugs, plates and bowls to use at home.

The sessions created a relaxing environment to promote wellbeing through making, working towards finished fired ceramics to build pride. The sessions were designed to follow on from one another but due to participant's individual needs and changing situations it was not possible for individuals to attend all sessions so sessions were adapted to include a completable project within each workshop session.

83% of participants stated they learnt new skills. Following the sessions 100% of participants said they felt extremely confident to participate in future creative sessions. Confidence increased by 69% from before attending the first session to how they felt about participating in future creative sessions.

Participant highlights and feedback:

"Seeing the finished product."
"using terracotta for the first time."
"Insightful."
"Expressively exciting."

North London Cares:

Between November 2022 and January 2023, Alice Foxen worked with neighbours from North London Cares community to create functional ceramic wares, to use for sharing a cup and conversation, supporting NLC aims of nurturing intergenerational community connections.

During the 4 sessions in CAC's ceramic studio, the group learnt ceramic hand-building techniques including pinching, coiling and slab building to produce a new range of functional wares such as mugs, cups and saucers, milk jugs, sugar bowls and plates. The group then painted and glazed their ceramics their own personal styles to map their stories, interests and experiences.

The sessions explored the creation of everyday ceramics and how they can be used to bring people together.

86% of participants stated they learnt new skills. Following the sessions 43% of participants said they felt extremely confident to participate in future creative sessions and 57% felt quite confident to participate in future sessions. Confidence increased by 36% from before attending the first session to how they felt about participating in future creative sessions. 100% of participants recorded feeling more positive after participating in the sessions.

Participant highlights and feedback:

"Improving my knowledge of pottery."

"Discovering and learning about pottery in a very fine and well equipped workshop, pleasant knowledgeable and very helpful tutor."

"Being shown what to do and know can do it when I put my mind to it. It was very relaxing."

"Excellent teaching and demonstration of skills and ideas, lots of fun as well."

St Mungo's:

In January-March 2023, Claire Bevacqua worked with 14 participants from St. Mungo's hostels across Camden borough. St Mungo's provides services and support to adults experiencing homelessness who have multiple and complex needs. Participants worked on four short ceramics projects, to make and decorate functional ceramic objects like cups, plates and plant pots. These sessions met the aims of providing a fun, inviting space for participants to learn new skills, and at the end of the project take with them practical ceramics objects to use in the future.

Over four 2 hour sessions, participants completed four short projects. They learnt ceramics techniques like pinching, slab rolling and handbuilding using three different types of clay; and decorating techniques like sgraffito, glazing using slips and underglazes and waterslide decal collaging.

The sessions created an uplifting and encouraging environment for participants to learn new skills.

"It has been a great success and all the residents have REALLY enjoyed it" – Skills and Employment Coordinator, St. Mungo's

Community Open Days

We offered free intergenerational workshops in the CAC garden over a week over the Easter holidays with artist Johanna Tagada Hoffbeck. The sessions celebrated the joys of gardening, drawing, community and well being and looking at the life of a broadbean, flower arranging and natural dyes. We welcomed 175 people over the period of 5 days with an audience that felt diverse and inclusive welcoming families, couples, independent adults and young people.

In October 2022 we hosted our first community open day, which was a huge success attracting 450 people to the building to take part in creative taster activities and served 100 free lunches to the local community. Gather Round was designed as a new seasonal open day to coincide with the opening of each exhibition season to welcome new audiences into our building to meet, make and eat together. Creating an accessible and inclusive event for our local communities to celebrate our new season of programming. We invited artist working on different strands of our programme to lead activities across the building with everyone welcome. Johanna Tagada Hoffbeck (primary school artist) led 3 gardening workshops in the garden, Ewelina Bartowska (community artist) led 2 drop-in ceramics session through the day to make ceramic tiles, Lily Ash Sakula (family artist) led a light and shadow animation workshop through the

afternoon and Ngatyiwa Mendu (21-22 Youth Collective artist) led 2 craft drop-in sessions through the day to exploring visitors experiences of Camden Art Centre.

We have also provided use of our ceramic studio to local community groups including Brent Mencap; 10 participants from Brent Mencap worked over 3 sessions in the ceramics studio to make and decorate tiles for their community garden. We also delivered a taster workshop for 15 residents from North London Camden Zone in a community-led project instigated by The Winch.

Audience Development:

- The final stage of our Audience Development infrastructure programme was completed, utilising the designated funds, with our website redevelopment by Effect Digital launched in spring 2022. The vibrant and user-centric website highlights our work and facilities in the building at Arkwright Road, Offsite and On Demand, and includes easy access to a range of resources and digital content including our full back catalogue of File Notes, as well as our online shop and bookable courses and events. It also enables us to present all our activity equitably, opening opportunity for voices across our programmes to be platformed. We are now in the process of setting up new monitoring dashboards and will be working to adjusted KPIs from 2024-25.
- Further training and induction have also been delivered for our Salesforce CRM, which creates a more informed picture of our audiences and customers, and supports targeted campaigns.
- At 82,008 (2022: 49,178) visitor numbers have started to pick up but are not yet at pre pandemic levels.
- Website visits exceeded target, and continues to be boosted by traffic to our Botanical Mind microsite.
- Instagram followers continued to rise but at a lower rate than previously, and after a decrease in the prior year Facebook increased. TikTok is relatively new, and we will be focusing on increasing our in-house video content across platforms.
- E-newsletter subscribers increased by 5%, which remains a focus going forwards, with better positioning on our new website.

	2022/23 (Target)	2022/23 (Actual)	Notes
Engagement and reach			
Visitors	75,000 (adjusted)	82,008	The 2022/23 target remained adjusted from pre-pandemic levels as visitor numbers remained low across the sector.
Print and digital articles (number)	60	62	Includes a portion of Sami coverage within this financial year.
Digital Engagement and widening of debate			
Website All Visits	344,725	376,600	Website visits supported by continued interest for Botanical Mind Online.
Botanical Mind Microsite	0	18,562	
Total	344,725	395,162	
Twitter, Facebook, Instagram, TikTok	166,162	166,686	Increase of 5% Facebook, 7% Instagram, with Twitter remaining flat.
Social media engagement:	69,489	63,341	Instagram engagement decreased 6k. 1 fewer exhibition than prior year with longer seasons likely impacted.

Upcoming Activity

Exhibitions

Our exhibitions programme for 2023/24 commences with Martin Wong, Malicious Mischief from 16th June – 17th September, exhibiting across Galleries 1, 2, Artists Studio, Central Space and Reading Room.

This major survey exhibition of work by celebrated Chinese-American artist Martin Wong (b. 1946 Portland, USA–d. 1999, San Francisco, USA) spans the breadth of his practice including painting, drawing and sculpture, and is the first solo exhibition of his work in a UK institution. Wong's practice merges diverse visual languages, including Chinese iconography, portraiture, urban poetry, graffiti and sign language. Recognised for his depictions of social, sexual and political scenographies in the United States from the 1970s to 1990s, Wong was influenced by his immediate surroundings and poetically wove together narratives of queer existence, marginal communities, and urban gentrification.

Initiated by KW Institute for Contemporary Art, Berlin, this exhibition is curated by Krist Gruijthuijsen and Agustín PérezRubio, and produced in collaboration with Museo Centro de Arte Dos de Mayo and Stedelijk Museum.

Gallery 3 will be utilised flexibly through this period with learning programme exhibitions, public programme events, and some essential building works.

The autumn programme will have two exhibitions from 6th October – 31st December, Tamara Henderson in Galleries 1 and 2, and Marina Xenofontos in Gallery 3.

Tamara Henderson's (b. 1982, New Brunswick, Canada) major new commission comprises sculpture, installation, painting, live performance and film. Focused on the close observation of microbiology in compost soil, and the processes of decomposition, the project has evolved into four distinct characters who

structure the entire exhibition: The Gardener; The Director; Sound; and Light. Henderson's virtuosic ability to work with new and unconventional materials in tandem with more traditional processes of ceramic, glass, wood and metalwork, gives rise to a distinctive artistic language that casts archetypal characters in an animistic worldview, exploring how we are implicated in wider cosmologies that relate us to the planet and to the universe.

Supported by The Henry Moore Foundation.

Marina Xenofontos (b.1988, Limassol, Cyprus) lives and works in Athens, Greece. Encompassing sculpture, writing, and film, her work examines the material and personal manifestations of ideology and knowledge. As the recipient of the 2022 Camden Art Centre Emerging Artist Prize at Frieze, Xenofontos will present a new commission in Camden Art Centre's Gallery 3 for her first institutional solo exhibition in the UK. The Camden Art Centre Emerging Artist Prize at Frieze is supported by Alexandra Economou, Noach Vander Beken, Nicola Blake, Anne-Pierre d'Albis, Huma Kabacki, Suling Mead, Ralph Segreti, Sophie and Ronald Sofer, Batia Ofer, Alma Zevi and Indira Ziyabek.

We open 2024 with New Contemporaries from 19th January – 31st March 2024.

New Contemporaries returns to Camden Art Centre in 2023 after more than 20 years. The widely anticipated annual exhibition of early career artists was selected this year by internationally renowned artists Helen Cammock, Sunil Gupta and Heather Phillipson. Established in 1949, New Contemporaries gives visibility and recognition to the incredible breadth and depth of emerging talent in the UK. It has launched the careers of many notable artists including Paula Rego, David Hockney, Chris Ofili, Damien Hirst, Lynette Yiadom-Boakye and Laure Prouvost. Matthew Krishanu 12 April / 23 June 2024 Private view: 11 April Matthew Krishanu's (b. 1980, Bradford, UK) major exhibition will include both paintings and works on paper. The artist's atmospheric, pared-back compositions depict scenes from his life, including his childhood years in Bangladesh growing up with his brother and their parents who were Christian missionaries. Seemingly familiar narratives are alluded to but destabilised, and the viewer's own projections are called upon to fulfill the interpretive loop, raising questions about childhood, religion, race, power and the legacies of empire. Working in series, one painting segues into the next as a natural telling of the artist's own journey through the joys and sorrows of life, with deeply personal subject matter that speaks to the human condition in all its complexity.

Public Programmes

Some highlights for 2023-24 include:

May

Kobby Adi May 2023 and ongoing: This project consists of the burial of 400 feet of 16mm motion picture film in Camden Art Centre's garden. The film is unexposed and will remain 'factory fresh' within a container. The duration of the project will be for an indefinite period. A limited-edition map designed by the artist detailing the location of the burial will be available free of charge in the Camden Art Centre bookshop and reception area.

June

Artists Who Write: An evening of readings showcasing new work from the participants of the writing group Artists Who Write, a peer-to-peer writing model organised to provide in-depth discussion, critique, and support. Artists Who Write was organised by Eva Gold and facilitated with the support of Camden Art Centre.

July

The Jobs Market: Susan Finlay's The Lives of the Artists and Sally O'Reilly's Help in Cucumbers (both JOAN, 2023) explore the often awful, hilarious, and unexpected jobs that artists undertake to pay the bills. To celebrate the launch of these titles, the authors and their publisher have organised an events programme and impromptu market stall of literature, music and multiples that also explore the themes of artists' day jobs and alternative economies.

Voices BURST LDN x MACC: Voices is an evening of experimental performance, mischief, and communal activities hosted by BURST LDN and MACC. Working with artists and musicians across street art, sculpture, and U.K. hip-hop, they will create an interdisciplinary, multi-cultural 'hub' that seeks to resonate with the Nuyorican Poetry Cafes found in the Lower East Side of New York in the 1980s. The event will

present performances alongside artworks, inviting audiences to engage with Martin Wong's multi-vocal, diverse, community-driven practice through the lens of emergent London-based artists and musicians. Organised by the students of MA Curating and Collections at Chelsea College of Arts, in partnership with Camden Art Centre.

Garden Nights with Gaister, Ghostlore of Britain and Nik Colk Void: An evening of live electronic music and moving images in the Camden Art Centre garden courtesy of Nik Colk Void, Ghostlore of Britain (Kieron Livingstone & Sarah Rosamond Hartnett), and Gaister, a musical encounter between experimental soprano Olivia Salvadori, producer and songwriter Coby Sey and drummer, Akihide Monna.

August

Garden Nights with City Flowers: Camden Art Centre is pleased to introduce City Flowers, a new 'pass-it-forward' initiative by Ollie Olanipekun (Flock Together + Futurimpose), pairing established artists with up-and-coming creatives from non-traditional spaces. With the aim of exploring future possibilities in the worlds of art and culture, City Flowers looks to platform and progress a new generation of artists.

September

Chains of Desire: Presentations on Martin Wong: An afternoon of presentations exploring the art and life of Martin Wong, paying particular attention to his time spent on New York City's Lower East Side. A prolific period of cultural production and political activism in the city with the explosion of the East Village art scene renewed discourses on class, race and gentrification and the burgeoning spectre of the AIDS crisis. It is against this backdrop and his oftentimes ambivalent relationship to the city that he will be examined. This event is generously sponsored by The Courtauld's Centre for American Art.

Learning Programmes

For the 23/24 Learning Programme we will continue the core strands of the Youth Programme, SEN Schools Programme and Primary Schools Programme.

The Youth Programme will resume working with new artist leads and will focus on providing the participants with new practical skills and ways of elevating their voice and creative practice. Through the year we will provide opportunities for the participants to learn from guest artists and curators and provide opportunities to feed into the wider Camden Art Centre programme. The year will culminate with a Youth Takeover event that will be programmed by the participants and co-produced with the artist leads and CAC team.

The SEN Schools programme will continue with project partners ActionSpace and the same artist team of Lucie Macgregor, Tom James and Declan Leslie. We will work again with Swiss Cottage School and The Village School but with new classes. Using the learnings from last year and the strengths of the programme we will begin by focussing on the individual needs and interests of the new cohort of students and find activities and progression routes for them to find their voice collectively and individually. We will also begin to think about how we can successfully translate this journey into the end of year celebrations and given ongoing consideration to widening the reach of the programme.

The Primary School project will work with artist Amy Leung on a project working with every pupil at Anson Primary School in Brent. Amy has worked with us on previous family and half term projects and has a commitment to listening to and allowing young people to realise their creative visions. We will be looking at a range of hands-on techniques and approaches to collaboration to produce a new pop-up area of the school which the students will design and document as well as choosing its function together. The pupils will also produce a short documentary film on the project showcasing the journey throughout the year. The project will conclude with celebratory events at Anson Primary and at Camden Art Centre in the Summer of 2024.

The Family Takeover project will run seasonally alongside the new exhibitions programme with activities inspired by the themes and ideas explored through the shows. Designed for adults and children working together these workshops provide free access points for local families to engage with the gallery and feel at home making together.

We are also working with New Contemporaries (exhibiting in January 2024) to find potential crossover with the young artists from the exhibition and our programmes including youth programme activity and further school workshops with year 9 classes at local schools.

We will continue to work with local groups, providing pathways into our activity and supporting groups to visit our exhibitions and use our spaces and facilities. Funding contingent, we also hope to deliver a year-long project with Sidings Community Centre Youth Group, with the aim to provide more opportunities for local young people to benefit from our programmes in the short and long term.

Fundraising

Fundraising continues a return to a more normal footing following the disruptions of the pandemic as the gallery takes forward opportunities to increase and diversify our income streams.

We will continue growth of our core patron cohort underpinned by a refreshed and expanded patron programme. We will use the Camden Art Centre Emerging Artist Prize at Frieze, re-launched for a further three years in 2022 as a vehicle for attracting a growing cohort of UK and International donors. Following the success of our major for Mohammed Sami Exhibition Circle, we will launch giving circles for Tamara Henderson and Matthew Krishanu.

Building on the success of our 2023 Artist for Artists Gala in honour of Veronica Ryan, we will continue to innovate in the format and delivery model of our fundraising events to ensure we can achieve ambitious income targets.

We will continue to build on our historic strengths in Trusts fundraising, focussing our attention on mid and large-scale trust relationships, especially multi-year trust partnerships, and those that will contribute towards core costs.

A major focus going forwards is around hires and corporate support; with the support of a new staffing structure, we will build on our strong growth in building hires in 2022-23, and plan for a step-change in our business partnerships offer.

Maintaining our strong ethical and artist-led traditions, our fundraising will continue to work within our Ethical Fundraising Policy.

Finance review

2022/23 was our first full year without covid-19 disruptions. It has been a solid year with revenues above £2.1m as we continue to focus on the delivery of our broad range of programmes. This has allowed us to make further designations of funds to manage future uncertainties and specific projects, including our lease renewal work and other strategic investments.

Given these specific designations our free reserves stand at c. £349,000, marginally above our reserves target of c. £347,000 while our unrestricted funds are at c. £836,000, marginally higher than last year.

The Trustees have reviewed our reserves and cashflow position and remain fully aware of the need to protect our funds whilst ensuring that the key charitable objectives are fulfilled in the short and medium term. It is recognised that fundraising is becoming increasingly competitive and that in the economic climate it is necessary to work even harder to maintain productive relationships with all funders and donors, to review our operating models, and to continue diversifying income particularly from individual giving and earned income.

Income generation

During the year, Camden Art Centre relied upon a range of external funding sources in order to achieve the Centre's objectives. Many donations were to directly support an exhibition or education project, and the Arts Council England support continued to be a major source of income supporting the overall running costs of the Centre.

Total turnover of £2,155,000 was 25% (£425,000) higher than the previous year, which mainly related to increases in fundraising events, education fees and exhibitions tax relief partly relating to reintroduced activities following the pandemic. £90,000 of donations were received at the end of the year have been designated as a transitional fund to support next year's budget.

The largest source of income remained Arts Council England (ACE) funding (£936,000). Total Arts Council England grants represented 43% of total income, 21% lower than the prior year due to additional other income referred to above and £98,000 of one-off ACE grants received last year.

Income from other trading activities of £217,000 (2022: £156,000) is represented by the stock value of donated artworks, as well as growth in bookshop sales and hires following the pandemic.

The café is currently franchised and has no financial impact on our income generation, nor does it represent a financial risk.

Restricted revenue income for the year totalled £206,000 (2022: £375,000), mainly comprised of:

Grants and donations £163,000 (2022: £360,000)

Exhibitions income £43,000 (2022: £15,000)

Trusts and foundations income is also raised towards our education, exhibitions, residency and public programmes, and individual donations towards our exhibitions and education programmes. Trust income includes grants from AKO Foundation, John Lyons Charity and A.C. & E. Foundation. We also benefited from individual donations towards our programmes including the Emerging Artist Prize in partnership with Frieze, and the Mohammed Sami exhibition. We also received £52,000 (2022: £16,000) in-kind donations relating to exhibitions and lease work support.

Expenditure

Overall expenditure saw a year-on-year increase of £286,000 (14%) as the Charity re-established its activities. This included increase in staff costs (£40k), direct costs (£132k, which is mainly exhibitions related), office costs (£75k, mainly relating to increases in in kind expenditure, stock adjustments and fundraising events expenditure), property costs following re-opening (£45k, which included increases in heat & light, business rates, cleaning costs) and depreciation (£18k, which is mainly CIL capital project costs).

Reserves Policy and Going Concern

Camden Art Centre aims to have a general reserves pot to cover 3 months operating costs (overhead expenses). This is currently calculated at £347,000 to take into account inflation and general increases in expenses. We have a designated building fund of £60,000 which allows for repairs and maintenance to the building the Centre is housed in. An additional £28,000 was designated to support staffing costs, utilised within 22-23. We have also designated £45,000 towards lease renewal costs and £90,000 from unrestricted donations received at the end of the year as a strategic investment fund to support next year's budget.

The general reserve is intended to cover potential fluctuations in income as expenditure over the years is planned to remain relatively stable, although an element of forecasting uncertainty remains as the Charity emerges from the impact of the pandemic, and with high levels of inflation.

The current general reserves position is:

	£
Total unrestricted reserves	836,058
Add back pension liability	82,288
Less designated funds	(195,000)
Less donated artworks for resale	(347,144)
General funds	376,202
Less unrestricted fixed assets	(27,212)
Free reserves	348,988

The proceeds of our Artists for Artists fund auction in 2016-17 which raised £284,000 are restricted to support artist-led projects, commissions and residency programmes that will enable artists to continue to take risks with new ideas and to push the boundaries of their own practice. This fund will be drawn down over a 10 year period to support charitable activities, with the intention to continue adding to the fund. The fund currently stands at £104,500.

The Restricted Capital fund represents grants received in previous years for building works, which are held in reserve and reduce as annual depreciation is charged against them. This fund is the only fund which holds significant tangible fixed assets.

Trustees have reviewed our financial position in relation to the impact of our Arts Council funding agreement level for 2023-26, on current and future operations. A review of cashflow, secure income, reserves position and budget reforecasting means that at the time of writing there are no material uncertainties regarding the charity's ability to remain a going concern. However we continue to monitor this closely and to review the long-term impact and any necessary adjustments to mitigate against this. We continue to work on the renegotiation of the lease for the Centre with London Borough of Camden.

Risk management

The key risks to the Centre are financial, strategic and reputational. The Board is focussed on the financial and strategic risk whilst the reputational risk is mitigated through the programme as outlined in this report. The risk register was updated by the board on 23rd October 2023.

The principal risks and uncertainties currently relating to the organisation are:

- Responding to the long-term economic impact of COVID-19 and reductions in income across the board with forecast recession;
- Adjusting to a lower level of core Arts Council England NPO funding, and building new and viable income streams compatible with mission and strategic objectives;
- Increased costs in particular in relation to overheads, energy, and currency variations;
- Adapting to ongoing challenges as an impact of Brexit including international movement of artists and works;
- Maintaining the high quality, risk-taking nature of our exhibitions programme under increased costs and future uncertainty of public funding;
- Raising income through trusts and foundations under increased competition and broadening our pool of individual supporters;
- Renewing the lease of our building expiring in 2027.

These risks are managed through regular and targeted trustee engagement (including through our Finance and Operations Committee, Executive Committee and Fundraising Working Group, and strategic planning working groups in relation to business adjustment) maintaining tight cost control and efficiencies, taking action in a timely manner, and long-term programme and budget planning to ensure we adapt and evolve, maximise fundraising and communications campaigns.

Structure, Governance and Management

We benefit from core funding as an Arts Council England National Portfolio Organisation from 2023-2026, however at level reduced by 36%. We have successfully applied for additional ACE funding over this period through the Transform programme, with trustees committed to reviewing our business operating models in order to diversify income. We continue to seek opportunities for partnership working, audience development, and improving evaluation to further demonstrate our impact.

Governing Document

Camden Arts Centre (legal name) is a company limited by guarantee (number 02947191) and is a registered charity (number 1065829) governed by its Memorandum of Association, incorporated 11 July 1997 and amended by special resolutions dated 26 January 1999 and 9 November 2009.

Our objectives:

The objectives are to advance the education of the public in the understanding and appreciation of the arts. The charity operates Camden Art Centre, north London's leading venue for contemporary visual art of regional, national and international significance incorporating galleries for temporary exhibitions, studios and workshops for educational activities.

Recruitment and training of Trustees

New Trustees are inducted and given training appropriate to their knowledge and ability. In addition, all Trustees are issued with a copy of *The essential guide to being a Trustee* and provide information for their registration with Companies House. Conflicts of interest are registered during Board meetings. Trustees are offered the opportunity to attend training as appropriate.

Board Development:

- We will be seeking trustees to support our work on environmental sustainability, a new artist trustee, and scoping for a new chair in line with our strategic objectives.
- Charity Governance Code has been reviewed by Finance and Operations Committee, and agreed that principles are being met. Organisational purpose will continue to be considered in any planning towards business adjustments.
- Finance and Operations and Executive Committees of Trustees continued to monitor organisational development and goals, with a key focus on business transformation and lease renewal, alongside any adjustments due to inflation and the financial climate.
- A Fundraising working group of Trustees continued to meet, supporting our ongoing fundraising strategy.
- An extraordinary board meeting took place on 3rd April 2022 to review proposals for our NPO 2023-26 funding application. Our annual Board Away Day took place on 11th June 2022, and focused on tactical updates around website development, lease negotiations and financial positioning, alongside ACE NPO key directions.

Organisation structure

Day to day operation and management is delegated to Camden Art Centre staff, headed by the Director who is supported by the Deputy Director and departmental budget holders.

Martin Clark, Director

Additionally responsible for delivery of the exhibitions, learning, public programmes and residencies.

Moya Malekin, Deputy Director

Responsible for finance, legal, personnel, retail operations, building management, communications and IT.

Departmental budget holders are:

Neil Debnam, Head of Development

Martin Clark, Director (Exhibitions, Residencies, Learning, Public Programme)

Jacqueline Jeffries, Bookshop and Editions Manager

There are four Trustee meetings a year, with a programme of key topics. In addition to this the Finance and Operations Committee, Chaired by the Vice-Chair of the Trustees, provides an assurance and monitoring role. An Executive Committee, Chaired by the Chair of the Trustees monitors organisational development and goals.

A number of staffing changes took place within 2022/23:

Our volunteer front of house programme continued, with 137 volunteers taking part during the year, over 8,448 hours. Our programme included a range of workshops and social events.

We recruited a new Learning Curator Children and Young People, and our previous Kickstarter Communications Coordinator moved into a permanent position. In April/May 2022 we also recruited 3 new part time posts to support expanded programme delivery across learning and public programmes; Children and Young People's Coordinator, Community and Courses Coordinator, and Public Programme Assistant.

The Development team structure was reviewed, with a position of Assistant Development Manager created, alongside a Partnership and Events Manager post which was unfilled. The team structure has since been further reviewed in 2023/24 with the departure after 7 years of Neil Debnam our Head of Development, to separate management of our hires and events programme through a new department and post of Commercial and Events Manager, and increase capacity of the fundraising team. This supports longer term ambitions around adjusting our business models for earned income.

With some resignations in 2023 within our learning team, aligning with the announcement of a reduced level of ACE NPO funding, we chose to reduce our learning team and pull back from the recently introduced community strand. Our Community and Courses Coordinator moved into the position of Children and Young People's Coordinator, with the benefit that relationships with community organisations have been sustained where possible, with some opportunity to incorporate into our Children and Young People's programmes.

We also made changes to our front of house team structure, with some additional front of house supervisors and visitor assistants recruited.

A staff Away Day was held in September 2022 at Brighton CCA, sharing wider programme proposals and financial modelling.

Pay policy for senior staff

The board of directors and the senior management team comprising the Director and Deputy Director are the key management personnel of the charity in charge of directing and controlling, running and operating the Charity on a day to day basis. All directors give of their time freely and no director received remuneration in the year. Details of directors' expenses and related party transactions are disclosed in note 8 and 10 to the accounts.

The pay of the senior staff is reviewed annually alongside all employees, with pay scale incremental points being awarded annually until the mid-point of the scale is reached, and a cost of living percentage increase, with a final decision on any awards made annually by trustees. This is in accordance with the provisions set out in the company Policy Handbook which does not form part of contracts of employment and may be varied from time to time.

Building and Infrastructure:

- We were successful in an application for a CIL grant via London Borough of Camden of £158,837 received in 2022-23, which focused on redesigning our lobby and shop area which is nearly 20 years old. Work was completed in January 2023. Designed by Tony Fretton Architects (architects for the building refurbishment in 2004 and replacement café in 2019), this has made the space more open and accessible, includes new seating, greatly increases flexibility for display of wider stock ranges, and allows for separation of space to enable extended opening of the café and garden spaces supporting income generation.
- Camden Art Centre entered into a franchise agreement with a new café partner La Bicielletta in April 2022, which has been positive for visitor experience.
- Camden Art Centre has an excellent track record on reducing carbon emissions, and increasing our environmental sustainability remains a key organisational goal. We participate in Julie's Bicycle 'Creative Green' environmental certification scheme specifically designed for the creative sector, and were awarded the 'Carbon Champion' level of certification from Camden Climate Change Alliance for 2021. We recently joined the Gallery Climate Coalition and have become an 'active member' as well as liaising on improvements to their toolkit. We also participate in dialogue through the Plus Tate network. An internal Green Team has been established and 5 staff are now certified carbon literate, with 2 trained to use the Carbon Literacy toolkit for internal training. We continue to monitor our performance and identify improvements to our environmental sustainability through our Environmental Responsibility plan. Our focus is moving towards greater analysis of the impact of our exhibitions programme including reducing transportation and increasing local

production with review of impact of materials used to reduce carbon used; working with public programme and learning artists bringing new perspectives, ideas, and methods of interrogating environmental awareness; increasing our expertise through trustee, sector and corporate support and networking; increasing dialogue and awareness with staff and artists; maintaining building and energy efficiency improvements; utilising and celebrating our green space.

- Consumption and carbon footprint has increased from 2021/22 (66.4 tonnes CO₂e) to the year 2022/23 (71.79 tonnes CO₂e) with increased building activity and visitor numbers in comparison to the prior year, and higher staff travel. However, this remains lower than the 2019/20 pre-pandemic benchmark of 100.08 CO₂e.

Fundraising Practice

Our approach to fundraising:

Fundraising at Camden Art Centre is planned and delivered by fundraising professionals employed within its Development Department. This work is overseen by a working group of the Board of Trustees (Fundraising Working Group) which comprises the Deputy Chair and Treasurer, and is attended by the Director, Deputy Director and Head of Development. Fundraising activities are undertaken under the auspices of the Fundraising Regulator's Code of Fundraising Practice and the Centre's own Ethical Fundraising Policy and Development Strategy.

Participation in fundraising regulation and compliance with codes:

Camden Art Centre is a signed-up member of the Fundraising Regulator and the Centre's fundraising activities adhere to and are compliant with the Regulator's Code of Fundraising Practice. The key tenets of the Regulator's Code of Fundraising Practice form part of the Centre's Ethical Fundraising Policy, which was adopted by Camden Art Centre Trustees in March 2018.

Any non-compliance with any code:

Camden Art Centre fundraising activities are compliant with current legislation as it applies to charities and fundraising (including data protection) and with the Fundraising Regulator's Code of Fundraising Practice and there are no current areas of non-compliance.

The number of complaints received:

Camden Art Centre has received no complaints about its fundraising practice in this period.

How Camden Art Centre protects vulnerable people:

As part of its Ethical Fundraising Policy, Camden Art Centre has developed a procedure for dealing with vulnerable people in the context of our fundraising activities, which sets out the procedures for working with children and adults deemed to be vulnerable.

How Camden Art Centre monitors fundraising activities undertaken by third parties:

Camden Art Centre carefully monitors the work of third party fundraisers through regular project management meetings and reporting with particular attention to managing any audience-facing materials or activities.

Thank you

Camden Art Centre is grateful to all our supporters who helped keep our work adventurous and free in 2022/23

Core Funder



We are especially grateful to Arts Council England and the Department for Digital, Culture, Media and Sport (DCMS) for support via the Cultural Recovery Fund and for support using public funding by the National Lottery through Arts Council England.

Organisational Funders

The A.C & E. Foundation
The AKO Foundation
AMA Collection
The Atkin Foundation
Baily Thomas Charitable Fund
Camden Council (Section 106 and CIL)
The Cecil and Hilda Lewis Trust
The Charlotte Bonham-Carter Charitable Trust
Children in Need
Cockayne Grants for the Arts
Clare Duffield Foundation
The D'Oyly Carte Charitable Trust
The Elie Khouri Art Foundation

The Embassy of Sweden in London
Fluxus Art Projects
Frieze, London
The Glauber Family Collection
Greene Naftali, New York
Hedley Foundation
John Lyon's Charity
The John S Cohen Foundation
Luhning Augustine, New York
Mondriaan Fonds
Embassy of the Kingdom of the Netherlands
The Ovitz Family Collection
Stuart Shave / Modern Art, London

Founding Patrons

Mike Davies CBE and Liz Davies
Neville Shulman CBE and Emma Shulman
Anita Zabłudowicz OBE and Poju Zabłudowicz

Patrons and Supporters

Alice Amati
Charlotte and Alan Artus
John Auerbach and Ed Tang
Adrian Beecroft
Guya Bertoni
Debra Blair
Valerie Blair
Nicola and Julian Blake
Lavinia Blundell-Richards
Michael Bradley
Thomas and Sabine Casparie
Eleanor Cayre
Alastair Cookson
Erin Bell and Michael Cohen
Karen Cramer
Lorraine da Costa
Anne Pierre D'Albis-Ganem
Roberto and Tania Díaz Sesma
Indira Dyussebayeva Ziyabek
Lonti Ebers
Alexandra Economou and Noach Vander Beken
Heidi Ferid
Danae Filioti

Emily King
Frank Krikhaar
Paula Lent
Andreas Leventis and Kate Baird
Jona Lueddeckens
Kate MacGarry
James Maltz
Merissa Marr and Julian Pritchard
Hayfa Matar and Tariq Baloch
Suling Mead
Karen Midgen
Lavinia Mildmay Blundell-White
Bozena and William Nelhams
Batia Ofer
Maureen Paley
Anjali Pathak
Mato Peric
Lucy Pereira
Alexander V. Petalas
Carlos and Francesca Pinto
Donald Porteous
Julian Pritchard
Ben Rawlingson-Plant

Wendy Fisher
Jamie Fobert
Simon and Carolyn Franks
James Freedman and Anna Kissin
Daniela Gareh
Matthew Greenburgh
Dom Gummerson
Alexandra and Guy Halamish
Anne Hardy
Fabian and Harriet Hielte
Tim Horrox
Pippy Houldsworth
David Hubbard
Philip Hughes
Alison Jacques
Sacha Janke and Andrew McCormack
Amrita Jhaveri
Porus Jungalwalla
Huma Kabakci
Amanda Kern Lambert
Emily King and Matthew Slotover
Angie Koulakoglou
Jill and Peter Kraus

Alex Sainsbury and Elinor Jansz
Muriel and Freddy Salem
Karen Sanig
Sam Schwartz
Ralph Segreti
Diane Silverthorne
Matthew Slotover and Emily King
Karen and Mark Smith
Sophie and Ronald Sofer
Alexandra Soveral and Jorj Aleem
Maria Sukkar
Matt Symonds
Ralph Tawil
Russell Tovey
Georgina Townsley
Christoph and Marion Trestler
Freda and Izak Uziyel
Caspar Williams
Cathy Wills
Tom Woo
Alma Zevi
David Zwirner New York / London
And all those who wish to remain anonymous.

Corporate Partners

Bloomberg Philanthropies
CASS Art
Land Securities
The MBS Group
TFA London

Editions

We would like to thank all the artists who have donated editions to support our future programme.

Artist for Artists Gala Dinner

We are grateful to the artists and all who supported our Artist for Artists Gala Dinners in support of our artist-led programme:

2019 Kara Walker
2020 Yinka Shonibare
2022 Gala Dinner and Auction

Artist for Artists Fund

We are grateful to the following artists who generously contributed works to our anniversary auction, the proceeds of which have enabled us to establish our Artists for Artists Fund.

Hurvin Anderson
Mamma Andersson
Phyllida Barlow
Martin Creed
Thomas Hirschhorn
Anish Kapoor
Glenn Ligon

Kerry James Marshall
Michelangelo Pistoletto
Wilhelm Sasnal
David Shrigley
Wolfgang Tillmans
Christopher Wool
Toby Ziegler

Statement of Trustees' Responsibilities

The trustees (who are also directors of Camden Arts Centre for the purposes of company law) are responsible for preparing the Trustees' 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 the affairs of the charitable company and of its income and expenditure 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 of the Charities SORP;
- Make judgements and estimates that are reasonable and prudent;
- State whether applicable UK Accounting Standards and statements of recommended practice have been followed, subject to any material departures disclosed and explained in the financial statements;
- Prepare the financial statement on the going concern basis unless it is inappropriate to presume that the charitable company will continue in business.

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. They 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.

In so far as the Trustees are aware:

- There is no relevant audit information of which the charitable company's auditor is unaware; and
- The Trustees have taken all steps that they ought to have to make themselves aware of any relevant audit information and to establish that the auditor is aware of that information.

The Trustees are responsible for the maintenance and integrity of the corporate and financial information included on the charity's website. Legislation in the United Kingdom governing the preparation and dissemination of financial statements may differ from legislation in other jurisdictions.

Auditor

Sayer Vincent LLP has indicated its willingness to continue in office and is deemed to be reappointed under sections 487(2) of the Companies Act 2006.

Small company rules

These accounts have been prepared in accordance with the special provisions of Part 15 of the Companies Act 2006 relating to small companies.

This report was considered and approved by the Board of Trustees on 23rd October 2023 and signed on behalf of the Board by:

Guy Halamish, Chair of Trustees

Opinion

We have audited the financial statements of Camden Arts Centre (the 'charitable company') for the year ended 31 March 2023 which comprise the statement of financial activities, balance sheet, statement of cash flows and notes to the financial statements, including significant accounting policies. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards, including FRS 102 *The Financial Reporting Standard applicable in the UK and Republic of Ireland* (United Kingdom Generally Accepted Accounting Practice).

In our opinion, the financial statements:

- Give a true and fair view of the state of the charitable company's affairs as at 31 March 2023 and of its incoming resources and application of resources, including its income and expenditure for the year then ended
- Have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice
- Have been prepared in accordance with the requirements of the Companies Act 2006

Basis for opinion

We conducted our audit in accordance with International Standards on Auditing (UK) (ISAs (UK)) and applicable law. Our responsibilities under those standards are further described in the Auditor's responsibilities for the audit of the financial statements section of our report. We are independent of the charitable company in accordance with the ethical requirements that are relevant to our audit of the financial statements in the UK, including the FRC's Ethical Standard and we have fulfilled our other ethical responsibilities in accordance with these requirements. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

Conclusions relating to going concern

In auditing the financial statements, we have concluded that the trustees' use of the going concern basis of accounting in the preparation of the financial statements is appropriate. Based on the work we have performed, we have not identified any material uncertainties relating to events or conditions that, individually or collectively, may cast significant doubt on Camden Arts Centre's ability to continue as a going concern for a period of at least twelve months from when the financial statements are authorised for issue.

Our responsibilities and the responsibilities of the trustees with respect to going concern are described in the relevant sections of this report.

Other Information

The other information comprises the information included in the trustees' annual report other than the financial statements and our auditor's report thereon. The trustees are responsible for the other information contained within the annual report. Our opinion on the financial statements does not cover the other information and, except to the extent otherwise explicitly stated in our report, we do not express any form of assurance conclusion thereon. Our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements or our knowledge obtained in the course of the audit, or otherwise appears to be materially misstated. If we identify such material inconsistencies or apparent material misstatements, we are required to determine whether this gives rise to a material misstatement in the financial statements themselves. If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact.

We have nothing to report in this regard.

Opinions on other matters prescribed by the Companies Act 2006

In our opinion, based on the work undertaken in the course of the audit:

- The information given in the trustees' annual report for the financial year for which the financial statements are prepared is consistent with the financial statements; and
- The trustees' annual report has been prepared in accordance with applicable legal requirements.

Matters on which we are required to report by exception

In the light of the knowledge and understanding of the charitable company and its environment obtained in the course of the audit, we have not identified material misstatements in the trustees' annual report. We have nothing to report in respect of the following matters in relation to which the Companies Act 2006 requires us to report to you if, in our opinion:

Independent auditor's report

To the members of Camden Art Centre

- Adequate accounting records have not been kept, or returns adequate for our audit have not been received from branches not visited by us; or
- The financial statements are not in agreement with the accounting records and returns; or
- Certain disclosures of trustees' remuneration specified by law are not made; or
- We have not received all the information and explanations we require for our audit; or
- The directors were not entitled to prepare the financial statements in accordance with the small companies regime and take advantage of the small companies' exemptions in preparing the trustees' annual report and from the requirement to prepare a strategic report.

Responsibilities of trustees

As explained more fully in the statement of trustees' responsibilities set out in the trustees' annual report, the trustees (who are also the directors of the charitable company for the purposes of company law) are responsible for the preparation of the financial statements and for being satisfied that they give a true and fair view, and for such internal control as the trustees determine is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

In preparing the financial statements, the trustees are responsible for assessing the charitable company's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless the trustees either intend to liquidate the charitable company or to cease operations, or have no realistic alternative but to do so.

Auditor's responsibilities for the audit of the financial statements

Our objectives are to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes our opinion. Reasonable assurance is a high level of assurance but is not a guarantee that an audit conducted in accordance with ISAs (UK) will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of these financial statements.

Irregularities, including fraud, are instances of non-compliance with laws and regulations. We design procedures in line with our responsibilities, outlined above, to detect material misstatements in respect of irregularities, including fraud. The extent to which our procedures are capable of detecting irregularities, including fraud are set out below.

Capability of the audit in detecting irregularities

In identifying and assessing risks of material misstatement in respect of irregularities, including fraud and non-compliance with laws and regulations, our procedures included the following:

- We enquired of management and the finance and operations committee, which included obtaining and reviewing supporting documentation, concerning the charity's policies and procedures relating to:
 - Identifying, evaluating, and complying with laws and regulations and whether they were aware of any instances of non-compliance;
 - Detecting and responding to the risks of fraud and whether they have knowledge of any actual, suspected, or alleged fraud;
 - The internal controls established to mitigate risks related to fraud or non-compliance with laws and regulations.
- We inspected the minutes of meetings of those charged with governance.
- We obtained an understanding of the legal and regulatory framework that the charity operates in, focusing on those laws and regulations that had a material effect on the financial statements or that had a fundamental effect on the operations of the charity from our professional and sector experience.
- We communicated applicable laws and regulations throughout the audit team and remained alert to any indications of non-compliance throughout the audit.
- We reviewed any reports made to regulators.
- We reviewed the financial statement disclosures and tested these to supporting documentation to assess compliance with applicable laws and regulations.
- We performed analytical procedures to identify any unusual or unexpected relationships that may indicate risks of material misstatement due to fraud.
- In addressing the risk of fraud through management override of controls, we tested the appropriateness of journal entries and other adjustments, assessed whether the judgements made in making accounting estimates are indicative of a potential bias and tested significant transactions that are unusual or those outside the normal course of business.

Independent auditor's report
To the members of Camden Art Centre

Because of the inherent limitations of an audit, there is a risk that we will not detect all irregularities, including those leading to a material misstatement in the financial statements or non-compliance with regulation. This risk increases the more that compliance with a law or regulation is removed from the events and transactions reflected in the financial statements, as we will be less likely to become aware of instances of non-compliance. The risk is also greater regarding irregularities occurring due to fraud rather than error, as fraud involves intentional concealment, forgery, collusion, omission or misrepresentation.

A further description of our responsibilities is available on the Financial Reporting Council's website at: www.frc.org.uk/auditorsresponsibilities. This description forms part of our auditor's report.

Use of our report

This report is made solely to the charitable company's members as a body, in accordance with Chapter 3 of Part 16 of the Companies Act 2006. Our audit work has been undertaken so that we might state to the charitable company's members those matters we are required to state to them in an auditor's report and for no other purpose. To the fullest extent permitted by law, we do not accept or assume responsibility to anyone other than the charitable company and the charitable company's members as a body, for our audit work, for this report, or for the opinions we have formed.

Judith Miller (Senior statutory auditor)
Date: 23 November 2023

for and on behalf of Sayer Vincent LLP, Statutory Auditor
Invicta House, 108-114 Golden Lane, LONDON, EC1Y 0TL

Camden Art Centre

Statement of financial activities (incorporating an income and expenditure account)

For the year ended 31 March 2023

		Unrestricted funds	Restricted funds		2023	2022
	Note	£	Revenue £	Capital £	Total £	Total £
Income from:						
Donations and legacies	3	1,381,876	163,261	158,837	1,703,974	1,464,203
Charitable activities						
Exhibitions	4	109,404	42,939	-	152,343	91,555
Education	4	79,840	-	-	79,840	17,778
Other trading activities	5	217,491	-	-	217,491	156,586
Investments		1,603	-	-	1,603	234
Total income		1,790,214	206,200	158,837	2,155,251	1,730,356
Expenditure on:						
Raising funds	6	249,442	-	-	249,442	226,762
Charitable activities						
Exhibitions	6	980,266	254,490	90,008	1,324,764	1,249,538
Education	6	533,252	56,757	153,258	743,267	555,069
Total expenditure		1,762,960	311,247	243,266	2,317,473	2,031,369
Net expenditure for the year	9	27,254	(105,047)	(84,429)	(162,222)	(301,013)
Transfers between funds		(19,952)	-	19,952	-	-
Net expenditure and net movement in funds		7,302	(105,047)	(64,477)	(162,222)	(301,013)
Reconciliation of funds:						
Total funds brought forward		828,755	268,089	1,062,411	2,159,255	2,460,268
Total funds carried forward		836,057	163,042	997,934	1,997,033	2,159,255

All of the above results are derived from continuing activities. There were no other recognised gains or losses other than those stated above. Movements in funds are disclosed in Note 20 to the financial statements.

Camden Art Centre

Balance sheet

Company no. 02947191

As at 31 March 2023

	Note	2023 £	2022 £
Fixed assets:			
Tangible assets	12	1,025,013	1,084,035
		1,025,013	1,084,035
Current assets:			
Stock	13	369,627	419,710
Debtors	14	238,764	150,277
Cash at bank and in hand		690,693	823,096
		1,299,084	1,393,083
Liabilities:			
Creditors: amounts falling due within one year	15	(256,776)	(241,316)
Net current assets		1,042,308	1,151,767
Total assets less current liabilities		2,067,321	2,235,802
Creditors: amounts falling due after one year	17	(70,288)	(76,547)
Total net assets	19a	1,997,033	2,159,255
Funds:	20a		
Restricted funds			
Restricted income funds		163,042	268,089
Restricted capital funds		997,934	1,062,411
Total restricted funds		1,160,976	1,330,500
Unrestricted funds:			
Designated funds		195,000	87,950
General funds		641,057	740,805
Total unrestricted funds		836,057	828,755
Total funds		1,997,033	2,159,255

Approved by the trustees on 23 October 2023 and signed on their behalf by

Porus Jungalwalla
Treasurer

Guy Halamish
Chair

Camden Art Centre

Statement of cash flows

For the year ended 31 March 2023

	Note	2023 £	2022 £
Net cash provided by/(used in) operating activities	21	64,461	(29,790)
Cash flows from investing activities:			
Dividends and interest from investments		1,603	234
Purchase of fixed assets		(198,467)	(27,537)
Net cash (used in) investing activities		(196,864)	(27,303)
Change in cash and cash equivalents in the year		(132,403)	(57,093)
Cash and cash equivalents at the beginning of the year		823,096	880,189
Cash and cash equivalents at the end of the year		690,693	823,096

1 Accounting policies

a) Statutory information

Camden Art Centre is a charitable company limited by guarantee and is incorporated in the United Kingdom. The registered office address and principal place of business is Arkwright Road, London, NW3 6DG.

b) Basis of preparation

The 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) - (Charities SORP FRS 102) and the Companies Act 2006.

Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy or note.

c) Public benefit entity

The charitable company meets the definition of a public benefit entity under FRS 102.

d) Going concern

The trustees consider that there are no material uncertainties about the charitable company's ability to continue as a going concern.

The trustees do not consider that there are any sources of estimation uncertainty at the reporting date that have a significant risk of causing a material adjustment to the carrying amounts of assets and liabilities within the next reporting period.

Please refer to the going concern section in the annual report section for further disclosure.

e) Income

Income is recognised when the charity has entitlement to the funds, any performance conditions attached to the income have been met, it is probable that the income will be received and that the amount can be measured reliably.

Income from government and other grants, whether 'capital' grants or 'revenue' grants, is recognised when the charity has entitlement to the funds, any performance conditions attached to the grants have been met, it is probable that the income will be received and the amount can be measured reliably and is not deferred.

Income related to exhibitions at the Centre which span the year-end are accounted for in the year in which the major part of the exhibition takes place.

Touring income from exhibitions organised by the Centre and touring to other venues is accounted for on a receivable basis when income is confirmed.

Income received in advance of the provision of a specified service is deferred until the criteria for income recognition are met.

1 Accounting policies (continued)

f) Donations of gifts, services and facilities

Donated professional services and donated facilities are recognised as income when the charity has control over the item or received the service, any conditions associated with the donation have been met, the receipt of economic benefit from the use by the charity of the item is probable and that economic benefit can be measured reliably. In accordance with the Charities SORP (FRS 102), volunteer time is not recognised so refer to the trustees' annual report for more information about their contribution.

On receipt, donated gifts, professional services and donated facilities are recognised on the basis of the value of the gift to the charity which is the amount the charity would have been willing to pay to obtain services or facilities of equivalent economic benefit on the open market; a corresponding amount is then recognised in expenditure in the period of receipt.

Donations of works of art for the benefit of the charity are accounted for when gifted, and recognised on the basis of the value on the open market

g) Interest receivable

Interest on funds held on deposit is included when receivable and the amount can be measured reliably by the charity; this is normally upon notification of the interest paid or payable by the bank.

h) Fund accounting

Restricted funds are to be used for specific purposes as laid down by the donor. Expenditure which meets these criteria is charged to the fund.

Unrestricted funds are donations and other incoming resources received or generated for the charitable purposes.

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

i) Expenditure and irrecoverable VAT

Expenditure is recognised once there is a legal or constructive obligation to make a payment to a third party, it is probable that settlement will be required and the amount of the obligation can be measured reliably. Expenditure is classified under the following activity headings:

- ~ Costs of raising funds are those costs related to seeking potential funders and applying for funding.
- ~ Expenditure on charitable activities includes the costs associated with education and exhibition support services undertaken to further the purposes of the charity and their associated support costs.

Irrecoverable VAT is charged as a cost against the activity for which the expenditure was incurred.

1 Accounting policies (continued)**j) Allocation of support costs**

Resources expended are allocated to the particular activity where the cost relates directly to that activity. However, the cost of overall direction and administration of each activity, comprising the salary and overhead costs of the central function, is apportioned on the following basis which are an estimate, based on staff time, of the amount attributable to each activity.

Where information about the aims, objectives and projects of the charity is provided to potential beneficiaries, the costs associated with this publicity are allocated to charitable expenditure.

Support and governance costs are re-allocated to each of the activities on the following basis which is an estimate, based on staff time, of the amount attributable to each activity

~ Raising funds	11%
~ Exhibitions	54%
~ Education	35%

Governance costs are the costs associated with the governance arrangements of the charity. These costs are associated with constitutional and statutory requirements and include any costs associated with the strategic management of the charity's activities.

k) Operating leases

Rental charges are charged on a straight line basis over the term of the lease.

l) Tangible fixed assets

Items of equipment are capitalised where the purchase price exceeds £5,000. Items above £1,000 on discretion dependent on future intended use. Depreciation costs are allocated to activities on the basis of the use of the related assets in those activities. Assets are reviewed for impairment if circumstances indicate their carrying value may exceed their net realisable value and value in use.

Where fixed assets have been revalued, any excess between the revalued amount and the historic cost of the asset will be shown as a revaluation reserve in the balance sheet.

Depreciation is provided at rates calculated to write down the cost of each asset to its estimated residual value over its expected useful life. The depreciation rates in use are as follows:

~ Building Development	Over the term of the lease
~ Furniture & Equipment	5 years
~ Computer equipment	3 years
~ Capital Refurbishment	5 years

The Building Development represents expenditure on the re-development of the Camden Art Centre. The development work is being depreciated from 8 March 2004, the date of practical completion, to 9 September 2027, the date of the expiry of the 25 year lease. Assets funded through the recent ACE capital expenditure programme and the London Borough of Camden capital funding are depreciated over five years on a straight line basis.

1 Accounting policies (continued)

m) Stocks

Stocks are stated at the lower of cost and net realisable value. In general, cost is determined on a first in first out basis and includes transport and handling costs. Net realisable value is the price at which stocks can be sold in the normal course of business after allowing for the costs of realisation. Provision is made where necessary for obsolete, slow moving and defective stocks. Donated items of stock, held for distribution or resale, are recognised at fair value which is the amount the charity would have been willing to pay for the items on the open market.

n) Debtors

Trade and other debtors are recognised at the settlement amount due after any trade discount offered. Prepayments are valued at the amount prepaid net of any trade discounts due.

o) Short term deposits

Short term deposits includes cash balances that are invested in accounts with a maturity date of between 3 and 12 months.

p) Cash at bank and in hand

Cash at bank and cash in hand includes cash and short term highly liquid investments with a short maturity of three months or less from the date of acquisition or opening of the deposit or similar account.

q) Creditors and provisions

Creditors and provisions are recognised where the charity has a present obligation resulting from a past event that will probably result in the transfer of funds to a third party and the amount due to settle the obligation can be measured or estimated reliably. Creditors and provisions are normally recognised at their settlement amount after allowing for any trade discounts due.

r) Financial instruments

The charity only has financial assets and financial liabilities of a kind that qualify as basic financial instruments. Basic financial instruments are initially recognised at transaction value and subsequently measured at their settlement value with the exception of bank loans which are subsequently measured at amortised cost using the effective interest method.

s) Pensions

The company contributes to a defined benefit pension scheme operated by the London Borough of Camden for one employee. The charity's position is one of a stand alone arrangement, the employee has retired and the charity's remaining obligations in relation to this pension fund have been confirmed with the London Borough of Camden. These are accounted for in accordance with FRS 102 at the net present value of future obligations and the liability is accounted for at the balance sheet date.

The company makes contributions of 3-9% of gross pay to a defined contribution stakeholder pension scheme for eligible staff and contributes to the defined contribution personal pension schemes of some staff. The pension funds are held in externally administered schemes and the pension charge represents the amounts payable by the company to the funds in respect of the year.

2 Detailed comparatives for the statement of financial activities

	Unrestricted funds £	Restricted funds Revenue £	Capital £	2022 Total £
Income from:				
Donations and legacies	1,096,205	359,673	8,325	1,464,203
Charitable activities:				
Exhibitions	75,605	15,950	-	91,555
Education	17,778	-	-	17,778
Other trading activities	156,586	-	-	156,586
Investments	234	-	-	234
Total income	1,346,408	375,623	8,325	1,730,356
Expenditure on:				
Raising funds	226,762	-	-	226,762
Charitable activities:				
Exhibitions	813,631	353,902	82,005	1,249,538
Education	282,253	133,187	139,629	555,069
Total expenditure	1,322,646	487,089	221,634	2,031,369
Net income / expenditure for the year	23,762	(111,466)	(213,309)	(301,013)
Transfers between funds	-	-	-	-
Net movement in funds	23,762	(111,466)	(213,309)	(301,013)
Total funds brought forward	804,993	379,555	1,275,720	2,460,268
Total funds carried forward	828,755	268,089	1,062,411	2,159,255

3a Income from donations and legacies (current year)

	Unrestricted funds £	Restricted funds Revenue £	Capital £	2023 Total £	2022 Total £
Grants & donations	213,501	163,261	158,837	535,599	333,523
Arts Council England	936,595	-	-	936,595	996,079
Arts Council Cultural Recovery Fund	-	-	-	-	38,807
Government Furlough Grant	-	-	-	-	43,924
Omicron Hospitality and Leisure Grant	-	-	-	-	6,000
Friends and patrons	38,291	-	-	38,291	36,870
Donated goods and services	8,745	-	-	8,745	9,000
	1,381,876	163,261	158,837	1,703,974	1,464,203

3b Income from donations and legacies (prior year)

	Unrestricted funds	Restricted funds		2022 Total
	£	Revenue	Capital	£
Grants & donations	63,816	261,382	8,325	333,523
Arts Council England	936,595	59,484	-	996,079
Arts Council Cultural Recovery Fund	0	38,807	-	38,807
Government Furlough Grant	43,924	-	-	43,924
Omicron Hospitality and Leisure Grant	6,000	-	-	6,000
Friends and patrons	36,870	-	-	36,870
Donated goods and services	9,000	-	-	9,000
	1,096,205	359,673	8,325	1,464,203

4 Income from charitable activities

	Unrestricted	Restricted	2023 Total	Unrestricted	Restricted	2022 Total
	£	£	£	£	£	£
Exhibitions						
Donated goods and services	-	42,939	42,939	-	15,950	15,950
Other Public	85,169	-	85,169	43,645	-	43,645
Publication sales	19,318	-	19,318	30,773	-	30,773
Artwork sales	4,917	-	4,917	1,187	-	1,187
Sub-total for exhibitions	109,404	42,939	152,343	75,605	15,950	91,555
Education						
Fees for courses and events	79,840	-	79,840	17,778	-	17,778
Sub-total for education	79,840	-	79,840	17,778	-	17,778
Total income from charitable activities	189,244	42,939	232,183	93,383	15,950	109,333

5 Income from other trading activities

	2023 Total	2022 Total
	£	£
Bookshop sales	88,349	47,067
Gallery and Studio hire	31,885	20,430
Donated artworks	72,336	66,219
Other income	24,921	22,870
	217,491	156,586

All income from other trading activities is unrestricted.

Notes to the financial statements

For the year ended 31 March 2023

6a Analysis of expenditure (current year)

	Charitable activities			Governance costs	Support costs	2023 Total	2022 Total
	Raising funds	Exhibitions	Education	costs	costs	Total	Total
	£	£	£	£	£	£	£
Staff costs (Note 8)	101,054	343,585	222,320	-	242,531	909,490	869,375
Direct costs	171	387,284	169,669	-	1,170	558,294	426,323
Marketing and advertising	-	-	195	-	80,540	80,735	115,341
Office costs & fees	34,681	43,098	149	-	219,423	297,351	216,590
Property costs	-	40	-	-	183,122	183,162	142,587
Recruitment	-	32	-	-	2,388	2,420	1,934
Legal and professional costs	-	-	-	14,650	13,882	28,532	20,218
Depreciation	-	-	-	-	257,489	257,489	239,001
	135,906	774,039	392,333	14,650	1,000,545	2,317,473	2,031,369
Support costs	111,316	543,178	346,051	-	(1,000,545)	-	-
Governance costs	2,220	7,547	4,883	(14,650)	-	-	-
Total expenditure 2023	249,442	1,324,764	743,267	-	-	2,317,473	
Total expenditure 2022	226,762	1,249,538	555,069	-	-		2,031,369

Camden Art Centre

Notes to the financial statements

For the year ended 31 March 2023

6b Analysis of expenditure (prior year)

	Charitable activities			Governance costs	Support costs	2022 Total
	Raising funds	Exhibitions	Education	costs	costs	Total
	£	£	£	£	£	£
Staff costs (Note 8)	96,597	367,069	173,875	-	231,834	869,375
Direct costs	-	313,565	112,672	-	86	426,323
Marketing and advertising	-	5	2,538	-	112,798	115,341
Office costs & fees	25,975	470	1,622	-	188,523	216,590
Property costs	-	-	-	-	142,587	142,587
Recruitment	-	-	-	-	1,934	1,934
Legal and professional costs	-	480	-	13,350	6,388	20,218
Depreciation	-	-	-	-	239,001	239,001
	122,572	681,589	290,707	13,350	923,151	2,031,369
Support costs	102,167	560,263	260,721	-	(923,151)	-
Governance costs	2,023	7,686	3,641	(13,350)	-	-
Total expenditure	226,762	1,249,538	555,069	-	-	2,031,369

Notes to the financial statements

For the year ended 31 March 2023

7 Net income / (expenditure) for the year

This is stated after charging / (crediting):

	2023	2022
	£	£
Depreciation	257,489	239,001
Auditor's remuneration (excluding VAT):		
Audit	11,350	9,850
	268,839	248,851

8 Analysis of staff costs, trustee remuneration and expenses, and the cost of key management personnel

Staff costs were as follows:

	2023	2022
	£	£
Salaries and wages	792,254	752,439
Social security costs	67,713	64,936
Employer's contribution to defined contribution pension schemes	35,326	34,919
Consultancy	14,197	17,081
	909,490	869,375

The following number of employees received employee benefits in excess of £60,000 (excluding employer pension costs and employer's national insurance) during the year between:

	2023	2022
	No.	No.
£80,000 - £89,999	1	1

The total employee benefits (including employer pension contributions and employer's national insurance) of the key management personnel were £158,373 (2022: £153,423).

The charity trustees were neither paid nor received any other benefits from employment with the charity in the year (2022: £nil). No charity trustee received payment for professional or other services supplied to the charity (2022: £nil).

Trustees' expenses represents the payment or reimbursement of travel and subsistence costs totalling £0 (2022: £0)

Notes to the financial statements

For the year ended 31 March 2023

9 Staff numbers

The average number of employees (head count based on number of staff employed) during the year was 36 (2022: 40). The FTE were as follows, split across the key activities of the charity:

	2023	2022
	No.	No.
Raising funds	2.5	2.5
Exhibitions	8.5	7.5
Education	5.5	4.5
Bookshop and reception	1.5	1.5
Premises and administration	4.5	4.5
	<u>22.5</u>	<u>20.5</u>

10 Related party transactions

Aggregate Unrestricted donations from related parties were £6,000 (2022: £12,797).

No restricted donations were received from related parties during the year (2022: £1,000 received from Ben Rawlingson-Plant, a Trustee, towards the Adam Farah and Zeinab Saleh Exhibitions).

A membership fee payment of £256 was made to FRANK, a community interest company of which Trustee Anne Hardy is a director and the Charity is a founding member: she was not involved in the decision to make payment (2022: no related party expenses).

11 Taxation

The charitable company is exempt from corporation tax as all its income is charitable and is applied for charitable purposes.

Notes to the financial statements

For the year ended 31 March 2023

12 Tangible fixed assets

	Building Development £	Furniture & Equipment £	Computer equipment £	Capital Refurbishment £	Total £
Cost					
At the start of the year	4,598,087	73,716	17,740	392,269	5,081,812
Additions in year	-	11,511	2,517	184,439	198,467
Disposals in year	-	-	-	-	-
At the end of the year	4,598,087	85,227	20,257	576,708	5,280,279
Depreciation					
At the start of the year	3,591,157	49,717	14,329	342,574	3,997,777
Charge for the year	183,078	11,680	2,544	60,187	257,489
Eliminated on disposal	-	-	-	-	-
At the end of the year	3,774,235	61,397	16,873	402,761	4,255,266
Net book value					
At the end of the year	823,852	23,830	3,384	173,947	1,025,013
At the start of the year	1,006,930	23,999	3,411	49,695	1,084,035

Building development comprises the cost, including relevant fees, of the refurbishment of the Centre's leasehold premises. The premises are held on a 25 year lease from Camden Council. The realisable value of the lease is limited as it specifically states that the premises can only be used "for the purpose of the advancement of the education of the public of the understanding and appreciation of the Arts". The lease also states that any disposal of the lease will be restricted in accordance with Section 117 of Charities Act 2011.

Arts Council England has a mortgage on the property and a floating charge over the other assets of the charity worth £2,914,783 for a 25 year period from 18 September 2002.

All of the above assets are used for charitable purposes.

13 Stock

	2023 £	2022 £
Bookshop stock	22,483	18,818
Donated artwork stock	347,144	400,892
	369,627	419,710

Notes to the financial statements

For the year ended 31 March 2023

14 Debtors

	2023 £	2022 £
Trade debtors	23,146	17,317
Other debtors	417	417
Prepayments	61,307	56,507
Accrued income	144,344	65,232
VAT	9,550	10,804
	238,764	150,277

All financial instruments, both assets and liabilities, are measured at amortised cost. The carrying values of these are shown above and also in note 15 below.

15 Creditors: amounts falling due within one year

	2023 £	2022 £
Trade creditors	165,120	166,067
Taxation and social security	17,911	16,505
Other creditors	5,421	5,738
Accruals	54,391	38,839
Deferred income (note 16)	1,933	2,167
Deficit reduction plan pension liability (note 18)	12,000	12,000
	256,776	241,316

16 Deferred income

Deferred income comprises education fees received in advance of the period the educational activity occurs.

	2023 £	2022 £
Balance at the beginning of the year	2,167	336
Amount released to income in the year	(2,167)	(336)
Amount deferred in the year	1,933	2,167
Balance at the end of the year	1,933	2,167

Notes to the financial statements

For the year ended 31 March 2023

17 Creditors: amounts falling due after one year

	2023 £	2022 £
Deficit reduction plan pension liability (note 18):		
Amounts due within two to five years	40,191	40,191
Amounts due in more than five years	30,097	36,356
	70,288	76,547

18 Pension scheme

Amounts included in Creditors under "Deficit Reduction Plan" represent a liability to the London Borough of Camden to settle amounts due under a superannuation scheme which has now closed. The amount of the liability is being paid in equal instalment of £12,000 per annum over a 15 year period commencing in the charity's 2017/18 financial year. This liability is accounted for in full at net present value, taking account of an imputed interest rate of 7.5%. These assumptions and the resulting liability may vary depending on changes to underlying interest rates over time.

19a Analysis of net assets between funds (current year)

	Unrestricted funds £	Restricted revenue funds £	Restricted capital funds £	Total funds £
Tangible fixed assets	27,214	-	997,799	1,025,013
Net current assets	879,131	163,042	135	1,042,308
Long term liabilities	(70,288)	-	-	(70,288)
Net assets at 31 March	836,057	163,042	997,934	1,997,033

19b Analysis of net assets between funds (prior year)

	Unrestricted funds £	Restricted revenue funds £	Restricted capital funds £	Total funds £
Tangible fixed assets	27,410	-	1,056,625	1,084,035
Net current assets	877,892	268,089	5,786	1,151,767
Long term liabilities	(76,547)	-	-	(76,547)
Net assets at 31 March	828,755	268,089	1,062,411	2,159,255

Notes to the financial statements

For the year ended 31 March 2023

20a Movements in funds (current year)

	At 1 April 2022	Income & gains	Expenditure & losses	Transfers	At 31 March 2023
	£	£	£	£	£
Restricted funds:					
Revenue funds					
Education	2,685	81,573	(56,757)	-	27,501
Exhibitions	133,364	124,627	(226,990)	-	31,001
Exhibitions: Artists for Artists	127,040	-	(22,500)	-	104,540
Audience Development	5,000	-	(5,000)	-	-
Capital funds					
LB Camden s106 project	10,284	-	(7,164)	-	3,120
LB Camden CIL project	45,197	-	(17,266)	-	27,931
LB Camden CIL 2	-	158,837	(35,758)	19,952	143,031
Building development	1,006,930	-	(183,078)	-	823,852
Total restricted funds	1,330,500	365,037	(554,513)	19,952	1,160,976
Unrestricted funds:					
Designated funds:					
Strategic Investment Fund	-	-	-	90,000	90,000
Building Development	60,000	-	-	-	60,000
Staffing Transition Support	27,950	-	(27,950)	-	-
Lease Work	-	-	-	45,000	45,000
Total designated funds	87,950	-	(27,950)	135,000	195,000
General funds	740,805	1,790,214	(1,735,010)	(154,952)	641,057
Total unrestricted funds	828,755	1,790,214	(1,762,960)	(19,952)	836,057
Total funds	2,159,255	2,155,251	(2,317,473)	-	1,997,033

Notes to the financial statements

For the year ended 31 March 2023

20b Movements in funds (prior year)

	At 1 April 2021 £	Income & gains £	Expenditure & losses £	Transfers £	At 31 March 2022 £
Restricted funds:					
Revenue funds					
Education	37,501	98,371	(133,187)	-	2,685
Exhibitions	187,514	178,961	(233,111)	-	133,364
Exhibitions: Artists for Artists	149,540	-	(22,500)	-	127,040
Audience Development	5,000	-	-	-	5,000
Cultural Recovery Fund	-	38,807	(38,807)	-	-
National Lottery Grant	-	59,484	(59,484)	-	-
Capital funds					
ACE capital project					-
LB Camden s106 project	24,379	8,325	(22,420)	-	10,284
LB Camden CIL project	61,385	-	(16,188)	-	45,197
Building development	1,189,956	-	(183,026)	-	1,006,930
Total restricted funds	1,655,275	383,948	(708,723)	-	1,330,500
Unrestricted funds:					
Designated funds:					
Building Development	60,000	-	-	-	60,000
Audience Development	62,100	-	-	(62,100)	-
Staffing Transition Support	-	-	-	27,950	27,950
Total designated funds	122,100	-	-	(34,150)	87,950
General funds	682,893	1,346,408	(1,322,646)	34,150	740,805
Total unrestricted funds	804,993	1,346,408	(1,322,646)	-	828,755
Total funds	2,460,268	1,730,356	(2,031,369)	-	2,159,255

20c Purposes of funds

Purposes of restricted funds

Exhibitions - income from individuals through Exhibition Circles, Trusts & Foundations and UK and international arts agencies and commercial gallery partners, as well as funds raised through our Emerging Artist Prize, for the purpose of presenting exhibitions of UK and non-UK artists.

Exhibitions: Artists for Artists - Fund that created in 2017 through fundraising events for the Gallery's 50th Anniversary to support artist-led projects, commissions and residency programmes that will enable artists to continue to take risks with new ideas and to push the boundaries of their own practice.

Education - Income mainly from Trusts & Foundations supporting our learning programmes including Special Educational Needs, Community, Primary School, Family and Youth programmes.

Audience Development Grant - Restricted grant provided in a prior year now fully released.

Notes to the financial statements

For the year ended 31 March 2023

20c Purposes of funds (continued)

Purposes of restricted funds (continued)

LB Camden s106 project - A grant of £172,323 from London Borough of Camden S106 funds towards a series of improvement works completed between 2016-2021. Works include environmental building upgrades such as solar panels, rainwater harvesting tanks, a computerised building management system and interior LED lighting, and improvements to public areas such as our garden walkway. Expenditure represents depreciated costs.

Community Infrastructure Levy (CIL) awarded via LB Camden - A grant of £76,729 in 2019/20 towards a series of improvement works in our café and garden.

CIL 2 - A further grant of £158,837 awarded by LB Camden in 2022/23 towards our shop and lobby refurbishment.

Building development - the depreciation cost, including relevant fees, of the refurbishment of the Centre's leasehold premises. The premises are held on a 25 year lease from Camden Council.

Purposes of designated funds

A designated funds for building development costs was set up in 2018/19 for unforeseen and urgent building works. A staffing transition fund was created in 2021/22 to support the introduction of co-ordinator posts from 2022/23, following a staffing restructure during the coronavirus pandemic. A new fund was set up in 2022/23 to support anticipated future lease renewal costs, including anticipated legal and fundraising expenses. A new strategic investment fund was set up in 2022/23 from unrestricted donations received at the end of the year to support next year's budget.

21 Reconciliation of net income / (expenditure) to net cash flow from operating activities

	2023 £	2022 £
Net (expenditure) / income for the reporting period (as per the statement of financial activities)	(162,222)	(301,013)
Depreciation charges	257,489	239,001
Dividends and interest from investments	(1,603)	(234)
Decrease in stocks	50,083	41,221
Increase in debtors	(88,487)	(26,900)
Increase in creditors	9,201	18,135
Net cash provided by/(used in) operating activities	64,461	(29,790)

22 Operating lease commitments

The Centre's total future minimum lease payments under non-cancellable operating leases is as follows for each of the following periods:

	Equipment 2023 £	2022 £
Less than one year	2,432	2,432
One to five years	11,552	-
	13,984	2,432

23 Legal status of the charity

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.

Accounts

Camden Art Centre Arkwright Road London NW3

FINANCIAL STATEMENTS

FOR THE YEAR ENDED

31ST MARCH 2022

Legal Name: CAMDEN ARTS CENTRE
(A Company Limited by Guarantee)

Charity No. 1065829
Company No. 02947191

Supported by:



Supported using public funding by
**ARTS COUNCIL
ENGLAND**

Camden Art Centre
Company Information

Board of Trustees :

Eliza Bonham-Carter (Vice Chair)
Tia Counts
Alexandre da Cunha (Resigned 24.10.2022)
James Fobert
Guy Halamish (Chair)
Anne Hardy
Porus Jungalwalla (Treasurer)
Merissa Marr
Oluwatundunmininu Obidipe (Resigned 24.10.2022)
Ben Rawlingson-Plant
Karen Sanig
Jonathan Simpson

Senior Management Team :

Director: Martin Clark
Deputy Director: Moya Malekin

**Registered Office and
Business Address**

Camden Arts Centre
Arkwright Road
London
NW3 6DG

The legal name is Camden Arts Centre, however we now operate under the name Camden Art Centre, which is used throughout this document.

Auditor

Sayer Vincent LLP
Chartered Accountants and Statutory Auditor
Invicta House
108-114 Golden Lane
London
EC1Y 0TL

Bankers

Barclays Bank Plc
131 Finchley Road
London
NW3 6HY

Solicitors

The Charity Team
Russell-Cooke Solicitors
2 Putney Hill
London
SW15 6AB

Camden Art Centre
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Executive Summary

2021-22 remained a challenging year in regard to operations and monitoring changing conditions as a result of the Covid-19 pandemic, with a gradual transition to full opening of activity. In May 2021 we reopened our building after a period of closure, albeit with restricted numbers and opening hours, and safety measures in place, with exhibitions by Walter Price and Olga Balema. We were able to reintroduce our volunteer programme in September 2021, with high interest. We continued to deliver schools and youth programmes online until the Autumn, and reintroduced our popular courses and family programmes in January 2022.

In September – December 2021 we ran *One in the Other* in Gallery 3 as a flexible 'studio space', a programme of live events, workshops, screenings and performance, co-curated by the exhibiting artists with Curator Jareh Das. It was conceived to encourage audiences back into the building safely, pilot new ways of opening up our curatorial programmes to other communities and voices, and supporting artists at a time of real need. We saw a real and sustained shift in the demographic of our audiences throughout the season with younger, more diverse visitors, as well as visits by many students and colleges. We will be looking to take forwards the successes of this programme into future plans.

Overall visitors at 49,178 remained lower than pre pandemic, and we worked hard to encourage audiences back into the building, whilst also maintaining our focus on blended and digital programming to ensure our programmes remain accessible. It remained a challenging financial climate, and we chose to move our annual gala into 2022-23. However, we continued to benefit from some government support through the Cultural Recovery grant, furlough scheme, a hospitality grant and 50% business rates relief, which together with careful budget management meant we were able to increase our reserves by year end.

Following our visual identity refresh in 2020 we completed our building signage updates and focused on improving our audience development infrastructure through the development of a new website and CRM platform, completed in 2022. The vibrant and user-centric website highlights our work and facilities in the building at Arkwright Road, Offsite and On Demand, and includes easy access to a range of resources and digital content including our full back catalogue of File Notes, as well as our online shop and bookable courses and events. It also enables us to present all our activity equitably, opening opportunity for voices across our programmes to be platformed.

We introduced a new staffing structure in 2021-22 with a number of posts commencing in the summer; a new learning team structure with Curators for Children and Young People, and Community and Courses, working towards a new Community strand and resulting in a flatter and more cohesive structure across our programme team; and an adapted FOH structure with a new post of Assistant Retail Manager supporting income generation. We also commenced working with a new café partner Bar Bicietta in spring 2022.

A focus for staff and trustees has been developing our business and programme planning for the period 2023-26 in the context of the new Arts Council England National Portfolio application, which was submitted in May 2022. This involved continued discussion with trustees as our plans develop, including considering how we best utilise our building and remain dynamic and relevant to our communities. These outcomes are noted under Annual Review below, with Camden Art Centre delivering across all three outcomes through our broad ranging programme focussing on excellence, diversity, partnerships, financial and environmental sustainability, innovation, access, talent development, routes to progression, and lifelong learning. Managing the increasingly challenging financial climate, with increasing costs and ongoing limitations to public funding is also a priority, with a focus on increasing earned income.

Principal Activities/Aims and Objectives

Camden Art Centre is a place for art and artists; a place for the curious, the novice and the expert alike. It's a place to see, to make, to learn and to talk about contemporary art, whether in our building, attending off-site projects or via our digital forums.

Camden Art Centre was originally built as a public library and now combines historic architecture with open, modern spaces, a café, bookshop and secluded garden, with free entry for all. Through our programme of exhibitions, learning, courses, events and residencies, we invite everyone to engage with art and the people that make it – to push boundaries and connect to their own creativity. Our off-site projects share our work with diverse communities and our digital, publishing and broadcast platforms help us connect art, artists and people in ever more immediate and interesting ways.

As a charity rooted in our North West London community, we foster a sense of belonging in our spaces. Working closely with local schools, community groups and specialist partners we nurture the next generation of artists, from early years to adulthood, enabling everyone to get up close to art, to meet artists and to make work themselves. Our targeted programmes and sector leadership increase our impact, bringing the arts to those most in need.

Much loved by our communities, for over 50 years Camden Art Centre has always worked ahead of the curve, giving early support and exposure to important artists from the UK and abroad including Martin Creed, Kerry James Marshall, Kara Walker, Amy Sillman, Vivian Suter, Yinka Shonibare, Mike Nelson and Mary Heilmann. We support artists at every stage of their careers, enabling them to make and show work that is relevant for today: brave, challenging, engaging and vital.

The Trustees believe that the continued commitment to education and accessibility at Camden Art Centre fulfil the Charity Commission's requirements to give due consideration to Charity Commission published guidance on the operation of the Public Benefit requirement, including the guidance 'Public Benefit: Running a Charity (PB2)'. The Board reviews the Centre's aims and objectives in the light of this guidance.

Annual Review 2021/22

The organisation's key objectives are:

- To provide an accessible venue for contemporary visual art and education in which artists, their ideas and their work are the focus of activities
- To broaden the audience for contemporary visual art and engage people in the ideas, practices and issues explored by artists and their work
- To promote diversity and equality of opportunity in contemporary visual art
- To engage people in the creative process of making art and support those who wish to pursue a career in art
- To contribute to current artistic debate and facilitate the making of work that extends contemporary art practice.

These objectives are realised through Camden Art Centre's activities and facilities, which include:

- A wide-ranging programme of exhibitions, educational projects, residencies, talks, workshops, screenings, and publications
- Digital creative content available to all
- A building that is accessible to all
- The production / publication, promotion and sale of artists' editions and books
- A volunteer/training programme open to all

Our activity has been reviewed against the Arts Council England 'Let's Create' strategy for 2020-2030, across Outcomes and Elements as below:

Outcomes: Creative People

- A. Supporting people at all stages of their lives to design, develop and increase their participation in high-quality creative activities.
- B. Promoting creative opportunities in the local community to people at all stages of their lives.
- C. Provide high-quality early years activities that reach families from a wider range of backgrounds.
- D. Widening and improving opportunities for children and young people to take part in creative activities inside schools.
- E. Widening and improving opportunities for children and young people to take part in creative activities outside schools
- F. Improving teaching for creativity in schools
- G. Supporting children and young people to develop their creative skills and potential
- H. Developing and improving pathways towards careers in the creative industries

Outcome: Cultural Communities

- I. Improving access to a full range of cultural opportunities wherever people live
- J. Working with communities to better understand and respond to their needs and interests, resulting in increased cultural engagement and the wide range of social benefits it brings
- K. Working collaboratively through place-based partnerships to: Support and involve communities in high-quality culture; Improve creative and cultural education for children and young people; Improve health and wellbeing through creative and cultural activity; Build skills and capacity in the cultural sector and grow its economic impact
- L. Connecting people and places, including diaspora communities, nationally and internationally

Outcome: A Creative and Cultural Country

- M. Supporting new types of creative practice, new forms of cultural content and new ways of reaching new and existing audiences and participants
- N. Collaborating with other cultural organisations and/or with the commercial creative industries and/or with further and higher education, especially with a view to supporting innovation, research and development, new skills and the use of new technologies
- O. Strengthening the international connections of cultural organisations and creative and cultural practitioners, including co-production and touring
- P. Bringing world-class culture to audiences in England
- Q. Giving more opportunities to people to start a professional career in the creative industries, especially those who are currently under-represented
- R. Ensuring people have opportunities to sustain their careers and fulfil their potential in the creative industries, especially those who are currently under-represented

Staff and trustees also work within and towards 4 Investment Principles: Inclusivity and Relevance; Ambition and Quality; Dynamism; Environmental Responsibility.

	Creative People	Cultural Communities	A Creative and Cultural Country
Exhibitions		✓ Elements: I, J	✓ Elements: M, N, O, P, Q, R
One in the Other Programme		✓ Elements: I, J, K	
Public Programme (including HE Partnerships)			✓ Elements: M, N, Q, R
Residencies			✓ Elements: M, R
Learning: Schools	✓ Elements: A, B, D, F, G	✓ Elements: I, J, K	
Learning: SEN	✓ Elements: A, D, F, G, H		✓ Elements: Q
Learning: Youth	✓ Elements: A, B, E, G, H	✓ Elements: I, J, K	
Learning: Community	✓ Elements: B	✓ Elements: I, J, K	
Learning: Families	✓ Elements: B, C, E	✓ Elements: I, J	
Learning: Courses	✓ Elements: A, B, E	✓ Elements: I, K	

Achievements and Performance

Exhibitions:

During 2021/22 our exhibitions programme involved the work of 8 artists from Britain and abroad over three exhibition slots.

- After major restrictions through 2020-21 due to the Covid-19 pandemic and lockdowns, we were able to reopen our building and exhibitions programme in May 2021 – August 2021 with exhibitions by Walter Price in Galleries 1&2 and Olga Balema in Gallery 3, postponed from January 2021.

Pearl Lines was the first institutional exhibition in the UK by American artist **Walter Price** (b. 1989, Georgia, USA).

It followed his residency at Camden Art Centre in early 2020 when, in response to his time in London and the conditions of the studio space, he experimented with scale, narrative and materials to create new paintings, works on paper and sculptures. In the exhibition Price presented elements of this body of work, alongside a group of new paintings and drawings made during lockdown in New York where drawings take centre stage. He made the decision not to purchase more paints and materials instead using up whatever he had in the studio, drawing out and extending the dregs of his paints by mixing them with white. It was an economy of thrift and response to consumption and the relentless cycle of waste and excess, but it also introduced a more muted palette to Price's work – of pale pastels, soft pinks, chalky whites.

As well as the art-historical legacies of colour that Price draws on so adeptly throughout his practice, there is also a politics of colour which grounds these works even deeper into the moment of their making. Price has spoken about the 'whiteness' of many of the spaces he is invited to occupy, and of his position as a Black man and a Black artist within these. For this show he wanted to 'dance with that whiteness', formally

incorporating it into certain works as a blank square or void; playing off the walls of the gallery itself; as well as allowing it to mix with the colours and characters and images and objects that flood, flow and blaze across his pictures.

We published a new File Note with an essay by Rianna Jade Parker - a critic, curator and researcher based in London.

A publication is available, produced in partnership with Walter Price's galleries: Modern Institute and Greene Naftali.

The exhibition received a positive response from the press: a 'Diary' piece written by Martin Clark for the Evening Standard highlighted the reopening of Camden Art Centre profiling the two summer exhibitions; Jan Dalley interviewed Walter Price for the Financial Times Life & Arts; the show was included in the Guardian's '100 must-see events'; and received reviews in the White Pube, The Morning Star, Studio International, Contemporary Art Society and Burlington Contemporary.

"Absolutely in and of its time, this work, as the artist is quoted saying, does not provide simple explanations of itself. Instead it deftly renders the messy complexity of an experience of life lived now, with humanity and a generous serving of pleasure." – Contemporary Art Society

Visitor Comments:

"I had never heard of Walter Price before, he is brilliant! He reminds me of Basquiat, I'll come back to see the show again for sure."

"I loved the colours, the freshness and spontaneity of Price's work."

Olga Balema (b. 1984, Ukraine) is an artist living and working in New York. *Computer* was her first solo exhibition in the UK.

It was centred around a single flat sculpture, created in her studio and the surrounding streets in New York, consisting of a large digital print of a domestic carpet repeated in a grid-like arrangement, manipulated first through the 'banner buzz' digital printing interface and later with different movements and incisions.

This new work reflects Balema's approach to making art that deliberately de-stabilises her own practice and in this case proposes a tenuous and uncertain relationship between the artwork and its defining structures. Participating in an inquiry into form that does not offer easy viewing pleasure, Balema has elected her sculpture as a note-taker of sorts, and refers to it as 'a form that gathered up a lot of impulses from my recently fragile cranky psyche'.

The accumulation of impressions produced by this ambulatory impulse includes hairs traced with a pencil, dirt and the frottage of New York pavements, appearing in dirty greys or browns like a rash on the work's surface. Visitors to the gallery were invited to move on top of the work, incorporating their own imprints with the existing composition of marks.

We commissioned Matilde Guidelli-Guidi - the associate curator at Dia Art Foundation in NY and PhD candidate at The Graduate Center, CUNY, to contribute a new essay reflecting on Olga's commission.

The file note was funded with support from Olga's galleries: Bridget Donahue, New York; Croy Nielsen, Vienna; Galerie Fons Welters, Amsterdam; Hannah Hoffman, Los Angeles; and High Art, Paris.

Press coverage included Flash Art and Art Observed.

"Balema's *Computer* permits its own ruination in the destructive accretion of other physical gestures, splintering its integrity, or rather, its integrity hinging on doubt and defeat such that its meaning might extinguish into a litter of shagged pixels and crushed glitches. In spite of my desire for more pointed infestation and less causality, in its material data, Balema's *Computer* is still, like every other computer, a time machine of sorts." - Alex Bennett, Flash Art

"Structuring space in a way that offers little in the way of what one could term an "enjoyable" viewing experience, the piece instead turns the sculpture into a system that both holds and repositions the artist's work in a tenuous relationship with notions of completion, construction, and meaning."- D. Creahan, Art Observed.

Visitor Comments:

"It is different, never seen anything like this anywhere else before. Has a stillness. Makes you think a lot, takes me to a different place. A lot of thought has gone into it".

"It's unusual. I'd expect something like that (the sculpture) to be perfect. But it had delicate imperfections".

- In May – July 2021 we hosted an exhibition *Tensed Muscles* in the Artist's Studio by London-based photographic artist **Steffi Klenz** as part of Camden Alive, a programme of arts and cultural events that celebrates the people of Camden. The exhibition was hosted in the space for 7 weeks during Walter Price and Olga Balema's exhibition.

The Camden Alive project engaged 32 artists to work with residents of 10 social housing estates and members of 6 community groups across Camden to develop ideas and new work. The resulting artworks were showcased through performance, exhibitions and events, and online through the Camden People's Museum.

Tensed Muscles was a collaboration between artist Steffi Klenz and rap artists Brownsilla and Boss B. All three were resident at the Camden Local Studies and Archives Centre in spring 2019, where they explored the histories of the Maiden Lane estate. Designed by architects Benson and Forsyth, Maiden Lane was a visionary, modernist scheme, which included plans for 400 new homes, shops, sports facilities, a community centre, a primary school and open spaces. Due to financial pressures in the late 1970s the plans were not fully realised, resulting in a split site and years of practical and social challenges.

Throughout 2019 Steffi Klenz spent time at Maiden Lane estate talking with residents and immersing herself in the architecture of the space. The resulting body of work *Tensed Muscles* explored the relationship between the architectural promise of modernist living, and the reality of living in Maiden Lane in the 40 years since its inception.

Klenz' works were presented alongside lyrics and a new album by rap artists Brownsilla and Boss B (available to stream via QR codes in the exhibition). Weaving stories of the estate with their own experiences of living and being in London, the artists reflect on what has been, and of its relevance to lives today.

- From September – December 2021 we presented 3 exhibitions across Galleries 1 and 2, alongside the One in the Other programme in Gallery 3. All artists benefited from undertaking a 6-month residency in advance of their exhibitions allowing them to further develop their work.; Phoebe Collings-James being our Freelands Lomax Ceramics Fellow, and Adam Farah and Zeinab Saleh undertaking residencies at Metroland Studios in Kilburn as part of a new partnership between Camden Art Centre and Metroland Cultures.

For her first solo exhibition in a UK institution *A Scratch! A Scratch!*, **Phoebe Collings-James** (b. 1987, London, UK) created a sensual environment combining sound and sculpture that unfolds from undercurrents of grief, heartbreak and desire.

Collings-James' wide-ranging practice encompasses sculpture, video, sound and performance. As the third recipient of the Freelands Lomax Ceramics Fellowship, Collings-James spent six months working onsite developing several new bodies of work that were presented here. *The subtle rules the dense* (2021) were a group of torso casings that resembled Roman armour plates, relics of the reckless pursuit of conflict. A series of multi-panel clay paintings continued the artist's work with sgraffito – a process that inscribes the surfaces with images, words and phrases. Many of these were recurring motifs and emerge from the artist's interest in non-linear storytelling and symbolic language. They included imagery from mythological

and religious traditions, such as the form of the spider which appears in Ashanti folktale as the trickster Anansi, the god of stories.

The ceramic elements of the exhibition were held within a sonic landscape, composed and recorded by the artist in collaboration with sound designer, composer and artist, Mwen. An audio work combined free-standing, water-filled ceramic vessels that acted as sounding stones or wells, receiving a rich tapestry of acoustic fragments, woven together from daily journeys through the streets of London and new recordings of poetry generated in tarot circles, led by artist Daniella Valz Gen over the course of the previous year.

We published a File Note alongside Phoebe's exhibition, with an essay by curator Jareh Das, discussing Phoebe's practice in relation to the particularities of clay as a medium, and positioning the work within the broader framework of black feminist discourse.

Supported by Freelands Foundation

A conversation between Jareh Das, Phoebe Colling-James and Julia Phillips was featured in Frieze magazine: "With clay, there is this constant potential for movement – even after the firing process. Reciprocity also appears through sculpting and shaping: the clay then decides how it feels about its new form, potentially shifting, cracking or remembering the other configurations that it had before".

Visitor comments:

"I love when I have a gut feeling and I'm right - Phoebe Collings-James is a terrific artist"

"I really enjoyed Pheobe's work, there's just something about it..."

"I simply loved all 3 exhibitions! This is really rare; I haven't seen shows I truly like in a while. Thanks for the experience"

Adam Farah (b. 1991, London, UK) – sometimes known as free.yard – is an artist, composer and sauce maker. Working in a range of media and performative gestures, from moving image, sculpture, poppers, peppers and iPods to walking, cruising and microdosing, Farah aesthetically highlights and dwells on various ephemeral and poetic moments in order to open-up forms of critical reflection and connection. Farah's exhibition *WHAT I'VE LEARNED FROM YOU AND MYSELF (PEAK MOMENTATIONS / INSIDE MY VELVET ROPE MIX)* at Camden Art Centre was a presentation of visual and sensory moments from their journey through the chaotic depths of heartache, trauma, desires and spiritual voyaging – navigating these against the backdrop of the rapidly mutating city in which they grew up.

"Recently a friend described what I do as 'soul work'. Although the term is broad and manifests it's meaning through different contexts, it reminded me that there has been this underlying natural reaction within my creative endeavours, to counteract the coldness and sterility that permeated the context of my art school experience in the 2010's – at the height of the post-internet art moment; typified by reductive and uncritical forms of irony. A 'coldness' which may find its roots in the colonial legacies that permeate much of the Western art canon and it's ever-present influence on aesthetic and critical practices. Therefore, through the use of any medium, be it moving image, sculpture, poppers, peppers, iPods, walking, cruising, micro-dosing – my work may speak to seemingly disparate contexts – from my parents' relationship to the impact of Mariah Carey on my thinking, to the influence of specific technological devices on my adolescence. Ultimately though, it's a call out, for human connection – through vulnerability, reminiscing/reflecting, spiritual criticality – something like that." – Adam Farah

Adam's exhibition received significant arts press coverage, including features in Flash Art, Art Monthly, Studio International and Frieze.

"So far removed have some of our spaces of engagement and sociality become from feelings of vulnerability and empathy, that we may even fail to recognise the most genuine and sensitive of offerings. Adam Farah's latest exhibition at Camden Art Centre is one such gift – and I'm incredibly grateful for it" – Flash Art; Adam Farah and Eliel Jones conversation

"Adam Farah Creates a Y2K Sensory Time Warp": "Many of the images in the show hover on the edge of specificity: condensation on a bus window; a drag queen reduced to a pink blur in a club. They betray Farah's uncanny ability to record and produce sensory experiences that are themselves uncanny: sensations that are both familiar and strange, where we simultaneously feel at home and like we don't belong, because we see that our private responses can be shared by others." - Frieze

Visitor Comments:

"Adam Farah's exhibition is so real. It really triggered amazing memories and it's quite funny as well, I totally connected with it."

"There was something special about being from London and seeing that represented in a gallery space, and having your experience recognised."

"If this is contemporary art, I'm all in! I love the energy of these exhibitions, they are brilliant."

Zeinab Saleh (b. 1996, Nairobi, Kenya) is a London-based artist whose interdisciplinary practice encompasses painting, drawing and video. Finding inspiration in everyday experiences, music and VHS tapes of home video footage, Saleh's work offers a glimpse into a past world and places personal histories at its core.

For her first solo exhibition *Softest place (on earth)*, Saleh presents a new body of work made over the past year that meditates on the condition of stillness imposed by the pandemic. As layers of charcoal are removed from the canvases, forms and figures are revealed in the depth of field that lies behind masked areas. Conjured in muted colours and fluid lines and forms, Saleh's subjects – which include apparently symbolic animals, from cats to snakes to swans, and the vegetal arabesques traced by leaves and tendrils – emerge like apparitions in the shrouded atmosphere of a dream or memory.

A new series of drawings in the exhibition reveals a different process – in contrast to the paintings in which image and form emerge through the removal of layered charcoal and pigment, in these smaller works on paper, Saleh has laid down marks with deliberate gestures in charcoal, pencil and paint. The edges between things are distinct and the compositions move rhythmically across the page.

Saleh's studio-based practice is intimately intertwined with a community-building element; she co-founded Muslim Sisterhood – an artistic collective working within photography, fashion, publishing and events to create an inclusive community that centres Muslim women.

We published a File Note with a new essay by Momtaza Mehri, the Young People's Poet Laureate for London.

Visitor comments:

"Fantastic paintings! I like the scale and the colours"

"I had a lovely visit! Zeinab Saleh's paintings are so peaceful; I had a fantastic time looking at it. Thank you so much for this experience"

To accompany the exhibitions across Galleries 1 & 2 we programmed ***One in the Other***, a season of live events, workshops, performances and installations in our Gallery 3 space, piloting a new way of working both with the building, and with artists, curators and our wider communities. The One in the Other programme alongside the Metroland residencies for Farah and Saleh was funded by an Arts Council England lottery grant, which had been opened up for the first time to NPO institutions in response to the pandemic. The programme of events extended and built on ideas and themes running through the exhibiting artists' work, and was devised and delivered by artists and creative practitioners. It was developed in response to the need to support creative practitioners during the post-Covid climate, encourage audiences back into our building and onto our digital platforms, and with a focus on platforming diverse and under-represented communities and voices. Collings-James extended her Mudbelly ceramics project, which centre's Black people, opening up

opportunities to work with ceramics and clay; Zeinab Saleh is a founder member of Muslim Sisterhood; and Adam Farah often works collaboratively, sometimes under the moniker freeyard. As part of the project we recruited a dedicated curator, Dr Jareh Das, to lead the programme and work closely with the three artists, as well as a co-ordinator, Helena Adelsteinsdottir. We also developed and launched a dedicated micro-site which acts as both index, archive and an ongoing resource for the work.

A microsite documented One in the Other's concepts and the full programme whilst serving as an indexical archive and resource platform for the evolving programme. The programme ran for 89 days, including 17 new commissions, and involved 52 artists and creatives.

Participating artists and collaborators: Black Obsidian Sound System (B.O.S.S.), Chris Bramble, Dele Adeyemo with Oworo Collective, Sheila Chukwulozie and Kazeem Kuteyi, DeForrest Brown Jr. /Speaker Music, Phoebe Collings-James, Cövco, Adam Farah, Chloe Filani, Onyeka Igwe, Safari MMA, Grace Ndiritu, Bisila Noha, Remi Kuforiji, Muslim Sisterhood, Ebum Sopido, Ms Carrie Stacks, CKTRL, Nadeem Din-Gabisi and Momoko Gill, Cobe Sey, Mudbelly Teaches, Deniz Ünal, Petit Oiseau, POOL and, Johanna Tagada-Hoffbeck,

- From January – March 2022 we opened exhibitions by Allison Katz in Galleries 1, 2 and Central Space, and Julien Creuzet in Gallery 3, Central Space and Reading Room.

Artery is the first institutional solo exhibition in London by **Allison Katz** (b. 1980 Montreal, Canada). Comprising over 20 paintings, most made over the last 18 months, as well as hand-painted ceramics and a new group of posters, it explores Katz's long-standing relationship to questions of identity and expression, selfhood and voice; themes she has addressed in her work for more than a decade.

Attending to the idiosyncratic and eccentric, to personal mythologies and embodied experience, Katz treats her own biography as source material, as well as drawing from dream objects, art historical references, and the texture of everyday life. Her exhibition unfolded through a series of biographical anecdotes and moments of synchronicity, opening the world up to a game of allusions, double entendre, slips and wordplay.

In Katz's work, the viewer is compelled to seek out connecting lines running through the apparently disparate subject matter; associations, and conversations that must be imagined and elaborated in order to complete the circuit. The world the artist seeks to give form to is one where chance gives access to poetic order inside life's apparent chaos; where one's own subjectivity and experience collides with the universality of the world, to be read as a route into that which cannot be seen. A painting of an elevator was installed on the other side of the building's real lift-shaft, a trompe-l'oeil aperture into a hidden space; a painting of a cock crossing the road literally crosses two freestanding walls; a crowd of open mouths stare outwards, an allusion perhaps to painting from the position of language, or the gut; while a series of still-life 'portraits' of humble cabbages – an ongoing series since 2013 – were displayed as a group together for the first time, their 'head' and 'heart' and 'arteries' analogous to the features of the shadowy, absent sitter.

Artery extended to a satellite exhibition at Canada House, London, from January – April 2022. *Artery* was a collaboration with Nottingham Contemporary where an earlier iteration of the exhibition was presented from May – October, 2021. The programme will be followed with an artist book, published by MIT, in Spring 2023.

Allison has had reviews in *The Telegraph*, *The Observer*, *The Evening Standard*, *The I*, *Time Out*, *The Art Newspaper*, *Art Agenda* and many other prominent print and online publications

"There's no grand thesis or statement here: instead these paintings are intriguing representations of a mind on the go. In lesser hands, this might have been tiresome – art about making art. But thanks to Katz's imagination, the show is a rarer thing: continuous fun." – *The Telegraph*

"The Canadian-born Londoner's Camden Art Centre show is perplexing and delightful by turns, and thoroughly absorbing. As the punning title of the show, *Artery*, suggests, Katz is a playful and curious artist. Stylistically, she's hugely diverse." – *Evening Standard*

"Ceaselessly playing with illusion and perception, Katz's dreamlike works exist somewhere between the fantastic and the familiar." – The Observer

Visitor Comments:

"Allison Katz is going to go far. Her work is amazing!"

"This is cool and edgy"

"The curation for the Allison Katz show was amazing"

The second recipient of Camden Art Centre's Emerging Artist Prize at Frieze, French-Caribbean artist **Julien Creuzet** has a multi-disciplinary practice which interweaves poetic, sensory and social forms. This exhibition titled *Too blue, too deep, too dark we sank meandering every moving limb. In the den, in the womb. Too bèlè, too gwo-ka, too biguine, too compass, too kadans, too calypso, too mazurka, in my joyful sadness was* Julien's first in a UK institution, and his first solo exhibition in London.

Born in a Parisian banlieue, Creuzet grew up in Martinique and now lives and works in Paris. He places his own lived experience at the heart of his practice whilst allowing the work to shine a light on collective social realities of the Caribbean diaspora, focusing on the troubled intersection between Caribbean histories and the events of European modernity.

Creuzet filled the gallery with a dense installation incorporating music, video, poetry and sculpture. Creuzet's distinctive sculptural language often repurposes found materials; relics of detritus washed ashore by oceans or the unrelenting progress of history. This installation included a series of new sculptures informed by the insignia on the flags of Caribbean countries which have gained independence after centuries of colonial rule. Creuzet invited visitors to navigate an environment filled with words and symbols, colours and textures, drawn from the heritage of different cultures – allowing relationships between disparate elements to be drawn out through the imagination.

A new film presented as part of the exhibition depicted a figure rendered in smartphones, cigarettes and other elements – alluding to the ways the African diaspora is connected and networked digitally as well as through literature, music and art. The character dances in the traditional Bèlè style that has evolved in Martinique through periods of colonisation, resistance and emancipation, combining rhythmic music and movement as a form of emotional expression. The work exists in deliberate dialogue with the gallery space as well as the social and political context of London, in particular the cultural heritage of the Caribbean diaspora and its continuing influence on British culture, which generates some of its most powerful art and music: from Calypso, Ska and Reggae to Drill and contemporary urban music.

Bringing his work into a specific relationship with the contemporary music scene, Creuzet collaborated with London-based singer-songwriter *anaiis* to compose and record the soundscape that plays in the gallery. Drawing from her French-Senegalese heritage and experiences living in the USA and Ireland, *anaiis*' work is shaped by ideas of liberation, empowerment and the reclamation of freedom. Creuzet's exhibition extended into the Reading Room across an archipelago of floor-based sculptures. These apparently abstract assemblages combine shapes traced from diagrams, illustrations and etchings relating to Caribbean history, culture and geography – bringing disparate fragments and perceptions of place into dialogue.

We published a File Note with a new essay commission by curator, writer and editor Stefanie Hessler.

Julien received a 4 Star full-page review in The Observer, as well as a number of online features and interviews.

"Blistering reds, greens and yellows are the first thing to strike you, especially on an icy January day. Creuzet turns the space into a kaleidoscope of colours and patterns, but it's the twisted configurations of the sculptures that are the most compelling; they look like relatives in conversation with each other. All these asymmetrical forms, resembling everything from knobbly skeletal bones and architectural frameworks to

coats of armour, are made from found objects – plastic, metal, wiring, rope, carpet, synthetic plants and torn fabric.” – The Observer

“Repurposing detritus washed up on the shore, as well as objects given to him by other artists, these new sculptural works by the French-Caribbean artist speak of being lost, being found, and the process of searching and finding. They are about being left and then left seeking – and in doing so, exploring elemental forces alongside human agency, subjugation, imagination and liberation, and the movement between them all in the evolution of identity.” – Studio International

Visitor Comments:

"That was so good! I don't know why it was so good but I was totally captivated"

"The chanting voices of Julien Creuzet exhibition surround the viewers senses in almost a trance like state. It's like being in a ritual of the spirit and the mind."

"Julien's work is magnificent"

Residencies:

Our residency programme provides a nurturing and enabling environment for artists to develop their practice and share this more broadly. It continued into its 32nd year, albeit with some adjustments due to the pandemic.

Jesse Darling's residency originally planned to commence on site at Camden Art Centre in January 2020 was postponed to summer 2021 as they were Berlin based and unable to take up the opportunity at that time; through the generous extended funding from Freelands Foundation we were able to offer a residency to Phoebe Collings-James which commenced October 2020 and continued into 2021-22.

Following on from Collings-James developing public programme events, a Youth Programme workshop, and undertaking a residency at The Leach Pottery in Cornwall in April 2021, they worked with artist and director Ayo Akingbade to make a new film as part of the public programme that looks to unpack pedagogies of learning, looking at what it means to be making ceramics amidst the legacies of British Studio ceramics. The film focusses on potter, Grace McCarthy, who trained at Clay College in Stoke-on-Trent, through this, Colling-James considers her own ancestral connections to the ceramics workers who worked in the Stoke ceramics industry during the 19th Century. This film was launched in September 2021 to coincide with the first week of her exhibition opening. Alongside the new body of work they produced for their exhibition, Phoebe, has been completing a new series of sculptures that she has been making for a forthcoming group show Loop, curated by artists Harold Offeh for Eastside Projects, and concluded their fellowship with a series of studio visits organised with artists and curators including Tam Joseph and Rianna Jade Parker.

Jesse Darling re-started their residency with us in Summer 2021. Due to the pandemic they were unable to be onsite for the duration of the residency but working with the Programme Curator: Residencies, they were able to restructure the residency to take place offsite in Berlin and provide them with opportunities and support to develop a new body of research, as well as providing online ceramics support from our Ceramics Technician. Darling has used their fellowship to explore the histories of extraction and exhumation, and to consider clay as a material formed from the architectural, ancestral, cultural, and corporeal bodies of our material world. This entanglement – and the possibilities it offers for radically re-thinking our binaries of body and methodologies of living – has enabled Jesse to reflect on the condition of being human. It is an idea they continue to return to in their work as they consider our failures and inevitable decay and one they sought to build on for their exhibition in May 2022. Coinciding with this new commission at Camden Art Centre, they had a survey show of their work over the last 10 years at Modern Art Oxford which opened March 2022.

From April 2021 - September 2021 artists Adam Farah and Zeinab Saleh took up offsite residencies at Metroland Studios in Kilburn in April 2021, through a partnership with Metroland Cultures, and supported by a ACE Lottery grant. Throughout the residency both artists began developing a new body of work for their exhibitions at Camden Art Centre in September 2021.

Adam Farah utilised the residency to embark on a process of self-reflection, engaging in activities from personal training, therapy sessions and spiritual voyaging as means to unpack mourning in all the different contexts in which we experience life – love, death and the different selves we journey through in the chaotic depths of heartache, trauma and desire framed against the backdrop of the changing city they have grown up in, particularly this area of North London. Alongside this studio visits were arranged with curators and artists as an opportunity to unpack some of the thinking they have been contemplating around exhibition and film making. Visits included writer, curator and artist Morgan Quaintance and a studio visit with Anthea Hamilton expanded to some formal mentoring sessions.

Zeinab Saleh spent their residency focusing on the production of a new body of paintings that meditate on the condition of stillness imposed by the pandemic. Using layers of charcoal that are removed from the canvas using a brushing technique, the work reveals forms and figures midst the muted colours and fluid lines of the masked areas. Alongside this, Saleh has been producing a new series of smaller drawings made up of motifs that form the larger canvas works. Mentoring sessions took place with artist Lynette Yiadom-Boakye, and a one-to-one writing workshop with writer and curator Taylor Le Melle and not/nowhere for Saleh to consider how they write about their work in creative ways.

In March 2022, our Peer Forum 2020 group presented as series of workshops, listening sessions and reading that reflect on their last two years of gatherings as they looked at themes of collective affection, ecology, technology and agency. This two-day event series Collective Display of Affection was the culmination of their peer network and concludes our final Peer Forum in partnership with Artquest.

Public Programme:

Our Public Programmes are delivered onsite in our building or garden; online through our website and distribution platforms Soundcloud, YouTube and Camden Art Audio - a content platform for Camden Art Centre accessed via iTunes, apple music and Spotify; and offsite with partner venues. Our Public Knowledge programme strand was initially devised and initiated in late 2019 as a space for knowledge production and exchange through informal or experimental presentations, discussion, and performance between creative practitioners including artists, musicians, filmmakers, and writers from diverse cultural backgrounds. Conversations is a space for dialogue specifically around the exhibition programme. These had a total of 12,557 views/listens in the year.

In May 2021 the inaugural collaboration between Camden Art Centre and the Royal College of Art Curating Contemporary Art students *In the Meantime...* was presented. The project existed online as an interactive publication that gave voice to various situated narratives via a unique microsite designed to host commissions between artists, writers and collectives who live and engage with the different hidden or unheard stories within Somers Town.

In the summer period we featured two new episodes of Conversations, focusing on Walter Price's and Olga Balema's practice. The former featured Director Martin Clark in conversation with Walter Price about his relationship with drawing, form and composition whilst creating the works on display for the exhibition, and the latter comprised of artist, educators, and writers Dave Beech and Esther Leslie in conversation examining the formal, material, and theoretical concerns within Olga Balema's work. Together, they focused on the geographies of production, digital processes, architectural grids, artistic labour, and how domestic spaces have also functioned as workplaces since the onset of the pandemic.

In July we presented Public Knowledge: *Design Struggles; Antiracist Futures - Reclaiming Design Pedagogy*. This formed a live and interactive conversation about design pedagogy exploring how interlinked structures of oppression affect our lives and practices. The participants all contributed to the recent publication *Design Struggles: Intersecting Histories, Pedagogies, and Perspectives* edited by Claudia Mareis and Nina Paim and published by Valiz. The discussion sought to question our assumptions and privileges inside and outside the classroom and studio and grapple with how concepts such as anti-racism, decolonisation, pluriversality, feminist design translate into practice, learning, and teaching processes

We also presented two live events under a new strand of programme called *Garden Nights* in the unique setting of the Camden Art Centre Garden. The opening was a live music event in collaboration with 33-33, It featured Glasgow based band Still House Plants and Alpha Maid with support from Bianca Scout. The following event was a screening of 16mm films by Nathaniel Dorsky organised by Olga Balema and Will Rose. Both events sold out and were positively received by attending audiences.

As part of the Freelands Lomax Ceramics Fellowship and supported by Freelands Foundation, we delivered a three-part podcast series called *Earth and World* in August 2021. The programme sought to develop an expanded view of clay as an earthly material. Examining the politics of geological narratives and minerals' agency to reflect on humanity's fundamental and interwoven relationship with the earth. The series gave voice to the ongoing research of academics and artists regarding ecology, commerce, indigenous communities, ancestral relations, and the Anthropocene, including Professor Louise Steel, choreographer Okwui Okpokwasili and curator Sophie J Williamson, and Kristen Gallerneaux. This had 3,866 listens in the year.

The September episode of Public Knowledge presented a two-part podcast programme developed in collaboration with Haus der Kulturen der Welt (HKW), Berlin, entitled *Assembling a Black Counter Culture*. A two-part podcast series led by DeForrest Brown Jr. that reappraises the origins of techno music and its subsequent migration from North America to Europe. The November edition of Public Knowledge was another commissioned project by artist, graphic designer, publisher, and writer Scott King entitled *The Debrist Manifesto*, a term created by the author to describe his ongoing embrace of 'failure' and the 'excitement and potential' that it can generate. It was a performative reading accompanied by a voice responsive animation that employed his bold visual language alongside quotes from the manifesto.

The final edition of Public Knowledge in 2021 was a panel discussion entitled *Document Your Culture* led by writer, researcher and radio presenter Emma Warren. She was in conversation with Mykaell Riley, Director for The Black Music Research Unit (BMRU), Wumi, illustrator and roller-skater, with academic, photographer and publisher Georgina Chapman. Since her youth, she has documented the South London Dubstep music and club scene. The event opened with a roll call of the audience and Camden Art Centre staff's first formative experience within a specific space. Warren asked the speakers the same question, which organically led to a robust and prescient discussion about the importance of social spaces that host all forms of culture and resist homogenisation. Emma Warren also delivered a workshop with members of our Youth Collective with people invited from various community groups operating in the borough, looking at different methods and approaches to documenting the varied cultures existing within the Camden locale. This was followed by a panel discussion led by Warren with Mykiel Riley and other speakers discussing the importance of dancing as a politicised act and a formative experience.

The Camden Art Centre Public Programme between January – March was a period of transition back into the building. It comprised three Public Knowledge events and two Conversations recordings.

We presented a Public Knowledge event authored in collaboration with Broken Sleep Books, a publishing house located in the North of England and led by Aaron Kent with support weekly from Charlie Bayliss, Emma Kennedy, and Day Mattar alongside an extended editorial advisory board. Broken Sleep aims to build communities with sustained engagement, including mentorship for writers from all walks of life across the UK, enabling them to access new books. The event comprised a series of poetry readings to celebrate the launches of long-term Public Programme collaborator Azad Ashim Sharma's *Ergastulum: Vignettes of Lost Time*. E. P. Jenkins's *Rituals* accompanied him, and Sam Quill's read from *Hey Ho the White Swan by God I Am Thy Man*, followed by a roundtable discussion led by Aaron Kent. This event was followed by *Faster Than An Erection*, the title of Reba Maybury's new book that discussed the distinctions between sadomasochism, sex work, the dominatrix, the submissive man, the erection, and her use of space and power as Mistress Rebecca. The March episode of Public Knowledge was with interdisciplinary artist Michael O'Mahony, who presented a new multimedia performance work combining video, writing, and music to explore the nature of memory and our emotional attachments with 'the made world'.

Interspersed between these events was a live musical performance by anais, who collaborated with Julian Creuzet on the sound work presented in his exhibition. She collaborated with a percussionist and a keyboardist, expanding and improvising on existing rhythms and sounds in the installation, which was flooded in red light to create a new iteration of the sound work.

Events *Noli Me Tangere* with Dr Kathryn Murphy and Qigong with Dr Kelly Jennings, were programmed in conversation with Alison Katz. She expressed a strong interest in Titian's painting *Noli Me Tangere*. Together we identified writer and seventeenth-century literary scholar Dr Kathryn Murphy to present a lecture on the dynamics of distance and tenderness evidence in this seminal work. A recording of the lecture was recorded and has been synchronised with the images used in Murphy's slideshow.

Community Learning:

Our learning programmes aim to be inclusive and representative of artists and participants from a wide range of social and cultural backgrounds, and embeds talent development, diversity, in-depth engagement and children and young people quality principles across the whole programme, with a key strategic aim to 'nurture talent of young people', and 'nurture life-long enjoyment of contemporary visual arts'.

Our learning team was restructured in 2021-22 to introduce two Learning Curator positions with responsibility for Children and Young People, and Community and Courses, both reporting to the Director. In 2022 we brought in additional coordinator support as delivery increased across both areas.

We began work on developing a new Community programme strand intended to provide a stronger focus on community, adult and lifelong learning and which encompasses our previous work with families and courses. Our popular courses and family programmes recommenced in January 2022, however primary school programmes remain paused until autumn 2022.

Youth Programme:

Our Youth Collective is a space for young people aged 15-24 to meet regularly and encounter the arts in an open and welcoming environment, to critically engage, feel empowered and stay connected. Having run online through the pandemic the final sessions of academic year 2020-21 took place in June 2021, and in April 2021 we launched a digital publication titled *Near and Far*, an anthology of creative writing presenting the work and voices of Camden Art Centre's Youth Collective Online community from the UK and internationally.

The Youth Programme sessions were brought back into the building for weekly sessions from October 2021 alongside continuing to offer a digital programme once a month ensuring that our engagement with offsite audience continues. We also introduced a new Youth Panel, consisting of 5 committed participants who meet every 6 weeks and inform out planning around the programme and ensure peer-led activity to co-produce. This is a paid professional development opportunity for the young people we work with to learn about arts programming and project coordination. We also sought to collaborate with our public programme for cross over events.

We aim to continue being responsive to the needs of young people, especially given the negative impact the pandemic had on the younger generation, and with employment and futures remaining volatile. We introduced a programme called *'Transformative Futures: A syllabus for re-building, reclaiming space and taking action'* with onsite sessions delivered by artists Adam Moore and Madeleine Pledge. This programme offers an opportunity to learn new skills and approaches to art making that will support young people facing challenges in a post-covid environment. This platform provides a safe space to question, develop and engage with new ways of working to mobilise creative futures. This expansive programme of artist talks, events and workshops, aims to provide a resource to access different creative methodologies and tools to enable independent learning and thinking. Empowering those to take direction, build a network, open up an avenue to apply their voice, to be seen, heard and valued. We invited an artist / creative practitioner to lead monthly online workshop for the youth programme learning about different ways of working within the arts. Session leaders have included Fevered Sleep artist collective, Adam Farah, Cassie Thornton, Jamila Prowse and Dr Jareh Das.

The academic year culminated with an onsite Youth Takeover which saw 16 of the young artists display work developed through the programme around the building including installations, paintings, performance and workshops. The weekend had the focus of 're-build, claim and taking action'. Allowing young people to share their voices through their work and providing a platform for display is key to the programme.

We have seen positive progression including bursary places on courses to learn more about clay and making as a career prospect, one of our Youth Panel members going on to pursue fine art through higher education citing our youth programme as a vital platform in their career decision, and our Learning Assistant going on to a Coordinator position at Mosaic Rooms. One of the artists leads for the SEN Schools Programme 22/23, Lucie Macgregor is also an alumni of the Youth Collective.

"As someone who previously thought of themselves as an "outsider" to the art world, the Youth Collective sessions provided an invaluable opportunity to meet similarly interesting, fun, creatively-minded people. The connections would then become friendships and collaborations, after which I no longer thought of myself as an outsider."- Participant Feedback

"I really enjoyed being a part of this programme. I felt that the thoughtful way Maddie and Adam ran the sessions was invaluable and the generosity from the CAC youth programme was something that made the space so welcoming. It is rare to find such an open space to experiment, I look forward to seeing the future iterations of it. Thank you for making this space!!" - Participant Feedback

SEN Schools Programme

Camden Art Centre's Special Education Needs (SEN) School Programme works in collaboration with young people, teachers and artists. The project addresses the lack of access for people with learning disabilities to creative experiences, learning and careers in the visual arts. It aims to increase creative opportunities for people with profound and multiple learning disabilities; to foster a sense of belonging at the centre and to encourage confidence and independence through collaborative activities that champion all forms of communication and self-expression.

In July 2021 we celebrated the student's voices, artworks and experiences from the 2020-21 project with their annual exhibition *I can only dream of living things being made out of letters* in the artist studio. Taking the activities from the online workshops as inspiration, the exhibition presented a symbolic landscape where visitors were invited to move, listen, feel, wave and push body parts through the work in the space with a huge flag which embodied the young people's work. We were also fortunate enough to invite the students from Shaftsbury High School to visit their exhibition and experience with a workshop lead by the artists.

During the 2021/22 academic year artists Evan Bond, Lydia CS and Natalie Zervou-Kerruish worked with 20 young people from Shaftsbury High School and Oak Lodge School from the boroughs of Barnet and Brent. Due to the ongoing global pandemic this year's programme was delivered in part online via zoom as well in person workshops on site at Camden Art Centre and at the schools.

Building on the learning from previous years working with the same artists and schools we were able to adapt activities around the successes from last years project. As health guidance for schools updated during the year we were able to welcome the students and teachers back on site. The new opportunities for working together directly with the artists saw the sessions focus on the themes of coming together, mapping inner worlds and community. The workshops encouraged individuals to work together and collaborate rather than focussing on personal outcomes, which built confidence individually and collectively. We also delivered 3 teacher training sessions.

The artists programmed multisensory activities that engaged with the students on different levels, with a view to creativity continuing outside of their time with us. Using everyday materials and repurposing familiar objects, workshops included making sculptures out of butter, picking wild flowers and using their natural dye to create coloured tablecloths. Dining tables became a recurring motif, as a familiar form where people come together to connect. Participants designed and built elaborate tables from various everyday materials and celebrated both the construction and deconstruction of precarious temporary forms. The year culminated in an interactive month-long exhibition *Recipe for a Table* at Camden Art Centre in July-August 2022 which brought together the themes and ideas explored through the year. Again, using the motif of a domestic dining table, the form was deconstructed to its component parts with visitors encouraged to reassemble as they wish.

"The students have very engaged in the project from start to finish, the artists planned brilliant activities which all students were able to access. The relationship the students developed with the artists was great, my students were genuinely excited when they would visit the school. The artists really focused on the creative process and exploring materials through a sensory approach." - Feedback from Oak Lodge School

"I learned that art isn't drawing, art is fun and art is just going for it and not waiting to do it, just do it for real" - Participating student

Courses

Our popular courses programme for adults and children relaunched in January 2022 as a programme of regular workshops, courses and practical sessions that form an expansive 'curriculum' relevant to our community and the wider exhibition, residency and public programme at CAC. This promotes lifelong learning, development of artistic talent, sector learning and opportunities for bringing people together through social and civic activities.

The courses platform the practices of various artists and makers, providing the opportunity to develop artistic skills, learn new techniques and gain an insight into contemporary artistic practice. These included a range of ceramics courses including Nerikomi, Figurative Sculpture, Decorative Tableware, Introduction to Mould-Making, Hand squeezed objects (for under 5s), Vessel Artifacts, Crock Making, and Touching Group (meditative clay). In our Drawing Studio we delivered courses around Drawing and Print techniques including Drawing the Figure and Radical Bodies (Drawing and 3D forms), Experimental Writing and Flag Making for Children. Artists leading courses included Claire Bevacqua, Phoebe Collings-James, Priska Falin, Helen Felcey, Alice Foxen, Fiona Glen, Phil Goss, Robyn Lawrence, Rudy Loewe, Sarina Mantle, Lyson Marchessault, Joanne Masding, Mudbelly Teaches and Mizuyo Yamashita.

We also trialled a new ticketing option alongside full price and concessionary tickets offering a 'pay what you can' ticket donation for each course to widen access to our courses programme and integrate them into our wider community programme.

"I've definitely learnt new skills! It was my first contact with pottery and it opened a new world for me. The artist gave us the space to be creative"

"All very interesting. Much more mathematical than previous pottery classes- that made it more interesting" – Participant Feedback, Nerikomi course.

Family Take-over

We also restarted our free family drop-in sessions from January 2022. Family Takeover is a fortnightly session on Sunday afternoons and offers a fun, creative and relaxed space to explore playing and making with materials. The January season's theme was Building as Body, developed and led by artist, Amy Leung. Drawing inspiration from the exhibitions, Building as Body took the form of a series of connected workshops inviting families to explore space and our building through systems, functions and organs of the body. Session focused on Skin, Networks & Systems, Mouth & Teeth, Ears & Eyes, and Bones. The sessions culminated in a weeklong exhibition of the artworks produced over the sessions in the Drawing Studio. Amy Leung has also produced a Building as Body resource activity pack for families to participate in creative activities when visiting the Centre, and as a downloadable digital resource available on our website. Through Jan-March 2022 we facilitated 9 sessions attracting 245 parents/carers and children in our Drawing Studio.

Selection of feedback on the sessions:

"My child was so immersed in the activity"

"The best kind of open-ended art workshop where the kids were armed with more materials than they knew what to do with and encouraged to do their worst with every surface in sight. We used paintbrushes, spray bottles, windscreen wipers, syringes, flour shakers, textured balls, pipettes and even our own shoes. There were no rules and the mess was unholy. It was beautiful."

"It is brilliant to have this session for both my kids (age 4 & 9), they both did amazing pieces of art"

"Children were able to freely use their imaginations and create without limits"

Community Programme

2021-22 saw a period of research and development for a new community programme, which will centre social and collaborative practice. This involved piloting a number of new models to explore how we work collaboratively and responsively with our local communities off-site across our neighbourhood, as well as how we invite and host new communities within the centre. We met with a range of potential community partners based within the borough of Camden to build relationships and understand how we can support their work. We carried out offsite taster sessions through March – April with one of our community partners, St Mungo's. Two preliminary electronic music workshop sessions led by artist musician, Rian Treanor were hosted at the hostels to meet residents, introduce them to the online music tool and co-develop a model of engagement with residents and caseworkers, directly involving them in shaping their role and how they want to engage with the project. The feedback from these sessions was extremely positive with 10 participants taking part, age between 20-45.

“(St Mungo’s resident) does not usually meet with key workers and doesn’t attend meetings with social workers. For him to engage for the full session is really profound, and you could see the profound impact it had on him, being listened too and being creative”. - Feedback from St Mungo’s Case Officer

Audience Development:

- At 49,178 visitor numbers were lower than average pre-pandemic levels, as we encouraged visitors back into the building following periods of lockdown, and with a further Omicron surge around winter 2021-22. This began to pick up later in 2022, and we aim to bring onsite visitors back on target (around 100k) from 2023-24, whilst maintaining accessible online content including some blended programming within learning.
- £95k of reserves were designated towards Audience Development between 2018/19 – 2020/21 for investment in infrastructure such as our website, CRM and branding, to provide a platform for ongoing strategic development. Having completed a branding and visual identity refresh in 2020 working with Pentagram subsequent stages of CRM and website development were paused until June 2021 due to the pandemic. We appointed Effect Digital for our website redevelopment which was launched in spring 2022. The vibrant and user-centric website highlights our work and facilities in the building at Arkwright Road, Offsite and On Demand, and includes easy access to a range of resources and digital content including our full back catalogue of File Notes, as well as our online shop and bookable courses and events. It also enables us to present all our activity equitably, opening opportunity for voices across our programmes to be platformed. We will be monitoring use for continued improvements including interaction, SEO and e-newsletter sign ups, online sales and donations.
- We also migrated our Shop system to Shopify and have migrated data into a new database which increased connectivity and data capture, including Eventbrite bookings, Shopify sales, and Mailchimp data. This will create a more informed picture of our audiences and customers, and support future campaigns. Work on refining this continues into 2022-23.
- Website visits met target, boosted by continued traffic to our Botanical Mind microsite and a Microsite for the One in the Other programme. We will be aiming to maintain future programme content on our main website, which now has greater functionality.
- After a strong increase in 2020-21 Instagram followers continued to rise, but Facebook decreased by similar level (based on overall trends for this platform). We also introduced TikTok in year so will start to track this going forwards.
- E-newsletter subscribers increased by 3%, which remains a focus going forwards, with better positioning on our new website.

	2021/22 (Target)	2021/22 (Actual)	Notes
Engagement and reach			
Visitors	64,833 (adjusted)	49,178	The 2021/22 target was adjusted from pre-pandemic levels. However, visitor numbers remained low particularly during 2021.
Print and digital articles (number)	60	54	High competition early in year with simultaneous gallery openings, Excellent coverage for Allison Katz exhibition.
Digital Engagement and widening of debate			

Website All Visits	292,585	261,454	Website visits supported by positive engagement with our microsites, with continued interest for Botanical Mind Online.
Botanical Mind Microsite	0	32,144	
One in the Other Microsite	0	4,471	
Total	292,585	298,069	
Twitter, Facebook, Instagram	157,493	158,434	Facebook declining, balanced by 3% increase on Instagram.
Social media engagement:	60,890	65,555	

Upcoming Activity

Exhibitions

Our exhibitions programme for 2022-23 presents the first institutional solo exhibition in London by Lily van der Stokker, one of the Netherlands' most celebrated contemporary artists, between April – September. The exhibition will bring together a group of works made by van der Stokker between 1989 and 2021, which address ideas of society, home, friendship, work, finances, illness and care; as well as speaking to this extraordinary contemporary moment. While some works have previously been realised in other contexts and spaces, others are presented across Camden Art Centre's galleries for the first time.

Running alongside this in Galley 3 from May – June is an exhibition by Jesse Darling, fourth recipient of the Camden Art Centre Freelands Lomax Fellowship. Darling works across installation, film, text, sound and performance. This major new commission is a culmination of research developed over the past two years through their residency, and coincides with a solo exhibition of their work over the last ten years at Modern Art Oxford (5 March-1 May 2022). Darling's work addresses the fallibility, adaptability and vulnerability of living beings, society and technologies.

Continuing alongside Lily van der Stokker, this is followed by a Gallery 3 exhibition July – September by Tenant of Culture, the anonym for Dutch artist Hendrickje Schimmel, who will realise an ambitious new site-specific installation for Camden Art Centre, her largest work to-date. The artist's point of departure begins in the archives of the gallery, where she uncovered reference to the largely unrecognised mass labour of women in the laundry industry, in 19th Century Britain.

Between September 2022 - January 2023 we will then present the first major institutional exhibition of Forrest Bess' (b. 1911, Bay City, Texas – d. 1977 Bay City, Texas) work in the UK. Forrest Bess was an American artist, visionary, and fisherman who lived on the Gulf Coast of Texas. His complex visual vocabulary or 'symbol system' was informed by Australian aboriginal cosmology as well as his own visions that appeared on the threshold between wakefulness and sleep. Drawing together rarely seen paintings from international collections, this exhibition will present around 45 extraordinary works, many of which are framed in driftwood frames hand-made by the artist. The exhibition will focus on Bess's visionary paintings from the late '40s through to the early '70s, with a particular focus on the symbolism and lexicon of abstract forms that speak to the artists' unique understanding of the universe – physically, spiritually and psychologically

Concurrently we will present *Cuts in the Day*, by Dani and Sheilah ReStack (b. 1972, Columbus, Ohio; b.1975, Caribou River, Nova Scotia) in Gallery 3. This is a new commission which responds to the exhibition of work by Forrest Bess. The artists' first institutional exhibition in the UK will see them build a site-specific installation which expands on their exploration of queer desire, family, climate crisis, and collaboration, and draw on Forrest Bess' search for mental and physical transcendence through both painting and reconfigured corporeality.

From January 2023 we will present exhibitions by Mohammed Sami (b. 1984 Baghdad) in Galleries 1 and 2, and Atiena R. Kilfa in Gallery 3. Sami's first institutional solo show in the UK will include a suite of newly commissioned works and continue his long-standing exploration of belated memories in relation to time and conflict. Kilfa uses photography, sculpture, video, and installations to explore how personal and cultural memories

tend to conflict and overlap. Her most recent work draws on her interest in the composition of models, dioramas, still lifes, and tableaux vivant, which she sees as sites loaded with inherited narratives and social codes, opening them up for collective review.

Public Programmes:

April-September Public Programme has an expanded Garden Nights programme. This includes Sung Tieu, recipient of the Frieze Artists Award for 2021; a collaboration with 33-33 to host Felicia Atkinson and Cucina Provera; Mark Fell and Rian Treanor presenting a stand-alone performance developed in response to a series of Intersymmetric workshops working with neurodiverse and low social-economic communities; the artist, filmmaker, musician and poet George Finlay Ramsey organising audio-visual programme with a range of artists, including Coby Sey, Luke Fowler and Rebecca Salvatori; a programme organised by Paul Purgas inviting musicians of the South Asian diaspora to perform.

Other events include the Artists Self-Publishing (ASP) Book Fair, featuring over seventy British and international independent artist self-publishers for an off-site two-day fair that provides a platform for artist self-publishers. The inaugural annual poetry festival entitled Long Song for Summer will be organised in collaboration with the87press, a publishing platform for underrepresented intergenerational writers (POC, neurodiverse and LGBTQI).

Learning Programmes:

In 22-23 the Youth Programme *Transformative Futures* Youth Collective returns with a programme of workshops that encourage participants to reframe their understanding of artistic practice and create a peer network. This year's sessions will be led by Adam Moore and Becky Lyon and will explore themes including human ecologies, collective rituals and polychronal time with a view to supporting the development of creative confidence and knowledge of contemporary art practice. The project will conclude in June 23 with a takeover led by the participants and a residency for three participants in August.

As it moves into 2022-23 the SEN programme focuses on supporting artist Evan Bond as he transitions from working on the programme over the last two years and leaving the collaboration, and building in a sufficient evaluation with Action Space to review the process, working practices, and learnings as we move forward with the partnership. The artist leads for the 2022 programme will be Declan Leslie (supported by Action Space), Lucie Macgregor and Tom James working with two new school partners.

After a Covid-19 hiatus our Primary School Project returns, led by artist Johanna Tagada Hoffbeck the project will explore and how these processes can support wellness and mental health. Working with planting spaces both at the school and in the garden at Camden Art Centre the workshops will explore our relationship to the food we eat and the grown environment as well as drawing and bookbinding. We will be working with every pupil (not including reception) at Mora Primary School in Brent and working to create a space for the pupils to support their wellness while at school.

We will be initiating a partnership with Camden Spark and Camden Council in delivering a schools outreach project around the refurbishment of the 'Camdonian' sculpture by Barry Flanagan based in Lincoln Inn Fields. Camden Art Centre will be a cultural sector partner through this collaboration, enabling and managing a programme of engagement activity around the sculpture with local children and young people. The project will investigate London's rapidly changing urban fabric and question how we create social spaces, use the urban environment and sustainability. Working with emerging artist and recent RA graduate Millie Layton the pupils will be encouraged to think about sculpture as a form of place-making and young people as important change makers. We will consider art practice as a political engagement in activating public space as a resource to celebrate the diversity of Camden's unique ever-changing communities.

The Family Takeover programme will continue to run as a regular drop-in for families to engage in a creative, playful and relaxed environment. As well as provision of artist-designed, self-led activities and resources for families to use when visiting the centre and at home. For our April-June season, we will be joined by Sarina Mantle, an artist, designer and singer-songwriter based in London. Through the summer season will host a summer programme of family-friendly activities in our garden and studio that take their starting point from five basic human survival needs – sustenance, shelter, rest, breathing and clothing. Five different artists have been invited to respond to each of these themes including: Gold Maria Akanbi, Tomoya Matsuzaki, Sara Jackson, Niki Colclough and Sheyamali Sudesh.

For our September-December season we will work with artist, Lily Ash Sakula on Family Visions, a series of interconnected workshops exploring who and what makes a family.

We will continue to grow our courses programme, expanding the offer in terms of format, course facilitators and specialisms. We will be working with new course artists such as Yung Cheuk Chang, Ayse Habibe Kucuk, Josephine Chime, Alice Johnson, Shane Keeling, Nour El Saleh, Giuseppe Parrinello, Johanna Tagada Hoffbeck as well as continuing to work with longstanding course facilitators.

For our Community Programme we will host 3 Collaborative Commissions over 2022-23, testing a responsive and embedded approach to working in collaboration with specific local community groups/partners and artists offsite to work collaboratively towards a shared output. Rian Treanor will continue to collaborate with St Mungo's residents based within temporary accommodation across Camden borough. Aya Haidar will collaborate with Hopscotch Women's Centre older women's group. Maymana Arefin will collaborate with various groups who use Sidings Community Centre, including food hub volunteers, families who access the hub and Sidings youth project to develop ways to embed the food hub into centre activities.

Our Community Curriculum strand will take the form of a series of skills-based workshops for specific community groups to widen access to our courses programme across our community. We will collaborate with circa 6 community groups/partners, offering a series of course sessions to promote lifelong learning and support the development new creative skills. Shane Keeling will work with North London Forensic Service; Rochester Square artists will work with Mockingbird Fostering Network; Claire Bevacqua will work with St Mungo residents; Alice Foxen will work with North London Cares; Aya Haidar will work with Hopscotch Centre Afghan Refugee Advocacy Project. We are also developing curriculums for Kilburn Older Voices Exchange (KOVE), Laamiga and Doorstep Homeless Families Project.

Fundraising:

After continued disruption due to the pandemic, our fundraising ambitions return to a more normal footing and we continue to innovate in our practice and exploit new opportunities to increase and diversify our income streams.

After aiming at retention of members and donors during the pandemic, we now have a focus on growth; of our core patron cohort underpinned by a refreshed and expanded programme offer, and growth in our pool of major donors; rebalancing our major gifts fundraising towards more longer-term philanthropic relationships. In 2022-23 we will relaunch the Camden Art Centre Emerging Artist Prize at Frieze as the basis for engaging a new cohort of UK and International donors.

We will renew our on-site fundraising with a special major fundraiser in summer 2022; and look towards relaunching our annual Artist for Artists Gala series, with a new honoured artist from CAC's alumni in 2023-24, continuing to innovate in the format of our events and working to ambitious income targets.

Building on our historic strengths in Trusts fundraising, a key departmental focus for 2022-23 will be a new campaign – supported by a new Case for Support - to renew our existing major multi-year trust partnerships, and work to secure new partnerships especially for our learning programmes, and towards core costs.

A major focus going forwards is around hires and corporate support; we will build on our strong growth in building hires in 2021-22, and plan for a step-change in our business partnerships offer.

Maintaining our strong ethical and artist-led traditions, our fundraising will work within a new Ethical Fundraising Policy.

Finance review

The Charity's activities remained impacted by the pandemic, reopening to the public in May 2021, and recommencing courses in January 2022 after nearly two years. We continued to benefit from support from government through a Cultural Recovery Fund grant from Arts Council (£39,000), furlough scheme grants totalling £44,000 in the early part of the year, a hospitality grant of £6,000 and 50% business rates relief to ensure continued viability. We ended the year with an increase to free reserves of c. £83,000 due to continued prudent budgeting in light of an uncertain financial climate combined with government support and additional fundraising, which helps to increase free reserves and manage future potential uncertainties as government support is phased out and with challenges around inflation.

The accounts show an increase in unrestricted funds for the year of £24,000, which was represented by a £58,000 increase in general funds (which included a £17,000 reduction in the pension liability and £34,000 transfers from designated funds, offset by a £41,000 reduction in donated stock), and a £34,000 reduction in designated funds (£62,000 of audience development funds applied in year, with £28,000 newly designated in year to support staffing costs in 22-23 as we rebuild staffing levels following structural changes).

The Trustees have reviewed our reserves and cashflow position and remain fully aware of the need to protect our funds whilst ensuring that the key charitable objectives are fulfilled in the short and medium term. It is recognised that fundraising is becoming increasingly competitive and that in the economic climate it is necessary to work even harder to maintain productive relationships with all funders and donors, to review our operating models, and to continue diversifying income particularly from individual giving and earned income.

Income generation

During the year, Camden Art Centre relied upon a range of external funding sources in order to achieve the Centre's objectives. Many donations were to directly support an exhibition or education project, or to support the organisation through the circumstances of the pandemic, and the Arts Council England support continued to be a major source of income supporting the overall running costs of the Centre.

Total turnover of £1,730,000 was 5% (£98,000) lower than the previous year. The Charity was able to manage a £165,000 reduction in government coronavirus support grants with a £25,000 increase in income from charitable activities and a £28,000 increase in trading activity income as it re-established its activities following periods of lockdown.

The largest source of income remained Arts Council England funding (£1,035,000, which included additional Cultural Recovery Fund grants of £39,000 and a National Lottery Grant of £59,000). Total Arts Council England grants represented 64% of total income, 6% higher than the prior year.

Income from other trading activities of £156,000 (2021: £128,000) is represented by the stock value of donated artworks, as well as growth in bookshop sales, hires and other income including partnership income and an insurance claim.

The café is currently franchised and has no financial impact on our income generation, nor does it represent a financial risk.

Restricted revenue income for the year totalled £375,000 (2021: £454,000), mainly comprised of:

Grants and donations	£360,000 (2021: £429,000)
Exhibitions income	£15,000 (2021: £25,000)

Restricted grants also included Cultural Recovery Fund grant from Arts Council England of £39,000 (2021: £106,000). Trusts and foundations income is also raised towards our education, exhibitions, residency and public programmes, and individual donations towards our exhibitions and education programmes. Trust income includes grants from Freelands Foundation towards our Freelands-Lomax Ceramics Residency, the AKO Foundation and AC&E Foundation. We also benefited from individual donations totalling £56,000 towards our programmes including the Emerging Artist Prize in partnership with Frieze, and Allison Katz exhibition. We also received £16,000 (2020: £25,000) in-kind donations relating mainly to exhibitions and communications items.

Expenditure

Overall expenditure saw a year-on-year increase of £240,000 (13%) as the Charity re-established its activities. This reflected an increase in exhibition and education programme activity, as well as operational costs associated with building re-opening (£40,000 increase in heating, cleaning and business rates) and re-commencement of activities. There were some one-off Audience Development costs funded by a £62,000 release of designated funds in year.

Reserves Policy and Going Concern

Camden Art Centre aims to have a general reserves pot to cover 3 months operating costs (currently calculated at around £300,000). In 2018-19 we designated £75,000 towards Audience Development initiatives which was fully utilised in year. We also designated £60,000 towards a building fund which allows for repairs and maintenance to

the building the Centre is housed in, which remains. An additional £28,000 was designated to support staffing costs, as outlined above.

The general reserve is intended to cover potential fluctuations in income as expenditure over the years is planned to remain relatively stable, although an element of forecasting uncertainty remains as the Charity emerges from the impact of the pandemic. The additional free reserve amount will be available to assist the Charity in managing this and to cover escalating inflation.

The current general reserves position is:

	£
Total unrestricted reserves	828,755
Add back pension liability	88,547
Less designated funds	(87,950)
Less donated artworks for resale	(400,892)
General funds	428,460
Less unrestricted fixed assets	(27,410)
Free reserves	401,050

The proceeds of our Artists for Artists fund auction in 2016-17 which raised £284,000 are restricted to support artist-led projects, commissions and residency programmes that will enable artists to continue to take risks with new ideas and to push the boundaries of their own practice. This fund will be drawn down over a 10 year period to support charitable activities, with the intention to continue adding to the fund. The fund currently stands at £127,040.

The Restricted Capital fund represents grants received in previous years for building works, which are held in reserve and reduce as annual depreciation is charged against them. This fund is the only fund which holds significant tangible fixed assets.

Trustees have reviewed our financial position in relation to the impact of Covid-19 on current and future operations. A review of cashflow, secure income, reserves position and budget reforecasting means that at the time of writing there are no material uncertainties regarding the charity's ability to remain a going concern. However we continue to monitor this closely and to review the long-term impact and any necessary adjustments to mitigate against this. We continue to work on the renegotiation of the lease for the Centre with London Borough of Camden.

Risk management

The key risks to the Centre are financial, strategic and reputational. The Board is focussed on the financial and strategic risk whilst the reputational risk is mitigated through the programme as outlined in this report. The risk register was updated by the board on 24th October 2022.

The principal risks and uncertainties currently relating to the organisation are:

- Responding to the long-term economic impact of COVID-19 and reductions in income across the board with forecast recession;
- Increased costs in particular in relation to overheads, energy, and currency variations;
- Responding to possible impact of Brexit including international movement of artists and works;
- Maintaining the high quality, risk-taking nature of our exhibitions programme under increased costs and future uncertainty of public funding;

- Raising income through trusts and foundations under increased competition and broadening our pool of individual supporters;
- Renewing the lease of our building expiring in 2027.

These risks are managed through regular and targeted trustee engagement (including through our Finance and Operations Committee and Fundraising Working Group) maintaining tight cost control and efficiencies, taking action in a timely manner, and long-term programme and budget planning to ensure we adapt and evolve, maximise fundraising and communications campaigns.

Structure, Governance and Management

We benefit from core funding as an Arts Council England National Portfolio Organisation from 2018-22, with the funding period extended by 1 year to 2022-23 allowing for adjustments to Business Plans reflecting the impact of the Covid-19 pandemic. Camden Art Centre has applied for ACE National Portfolio funding for 2023-2026, and alongside programme development have a focus on reviewing our operating models, opportunities for partnership working, audience development, diversifying income generation, and improving evaluation to further demonstrate our impact.

Governing Document

Camden Arts Centre (legal name) is a company limited by guarantee (number 02947191) and is a registered charity (number 1065829) governed by its Memorandum of Association, incorporated 11 July 1997 and amended by special resolutions dated 26 January 1999 and 9 November 2009.

Our objectives:

The objectives are to advance the education of the public in the understanding and appreciation of the arts. The charity operates Camden Art Centre, north London's leading venue for contemporary visual art of regional, national and international significance incorporating galleries for temporary exhibitions, studios and workshops for educational activities.

Recruitment and training of Trustees

New Trustees are inducted and given training appropriate to their knowledge and ability. In addition, all Trustees are issued with a copy of *The essential guide to being a Trustee* and provide information for their registration with Companies House. Conflicts of interest are registered during Board meetings. Trustees are offered the opportunity to attend training as appropriate.

Board Development:

- We will be seeking trustees to support our focus on work with our local community, on environmental sustainability, a new artist trustee, and a new chair from autumn 2023.
- A review is planned of the Charity Governance Code.
- Finance and Operations and Executive Committees of Trustees continued to monitor organisational development and goals, and for any adaptation considering continued Covid-19 disruption.
- A Fundraising working group of Trustees continued to meet, supporting our ongoing fundraising strategy.
- Our annual board Away Day took place on the 12th June 2021, with a combination of attendance onsite and online, and focused on our future organisational plans, how these might be aligned with the outcomes for Arts Council England 10 year strategy 'Let's Create', and how our building might be adapted to support this development. Additionally, an extraordinary board meeting took place on 3rd April 2022 to review proposals for our NPO 2024-26 funding application.

Organisation structure

Day to day operation and management is delegated to Camden Art Centre staff, headed by the Director who is supported by the Deputy Director and departmental budget holders.

Martin Clark, Director

Additionally responsible for delivery of the exhibitions, learning, public programmes and residencies.

Moya Malekin, Deputy Director

Responsible for finance, legal, personnel, retail operations, building management, communications and IT.

Departmental budget holders are:

Neil Debnam, Head of Development

Martin Clark, Director (Exhibitions, Residencies, Learning, Public Programme)

Jacqueline Jeffries, Bookshop and Editions Manager

There are four Trustee meetings a year, with a programme of key topics. In addition to this the Finance and Operations Committee, Chaired by the Vice-Chair of the Trustees, provides an assurance and monitoring role. An Executive Committee, Chaired by the Chair of the Trustees monitors organisational development and goals.

A number of staffing changes took place within 2021/22:

Some staff remained on furloughed leave through the government coronavirus job retention scheme through April-May 2022.

Our volunteer front of house programme was reintroduced from September 2021, as Covid-19 restrictions eased. There was keen interest with 58 volunteers joining this programme in the year.

Our Learning Curator returned from maternity leave in June 2021, under a restructured role of Learning Curator, Children and Young People, alongside a new post of Learning Curator, Community and Courses, and our Communications Coordinator was promoted to Communications Manager.

We recruited 6 posts during June/July 2021: 2 fixed term posts attached to the One in the Other public programme which ran Sept -Dec 2021, the Learning Curator, Community and Courses, an Assistant Retail Manager, Communications Co-ordinator, and Development and Events Manager. In April/May 2022 we also recruited 3 new part time posts to support expanded programme delivery across learning and public programmes; Children and Young People's Coordinator, Community and Courses Coordinator, and Public Programme Assistant. We have done a lot of work to examine and refine our recruitment practices and policies in order open up opportunities and encourage applications from as wide a pool of candidates as possible, including those currently under-represented in the museum and galleries sector.

We also had to 2 part time internship positions from December 2021 – May 2022, a programme assistant and communications assistant, funded through the Kickstart DWP Scheme. The roles were only available for applicants aged between 18-24, who are currently unemployed and claiming Universal Credit. We also recruited maternity cover for the Exhibitions Curator, and had a Clore Fellow join us in autumn 2021.

Alongside our discussion with trustees around our NPO application, we held two staff 'Stay Days' in October/November 2021, to begin thinking through our priorities for the coming years and how we will shape the organisations mission and outcomes.

Pay policy for senior staff

The board of directors and the senior management team comprising the Director and Deputy Director are the key management personnel of the charity in charge of directing and controlling, running and operating the Charity on a day to day basis. All directors give of their time freely and no director received remuneration in the year. Details of directors' expenses and related party transactions are disclosed in note 8 and 10 to the accounts.

The pay of the senior staff is reviewed annually alongside all employees, with pay scale incremental points being awarded annually until the mid-point of the scale is reached, and a cost of living percentage increase, with a final decision on any awards made annually by trustees. This is in accordance with the provisions set out in the company Policy Handbook which does not form part of contracts of employment and may be varied from time to time.

Building and Infrastructure:

- We continued to work towards a series of improvement works funded through a grant of £76,729 awarded through Community Infrastructure Levy (CIL) via LB Camden. Work was continued in our garden including essential works to maintain the health of trees, and we undertook design and planning towards options for a future path to give direct level access to our garden. This grant is due to be complete by September 2022. We were additionally successful in an application for a second CIL grant via LB Camden of £158,837 received in 2022-23, which focuses on redesigning our lobby and shop area which is nearly 20 years old. Designed by Tony Fretton Architects (architects for the building refurbishment in 2004 and replacement café in 2019), this is intended to make the space more open and accessible, flexible for display, and includes seating options and separation of space to enable extended opening of the café and garden spaces. Work is planned for early 2023.
- Camden Art Centre entered into a franchise agreement with a new café partner La Bicielletta in April 2022.
- Camden Art Centre has an excellent track record on reducing carbon emissions, and increasing our environmental sustainability remains a key operational goal. We participate in Julie's Bicycle 'Creative Green' environmental certification scheme specifically designed for the creative sector. We are delighted to be awarded the 'Carbon Champion' level of certification from Camden Climate Change Alliance for 2021, and have recently joined the Gallery Climate Coalition as well as participating in dialogue through the Plus Tate network. An Environmental Action Plan and Policy are in operation and shared with all staff, to ensure we continue to monitor our performance and identify improvements to our environmental sustainability. Our focus is moving towards greater analysis of the impact of our exhibitions programme including reducing transportation and increasing local production with review of impact of materials used to reduce carbon used; increasing our expertise through trustee, sector and corporate support and networking; increasing dialogue and awareness with staff and artists; maintaining building and energy efficiency improvements; utilising and celebrating our green space.
- As expected, consumption and carbon footprint has increased from 2020-21 to the year 2021-22 due to increased building activity and visitor numbers in comparison to the prior year when the building was closed for much of the year due to Covid-19 pandemic. However, comparing to the year 2019-20 shows a downward trend from 100.08 tonnes CO₂e to 66.4 tonnes in 2021-22 (excluding estimates on audience travel).

Fundraising Practice

Our approach to fundraising:

Fundraising at Camden Art Centre is planned and delivered by fundraising professionals employed within its Development Department. This work is overseen by a working group of the Board of Trustees (Fundraising Working Group) which comprises the Deputy Chair and Treasurer, and is attended by the Director, Deputy Director and Head of Development. Fundraising activities are undertaken under the auspices of the Fundraising Regulator's Code of Fundraising Practice and the Centre's own Ethical Fundraising Policy and Development Strategy. The Centre does not currently employ third party professional fundraisers or conduct fundraising via external commercial fundraising partners.

Participation in fundraising regulation and compliance with codes:

Camden Art Centre is a signed-up member of the Fundraising Regulator and the Centre's fundraising activities adhere to and are compliant with the Regulator's Code of Fundraising Practice. The key tenets of the Regulator's Code of Fundraising Practice form part of the Centre's Ethical Fundraising Policy, which was adopted by Camden Art Centre Trustees in March 2018.

Any non-compliance with any code:

Camden Art Centre fundraising activities are compliant with current legislation as it applies to charities and fundraising (including data protection) and with the Fundraising Regulator's Code of Fundraising Practice and there are no current areas of non-compliance.

The number of complaints received:

Camden Art Centre has received no complaints about its fundraising practice in this period.

How Camden Art Centre protects vulnerable people:

As part of its Ethical Fundraising Policy, Camden Art Centre has developed a procedure for dealing with vulnerable people in the context of our fundraising activities, which sets out the procedures for working with children and adults deemed to be vulnerable.

How Camden Art Centre monitors fundraising activities undertaken by third parties:

Camden Art Centre does not currently engage third party fundraisers, so does not currently have a monitoring framework of this kind.

Thank you

Camden Art Centre is grateful to all our supporters who helped keep our work adventurous and free in 2021/22.

Core Funder



We are especially grateful to Arts Council England and the Department for Digital, Culture, Media and Sport (DCMS) for support via the Cultural Recovery Fund and for support using public funding by the National Lottery through Arts Council England.

Organisational Funders

The A.C & E. Foundation
The AKO Foundation
The Andor Charitable Trust
The Atkin Foundation
The Black Heart Foundation
Bridget Donahue, New York
Camden Council (Section 106 and CIL)
The Cecil and Hilda Lewis Trust
The Chapman Trust
The Charlotte Bonham-Carter Charitable Trust
Clare Duffield Foundation
Cockayne Grants for the Arts
Croy Nielsen, Vienna
David Solomons Charitable Trust
The D'Oyly Carte Charitable Trust
Fluxus Art Projects
Freelands Foundation
Frieze, London
Galerie Fons Welters, Amsterdam

Gio Marconi, Milan
Greene Naftali, New York
The Grey Court Trust
The High Commission of Canada in the United Kingdom
Hannah Hoffman, Los Angeles
High Art, Paris
John Horniman's Children's Trust
John Lyon's Charity
The John S Cohen Foundation
Sir Jules Thorn Charitable Trust
Luhning Augustine, New York
The Modern Institute / Toby Webster Ltd. Glasgow
Mondriaan Fonds
Embassy of the Kingdom of the Netherlands
The Ovitz Family Collection
The Robert Gavron Charitable Trust
The Sobell Foundation
The Weinstock Fund

Founding Patrons

Mike Davies CBE and Liz Davies
Neville Shulman CBE and Emma Shulman
Anita Zabludowicz OBE and Poju Zabludowicz

Patrons and Supporters

Malgosia Alterman
Alice Amati
Charlotte and Alan Artus
John Auerbach and Ed Tang
Adrian Beecroft
Guya Bertoni
Debra Blair
Nicola and Julian Blake
Tim Braden
Michael Bradley
Thomas and Sabine Casparie
Eleanor Cayre
Erin Bell and Michael Cohen
Tamara Corm
Karen Cramer

Amrita Jhaveri
Porus Jungalwalla
Emily King and Matthew Slotover
Jill and Peter Kraus
Paula Lent
Andreas Leventis and Kate Baird
Jona Lueddeckens
Kate MacGarry
James Maltz
Anna McKelvey
Merissa Marr and Julian Pritchard
Hayfa Matar and Tariq Baloch
Bozena and William Nelhams
Maureen Paley
Anjali Pathak

Hannah Cross
Alistair Cook
Loraine Da Costa
Roberto and Tania Díaz Sesma
Maryam Diener
YiXiao Ding
Indira Dyussebayeva
Lonti Ebers
Alexandra Economou and Noach Vander Beken
Heidi Ferid
Danae Filioti
Nicoletta Fiorucci
Wendy Fisher
Simon and Carolyn Franks
James Freedman and Anna Kissin
The Glauber Family
Daniela Gareh
Heloisa Genish
Antony Gormley
Matthew Greenburgh
Alexandra and Guy Halamish
Fabian and Harriet Hielte
Tim Horrox
Pippy Houldsworth
David Hubbard
Philip Hughes
Alison Jacques

Mato Peric
Alexander V. Petalas
Carlos and Francesca Pinto
Donald Porteous
Ben Rawlingson-Plant
Claas Reiss
Alex Sainsbury and Elinor Jansz
Muriel and Freddy Salem
Diane Silverthorne
Karen and Mark Smith
Ronald and Sophie Sofer
Alexandra Soveral and Jorj Aleem
Maria Sukkar
Ralph Tawil
Paul Thornton
Russell Tovey
Georgina Townsley
Christoph and Marion Trestler
Freda and Izak Uziyel
Daniel Vernis
Caspar Williams
Cathy Wills
Mary and Maurice Wolridge
Tom Woo
Alma Zevi
David Zwirner New York / London
And all those who wish to remain anonymous.

Friends

We are grateful for the support from Friends of Camden Art Centre.

Corporate Partners

Bloomberg Philanthropies
Cass Art
J W Anderson
Tuplin Fine Art

Editions

We would like to thank all the artists who have donated editions to support our future programme.

Artist for Artists Gala Dinner

We are grateful to the artists and all who supported our Artist for Artists Gala Dinners in support of our artist-led programme:

2019 Kara Walker
2020 Yinka Shonibare

Artist for Artists Fund

We are grateful to the following artists who generously contributed works to our anniversary auction, the proceeds of which have enabled us to establish our Artists for Artists Fund.

Hurvin Anderson
Mamma Andersson
Phyllida Barlow

Kerry James Marshall
Michelangelo Pistoletto
Wilhelm Sasnal

Camden Art Centre

Trustees' Report for the year ended 31st March 2022

Martin Creed
Thomas Hirschhorn
Anish Kapoor
Glenn Ligon

David Shrigley
Wolfgang Tillmans
Christopher Wool
Toby Ziegler

Statement of Trustees' Responsibilities

The trustees (who are also directors of Camden Arts Centre for the purposes of company law) are responsible for preparing the Trustees' 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 the affairs of the charitable company and of its income and expenditure 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 of the Charities SORP;
- Make judgements and estimates that are reasonable and prudent;
- State whether applicable UK Accounting Standards and statements of recommended practice have been followed, subject to any material departures disclosed and explained in the financial statements;
- Prepare the financial statement on the going concern basis unless it is inappropriate to presume that the charitable company will continue in business.

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. They 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.

In so far as the Trustees are aware:

- There is no relevant audit information of which the charitable company's auditor is unaware; and
- The Trustees have taken all steps that they ought to have to make themselves aware of any relevant audit information and to establish that the auditor is aware of that information.

The Trustees are responsible for the maintenance and integrity of the corporate and financial information included on the charity's website. Legislation in the United Kingdom governing the preparation and dissemination of financial statements may differ from legislation in other jurisdictions.

Auditor

Sayer Vincent LLP has indicated its willingness to continue in office and is deemed to be reappointed under sections 487(2) of the Companies Act 2006.

Small company rules

These accounts have been prepared in accordance with the special provisions of Part 15 of the Companies Act 2006 relating to small companies.

This report was considered and approved by the Board of Trustees on 24th October 2022 and signed on behalf of the Board by:

Guy Halamish, Chair of Trustees

Independent auditor's report
To the members of Camden Arts Centre

Opinion

We have audited the financial statements of Camden Arts Centre (the 'charitable company') for the year ended 31 March 2022 which comprise the statement of financial activities, balance sheet, statement of cash flows and notes to the financial statements, including significant accounting policies. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards, including FRS 102 *The Financial Reporting Standard applicable in the UK and Republic of Ireland* (United Kingdom Generally Accepted Accounting Practice).

In our opinion, the financial statements:

- Give a true and fair view of the state of the charitable company's affairs as at 31 March 2022 and of its incoming resources and application of resources, including its income and expenditure for the year then ended
- Have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice
- Have been prepared in accordance with the requirements of the Companies Act 2006

Basis for opinion

We conducted our audit in accordance with International Standards on Auditing (UK) (ISAs (UK)) and applicable law. Our responsibilities under those standards are further described in the Auditor's responsibilities for the audit of the financial statements section of our report. We are independent of the charitable company in accordance with the ethical requirements that are relevant to our audit of the financial statements in the UK, including the FRC's Ethical Standard and we have fulfilled our other ethical responsibilities in accordance with these requirements. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

Conclusions relating to going concern

In auditing the financial statements, we have concluded that the trustees' use of the going concern basis of accounting in the preparation of the financial statements is appropriate.

Based on the work we have performed, we have not identified any material uncertainties relating to events or conditions that, individually or collectively, may cast significant doubt on Camden Arts Centre's ability to continue as a going concern for a period of at least twelve months from when the financial statements are authorised for issue.

Our responsibilities and the responsibilities of the trustees with respect to going concern are described in the relevant sections of this report.

Other Information

The other information comprises the information included in the trustees' annual report other than the financial statements and our auditor's report thereon. The trustees are responsible for the other information contained within the annual report. Our opinion on the financial statements does not cover the other information and, except to the extent otherwise explicitly stated in our report, we do not express any form of assurance conclusion thereon. Our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements or our knowledge obtained in the course of the audit, or otherwise appears to be materially misstated. If we identify such material inconsistencies or apparent material misstatements, we are required to determine whether this gives rise to a material misstatement in the financial statements themselves. If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact.

We have nothing to report in this regard.

Opinions on other matters prescribed by the Companies Act 2006

In our opinion, based on the work undertaken in the course of the audit:

- The information given in the trustees' annual report for the financial year for which the financial statements are prepared is consistent with the financial statements; and
- The trustees' annual report has been prepared in accordance with applicable legal requirements.

Matters on which we are required to report by exception

In the light of the knowledge and understanding of the charitable company and its environment obtained in the course of the audit, we have not identified material misstatements in the trustees' annual report. We have nothing to report in respect of the following matters in relation to which the Companies Act 2006 requires us to report to you if, in our opinion:

Independent auditor's report

To the members of Camden Arts Centre

- Adequate accounting records have not been kept, or returns adequate for our audit have not been received from branches not visited by us; or
- The financial statements are not in agreement with the accounting records and returns; or
- Certain disclosures of trustees' remuneration specified by law are not made; or
- We have not received all the information and explanations we require for our audit; or
- The directors were not entitled to prepare the financial statements in accordance with the small companies regime and take advantage of the small companies' exemptions in preparing the trustees' annual report and from the requirement to prepare a strategic report.

Responsibilities of trustees

As explained more fully in the statement of trustees' responsibilities set out in the trustees' annual report, the trustees (who are also the directors of the charitable company for the purposes of company law) are responsible for the preparation of the financial statements and for being satisfied that they give a true and fair view, and for such internal control as the trustees determine is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

In preparing the financial statements, the trustees are responsible for assessing the charitable company's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless the trustees either intend to liquidate the charitable company or to cease operations, or have no realistic alternative but to do so.

Auditor's responsibilities for the audit of the financial statements

Our objectives are to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes our opinion. Reasonable assurance is a high level of assurance but is not a guarantee that an audit conducted in accordance with ISAs (UK) will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of these financial statements.

Irregularities, including fraud, are instances of non-compliance with laws and regulations. We design procedures in line with our responsibilities, outlined above, to detect material misstatements in respect of irregularities, including fraud. The extent to which our procedures are capable of detecting irregularities, including fraud are set out below.

Capability of the audit in detecting irregularities

In identifying and assessing risks of material misstatement in respect of irregularities, including fraud and non-compliance with laws and regulations, our procedures included the following:

- We enquired of management and the finance and operations committee, which included obtaining and reviewing supporting documentation, concerning the charity's policies and procedures relating to:
 - Identifying, evaluating, and complying with laws and regulations and whether they were aware of any instances of non-compliance;
 - Detecting and responding to the risks of fraud and whether they have knowledge of any actual, suspected, or alleged fraud;
 - The internal controls established to mitigate risks related to fraud or non-compliance with laws and regulations.
- We inspected the minutes of meetings of those charged with governance.
- We obtained an understanding of the legal and regulatory framework that the charity operates in, focusing on those laws and regulations that had a material effect on the financial statements or that had a fundamental effect on the operations of the charity from our professional and sector experience.
- We communicated applicable laws and regulations throughout the audit team and remained alert to any indications of non-compliance throughout the audit.
- We reviewed any reports made to regulators.
- We reviewed the financial statement disclosures and tested these to supporting documentation to assess compliance with applicable laws and regulations.
- We performed analytical procedures to identify any unusual or unexpected relationships that may indicate risks of material misstatement due to fraud.
- In addressing the risk of fraud through management override of controls, we tested the appropriateness of journal entries and other adjustments, assessed whether the judgements made in making accounting estimates are indicative of a potential bias and tested significant transactions that are unusual or those outside the normal course of business.

Independent auditor's report
To the members of Camden Arts Centre

Because of the inherent limitations of an audit, there is a risk that we will not detect all irregularities, including those leading to a material misstatement in the financial statements or non-compliance with regulation. This risk increases the more that compliance with a law or regulation is removed from the events and transactions reflected in the financial statements, as we will be less likely to become aware of instances of non-compliance. The risk is also greater regarding irregularities occurring due to fraud rather than error, as fraud involves intentional concealment, forgery, collusion, omission or misrepresentation.

A further description of our responsibilities is available on the Financial Reporting Council's website at: www.frc.org.uk/auditorsresponsibilities. This description forms part of our auditor's report.

Use of our report

This report is made solely to the charitable company's members as a body, in accordance with Chapter 3 of Part 16 of the Companies Act 2006. Our audit work has been undertaken so that we might state to the charitable company's members those matters we are required to state to them in an auditor's report and for no other purpose. To the fullest extent permitted by law, we do not accept or assume responsibility to anyone other than the charitable company and the charitable company's members as a body, for our audit work, for this report, or for the opinions we have formed.

Judith Miller (Senior statutory auditor)
3 November 2022
for and on behalf of Sayer Vincent LLP, Statutory Auditor
Invicta House, 108-114 Golden Lane, LONDON, EC1Y 0TL

Camden Art Centre

Statement of financial activities (incorporating an income and expenditure account)

For the year ended 31 March 2022

	Note	Unrestricted funds £	Restricted funds		2022 Total £	2021 Total £
			Revenue £	Capital £		
Income from:						
Donations and legacies	3	1,096,205	359,673	8,325	1,464,203	1,598,919
Charitable activities						
Exhibitions	4	75,605	15,950	–	91,555	84,039
Education	4	17,778	–	–	17,778	233
Other trading activities	5	156,586	–	–	156,586	128,301
Investments		234	–	–	234	818
Total income		1,346,408	375,623	8,325	1,730,356	1,812,310
Expenditure on:						
Raising funds	6	226,762	–	–	226,762	174,666
Charitable activities						
Exhibitions	6	813,631	353,902	82,005	1,249,538	1,215,282
Education	6	282,253	133,187	139,629	555,069	400,824
Total expenditure		1,322,646	487,089	221,634	2,031,369	1,790,772
Net income / (expenditure) for the year	⁹	23,762	(111,466)	(213,309)	(301,013)	21,538
Transfers between funds		–	–	–	–	–
Net income/(expenditure) and net movement in funds		23,762	(111,466)	(213,309)	(301,013)	21,538
Reconciliation of funds:						
Total funds brought forward		804,993	379,555	1,275,720	2,460,268	2,438,730
Total funds carried forward		828,755	268,089	1,062,411	2,159,255	2,460,268

All of the above results are derived from continuing activities. There were no other recognised gains or losses other than those stated above. Movements in funds are disclosed in Note 20 to the financial statements.

Camden Art Centre

Balance sheet

Company no. 02947191

As at 31 March 2022

	Note	2022 £	2021 £
Fixed assets:			
Tangible assets	12	1,084,035	1,295,499
		<u>1,084,035</u>	<u>1,295,499</u>
Current assets:			
Stock	13	419,710	460,931
Debtors	14	150,277	123,377
Cash at bank and in hand		823,096	880,189
		<u>1,393,083</u>	<u>1,464,497</u>
Liabilities:			
Creditors: amounts falling due within one year	15	(241,316)	(217,359)
		<u></u>	<u></u>
Net current assets		<u>1,151,767</u>	<u>1,247,138</u>
Total assets less current liabilities		<u>2,235,802</u>	<u>2,542,637</u>
Creditors: amounts falling due after one year	17	(76,547)	(82,369)
		<u></u>	<u></u>
Total net assets	19a	<u>2,159,255</u>	<u>2,460,268</u>
Funds:	20a		
Restricted funds			
Restricted income funds		268,089	379,555
Restricted capital funds		1,062,411	1,275,720
		<u></u>	<u></u>
Total restricted funds		<u>1,330,500</u>	<u>1,655,275</u>
Unrestricted funds:			
Designated funds		87,950	122,100
General funds		740,805	682,893
		<u></u>	<u></u>
Total unrestricted funds		<u>828,755</u>	<u>804,993</u>
Total funds		<u>2,159,255</u>	<u>2,460,268</u>

Approved by the trustees on 24 October 2022 and signed on their behalf by

Porus Jungalwalla
Treasurer

Guy Halamish
Chair

Camden Art Centre

Statement of cash flows

For the year ended 31 March 2022

	Note	2022 £	2021 £
Net cash (used in)/provided by operating activities	21	(29,790)	401,973
Cash flows from investing activities:			
Dividends, interest and rents from investments		234	818
Purchase of fixed assets		(27,537)	(35,956)
Net cash (used in) investing activities		(27,303)	(35,138)
Change in cash and cash equivalents in the year		(57,093)	366,835
Cash and cash equivalents at the beginning of the year		880,189	513,354
Cash and cash equivalents at the end of the year		823,096	880,189

1 Accounting policies

a) Statutory information

Camden Art Centre is a charitable company limited by guarantee and is incorporated in the United Kingdom. The registered office address and principal place of business is Arkwright Road, London, NW3 6DG.

b) Basis of preparation

The 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) – (Charities SORP FRS 102) and the Companies Act 2006.

Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy or note.

c) Public benefit entity

The charitable company meets the definition of a public benefit entity under FRS 102.

d) Going concern

The trustees consider that there are no material uncertainties about the charitable company's ability to continue as a going concern.

The trustees do not consider that there are any sources of estimation uncertainty at the reporting date that have a significant risk of causing a material adjustment to the carrying amounts of assets and liabilities within the next reporting period.

Please refer to the going concern section in the annual report section for further disclosure.

e) Income

Income is recognised when the charity has entitlement to the funds, any performance conditions attached to the income have been met, it is probable that the income will be received and that the amount can be measured reliably.

Income from government and other grants, whether 'capital' grants or 'revenue' grants, is recognised when the charity has entitlement to the funds, any performance conditions attached to the grants have been met, it is probable that the income will be received and the amount can be measured reliably and is not deferred.

Income related to exhibitions at the Centre which span the year-end are accounted for in the year in which the major part of the exhibition takes place.

Touring income from exhibitions organised by the Centre and touring to other venues is accounted for on a receivable basis when income is confirmed.

Income received in advance of the provision of a specified service is deferred until the criteria for income recognition are met.

f) Donations of gifts, services and facilities

Donated professional services and donated facilities are recognised as income when the charity has control over the item or received the service, any conditions associated with the donation have been met, the receipt of economic benefit from the use by the charity of the item is probable and that economic benefit can be measured reliably. In accordance with the Charities SORP (FRS 102), volunteer time is not recognised so refer to the trustees' annual report for more information about their contribution.

On receipt, donated gifts, professional services and donated facilities are recognised on the basis of the value of the gift to the charity which is the amount the charity would have been willing to pay to obtain services or facilities of equivalent economic benefit on the open market; a corresponding amount is then recognised in expenditure in the period of receipt.

Donations of works of art for the benefit of the charity are accounted for when gifted, and recognised on the basis of the value on the open market

1 Accounting policies (continued)

g) Interest receivable

Interest on funds held on deposit is included when receivable and the amount can be measured reliably by the charity; this is normally upon notification of the interest paid or payable by the bank.

h) Fund accounting

Restricted funds are to be used for specific purposes as laid down by the donor. Expenditure which meets these criteria is charged to the fund.

Unrestricted funds are donations and other incoming resources received or generated for the charitable purposes.

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

i) Expenditure and irrecoverable VAT

Expenditure is recognised once there is a legal or constructive obligation to make a payment to a third party, it is probable that settlement will be required and the amount of the obligation can be measured reliably. Expenditure is classified under the following activity headings:

- Costs of raising funds are those costs related to seeking potential funders and applying for funding.
- Expenditure on charitable activities includes the costs associated with education and exhibition support services undertaken to further the purposes of the charity and their associated support costs.

Irrecoverable VAT is charged as a cost against the activity for which the expenditure was incurred.

j) Allocation of support costs

Resources expended are allocated to the particular activity where the cost relates directly to that activity. However, the cost of overall direction and administration of each activity, comprising the salary and overhead costs of the central function, is apportioned on the following basis which are an estimate, based on staff time, of the amount attributable to each activity.

Where information about the aims, objectives and projects of the charity is provided to potential beneficiaries, the costs associated with this publicity are allocated to charitable expenditure.

Support and governance costs are re-allocated to each of the activities on the following basis which is an estimate, based on staff time, of the amount attributable to each activity

- | | |
|-----------------|-----|
| • Raising funds | 11% |
| • Exhibitions | 61% |
| • Education | 28% |

Governance costs are the costs associated with the governance arrangements of the charity. These costs are associated with constitutional and statutory requirements and include any costs associated with the strategic management of the charity's activities.

k) Operating leases

Rental charges are charged on a straight line basis over the term of the lease.

1 Accounting policies (continued)

l) Tangible fixed assets

Items of equipment are capitalised where the purchase price exceeds £5,000. Items above £1,000 on discretion dependent on future intended use. Depreciation costs are allocated to activities on the basis of the use of the related assets in those activities. Assets are reviewed for impairment if circumstances indicate their carrying value may exceed their net realisable value and value in use.

Where fixed assets have been revalued, any excess between the revalued amount and the historic cost of the asset will be shown as a revaluation reserve in the balance sheet.

Depreciation is provided at rates calculated to write down the cost of each asset to its estimated residual value over its expected useful life. The depreciation rates in use are as follows:

● Building Development	Over the term of the lease
● Furniture & Equipment	5 years
● Computer equipment	3 years
● Capital Refurbishment	5 years

The Building Development represents expenditure on the re-development of the Camden Art Centre. The development work is being depreciated from 8 March 2004, the date of practical completion, to 9 September 2027, the date of the expiry of the 25 year lease. Assets funded through the recent ACE capital expenditure programme and the London Borough of Camden capital funding are depreciated over five years on a straight line basis.

m) Stocks

Stocks are stated at the lower of cost and net realisable value. In general, cost is determined on a first in first out basis and includes transport and handling costs. Net realisable value is the price at which stocks can be sold in the normal course of business after allowing for the costs of realisation. Provision is made where necessary for obsolete, slow moving and defective stocks. Donated items of stock, held for distribution or resale, are recognised at fair value which is the amount the charity would have been willing to pay for the items on the open market.

n) Debtors

Trade and other debtors are recognised at the settlement amount due after any trade discount offered. Prepayments are valued at the amount prepaid net of any trade discounts due.

o) Short term deposits

Short term deposits includes cash balances that are invested in accounts with a maturity date of between 3 and 12 months.

p) Cash at bank and in hand

Cash at bank and cash in hand includes cash and short term highly liquid investments with a short maturity of three months or less from the date of acquisition or opening of the deposit or similar account.

q) Creditors and provisions

Creditors and provisions are recognised where the charity has a present obligation resulting from a past event that will probably result in the transfer of funds to a third party and the amount due to settle the obligation can be measured or estimated reliably. Creditors and provisions are normally recognised at their settlement amount after allowing for any trade discounts due.

r) Financial instruments

The charity only has financial assets and financial liabilities of a kind that qualify as basic financial instruments. Basic financial instruments are initially recognised at transaction value and subsequently measured at their settlement value with the exception of bank loans which are subsequently measured at amortised cost using the effective interest method.

Notes to the financial statements

For the year ended 31 March 2022

1 Accounting policies (continued)

s) Pensions

The company contributes to a defined benefit pension scheme operated by the London Borough of Camden for one employee. The charity's position is one of a stand alone arrangement, the employee has retired and the charity's remaining obligations in relation to this pension fund have been confirmed with the London Borough of Camden. These are accounted for in accordance with FRS 102 at the net present value of future obligations and the liability is accounted for at the balance sheet date.

The company makes contributions of 3–9% of gross pay to a defined contribution stakeholder pension scheme for eligible staff and contributes to the defined contribution personal pension schemes of some staff. The pension funds are held in externally administered schemes and the pension charge represents the amounts payable by the company to the funds in respect of the year.

2 Detailed comparatives for the statement of financial activities

	Unrestricted funds £	Restricted funds		2021 Total £
		Revenue £	Capital £	
Income from:				
Donations and legacies	1,169,202	429,717	–	1,598,919
Charitable activities:				
Exhibitions	59,339	24,700	–	84,039
Education	233	–	–	233
Other trading activities	128,301	–	–	128,301
Investments	818	–	–	818
Total income	1,357,893	454,417	–	1,812,310
Expenditure on:				
Raising funds	174,666	–	–	174,666
Charitable activities:				
Exhibitions	1,042,867	74,454	97,961	1,215,282
Education	90,738	143,287	166,799	400,824
Total expenditure	1,308,271	217,741	264,760	1,790,772
Net income / expenditure for the year	49,622	236,676	(264,760)	21,538
Transfers between funds	118,318	(128,318)	10,000	–
Net movement in funds	167,940	108,358	(254,760)	21,538
Total funds brought forward	637,053	271,197	1,530,480	2,438,730
Total funds carried forward	804,993	379,555	1,275,720	2,460,268

Notes to the financial statements

For the year ended 31 March 2022

3a Income from donations and legacies (current year)

	Unrestricted funds £	Restricted funds		2022 Total £	2021 Total £
		Revenue £	Capital £		
Grants & donations	63,816	261,382	8,325	333,523	358,050
Arts Council England	936,595	59,484	–	996,079	936,595
Arts Council Cultural Recovery Fund	–	38,807	–	38,807	105,818
Government Furlough Grant	43,924	–	–	43,924	148,669
Omicron Hospitality and Leisure Grant	6,000	–	–	6,000	–
Friends and patrons	36,870	–	–	36,870	41,787
Donated goods and services	9,000	–	–	9,000	8,000
	1,096,205	359,673	8,325	1,464,203	1,598,919

3b Income from donations and legacies (prior year)

	Unrestricted funds £	Restricted funds		2021 Total £
		Revenue £	Capital £	
Grants & donations	34,151	323,899	–	358,050
Government Furlough Grant	148,669	–	–	148,669
Arts Council England	936,595	–	–	936,595
Arts Council Cultural Recovery Fund	–	105,818	–	105,818
Friends and patrons	41,787	–	–	41,787
Donated goods and services	8,000	–	–	8,000
	1,169,202	429,717	–	1,598,919

4 Income from charitable activities

	Unrestricted £	Restricted £	2022 Total £	Unrestricted £	Restricted £	2021 Total £
Exhibitions						
Donated goods and services	–	15,950	15,950	–	24,699	24,699
Other Public	43,645	–	43,645	26,558	–	26,558
Publication sales	30,773	–	30,773	27,419	–	27,419
Artwork sales	1,187	–	1,187	5,362	–	5,362
Sub-total for exhibitions	75,605	15,950	91,555	59,339	24,699	84,038
Education						
Fees for courses and events	17,778	–	17,778	233	–	233
Sub-total for education	17,778	–	17,778	233	–	233
Total income from charitable activities	93,383	15,950	109,333	59,572	24,699	84,271

Notes to the financial statements

For the year ended 31 March 2022

5 Income from other trading activities

	2022 Total £	2021 Total £
Bookshop sales	47,067	10,377
Gallery and Studio hire	20,430	-
Donated artworks	66,219	115,997
Other income	22,870	1,927
	<u>156,586</u>	<u>128,301</u>

All income from other trading activities is unrestricted.

Camden Art Centre

Notes to the financial statements

For the year ended 31 March 2022

6a Analysis of expenditure (current year)

	Charitable activities			Governance costs	Support costs	2022 Total	2021 Total
	Raising funds	Exhibitions	Education	costs	costs	Total	Total
	£	£	£	£	£	£	£
Staff costs (Note 8)	96,597	367,069	173,875	–	231,834	869,375	881,298
Direct costs	–	313,565	112,672	–	86	426,323	255,601
Marketing and advertising	–	5	2,538	–	112,798	115,341	57,372
Office costs & fees	25,975	470	1,622	–	188,523	216,590	169,338
Property costs	–	–	–	–	142,587	142,587	120,442
Recruitment	–	–	–	–	1,934	1,934	220
Legal and professional costs	–	480	–	13,350	6,388	20,218	29,925
Depreciation	–	–	–	–	239,001	239,001	276,576
	122,572	681,589	290,707	13,350	923,151	2,031,369	1,790,772
Support costs	102,167	560,263	260,721	–	(923,151)	–	–
Governance costs	2,023	7,686	3,641	(13,350)	–	–	–
Total expenditure 2022	226,762	1,249,538	555,069	–	–	2,031,369	
Total expenditure 2021	174,666	1,215,282	400,824	–	–		1,790,772

Camden Art Centre

Notes to the financial statements

For the year ended 31 March 2022

6b Analysis of expenditure (prior year)

	Charitable activities			Governance costs	Support costs	2021 Total
	Raising funds £	Exhibitions £	Education £	£	£	£
Staff costs (Note 8)	85,980	429,901	150,466	–	214,951	881,298
Direct costs	–	177,125	78,314	–	162	255,601
Marketing and advertising	1,400	131	–	–	55,841	57,372
Office costs & fees	29,952	–	4	–	139,382	169,338
Property costs	–	–	–	–	120,442	120,442
Recruitment	–	–	–	–	220	220
Legal and professional costs	–	–	–	13,160	16,765	29,925
Depreciation	–	–	–	–	276,576	276,576
	117,332	607,157	228,784	13,160	824,339	1,790,772
Support costs	55,636	599,635	169,068	–	(824,339)	–
Governance costs	1,698	8,490	2,972	(13,160)	–	–
Total expenditure 2021	174,666	1,215,282	400,824	–	–	1,790,772

Notes to the financial statements

For the year ended 31 March 2022

7 Net income / (expenditure) for the year

This is stated after charging / (crediting):

	2022 £	2021 £
Depreciation	239,001	276,576
Auditor's remuneration (excluding VAT):		
Audit	9,850	9,200
	<u>239,001</u>	<u>276,576</u>

8 Analysis of staff costs, trustee remuneration and expenses, and the cost of key management personnel

Staff costs were as follows:

	2022 £	2021 £
Salaries and wages	752,439	732,656
Redundancy and termination costs	–	17,166
Social security costs	64,936	61,479
Employer's contribution to defined contribution pension schemes	34,919	35,359
Consultancy	17,081	34,638
	<u>869,375</u>	<u>881,298</u>

The following number of employees received employee benefits in excess of £60,000 (excluding employer pension costs and employer's national insurance) during the year between:

	2022 No.	2021 No.
£80,000 – £89,999	1	1

The total employee benefits (including employer pension contributions and employer's national insurance) of the key management personnel were £153,423 (2021: £153,440).

The charity trustees were neither paid nor received any other benefits from employment with the charity in the year (2021: £nil). No charity trustee received payment for professional or other services supplied to the charity (2021: £nil).

Trustees' expenses represents the payment or reimbursement of travel and subsistence costs totalling £nil (2021: £nil)

Notes to the financial statements

For the year ended 31 March 2022

9 Staff numbers

The average number of employees (head count based on number of staff employed) during the year was 40 (2021: 45). The FTE were as follows, split across the key activities of the charity:

	2022	2021
	No.	No.
Raising funds	2.5	2.0
Exhibitions	7.5	10.0
Education	4.5	3.5
Bookshop and reception	1.5	0.5
Premises and administration	4.5	4.5
	20.5	20.5

10 Related party transactions

Aggregate Unrestricted donations from related parties were £12,797 (2021: £13,500).

A restricted donation of £1,000 was received from Ben Rawlingson-Plant, a Trustee, towards the Adam Farah and Zeinab Saleh Exhibitions (2021: no restricted donations).

11 Taxation

The charitable company is exempt from corporation tax as all its income is charitable and is applied for charitable purposes.

12 Tangible fixed assets

	Building Development £	Furniture & Equipment £	Computer equipment £	Capital Refurbishment £	Total £
Cost					
At the start of the year	4,598,087	86,672	20,043	383,943	5,088,745
Additions in year	–	8,290	5,116	14,131	27,537
Disposals in year	–	(21,246)	(7,419)	(5,805)	(34,470)
At the end of the year	<u>4,598,087</u>	<u>73,716</u>	<u>17,740</u>	<u>392,269</u>	<u>5,081,812</u>
Depreciation					
At the start of the year	3,408,079	60,635	16,897	307,635	3,793,246
Charge for the year	183,078	10,328	4,851	40,744	239,001
Eliminated on disposal	–	(21,246)	(7,419)	(5,805)	(34,470)
At the end of the year	<u>3,591,157</u>	<u>49,717</u>	<u>14,329</u>	<u>342,574</u>	<u>3,997,777</u>
Net book value					
At the end of the year	<u>1,006,930</u>	<u>23,999</u>	<u>3,411</u>	<u>49,695</u>	<u>1,084,035</u>
At the start of the year	<u>1,190,008</u>	<u>26,037</u>	<u>3,146</u>	<u>76,308</u>	<u>1,295,499</u>

Building development comprises the cost, including relevant fees, of the refurbishment of the Centre's leasehold premises. The premises are held on a 25 year lease from Camden Council. The realisable value of the lease is limited as it specifically states that the premises can only be used "for the purpose of the advancement of the education of the public of the understanding and appreciation of the Arts". The lease also states that any disposal of the lease will be restricted in accordance with Section 117 of Charities Act 2011.

Arts Council England has a mortgage on the property and a floating charge over the other assets of the charity worth £2,914,783 for a 25 year period from 18 September 2002.

All of the above assets are used for charitable purposes.

13 Stock

	2022 £	2021 £
Bookshop stock	18,818	18,818
Donated artwork stock	400,892	442,115
	<u>419,710</u>	<u>460,933</u>

Notes to the financial statements

For the year ended 31 March 2022

14 Debtors

	2022 £	2021 £
Trade debtors	17,317	24,036
Other debtors	417	1,057
Prepayments	56,507	17,163
Accrued income	65,232	75,567
VAT	10,804	5,554
	150,277	123,377

All financial instruments, both assets and liabilities, are measured at amortised cost. The carrying values of these are shown above and also in note 15 below.

15 Creditors: amounts falling due within one year

	2022 £	2021 £
Trade creditors	166,067	78,076
Taxation and social security	16,505	13,894
Other creditors	5,738	4,604
Accruals	38,839	96,449
Deferred income (note 16)	2,167	336
Deficit reduction plan pension liability (note 18)	12,000	24,000
	241,316	217,359

16 Deferred income

Deferred income comprises education fees received in advance of the period the educational activity occurs.

	2022 £	2021 £
Balance at the beginning of the year	336	696
Amount released to income in the year	(336)	(360)
Amount deferred in the year	2,167	–
Balance at the end of the year	2,167	336

Notes to the financial statements

For the year ended 31 March 2022

17 Creditors: amounts falling due after one year

	2022	2021
	£	£
Deficit reduction plan pension liability (note 18):		
Amounts due within two to five years	48,550	48,550
Amounts due in more than five years	27,997	33,819
	76,547	82,369

18 Pension scheme

Amounts included in Creditors under "Deficit Reduction Plan" represent a liability to the London Borough of Camden to settle amounts due under a superannuation scheme which has now closed. The amount of the liability is being paid in equal instalment of £12,000 per annum over a 15 year period commencing in the charity's 2017/18 financial year. This liability is accounted for in full at net present value, taking account of an imputed interest rate of 7.5%. These assumptions and the resulting liability may vary depending on changes to underlying interest rates over time.

19a Analysis of net assets between funds (current year)

	Unrestricted funds	Restricted revenue funds	Restricted capital funds	Total funds
	£	£	£	£
Tangible fixed assets	27,410	–	1,056,625	1,084,035
Net current assets	877,892	268,089	5,786	1,151,767
Long term liabilities	(76,547)	–	–	(76,547)
Net assets at 31 March	828,755	268,089	1,062,411	2,159,255

19b Analysis of net assets between funds (prior year)

	Unrestricted funds	Restricted revenue funds	Restricted capital funds	Total funds
	£	£	£	£
Tangible fixed assets	29,183	–	1,266,316	1,295,499
Net current assets	858,179	379,555	9,404	1,247,138
Long term liabilities	(82,369)	–	–	(82,369)
Net assets at 31 March	804,993	379,555	1,275,720	2,460,268

20a Movements in funds (current year)

	At 1 April 2021 £	Income & gains £	Expenditure & losses £	Transfers £	At 31 March 2022 £
Restricted funds:					
Revenue funds					
Education	37,501	98,371	(133,187)	–	2,685
Exhibitions	187,514	178,961	(233,111)	–	133,364
Exhibitions: Artists for	149,540	–	(22,500)	–	127,040
Audience Development	5,000	–	–	–	5,000
Cultural Recovery Fund	–	38,807	(38,807)	–	–
National Lottery Grant	–	59,484	(59,484)	–	–
Capital funds					
LB Camden s106 project	24,379	8,325	(22,420)	–	10,284
LB Camden CIL project	61,385	–	(16,188)	–	45,197
Building development	1,189,956	–	(183,026)	–	1,006,930
Total restricted funds	1,655,275	383,948	(708,723)	–	1,330,500
Unrestricted funds:					
Designated funds:					
Building Development	60,000	–	–	–	60,000
Audience Development	62,100	–	–	(62,100)	–
Staffing Transition Support	–	–	–	27,950	27,950
Total designated funds	122,100	–	–	(34,150)	87,950
General funds	682,893	1,346,408	(1,322,646)	34,150	740,805
Total unrestricted funds	804,993	1,346,408	(1,322,646)	–	828,755
Total funds	2,460,268	1,730,356	(2,031,369)	–	2,159,255

20b Movements in funds (prior year)

	At 1 April 2020 £	Income & gains £	Expenditure & losses £	Transfers £	At 31 March 2021 £
Restricted funds:					
Revenue funds					
Education	33,500	147,288	(143,287)	–	37,501
Exhibitions	60,657	201,311	(74,454)	–	187,514
Exhibitions: Artists for	172,040	–	–	(22,500)	149,540
Audience Development	5,000	–	–	–	5,000
Cultural Recovery Fund	–	105,818	–	(105,818)	–
Capital funds					
ACE capital project					–
LB Camden s106 project	59,412	–	(35,033)	–	24,379
LB Camden CIL project	64,747	–	(13,362)	10,000	61,385
Building development	1,406,321	–	(216,365)	–	1,189,956
Total restricted funds	1,801,677	454,417	(482,501)	(118,318)	1,655,275
Unrestricted funds:					
Designated funds:					
Building Development	60,000	–	–	–	60,000
Audience Development	42,100	–	–	20,000	62,100
Total designated funds	102,100	–	–	20,000	122,100
General funds	534,953	1,357,893	(1,308,271)	98,318	682,893
Total unrestricted funds	637,053	1,357,893	(1,308,271)	118,318	804,993
Total funds	2,438,730	1,812,310	(1,790,772)	–	2,460,268

20c Purposes of funds

Purposes of restricted funds

Exhibitions – income from individuals through Exhibition Circles, Trusts & Foundations and UK and international arts agencies and commercial gallery partners, as well as funds raised through our Emerging Artist Prize, for the purpose of presenting exhibitions of UK and non-UK artists.

Exhibitions: Artists for Artists – Fund that created in 2017 through fundraising events for the Gallery's 50th Anniversary to support artist-led projects, commissions and residency programmes that will enable artists to continue to take risks with new ideas and to push the boundaries of their own practice.

Education – Income mainly from Trusts & Foundations supporting our learning programmes including Special Educational Needs, Primary School, Family and Youth programmes.

Audience Development Grant – Restricted grant provided in a prior year not yet released.

Cultural Recovery Fund – Relating to activity supported by Arts Council England grant in relation to the coronavirus pandemic.

National Lottery Grant – Arts Council England project grant to support Open Up activity

20c Purposes of funds (continued)**Purposes of restricted funds (continued)**

LB Camden s106 project – A grant of £172,323 from London Borough of Camden S106 funds towards a series of improvement works completed between 2016–2021. Works include environmental building upgrades such as solar panels, rainwater harvesting tanks, a computerised building management system and interior LED lighting, and improvements to public areas such as our garden walkway. Expenditure represents depreciated costs.

Community Infrastructure Levy (CIL) awarded via LB Camden – A grant of £76,729 towards a series of improvement works in our café and garden.

Building development – the depreciation cost, including relevant fees, of the refurbishment of the Centre's leasehold premises. The premises are held on a 25 year lease from Camden Council.

Purposes of designated funds

Designated funds were originally set up in 2018/19 for audience development initiatives and building development costs. A new fund was created in 2021/22 to support the introduction of co-ordinator posts from 2022/23, following a staffing restructure during the coronavirus pandemic.

21 Reconciliation of net income / (expenditure) to net cash flow from operating activities

	2022 £	2021 £
Net (expenditure) / income for the reporting period (as per the statement of financial activities)	(301,013)	21,538
Depreciation charges	239,001	276,576
Dividends, interest and rent from investments	(234)	(818)
Decrease/(increase) in stocks	41,221	(46,622)
(Increase)/decrease in debtors	(26,900)	99,908
Increase/(decrease) in creditors	18,135	51,391
Net cash (used in)/provided by operating activities	(29,790)	401,973

22 Operating lease commitments

The Centre's total future minimum lease payments under non-cancellable operating leases is as follows for each of the following periods:

	Equipment 2022 £	2021 £
Less than one year	2,432	6,845
One to five years	–	2,432
	2,432	9,277

23 Legal status of the charity

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.

Accounts

Camden Art Centre Arkwright Road London NW3

FINANCIAL STATEMENTS

FOR THE YEAR ENDED

31ST MARCH 2021

Legal Name: CAMDEN ARTS CENTRE
(A Company Limited by Guarantee)

Charity No. 1065829
Company No. 02947191

Supported by:



Supported using public funding by
**ARTS COUNCIL
ENGLAND**

Camden Arts Centre
Company Information

Board of Trustees:

Eliza Bonham-Carter (Vice Chair)
Tia Counts
Alexandre da Cunha
James Fobert
Guy Halamish (Chair)
Anne Hardy
Heather Johnson (Resigned 14.12.2020)
Porus Jungalwalla (Treasurer)
Merissa Marr
Oluwatundunmininu Obidipe (Appointed 12.10.2020)
Ben Rawlingson-Plant
Karen Sanig
Jonathan Simpson (Appointed 14.12.2020)

Senior Management Team:

Director: Martin Clark
Deputy Director: Moya Malekin

**Registered Office and
Business Address**

Camden Arts Centre
Arkwright Road
London
NW3 6DG

The legal name is Camden Arts Centre, however we now operate under the name Camden Art Centre, which is used throughout this document.

Auditor

Sayer Vincent LLP
Chartered Accountants and Statutory Auditor
Invicta House
108-114 Golden Lane
London
EC1Y 0TL

Bankers

Barclays Bank Plc
131 Finchley Road
London
NW3 6HY

Solicitors

The Charity Team
Russell-Cooke Solicitors
2 Putney Hill
London
SW15 6AB

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Executive Summary

Camden Art Centre's management, staff and trustees have worked hard over the last year under the extremely challenging and constantly changing conditions as a result of the Covid-19 pandemic to ensure that the organisation remains financially stable, staff are supported and safeguarded, and we continue to deliver high-quality exhibitions, learning, public programmes, residency and professional support programmes to our beneficiaries and audiences. This has involved regular communication between senior management and trustees, ongoing budget reviews, conversations with staff, and responding to government measures and emergency funding opportunities that emerged to support organisations in this extremely challenging period. In all of this we have worked hard to ensure that decisions made are in the interests of our long-term ambitions.

Some aspects of our work have paused or transitioned online, but it has also been an opportunity to reflect and consider how our programmes and structures might be reimagined and reformulated. In total 86 artists were commissioned across our programmes during 2020-21. We launched our new visual identity in 2020, the culmination of a branding review in 2019-20. Improvements to our digital infrastructure such as website and CRM upgrade were paused alongside communications staffing recruitment (due to financial considerations), but at the same time work was accelerated through the launch of new digital programming such as *The Botanical Mind Online* microsite and Camden Art Audio podcast series. We also created expanded online learning resources – including a digital publication sharing how our SEN programmes were transitioned online – and participation in our Youth Collective programme expanded as young people based further away from the centre had the opportunity to participate. As the first lockdown was eased, we re-opened our doors with an exhibition on-site, *The Botanical Mind*, safely welcoming audiences back into the building through September and October. Our front of house team was expanded with new booking procedures and safety measures implemented to minimise the risk of infection and allow staff and visitors to feel safe and comfortable in our spaces. The timed exhibitions slots sold out well in advance and despite the restrictions on numbers in the galleries, we saw increased weekly visitor figures in comparison to the same period in the prior year. Our front of house volunteer programme was paused as it was not appropriate with the high levels of care required within restrictions, or to put volunteers at risk. We will be considering the best way to engage volunteers as we move forwards.

This period saw a renewed focus on Black Lives Matter, and we along with many other institutions have reflected on what actions need to be taken to address lack of representation and opportunity. This has included the publication of an anti-racism pledge and the creation of a new anti-racism working group. In addition, all staff have undertaken Unconscious Bias Training.

Three new trustees joined within 2020. Tia Counts joined in February 2020, bringing skills as Managing Director and the first ever Chief Diversity Officer for MSCI (previously diversity lead with JP Morgan) supporting the review of CAC practices and ambition to diversify our staff and volunteer team. Oluwatundunmininu (Tundun) Obidipe joined as our first Youth Trustee, recruited via our Youth Collective programme and with an interest in our developing community strand. Jonathan Simpson joined as our new Camden Councillor trustee, and with strong knowledge of the borough's cultural infrastructure as chair of Cultural Camden steering group, and previous Cabinet Officer with responsibility for culture. We will be working closely with all trustees to plan our ambitions for the organisation to 2027 as we work towards a new National Portfolio funding application and working to the Arts Council England 10-year strategy 'Let's Create' with new investment principles.

As we move into the new financial year – one in which the current uncertainty and disruption will continue – we are taking appropriate steps to ensure we have maximised our financial stability and contingency, increased flexibility around possible further disruption to our operations and programmes, as well as seizing the opportunity to accelerate and amplify the urgent work necessary to address the growing needs within the sector, our audiences and local communities.

Our plans for 2021-22 will focus on consolidating our position as one of the best-loved and most highly respected visual arts organisations in the UK and a driver of the contemporary visual arts sector, with the aim to transition out of the pandemic with new learning and strengths. We will continue looking at opportunities to diversify income streams to become more sustainable and financially secure; research new programme strands and partnership opportunities; continue interrogating how we might change our structures and programme to make our organisation more diverse; concentrate on how we support UK based artists whilst continuing to ensure the internationalism of the programme; and strengthen our position as an exemplar of environmentally sustainable practice.

Principal Activities/Aims and Objectives

Camden Art Centre is a place for art and artists, a place for the curious, the novice and the expert alike. It's a place to see, to make, to learn and to talk about contemporary art, whether in our building, attending off-site projects or via our digital forums.

Camden Art Centre was originally built as a public library and now combines historic architecture with open, modern spaces, a café, bookshop and secluded garden, with free entry for all. Through our programme of exhibitions, learning, courses, events and residencies, we invite everyone to engage with art and the people that make it – to push boundaries and connect to their own creativity. Our off-site projects share our work with diverse communities and our digital, publishing and broadcast platforms help us connect art, artists and people in ever more immediate and interesting ways.

As a charity rooted in our North West London community, we foster a sense of belonging in our spaces. Working closely with local schools, community groups and specialist partners we nurture the next generation of artists, from early years to adulthood, enabling everyone to get up close to art, to meet artists and to make work themselves. Our targeted programmes and sector leadership increase our impact, bringing the arts to those most in need.

Much loved by our communities, for over 50 years Camden Art Centre has always worked ahead of the curve, giving early support and exposure to important artists from the UK and abroad including Martin Creed, Kerry James Marshall, Kara Walker, Sophie Calle, Yinka Shonibare, Mike Nelson and Mary Heilmann. We support artists at every stage of their careers, enabling them to make and show work that is relevant for today: brave, challenging, engaging and vital.

The Trustees believe that the continued commitment to education and accessibility at Camden Art Centre fulfil the Charity Commission's requirements to give due consideration to Charity Commission published guidance on the operation of the Public Benefit requirement, including the guidance 'Public Benefit: Running a Charity (PB2)'. The Board reviews the Centre's aims and objectives in the light of this guidance.

Annual Review 2020/21

The organisation's key objectives are:

- To provide an accessible venue for contemporary visual art and education in which artists, their ideas and their work are the focus of activities
- To broaden the audience for contemporary visual art and engage people in the ideas, practices and issues explored by artists and their work
- To promote diversity and equality of opportunity in contemporary visual art
- To engage people in the creative process of making art and support those who wish to pursue a career in art
- To contribute to current artistic debate and facilitate the making of work that extends contemporary art practice.

These objectives are realised through Camden Art Centre's activities and facilities, which include:

- A wide-ranging programme of exhibitions, educational projects, residencies, talks, workshops, screenings, and publications
- Digital creative content available to all
- A building that is accessible to all
- The production / publication, promotion and sale of artists' editions and books
- A volunteer/training programme open to all (currently paused due to the pandemic)

Our activity strands deliver against the following Arts Council England targets, and self-evaluation is used as a measurement tool across all areas of activity:

	Talent Development	Creative Case for Diversity	International	Opportunity to Experience and Participate	Depth and Quality of Experience	Increased Number and Range of People	Increased Engagement with the Least Engaged	Audience Development	Digital Distribution	Children and Young People
Exhibitions and Public Programme	√	√	√	√	√	√		√	√	
Residencies	√	√	√		√			√	√	
Learning Projects	√	√		√	√	√	√	√		√
Courses	√			√	√	√		√		√
Family Activities				√	√	√	√	√		√
Volunteer programme	√	√	√	√	√	√		√	√	

Additionally, we review our organisational development against the criteria of resilience, environmental sustainability and equality.

Achievements and Performance

Exhibitions:

During 2020/21 our exhibitions programme involved the work of 89 artists from Britain and abroad over one exhibition slot, and one digital exhibition.

Our exhibitions programme was drastically curtailed in 2020/21 due to the restrictions applied to public buildings through tier and national lockdowns. We had planned to open *The Botanical Mind: Art, Mysticism and The Cosmic Tree* on Earth Day 22nd April 2020, but this was delayed until late September 2020 with further closures during the run of the show, and the exhibition was only open for 8 weeks in totality. Exhibitions of Walter Price and Olga Balema, originally planned for January 2021 were also postponed to May 2021. A digital walk-through video of the Vivian Suter exhibition which closed early in March 2020 was made available online.

With *The Botanical Mind* exhibition postponed in April, we created a new digital platform botanicalmind.online a complimentary online programme of new artists commissions, podcasts, films, texts, images and audio, expanding on and enriching the ideas and issues informing the show. Curated by Gina Buenfeld and Martin Clark, *The Botanical Mind Online* investigates the significance of the plant kingdom to human life, consciousness and spirituality across cultures and through time. Drawing on indigenous traditions from the Amazon rainforest; alternative perspectives on Western scientific rationalism; and new thinking around plant intelligence, philosophy and cultural theory, it took our programme directly to the homes of audiences at a moment when their mobility was limited yet the role of art felt more important than ever, and our connection with plants and nature was at the forefront. The online project has been enriched by leading voices in their specialist fields joining the conversation including Michael Marder, Rupert Sheldrake, John Dupré, Monica Gagliano, Brenda Danilowitz, Dr Stephan Harding, and Bernd Brabec De Mori, Terence McKenna. *The Botanical Mind Online* microsite had 88,804 viewings in 2020-21 and was shortlisted for Apollo Magazine's 2020 Award for digital innovation of the year, alongside projects by Firstsite, Colchester, The University of Cambridge, and The Morgan Library and Museum, New York.

New digital commissions and online works were available from artists Adam Chodzko, Tamara Henderson, Ghislaine Leung, James Richards and Steve Reinke, Joachim Koester, Gemma Anderson and Kerstin Brätsch. The website also features archival material and new contributions from artists, musicians, writers and thinkers including: Carl Jung, Bruce Conner, Hildegard of Bingen, Ithell Colquhoun, Hilma af Klint, Wolfgang Paalen, Brion Gysin, Philip Taaffe,

Matt Mullican, Giorgio Griffa, Joachim Koester and Stefan A Pedersen, Linder, Sarah Angliss, Kirk Barley, Sarah Angliss, , Simon Ling, Priscilla Telman and Vincent Moon, Jagadish Chandra Bose, Annie Bessant and Charles Leadbeater, Carol Bove, Andrea Büttner, Cerith Wyn Evans, Rachid Koraïchi, Penny Slinger, Fred Tomaselli, Delfina Muñoz de Toro, and others. A 17-minute introductory film written and narrated by the exhibition's curators – Martin Clark and Gina Buenfeld and edited by Antonio Ribeiro has received nearly 15,000 views to date. The project forms an archive exploring ideas of plant sentience, indigenous cosmologies, radical botany, Gaia theory, quantum biology, and the influence of psychoactive plant medicines on various cultures and countercultures across the globe.

The Botanical Mind Podcast series was devised in conversation with *The Botanical Mind* exhibition curators and co-produced by Alannah Chance –audio producer at the Guardian since 2014, previously producer at BBC 6 Music. It featured several specialists from the botanical world - including Monica Gagliano, a scientist specialising in plant cognition; Gina Buenfeld discussing forms of indigenous plant healing; Dr Stephan Harding introducing Gaia theory; musician Sarah Angliss responding to the work of Hildegard of Bingen; landscape architect Céline Baumann expanding upon her ongoing research into queer nature; before closing with Ros Gray and Shela Sheikh who jointly discussed how planting was central to colonialism and explained why it is vital that we recognise the impact of colonial botany and plantation systems within an urban context. All of the podcasts continue to be hosted on *The Botanical Mind Online* microsite, and Camden Art Audio - a new content platform for Camden Art Centre accessed via iTunes, apple music and Spotify. The series of talks all featured the music of London based musician Kirk Barley; he was commissioned to create a new body of music that was reflective of the themes and structures evidenced within the exhibition. For the podcasts, Chance interweaved his music with the voices of the speakers to gently introduce complex and novel ideas regarding the intricacies of the vegetal world and latterly its relationship with the actions and interventions of humans. The podcasts have had a total of 9,738 listens to date and the series was mentioned on Architectural review and had BBC coverage as well.

The Botanical Mind project was inspired by the cosmologies of indigenous peoples in the Amazon Rainforest, in particular the Yawanawá, Huni Kuin and Shipibo communities. Our plans for artists from the Yawanawá community to travel to London and realise a site-specific artwork as part of the exhibition were cancelled due to the pandemic, but the online platform did provide an opportunity to profile their work through filmic documentation by independent filmmakers and sound-explorers Priscilla Telmon & Vincent Moon who spent time with the Yawanawá family in 2004, recording and filming their daily life in the rainforest.

Teresa Gleadowe – Director, CAST

"I've explored the site at some length and it's full of beautiful things. Also watched the film, which is very good. The whole project is brilliantly timely and a really great example of making an exhibition work online - so much more sophisticated than anything else I've encountered."

Beatrice Gibson - Artist

"Just wanted to say: spent a portion of my evening last night on the Camden website. The Botanical Mind online is the literally BEST THING ONLINE, at the moment. Such an impressive translation of an exhibition as well as its own thing entirely."

Francesca Bertolotti-Bailey, then Acting Head of Programme at Kettle's Yard; now CEO Cove Park

"I just watched the video on The Botanical Mind, wow, what an amazing teaser, trailer, companion, surrogate of the show it is. I was completely engulfed. I can't wait to see the show."

Vincent Moon and Priscilla Telmon - Artists

"No words to say how we are touched by the beauty and magic you made with this online exhibition. It's fantastic. I've never seen anything like this – we are blown away. An amazing research, precise and so needed – to draw these lines of connection."

Rebecca Birch – Artist

"I just spent a little time (but need to spend much more) on the Botanical Mind website, and I just wanted to say, WOW! Well done! This is immense! Such an amazing and fascinating and thoughtful collection of works and commissions. Super inspiring, and massively impressive breadth of research and ideas, the best exhibition I've seen, in the material world, or virtually in ages and ages and ages!"

Press highlights:

Apollo: When Camden Arts Centre was forced to postpone its spring exhibition, 'The Botanical Mind: Art, Mysticism and The Cosmic Tree', an ambitious online project was rapidly developed in its stead. 'The Botanical Mind Online' considers the spiritual significance of plant life with special attention to the effects of the Covid-19 pandemic on humanity's place in the natural order.

Wallpaper: The Botanical Mind Online' provides a space for personal engagement, and an arena for global, trans-cultural visions on the deeply rooted relationship between human and non-human life.

Hyperallergic: The online platform draws on perspectives that offer alternatives to Western rationalism: outsider artists and philosophers, Indigenous cultures from the Amazon rainforest, and recent investigations into plant sentience. As such, it hints that an understanding of the vegetal can help to challenge the destructive dualistic divides that characterize much Western post-Enlightenment thought.

Guardian: For [Clark's] own institution, accommodating the conditions has meant launching an online version of a now delayed exhibition, The Botanical Mind – a site rich with texts, recordings and images, plus a new digital work by Adam Chodzko.

Artlyst – While The Botanical Mind: Art, Mysticism and The Cosmic Tree as originally conceived has been postponed, a new online project has been developed in response to the COVID-19 crisis and the closure of the galleries due to the pandemic. During this period of enforced stillness, our behaviour might be seen to resonate with plants: like them, we are now fixed in one place, subject to new rhythms of time, contemplation, personal growth and transformation. Millions of years ago, plants chose to forego mobility in favour of a life rooted in place, embedded in a particular context or environment. The life of a plant is one of constant, sensitive response to its environment – a process of growth, problem-solving, nourishment and transformation, played out at speeds and scales very different to our own. In this moment of global crisis and change, there has perhaps never been a better moment to reflect on and learn from them.'

In September 2020 we released a three-part podcast series *What's Love Got To Do With It?* curated by Beatrice Gibson and produced by Alannah Chance. The podcasts were commissioned by Camden Art Centre, Bergen Kunsthall, KW Institute, Berlin, and Mercer Union, Toronto, to coincide with the launch of Beatrice Gibson's new book *Deux Soeurs* which accompanies her 2019 touring exhibition initiated by Camden Art Centre, *Crone Music*. The series paired six contemporary poets discussing the topic of radical love: CAConrad, a non-binary poet from Pennsylvania spoke with LeAnne Howe, a poet and enrolled citizen of the Choctaw Nation of Oklahoma; award-winning American poet Alice Notley shared a first-time intergenerational conversation with Precious Okoyomon, a New-York-based Nigerian artist, poet and chef; and the final episode featured friends, poets and educators Ariana Reines and Sophie Robinson. Released over three consecutive weeks the series made sonic space in which the poets shared, listened and responded to one another's work. The series also featured unique musical compositions by Crystabel Riley and Seymour Wright. The podcasts were sited on the websites and social media platforms of all four commissioning institutions, as well as our Camden Art Audio platform on Spotify, iTunes and standard podcast platforms. This maximised their reach, and meant the series reached an international audience, with a total of 3,192 listens in 20-21.

On 24 September we were finally able to open the delayed exhibition *The Botanical Mind: Art, Mysticism and The Cosmic Tree*. The Botanical Mind brought together work by over 60 visionary, surrealist, modern, outsider, indigenous Amazonian and contemporary artists to reveal the ongoing significance of the vegetal kingdom to human life, consciousness and spirituality. Spanning more than 500 years and including historical and ethnographic artefacts, textiles and manuscripts, it looks both backwards and forwards, engaging with various cultures and wisdom-traditions to reappraise the importance of plants to life on this planet. The full list of artists included in the exhibitions is as follows:

Eileen Agar / Anni Albers / Josef Albers / Gemma Anderson with Wakefield / Lab and John Dupré / Anna Atkins / Jordan Belson / Annie Besant and Charles W. Leadbeater / Forrest Bess / Karl Blossfeldt / Carol Bove / Kerstin Brätsch / Andrea Büttner / Adam Chodzko / Ithell Colquhoun / Bruce Conner / Das Institut / Mirtha Dermisache / Minnie Evans / Cerith Wyn Evans / Charles Filiger / Giorgio Griffa / Brion Gysin / Ernst Haeckel / Anna Haskel / Friedrich Wilhelm Heine / Tamara Henderson / Channa Horwitz / Textiles by artisans from the Huni Kuin (Kaxinawa) people / Carl Gustav Jung / Hilma af Klint / Joachim Koester / Rachid Koraïchi / Josef Kotzian / Emma Kunz / Yves Laloy / Ghislaine Leung / Linder / Simon Ling / André Masson / John McCracken / Henri Michaux / Matt Mullican / Wolfgang Paalen / Paul Päun / Steve Reinke and James Richards / Edith Rimmington / Daniel Rios Rodriguez /

Textiles by artisans from the Shipibo-Conibo people / Penny Slinger / F. Percy Smith / Janet Sobel / Philip Taafe / Fred Tomaselli / Delfina Muñoz de Toro / Alexander Tovborg / David Tudor / Lee Ufan / Scottie Wilson / Terry Winters / Adolf Wölfl / Anna Zemánková / Henriette Zéphir

The exhibition was installed in a way that took into account Covid-19 social distancing guidelines, and with new timed entry slots and increased invigilation and front of house support. The opening was a huge success with all of the slots booked out for the first weeks, high demand for our limited walk-up places and an incredibly positive response from our visitors and across social media. Unfortunately, due to further tier and full national restrictions the exhibition was only able to remain open for 8 weeks, and during this time received 13,109 visitors.

Many of the works in the show reveal an encoded, vegetal intelligence inherent in plant forms – patterns that can be thought of as blueprints for the natural world. These same designs relate to an ancient metaphysics found across civilisations and through time – characterised by the connected principles of the micro- and macro-cosmos, sacred and fractal geometries, as well as the psychoactive visions induced by mind-manifesting (entheogenic) plant medicines.

The Cosmic Tree is a symbol that appears in numerous religions and mythologies, representing a pathway between worlds that is often also marked by the form of the serpent. The mandala is another universally arising motif that connects us to the universe through the image of a plant. Common to Indian, Japanese, Persian, Mesoamerican and European religions, mandalas are amongst the oldest spiritual symbols and act as aids to meditation, enabling transformative states of consciousness through the focus of the mind. Plants not only symbolise this cosmic axis and transformative potential, they embody it at the core of their being – performing a kind of everyday alchemy, transforming light from the sun into a limitless diversity of shapes, colours, forms and patterns.

Many indigenous communities in the Amazon rainforest have co-existed harmoniously with their environments for thousands of years; through an alliance with the forest itself and a way of life that is grounded in ancestral wisdom traditions and practical knowledge. They have developed a system of sacred geometries imbued with cosmological significance, derived in part from their visions and experience with powerful plant medicines, in particular, Ayahuasca. These *kené* (designs) are painted directly onto their bodies or reproduced as textiles or beadwork and the exhibition includes artefacts from the Shipibo-Conibo and the Huni Kuin peoples.

In the mid-twentieth century many western artists and writers began to explore eastern philosophy and mysticism, and to experiment with psychoactive, placing these ideas and experiences at the centre of the counter-cultural movement that swept across America and Europe. Nowadays, contemporary artists are re-engaging with both sacred and secular aspects of plant-thinking and being, finding in the plant kingdom new models for thinking about life and consciousness, as well as increasingly diverse ethical, social, scientific and aesthetic approaches to a more-than-human world. The Botanical Mind offers a glimpse into the boundless mystery, richness and cultural and spiritual significance of the vegetal kingdom and in doing so it invites us to reflect on our own relationship with plants – what they can teach us about ourselves, and how we might share our world with them.

We published an edition in our File Note series with a newly commissioned essay by acclaimed author Marina Warner. In it she reflected on how the exhibition had responded to “the urgent need to act now to realign human relations with the environment has changed traditional – so often dismissive – attitudes to ideas about the occult, consciousness, living matter, in short animism” at a moment in which “affinities between phenomena, intuited by so many belief systems, have long been side-lined in the hubristic Anthropocene; they are however returning vigorously in our era of environmental disaster.”

We also published a 232-page fully illustrated book to accompany the exhibition which has been extremely popular selling both in the building and internationally online, with two reprints made due to popular demand. The book includes essays by the curators and contributions from scholars on the key themes of the exhibition – alchemy, art history, plant ontology, Gaian ecology, anthropology and ethnobotany – unifying philosophical, scientific, spiritual and artistic approaches to meditate on the cosmic significance of plants in different worldviews.

A walk-through video was commissioned to enable greater access to the work for those unable to attend in person, which has been viewed over 3,000 times on YouTube to date.

Visitor Feedback:

Paul Johnson – artist (previous exhibitor at CAC)

"I just wanted to say what an amazingly rich exhibition 'the botanical mind' is. It felt like a beautiful balance between research and artwork and with every turn in the gallery something magical happens. Congrats on an amazing show."

Rachael Champion (previous resident at CAC)

"I want to let you know how much I enjoyed *The Botanical Mind*. It's one of the most inspiring and innovative exhibitions I've seen in years."

"It's so wonderful that a small organisation like Camden Art Centre can show something so substantial, timely and poignant. Everyone needs to see this show, it speaks so much to our current circumstances"

"Such an incredible exhibition! The variety of media and perspectives in this show is amazing! We are really impressed with the quality of the exhibition, the organisation is doing brilliant work"

"I am so impressed with this exhibition! So nicely hung, brilliantly researched, the gallery guide is amazing too and we felt quite safe covid-wise"

"This is by far the best exhibition I've seen in years! At the level of Basquiat at the Barbican: it's outstanding"

Press coverage included:

The Guardian: Adrian Searle gave the review 3 stars - he thought the premise of the show was very good, with many strong and intriguing artists and works, stating 'Almost every work demands a great deal of unpacking... [in this] frequently fascinating exhibition'.

Aesthetica magazine: included a beautiful feature, with a curatorial write up by Gina Buenfeld:

'There has never been a more important time to consider our relationship with the environment. Camden Art Centre's new show, *The Botanical Mind*, looks at the links between plants, humans and the universe – revealing the connections that bind us across 500 years of art.'

I News: '20 best art shows and museum exhibitions 2020, from Gormley and Gentileschi to Grace Jones: A show melding two themes: mysticism and ecology. Plant intelligence – real and mythic – is explored through the art of many cultures.'

FT Weekend: Martin Clark was interviewed in relation to the exhibition on a feature on art and mysticism by Francesca Gavin, for The Financial Times.

Vogue: It was listed as a must see in both British Vogue, 5 ways to treat yourself this week' and World of Interiors.

An Instagram takeover of our account by author Stephen Ellcock produced 12 posts, also shared on his account, which directly resulted in an increase of 4,073 followers and 150 catalogues sold.

Residencies:

Our residency programme provides a nurturing and enabling environment for artists to develop their practice and share this more broadly. It continued into its 31st year, albeit with some adjustments due to the pandemic.

Our Frelands-Lomax Ceramics Fellowship was due to continue with Berlin-based Jesse Darling who commenced their residency in January 2020 with plans to extend through the full year to allow for maximum flexibility around childcare needs and provide rare time and space for in-depth research and thinking, as well as for production in the ceramics studio. Due to restrictions during the pandemic however, and on request of the artist this was postponed until summer 2021. However, Frelands Foundation generously extended their funding to include an additional ceramics residency for 2020-21 which was awarded to Phoebe Collings-James. Commencing in October 2020 it enabled us to offer support to a London-based artist during this difficult year and ensure that our ceramics facilities were accessible and used while our wider public programmes were on hold.

Phoebe Collings-James works across sculpture, video, sound and performance. Her works function as what she calls “emotional detritus”; they speak of knowledges of feelings, the debris of violence, language and desire which are inherent to living and surviving within hostile environments. Following the December lockdown, her onsite residency was put on hold until April 2021 during which time she started to develop her public programme events which have taken the form of a two-part series *Stop Making Sense*, and an offsite element of her residency at The Leach Pottery in Cornwall in April 2021. She also led a Youth Collective zoom workshop in March 2021 showing the young people how she throws pots and how she makes and develops ideas for her wider practice. Her recent work has been dealing with the object as subject, giving life and tension to ceramic forms. During her residency, she will continue her study of ceramic form through an engagement with tenderness, eroticism and the haptic nature of clay.

Unfortunately, other residency opportunities such as our Youth Residency, our Family Artists in Residence and our PEER Forum programme were not possible to deliver in 2020-21 due to the extended periods of building closure.

Public Programme:

Our Public Programmes were similarly affected by the pandemic due to restrictions on public gathering, and we transitioned our programme online in order to continue delivering programmes to as wide an audience as possible and support creative practitioners during this difficult period. Our Public Knowledge programme was initially devised and initiated in late 2019 as a space for knowledge production and exchange through informal or experimental presentations, discussion, and performance between creative practitioners including artists, musicians, filmmakers, and writers from diverse cultural backgrounds. The pandemic necessitated a reappraisal of how Public Knowledge could exist and remain accessible with a more experimental approach, and the Camden Art Centre website became a digital publishing platform with emphasis on redirecting audiences to existing sites of distribution such as Soundcloud, YouTube and Camden Art Audio - a new content platform for Camden Art Centre accessed via iTunes, apple music and Spotify. The Public Knowledge content generated through the year had 8,670 listens/views.

During April 2020 The87Press presented a programme of poetry written and read by Sascha Akhtar, Banu Khapil, Mira Mattar, and Peter Gizzi. The87Press is a publishing collective, who since their inception in 2018 have actively advocated for writers from under-represented and minority groups.

In May 2020 Ignota Books, in collaboration with Camden Art Centre, and Haus der Kulturen der Welt (HKW) published a four-part series of sonic responses to visionary author Ursula K. Le Guin. She tells the story of human origin by redefining technology as a cultural carrier bag rather than a weapon of domination. The series has commissioned new contributions international artists and musicians including Laurel Halo, Elysia Crampton Chuquimia, Jenna Sutela and Victoria Sin.

In June the South-East London based artists-led collective entitled F(r)ictions were invited to present a programme of experimental film and video work, making room for imperfections, unfinished work, left-field pieces, and DIY work. F(r)ictions focuses on hosting queer, feminist and racially diverse work. It presented three screenings throughout June featuring artists from across the UK that includes April Lin, Joanne Lee, Katerina Mimikou, Morisha Moodley, Nicky Chue & Florence Low, Anuka Ramischwili-Schäfer, Edmund Hardy, Summer M, Sam Lanchin and Rehana Zaman.

The July episode published a new commission entitled *Face2Face* by electronic music artist, DJ, producer and publisher Lee Gamble. This new sound work was created in the style of a ‘film essay’ and was constructed from ‘truths, half-truths, artificially generated emotion, lies, A.I music, doppelgängers, AI-generated news feeds, mimicry and deep fakes. As a means to articulate the digital entities designed to transform and confuse society during this prolonged period of ‘Fake News’ and the late capitalist concept of ‘Accelerationism’.

In August we published *The Self-Enquiry Inquiry Commission*, a new commission made by Nervemeter – a magazine is sold on the streets by homeless and vulnerably housed people mainly in London, Manchester and Glasgow. The content of the episode sought to sonically articulate the ‘current moment of mass upheaval which has exposed the complex, corrupt and conflicting influences that define and undermine every single aspect of our lives’. Collated digital recordings were transposed by the Nervemeter ‘Select Committee’ to create ‘a history of the present’ or ‘a history of truth’ with the ambition to articulate and scrutinise uncomfortable aspects of life.

For September's episode of Public Knowledge, We Are Publication, a collaborative artist led project featuring Jonathan Allen, Volker Eichmann, Rachel Cattle, Jenna Collins, John Hughes, Christian Newby, and Andrea Stokes, presented *Placement does not explain, but cultivates a September garden*. The presentation comprised of a video and experimental piece of writing that sought to abridge the writing of contemporary American poet Rosemarie Waldrop, whose recent appellation 'gap gardening' refers to the productive interstices between words, and between worlds.

For the period of October and November the Public Programme delivered a new strand of exhibition related talks entitled *Conversations*. This featured Martin Clark in conversation with Plant philosopher Michael Marder and Gina Buenfeld in discussion with artist Tamara Henderson. These had 321 listeners.

From October and running parallel to the exhibition related programme we delivered two monthly instalments of *Public Knowledge* each comprising of three episodes which have been developed with Arts of the Working Class (AWC) and Verso Books, followed by a film programme with Delhi based curator Nancy Adajania. The programme with Arts of the Working Class was called *The New Radical* and featured Aaron Bastani, Maya Goodfellow and John Merrick in dialogue with Alina Kolnar, founding editor of AWC to discuss the term 'radical' means today.

This series was followed in November by an online screening entitled *Zigzag Afterlives: Film Experiments from the 1960s and 1970s in India*, which comprised of a number of rarely seen films by artists and filmmakers including Akbar Padamsee, P Mansaram, Nina Sugati SR aka Nina Shivdasani Rovshen and Kumar Shahani. This was programmed to accompany the offsite exhibition developed in partnership with Brent 2020 by Paul Purgas called *We Found Our Own Reality*. It sought to contextualise the unacknowledged histories of collaboration and experimentation in India at this time against a backdrop of nationalism and anti-colonial struggle, global counterculture, the student and civil rights movements, and the Cold War. The programme was repeated across the weekend of the 30-31 January 2021 to mark the close of Purgas's exhibition, which will tour to Tramway, Glasgow later in the year.

The December episode of Public Knowledge also featured historical moving images works, including David Lamelas's film *A Study of Relationships Between Inner and Outer Space*, which was originally commissioned by Camden Art Centre in 1969. The programme was organised by Adam Harrison aka Studio for Propositional Cinema, and presented as *NOT MADE? NOT CHOSEN? NOT PRESENTED?: 3rd Studio for Propositional Cinema Film Festival*. It featured experimental audio works, film, video and poetry by historical and contemporary artists such as Cally Spooner, Julia Scher, Sung Tieu, Irene Haiduk, Lydia Ourahmane, Luzie Meter and Keren Cytter among others. It was influenced by the work of Italian Arte Provera artist Emilio Prini, who's practice actively resisted traditional modes of engagement and consumerism, which felt apt given the length of the programme and the time of year.

For the February episode of Public Knowledge, the programme focused on Flock Together, a bird watching collective for people of colour. It featured co-founder Nadeem Perera discussing issues regarding access, cultural role models, and urban infrastructures of control alongside detailed information about how birds communicate with one another while walking through Hackney Marshes. It also featured the music of Parris, who adapted a number of his tracks for the recording.

In March we delivered a three-part presentation by The87Press (Azad Ashim Sharma and Kashif Sharma-Patel) entitled *Notes on Radical Inclusivity, Diaspora, and Poetry*. This was in partnership with Camden Art Centre and poet-scholars Nat Raha, Nisha Ramayya, Callie Gardner, James Goodwin, Sarona Abuaker, and Dom Hale. Over its course, we discussed the legacies of cross-cultural and intersectional anti-racist activisms, critical theory and how those legacies impact the future of publishing in the UK.

Community Learning:

Our learning programmes aim to be inclusive and representative of artists and participants from a wide range of social and cultural backgrounds, and embeds talent development, diversity, in-depth engagement and children and young people quality principles across the whole programme, with a key strategic aim to 'nurture talent of young people', and 'nurture life-long enjoyment of contemporary visual arts'. The learning programme was heavily affected by the pandemic, with a pause on our primary school programme as this would have necessitated a new partnership from autumn 2020, and our courses for adults and children paused for the entirety of 2020-21 due to continued social distancing requirements and building restrictions. We did however adapt our Youth and SEN Schools programme supporting participation remotely, with online safeguarding measures put in place.

The learning team spent the first month of closure on a period of research, gathering feedback from our audiences to better understand need as a basis for developing our new programme. This research demonstrated

that young people, families and schools wanted to stay connected to Camden Art Centre, our artists and wider community and continue accessing creative opportunities but gave clear guidance for how we might deliver this in ways which met their current needs.

In May 2020 we launched our pilot digital learning programme, with the aim to continually reflect, develop and evaluate to inform our future working methods and approach.

To culminate our **Primary School Project** and working with artist Lucy Joyce we created a digital publication, showcasing the pupil's slogans from school workshops before lockdown, which became even more relevant. Slogans referenced the world we live in, and over the academic year had told the story of bush fires, extinction rebellion, climate change and most recently Coronavirus. A series of resources with prompts for action through talking, writing, making or performing was sent to each pupil's home, including a postcard (with stamp) displaying a pupil slogan to post to a friend or family member they are socially distanced from.

Youth Collective Online:

Youth Collective Online is a space for young people aged 15-24 to meet regularly and encounter the arts in an open and welcoming environment, to critically engage, feel empowered and stay connected.

From May 2020 we held weekly artist-led sessions on Zoom, which were available for young people to sign-up to that had attended previous Youth Collective sessions since September 2019. The sessions were complemented by a series of creative crits and support for self-guided making, and utilised by an online sharing platform called Discord, for attendees to connect and collaborate outside of the weekly sessions, mediated by a member of the learning team.

In place of the annual Youth Collective Curates event, which had to be cancelled due to the pandemic, we invited artists from the current cohort, along with those from the past five years of the project, to submit content to create an online archive of this time 'Collective Lockdown'. While the content represents individual experiences, together it captured a moment, which felt familiar and shared among the Collective and beyond, featuring images, songs and words.

Learning from our pilot programme we made the decision to continue offering online artist-led sessions through autumn with a key focus around how to build an artist practice with a DIY approach that felt accessible and acted as an alternative art educational experience. Participation was open to anyone aged 15-25, and participants were given the opportunity to learn new skills and techniques allowing them to build a greater understanding of how to become an artist and contextualise a creative practice. Some workshops included:

Edward Ball: Ways of Curating – Questions and Connections; Jessica Ashman: Animation – Frame-By-Frame Memories; Emily Mulenga: Digital Collage – Past, Present and Future; Shaun C. Badham: Unusual Rules for Making; Deborah Findlater: Experimental Filmmaking; Lucy Joyce: Ask an Artist – Creative Opportunities; Shepherd Manyika: Sampling, Sound and Video; Adam Moore: Performance – What's the gesture?; Phoebe Collings-James – Virtual Studio visit – Ceramics.

These sessions have covered discussions and practical activities whereby young people have learnt; sketchbook development, how to begin making performances, how to create short animations, using editing software to make digital collage, filmmaking and methods in narrating, and ways of entering a curating and developing creative connections to support. We received feedback that indicated strong engagement and a great level of impact. We also understood that during the pandemic a lot of young people were facing challenges that meant they had other competing priorities to focus on, particularly around employment and education, and experiencing mental health issues and online fatigue. Conscious of this, we were careful in the duration of sessions, creating short and succinct workshops with an impetus on depth over breadth.

In April 2021 we launched a digital publication titled *Near and Far, an anthology of creative writing* presenting the work and voices of Camden Art Centre's Youth Collective Online community; a group of artists, writers and creatives aged 15- 25 that have connected with Camden Art Centre, and each other, from their homes across the UK and internationally during the past year.

An overall audience figure for the 20-21 academic year is 195, with an average attendance of 13 per session. 31% joined the Youth Collective Discord platform. 72% were from our target audience, 29% were people of colour, 49% live in the most deprived areas (ONS deprivation deciles), 50% from Greater London, 33% UK outside of London and 8% are international.

Feedback:

- I thank you so much for creating that virtual space and giving us stability during the lockdown.
- When I attended my first Youth Collective zoom session, I found everyone so friendly, and I immediately felt at home. I've found lots of information, inspiration and new methods of working from listening to the talks so far and they also make me feel connected to other young artists who I see at the sessions.
- I truly think the art that the Camden Art Centre showcases, which often deviates from what you'd see at other galleries and engages with pertinent social issues, is exactly what young people can relate and connect to.
- To me, what distinguishes the Camden Arts Centre is its forward-thinking, contemporary approach and I really enjoyed the practical, making-focused approach of the live sessions I attended.

Families:

In late May we launched #CamdenFamilyArtClub with fortnightly activities released on Fridays by our Digital Family Artist-in-Residence Renata Minoldo. Minoldo was due to lead family activities alongside *The Botanical Mind* exhibition and following our research findings we decided to bring the programme online. Activities explore our connections to the natural world as well as rethinking the home spaces we were confined to. Through her residency Minoldo created a series of 9 activities launched fortnightly linking to *The Botanical Mind* exhibition, exploring plant life, dreams, and transforming spaces in the home, with 1,857 downloads.

Alongside *The Botanical Mind* exhibition in September, we commissioned five artists to create a series of exhibition activities alongside their own work and themes present in *The Botanical Mind*. These explore foraging, sound, language, drawing and meditation, and enable us to connect with the works in the exhibition and the world around us. These were created by artists Adam Chodzko, Delfina Munoz de Toro, Rosalind Fowler, Gemma Anderson and Lateisha Davine Lovelace Hanson, shared through our website and the Bloomberg Connects application. These were interacted with 1,007 times.

We have been working in partnership with JW3 to create 'Family Art Club' packs to be shared through food parcels sent by JW3's food bank. These go to 80 local families that have been referred via Doorstep Homeless Families project and Camden Council. The packs included simple materials that could be used to make artworks, but also support home learning with essential items like paper, pencils, crayons etc. We added prompts for creativity, with simple ideas of artworks that could be made and shared.

SEN Schools Programme:

Camden Art Centre's Special Education Needs (SEN) School Programme works in collaboration with young people, teachers and artists. The project addresses the lack of access for people with learning disabilities to creative experiences, learning and careers in the visual arts. It aims to increase creative opportunities for people with profound and multiple learning disabilities; to foster a sense of belonging at the centre and to encourage confidence and independence through collaborative activities that champion all forms of communication and self-expression.

During the 2020/21 academic year artists Evan Bond, Lydia CS and Natalie Zervou-Kerruish worked with 19 young people from Shaftsbury High School and Oaklodge School across the boroughs Harrow and Brent. Due to the ongoing global pandemic this year's programme was delivered online via zooming into the classrooms working collaboratively with the teachers to deliver sessions from November 2020. 100% of the participants are considered to have a disability and have a statement of Special Educational Needs.

Building on the research and learning around accessibility and online provision we had undertaken in spring 2020, we have been successful in translating artist-led workshops into a digital programme for the schools. This coincided with launching the digital publication titled *I can only dream of living things being made out of letters*, which was the outcome of a series of online artist meetings that took place during Spring and Summer 2020. This interactive PDF has been a valuable resource to share with peers, artists and SEN schools allowing us to extend our reach through digital dissemination, increase visibility and share best practice as an institution.

The transition to a digital programme was greatly welcomed by the schools after such a hiatus, allowing the project to continue despite restrictions. The students and teachers embraced this new experience, with many students not

having access to creativity and sensory activities. The chapters which were featured in the digital publication acted as a framework and informed the workshops including themes such as communication, translation, language & feeling, gesture, movement, symbolism, nostalgia and dreams. Some activities included collective dream making, inventing new letters and making flags for reimagined worlds.

- The workshops have been inclusive of all different types of characters of varying abilities. The artists don't put pressure on pupils who are reticent to take part if some of the elements of the workshops make them feel uneasy, such as speaking out or acting or movement. This helps pupils to feel valued for whatever they can offer. It ensures that all pupils attend the workshops with no fear of being encouraged to do things they don't wish – Shaftsbury High School lead teacher.

Our second partner Oaklodge School asked for a term without workshops, as they wanted to ensure consistency and behaviour management of the students after school closures. In place of this, we asked the artists to create a series of recorded activities for the schools to use with other classes, and if any students needed to isolate at home. These have been welcomed by the schools and placed on the CAC website to enable us to share with wider audiences.

Alongside the workshops the artists delivered 3 online teacher training sessions. Sharing their plans to demonstrate making has meant an increased confidence and enthusiasm, allowing teachers to bring the artists ideas to life within the classroom setting. This has created a deeper understanding of each other's ways of working, positively dismantling an artist practice and carving a space for a more meaningful collaboration. It's been noted that the workshops have had a positive impact on teaching practice with learning happening from the project and being transferred with students from other classes.

- It has inspired some of our activities with the younger classes, for example, we have done simple model-making activities with found materials. We have used the iPad a lot more, encouraging pupils to make short films of them making art, and using external noises to accompany these films, which we wouldn't have previously. We have used the materials which we have had left over, so nothing has been wasted. The work, which the pupils have done, has contributed to their art award qualification, in the 'taking part' section. It has helped me to remember that we can make art from anything, as well as creating art from mistakes as well, also introducing sound and movement as well. This is attributed to the subject requirements for each pupil. - Shaftsbury High School lead teacher.
- [My highlight was] seeing the children experience a different way of learning and trying something new with the artists and seeing them be creative and exploring the different materials. The artists have been flexible and adaptable. All students have achieved something – working through zoom, engaging in an unfamiliar task, working without symbols, trying something new and experiencing new materials. - Teacher, Oaklodge School, Barnet
- Being part of this project has been a lifesaver for Evan. His and his families' year would have been so different had it not been for his sessions with you all. It has enabled him to flourish in his confidence. I can see the difference in how social he is in the ActionSpace group zooms and I think it really shows in his artwork too, he is so much more committed to finishing work and has a clearer vision. - ActionSpace
- I have benefited a great deal from working at the Camden Art Centre. It has developed my art, teaching and advocacy. I have worked with very talented and dedicated people who have been willing to listen to my ideas. – Evan

Audience Development:

- £75k of reserves were designated towards Audience Development in 2018/19, for investment in infrastructure such as our website, CRM and branding, to provide a platform for ongoing strategic development. This was supplemented by a further £20k designation in 2020/21. We completed a branding and visual identity refresh in 2020, working with Pentagram to produce a new logo and visual identity, launched digitally in May 2020, and in the building in September 2020. This included a small but significant change to our branded name, dropping the 's' from Camden Arts Centre to become Camden Art Centre. The subsequent stages of CRM and website development, along with departmental changes, were put on hold whilst we assessed our long-term financial position. This has since continued in June 2021 with the appointment of Effect Digital for our website redevelopment, the transition to Shopify for our onsite and online shop, and with the tendering process for our CRM system commencing. We are excited by the

opportunities this brings to develop our digital relationship with our audiences, gather greater audience and customer data, and improve the efficiency of our systems.

- The heightened digital landscape in 2020-21 with audiences unable to visit cultural venues, was an impetus to launch new digital programming. Our website received an 11% decrease in visitors during 2020-21, likely due to extended closure, lack of bookable participatory events, and the fact that exhibition bookings were not directly through our website. However, in May 2020 we launched an exhibition microsite (*The Botanical Mind Online*) in which we were able to experiment with our online presence and assets produced. The microsite had over 88k views in 20/21. Therefore, together with our main website we had a total of 296k visits, which represents a 26% increase in comparison to last year's figure (234k). This demonstrates the value of digital creative content as we go forwards. We also launched our podcast series Camden Art Audio through Spotify and Apple, delivered a broad range of digital content through our Public Programme and are working on a digitisation of our past and current File Notes as part of our new website project to provide rich and interactive content on our archive. We also launch the Bloomberg Connects application as a guide for visitors to the Centre and to learn more about our work for online visitors. This had 2,562 downloads in 20-21 and will continue to develop through 21-22.
- We had adjusted our visitor numbers target for the year to 23.5k, but with the building closing again in November and December 2020 due to Tier and lockdown requirements this meant that *The Botanical Mind* couldn't reopen, and Walter Price/Olga Balema exhibitions moved into the next financial year. We therefore weren't able to meet this with a total of 13,109 visitors in 2020/21. Demand was high, and the daily visitor numbers were higher than in our previous year, and it was disappointing that we weren't able to open for longer.
- Our social media channels had an 8% increase on prior year. Instagram saw the biggest increase, a tendency we've seen for the last couple of years, growing 19% with Facebook growing by 1% and Twitter broadly unchanged.
- We have exceeded all our newsletters targets (number of sent, opens and clicks) and increased our subscribers by 10% from prior year.

	2020/21 (Target)	2020/21 (Actual)	Notes
Engagement and reach			
Visitors	23,500 (adjusted)	13,109	The 2020/21 target was adjusted based on forecast figures from September opening. However national restrictions meant we were only open for 8 weeks
Print and digital articles (number)	60	29	Impacted by pandemic, with only one exhibition open within 20/21
Digital Engagement and widening of debate			
Website All Visits	241,822	207,467	Website visits impacted by pandemic and building closure, but positive engagement with our microsite with digital commissions.
Botanical Mind Microsite		88,804	
Total		296,271	
Twitter, Facebook, Instagram	144,553	149,846	8% increase on prior year figures.
Social media engagement:	61,180	93,468	There has been an adjustment in data collation via Hootsuite. Transitioning to 'engagement' category rather than individual likes/shares.

Upcoming Activity

Exhibitions and Residencies:

The exhibitions programme structure is being amended for 2021-22 with three exhibition seasons rather than four of around 14 weeks each, to allow for greater flexibility to manage any social distancing requirements or further periods of closure. This will commence with the first major institutional exhibition in the UK by New York-based artist Walter Price (b. 1989 USA) following his studio residency at Camden Art Centre in early 2020. His exhibition will incorporate elements of the body of work he made in response to his time in London with a group of new paintings and works on paper made during lockdown in New York. This will be shown alongside a major new commission by New York-based artist Olga Balema (b. 1984 Ukraine) responding to the iconic architecture of Gallery 3. We will also host an exhibition by Steffi Klentz as part of Camden Alive, a programme of arts and cultural events that celebrates the people of Camden and co-funded by Camden Council.

We will then open three exhibitions, Phoebe Collings-James, Adam Farah and Zeinab Saleh from September – December 2021, alongside a new programme *One in the Other* funded by Arts Council England Lottery grant. All three artists benefit from undertaking a residency in advance of their exhibitions, allowing them to further develop their work. Jamaican-British artist, Phoebe Collings-James (b. 1987 UK) is our current Freeland's Lomax Ceramics Fellow and is developing work for this exhibition in our ceramics facilities during a six-month residency. Jesse Darling will commence their ceramics residency in the summer, having been postponed due to the pandemic.

Adam Farah (b. 1991 UK) and Zeinab Saleh (b. 1996, Kenya) have six-month residencies in partnership with Metroland Studios and supported through the *One in the Other* programme. Farah is an artist born and raised in London. This exhibition will draw from their current research, constructing and deconstructing poetic narratives that emerge from lived encounters with the urban environment. Saleh is a Kenyan-born, London-based artist whose interdisciplinary practice takes the form of painting, drawing, video and sculpture. Drawing on VHS tapes of home video footage and music that has personal significance to her, Saleh's workplaces personal histories at its core.

The *One in the Other* programme of events will extend and build on ideas and themes running through the exhibiting artists' work and will be devised and delivered by artists and creative practitioners in our Gallery 3 space. It has been developed in response to the need to support creative practitioners during the post-Covid climate, encourage audiences back into our building and onto our digital platforms, and with a focus on platforming diverse and under-represented communities and voices.

We will complete the financial year January – March 2022 with an exhibition by Julien Creuzet (b. 1986 France), a French-Caribbean artist and poet living and working in Paris and the third recipient of Camden Art Centre's Emerging Artist Prize at Frieze. This will be his first UK institutional show, presenting his multi-disciplinary practice which combines video, sculpture, poetry and music.

This will be shown alongside London-based artist Allison Katz's (b. 1980, Montreal, Canada) exhibition, her first institutional solo show in London. Camden Art Centre has a reputation for platforming artists at critical moments in their careers, when the exposure to London and international audiences has the most impact on the trajectory of their practices. Since graduating with her MFA from Columbia University, New York, Katz has worked consistently to establish a reputation as one of the most exciting painters of her generation. In 2020 she was shortlisted for the Max Mara Art Prize for Women and is represented by leading gallerist Luhring Augustine in New York and has exhibited widely across the European institutional scene – in exhibitions at the Museum of Modern Art in Warsaw, Warsaw, Bonner Kunstverein, Bonn, Germany; Kölnischer Kunstverein, Cologne and at MANIFESTA 13, Marseille. This moment marks a surge of attention on a UK stage – between 2019 -20, she was included in the seminal group exhibition curated by Martin Herbert, *Slow Painting*, which toured between Hayward Gallery, London, England; Leeds Museum and Art Gallery, Leeds, England; The Levinsky Gallery, University of Plymouth, Plymouth, England, and later in 2021 her work will be exhibited as part of *Mixing It Up: Painting Today*, at Hayward Gallery 2021. The exhibition at Camden Art Centre builds the exposure of her JPR monograph published in 2020 and this recent exhibition history, to foreground the artist's radical thinking about the practice of painting, and its presentation across an ambitious, and highly inventive, installation. The exhibition is a collaboration with Nottingham Contemporary.

Public Programmes:

Due to limitations on public gathering, our public programme is continuing online for the early part of 2021-22 through digital means such as Camden Art Audio, and content hosted by SoundCloud and YouTube and embedded on the Camden Art Centre website. This includes our programmes *Conversations* and *Public Knowledge*. The Public Knowledge programme will include:

- A co-commissioned two-part podcast series with HKW that reappraises the origins of techno music, responding to themes presented by DeForrest Brown Jr in his forthcoming book *Assembling a Black Counter Culture* and will feature him in conversation with Steve Goodman, Nkisi, Lakuti and Mark Ernestus;
- *Document your Culture*, a programme of live activities led by music journalist and cultural historian Emma Warren. It will open with an intergenerational workshop and a panel discussion, with a dance session requiring zero skill;
- A reading and a voice-activated animation by Scott King inspired by his recent book *The Debrist Manifesto*.
- A new audio-visual programme conceived by Vietnamese born and Berlin-based artist Sung Tieu. Her work engages various media to investigate historical narratives associated with the migration of sounds and their use as psychological warfare. The programme will be presented as a live screening and performance before being transposed and published online.

We will be introducing two live events under the banner of *Garden Nights* in the garden of Camden Art Centre in July/August. The opening event will be a live music event in collaboration with 33-33 featuring Still House Plants, followed by a film screening of 16mm films by Nathaniel Dorsky organised by Olga Balema and Will Rose.

We commenced a collaboration with the Royal College of Art in May, with an online project with Curating Contemporary Art students *In the Meantime*, presented as an interactive publication engaging with the different hidden or unheard stories within Somers Town. The partnership will continue into the next academic year with the development and presentation of a project that responds to a brief initiated by Camden Art Centre. The brief will pinpoint themes prevalent in the forthcoming exhibitions programme.

We will also be presenting a three-part podcast series *Earth and World* as part of our Freeland's Lomax Ceramics Fellowship, taking an expanded view on clay as an earthly material. Examining the politics of geological narratives and the agency of minerals, it reflects on humanity's fundamental and interwoven relationship with the earth.

Learning Programmes:

The Learning programmes continue to be heavily affected by the pandemic with restrictions on numbers of people gathering physically within one space. We have continually reflected, developing and evaluating our delivery in 2020-21 to inform our future working methods and approach, as we plan for the transition back to onsite activity where possible.

We are planning towards reintroducing onsite learning activity across all our learning programme from September 2021, but with some online activity retained where this has proved beneficial or enabled us to extend our reach. The learning team has been restructured in 2021-22 to two curators, one focused on Children and Young People, and the other on Community and Courses. The latter is a new post commencing late August, and it is intended that new programmes will be piloted over the remainder of the year, with a view to formalising partnerships and programme strands for 22-23 and beyond.

The academic year culminates in an exhibition of the SEN students work in our Artist Studio in July 2021 and a celebratory workshop with students from Shaftsbury High School enabling them to partake in an onsite sensory artist workshop to engage with their show. We are now working with ActionSpace to support artist Evan Bond back to onsite sessions, with more of a blended approach to meetings moving forward, with some online between the artists planning and teachers.

We will continue to be responsive and reactive to the needs of young people in this current time. Given this broader landscape we will introduce a programme called 'Transformative Futures: A syllabus for re-building, reclaiming space and taking action'. This programme offers an opportunity to learn new skills and approaches to art making that will support young people facing challenges in a post-covid environment. This platform provides a safe space to question, develop and engage with new ways of working to mobilise creative futures.

We are recruiting an exciting new strand of the Youth programme, a Youth Panel consisting of 5 committed participants who will meet every 6 weeks and inform out planning around the programme and ensure peer-led activity to co-produce. This is a paid professional development opportunity for the young people we work with to learn about arts programming and project coordination.

Fundraising

After a year of significant disruption, we will resume grant seeking from Trust and Foundations towards our adapted learning offer, public programmes and (where possible) towards core staffing and operational costs. We will continue to maintain close relations with our individual members and donors; rolling-out our new patrons offer, making full use of digital communications for member events, and refining the articulation of the charity's funding needs (online and in the gallery) to underpin both small-scale and major gifts fundraising. We will undertake detailed preparations for our next Artists for Artists gala, now scheduled for Spring 2022. Though we will not award a Camden Art Centre Emerging Artist Prize in 2021, we will steward our current Prize Supporters through the coming year as we prepare to resume the annual prize in 2022. Building on our new hires contracts, we will continue to work closely with Cantine to support the offer of catered hires packages for the café and garden, undertaking a review of our hires regime at the end of 2021. Based on our new business plan, we will develop a new Case for Support to underpin future fundraising and work with our Trustee Fundraising Working Group to renew our Ethical Fundraising Policy.

Finance review

The Charity's activities were impacted significantly by the pandemic, being open to the public for only 8 weeks in autumn 2020 due to national restrictions. It was reliant on support from government through the Cultural Recovery Fund grants from Arts Council, furlough scheme and business rates relief to ensure continued viability. We ended the year with an increase to free reserves of c. £100,000 due to reductions in expenditure combined with government support and additional fundraising, which helps to increase free reserves and manage future potential uncertainties as national measures evolve.

The accounts show an increase in unrestricted funds for the year of £168,000. This included net income of £50,000 (including an increase in donated stock of £47,000) and a £106,000 transfer from restricted Cultural Recovery Fund grant provided by Arts Council England to support activity in year. There was also a planned increase in designated Audience Development fund of £20,000.

The Trustees have reviewed our reserves and cashflow position and remain fully aware of the need to protect our funds whilst ensuring that the key charitable objectives are fulfilled in the short and medium term and increase participatory activity as national restrictions reduce. It is recognised that fundraising is becoming increasingly competitive and that in the economic climate it is necessary to work even harder to maintain productive relationships with all funders and donors, to review our operating models, and to continue diversifying income particularly from individual giving and earned income.

Income generation

During the year, Camden Art Centre relied upon a range of external funding sources in order to achieve the Centre's objectives. Many donations were to directly support an exhibition or education project, or to support the organisation through the circumstances of the pandemic, and the Arts Council England support continued to be a major source of income supporting the overall running costs of the Centre.

Total turnover of £1,812,000 was 12% (£250,000) lower than the previous year due to reductions in fundraising events (of £120,000), donated artworks (£103,000) and grants & donations (£50,000). The largest source of income remained Arts Council England funding (£1,042,000, which included additional Cultural Recovery Fund grants of £106,000). Total Arts Council England grants represented 58% of total income compared to 45% in 2020. The Charity was also in receipt of government furlough scheme grants of £149,000.

Income from other trading activities of £128,000 (2020: £237,000) is represented mainly by the stock value of donated artworks. Other earned income included bookshop sales of £10,000 - this was £58,000 lower than in the prior year due the pandemic.

The café is currently franchised and has no financial impact on our income generation, nor does it represent a financial risk.

Restricted revenue income for the year totalled £454,000 (2020: £302,000), mainly comprised of:

Grants and donations	£429,000 (2020: £238,000)
Exhibitions income	£25,000 (2020: £62,000)

Restricted grants also included Cultural Recovery Fund grant from Arts Council England of £106,000. Trusts and foundations income is also raised towards our education, exhibitions, residency and public programmes, and individual donations towards our exhibitions and education programmes. Trust income includes three-year grants from Freelands Foundation towards our Freelands-Lomax Ceramics Residency, John Lyon's Charity towards our Education Programme and the AKO Foundation. We also benefited from individual donations totalling £40,000 towards our exhibitions programme including the Emerging Artist Prize in partnership with Frieze and £31,000 in relation to the Walter Price exhibition - both to be spent next year. During 2020/21, additional corporate donations totalling £60,000 were received from Bloomberg and JW Anderson.

We also received £25,000 (2020: £16,000) in-kind donations relating mainly to advertising, transport and a waiver of a loan fee relating to artworks.

Expenditure

Overall expenditure saw a year-on-year reduction of £438,000 (20%). Of this, £300,000 related to reduced direct costs (relating to exhibition and education programme activity which was impacted by the pandemic).

Reductions in property costs of £45,000 included a business rates rebate provided by government through the package of government Covid-19 support, and some cost savings associated with reduced use of the building. There were also reductions of £37,000 in marketing & advertising spend, office costs (particularly fundraising expenditure and irrecoverable VAT) of £27,000 and £20,000 to staff costs relating to reduced overall levels of activity in year.

Reserves Policy and Going Concern

Camden Art Centre aims to have a general reserves pot to cover 3 months operating costs (currently calculated at around £280,000). In 2018-19 we designated £75,000 towards Audience Development initiatives of which £62,100 remains (after an additional £20,000 was transferred from general funds in year). We also designated £60,000 towards a building fund which allows for repairs and maintenance to the building the Centre is housed in.

The general reserve is intended to cover potential fluctuations in income as expenditure over the years is planned to remain relatively stable, although an element of forecasting uncertainty remains as the Charity emerges from the impact of the pandemic. The additional free reserve amount (of £38,000 above target) will be available to assist the Charity in managing this.

The current general reserves position is:

	£
Total unrestricted reserves	804,993
Add back pension liability	106,369
Less designated funds	(122,100)
Less donated artworks for resale	(442,115)
General funds	347,147
Less unrestricted fixed assets	(29,183)
Free reserves	317,964

The proceeds of our Artists for Artists fund auction in 2016-17 which raised £284,000 are restricted to support artist-led projects, commissions and residency programmes that will enable artists to continue to take risks with new ideas and to push the boundaries of their own practice. This fund will be drawn down over a 10-year period,

with the intention to continue adding to the fund. In 2020-21 income was applied to *The Botanical Mind*, and *The Botanical Mind Online*. The fund currently stands at £149,540.

The Restricted Capital fund represents grants received in previous years for building works, which are held in reserve and reduce as annual depreciation is charged against them. This fund is the only fund which holds significant tangible fixed assets.

Trustees have reviewed our financial position in relation to the impact of Covid-19 on current and future operations. A review of cashflow, secure income, reserves position and budget reforecasting means that at the time of writing there are no material uncertainties regarding the charity's ability to remain a going concern. However, we continue to monitor this closely and to review the long-term impact and any necessary adjustments to mitigate against this. We continue to work on the renegotiation of the lease for the Centre with London Borough of Camden.

Risk management

The key risks to the Centre are financial, strategic and reputational. The Board is focussed on the financial and strategic risk whilst the reputational risk is mitigated through the programme as outlined in this report. The risk register was updated and approved by the Board on 12th October 2020.

As the organisation responded to the COVID-19 pandemic, communication between management and trustees was frequent in order to ensure we took timely and appropriate actions.

This included:

Moving our systems to remote working; monitoring of reserves, cashflow and reforecasting budgets for current and following years; taking opportunity of government relief packages such as Business Rates relief and the furlough scheme; moving elements of our programme online to continue to benefit our communities; making applications for funding specific to necessary adaptations to programme and operations including pandemic specific.

The principal risks and uncertainties currently relating to the organisation are:

- Responding to the long-term economic impact of COVID-19 and reductions in income across the board, alongside adjustments to our operations for the safety of staff and visitors;
- Responding to possible impact of Brexit including international movement of artists and works, currency rates fluctuation;
- Maintaining the high quality, risk-taking nature of our exhibitions programme under increased costs and future uncertainty of public funding;
- Raising income through trusts and foundations under increased competition and broadening our pool of individual supporters;
- Renewing the lease of our building expiring in 2027.

These risks are managed through regular and targeted trustee engagement (including through our Finance and Operations Committee and Fundraising Working Group) maintaining tight cost control and efficiencies, taking action in a timely manner, and long-term programme and budget planning to ensure we adapt and evolve, maximise fundraising and communications campaigns.

Structure, Governance and Management

We benefit from core funding as an Arts Council England National Portfolio Organisation from 2018-22, with the funding period extended by 1 year to 2022-23 allowing for adjustments to Business Plans reflecting the changed climate in which we operate due to the Covid-19 pandemic. We provided an updated Business Plan for 21-22 to ACE in March 2020, and will continue to refine our Business Plans for 22-23, and towards our NPO funding application for 2023-2027 in line with Arts Council England timelines and our own planning objectives. We will focus on reviewing our operating models, opportunities for partnership working, audience development, diversifying income generation, and improving evaluation to further demonstrate our impact.

Governing Document

Camden Arts Centre (legal name) is a company limited by guarantee (number 02947191) and is a registered charity (number 1065829) governed by its Memorandum of Association, incorporated 11 July 1997 and amended by special resolutions dated 26 January 1999 and 9 November 2009.

Our objectives:

The objectives are to advance the education of the public in the understanding and appreciation of the arts. The charity operates Camden Art Centre, north London's leading venue for contemporary visual art of regional, national and international significance incorporating galleries for temporary exhibitions, studios and workshops for educational activities.

Recruitment and training of Trustees

New Trustees are inducted and given training appropriate to their knowledge and ability. In addition, all Trustees are issued with a copy of *The essential guide to being a Trustee* and provide information for their registration with Companies House. Conflicts of interest are registered during Board meetings. Trustees are offered the opportunity to attend training as appropriate.

Board Development:

- Oluwatundunmininu Obidipe was appointed as a new trustee in October 2020. Jonathan Simpson was appointed as a new Camden Councillor trustee in December 2020, taking over from Heather Johnson who resigned at that date.
- Finance and Operations and Executive Committees of Trustees continued to monitor organisational development and goals. Meetings increased in frequency during 2020 in order to ensure strong communication and timely action as required.
- A Fundraising working group of Trustees continued to meet, supporting our ongoing fundraising strategy.
- Our annual board Away Day was shortened in June 2020 due to restrictions on meeting physically and focused on the organisation's response to the Black Lives Matter movement. An annual Away Day took place on the 12th June 2021, with a combination of attendance onsite and online, and focused on our future organisational plans, how these might be aligned with the outcomes for Arts Council England 10-year strategy 'Let's Create', and how our building might be adapted to support this development.
- Trustees undertook unconscious bias training in April 2021, with opportunity to review possible next steps following staff training sessions in February 2021.

Organisation structure

Day to day operation and management is delegated to Camden Art Centre staff, headed by the Director who is supported by the Deputy Director and departmental budget holders.

Martin Clark, Director

Additionally responsible for delivery of the exhibitions, learning, public programmes and residencies.

Moya Malekin, Deputy Director

Responsible for finance, legal, personnel, retail operations, building management, communications and IT.

Departmental budget holders are:

Neil Debnam, Head of Development

Martin Clark, Director (Exhibitions, Residencies, Learning, Public Programme)

Jacqueline Jeffries, Bookshop and Editions Manager

There are four Trustee meetings a year, with a programme of key topics. In addition to this the Finance and

Operations Committee, chaired by the Vice-Chair of the Trustees, provides an assurance and monitoring role. An Executive Committee, chaired by the Chair of the Trustees monitors organisational development and goals.

A number of staffing changes took place within 2020/21:

A range of staff were placed on furloughed leave through the government coronavirus job retention scheme following the temporary closure of the Centre from March 2020 – September 2020, November 2020, and from December 2020 – May 2021. Some staff were placed on full or part time furloughed leave due to a reduction of work across many areas of our programme, and some staff were redeployed on adjusted duties.

Our volunteer front of house programme was paused for the year, due to the heightened risks and responsibilities around front of house and audience engagement. We recruited additional casual front of house staff alongside existing Team Leaders.

An interim maternity cover post of Residencies Curator was in place from December 2019 – February 2021, and our Learning Curator was on maternity leave from July 2020-May 2021.

An Education Programme Assistant role as part of the youth programme due to commence in 2020 was terminated as we could not offer the level of support intended. Two posts of Bookshop and Information Assistant and Learning Coordinator were made redundant in October 2020 due to the continued and anticipated long-term pause in our courses and shop operations.

We undertook a staffing restructure in 2021 resulting in two positions taking voluntary redundancy terminating May/June 2021, Head of Learning Gemma Wright and one of our Exhibitions Curators Sophie Williamson. We would like to thank them for everything they have done for the organisation over the past 8/9 years and wish them well in their next endeavours. This results in a flatter structure of our programme team all reporting to the Director, and integrates our learning work across all of our programmes. We are introducing a second Learning Curator, Community and Courses to work alongside a reconfigured post of Learning Curator, Children and Young People, which we intend to provide increased delivery capacity and a stronger focus on community, adult and lifelong learning, alongside our ongoing commitment to children and young people.

We recruited 6 posts during June/July 2021: 2 fixed term posts attached to the One in the Other public programme which will run Sept -Dec 2021, as well as the new Learning Curator; Communities and Courses, Assistant Retail Manager, Communications Co-ordinator, and Development and Events Manager. We have done a lot of work to examine and refine our recruitment practices and policies in order open up opportunities and encourage applications from as wide a pool of candidates as possible, including those currently under-represented in the museum and galleries sector.

Pay policy for senior staff

The board of directors and the senior management team comprising the Director and Deputy Director are the key management personnel of the charity in charge of directing and controlling, running and operating the Charity on a day-to-day basis. All directors give of their time freely and no director received remuneration in the year. Details of directors' expenses and related party transactions are disclosed in note 8 and 10 to the accounts.

The pay of the senior staff is reviewed annually alongside all employees, with pay scale incremental points being awarded annually until the mid-point of the scale is reached, and a cost-of-living percentage increase, with a final decision on any awards made annually by trustees. This is in accordance with the provisions set out in the company Policy Handbook which does not form part of contracts of employment and may be varied from time to time.

Building and Infrastructure:

- We completed a nature trail in the garden, finishing works within a grant from London Borough of Camden S106 funds. We also continued to work towards a series of improvement works in our garden, further extending our garden terrace, and garden lighting through a grant of £76,729 awarded through Community Infrastructure Levy (CIL) via LB Camden. An Arts Council England Culture Recovery Fund grant enabled us to invest in PPE, and expand external café covers through increased seating and rain cover.

- Camden Art Centre has an excellent track record on reducing carbon emissions, and increasing our environmental sustainability remains a key operational goal. We participate in Julie's Bicycle 'Creative Green' environmental certification scheme specifically designed for the creative sector, and were winner of 'Best Museum and Art Gallery' in the Creative Green Awards 2017. We are delighted to be awarded the 'Carbon Champion' level of certification from Camden Climate Change Alliance for 2021. An Environmental Action Plan and Policy are in operation and shared with all staff, to ensure we continue to monitor our performance and identify improvements to our environmental sustainability. Our carbon output for 2020/21 was affected by long periods of building closure due to the Covid-19 pandemic; our total tonnes Co2e fell by 57% from 58 tonnes in 2019-20 to 24.8, with energy consumption falling by 56%. This year will therefore be an anomaly in terms of our long-term trajectory.

Fundraising Practice

Our approach to fundraising:

Fundraising at Camden Art Centre is planned and delivered by fundraising professionals employed within its Development Department. This work is overseen by a working group of the Board of Trustees (Fundraising Working Group) which comprises the Deputy Chair and Treasurer, and is attended by the Director, Deputy Director and Head of Development. Fundraising activities are undertaken under the auspices of the Fundraising Regulator's Code of Fundraising Practice and the Centre's own Ethical Fundraising Policy and Development Strategy. The Centre does not currently employ third party professional fundraisers or conduct fundraising via external commercial fundraising partners.

Participation in fundraising regulation and compliance with codes:

Camden Art Centre is a signed-up member of the Fundraising Regulator and the Centre's fundraising activities adhere to and are compliant with the Regulator's Code of Fundraising Practice. The key tenets of the Regulator's Code of Fundraising Practice form part of the Centre's Ethical Fundraising Policy, which was adopted by Camden Art Centre Trustees in March 2018.

Any non-compliance with any code:

Camden Art Centre fundraising activities are compliant with current legislation as it applies to charities and fundraising (including data protection) and with the Fundraising Regulator's Code of Fundraising Practice and there are no current areas of non-compliance.

The number of complaints received:

Camden Art Centre has received no complaints about its fundraising practice in this period.

How Camden Art Centre protects vulnerable people:

As part of its Ethical Fundraising Policy, Camden Art Centre has developed a procedure for dealing with vulnerable people in the context of our fundraising activities, which sets out the procedures for working with children and adults deemed to be vulnerable.

How Camden Art Centre monitors fundraising activities undertaken by third parties:

Camden Art Centre does not currently engage third party fundraisers, so does not currently have a monitoring framework of this kind.

Thank you

Camden Art Centre is grateful to all our supporters who helped keep our work adventurous and free in 2020/21.

Core Funder



We are especially grateful to Arts Council England and the Department for Digital, Culture, Media and Sport (DCMS) for support via the Cultural Recovery Fund and for support using public funding by the National Lottery through Arts Council England.

Organisational Funders

The A.C. & E Foundation
The AKO Foundation
The Andor Charitable Trust
The Atkin Foundation
The Black Heart Foundation
Camden Council (Section 106 and CIL)
The Cecil and Hilda Lewis Charitable Trust
The Chapman Trust
City Bridge Trust
Clare Duffield Foundation
Cranford Collection
The D'Oyly Carte Charitable Trust

Freelands Foundation
Frieze, London
Greene Naftali, New York
The Grey Court Trust
John Lyon's Charity
The John S Cohen Foundation
The London Community Response Fund
The Modern Institute / Toby Webster Ltd. Glasgow
The Robert Gavron Charitable Trust
The Sobell Foundation
Stephen Friedman Gallery

Founding Patrons

Mike Davies CBE and Liz Davies
Neville Shulman CBE and Emma Shulman
Anita Zabłudowicz OBE and Poju Zabłudowicz

Patrons and Supporters

John Auerbach and Ed Tang
Charlotte and Alan Artus
Malgosia Alterman
Alice Amati
Adrian Beecroft
Eleanor Cayre
Erin Bell and Michael Cohen
Guya Bertoni
Debra Blair
Nicola and Julian Blake
Tim Braden
Michael and Philippa Bradley
Thomas and Sabine Casparie
Tamara Corm
Lorraine Da Costa
Karen Cramer
Hannah Cross
Maryam Diener
Indira Dyussebayeva
Lonti Ebers
Alexandra Economou and Noach Vander Beken
Danae Filioti

Porus Jungalwalla
Emily King and Matthew Slotover
Jill and Peter Kraus
Paula Lent
Andreas Leventis and Kate Baird
Jona Lueddeckens
Kate MacGarry
Edouard and Lorraine Malingue
James Maltz
Merissa Marr and Julian Pritchard
Hayfa Matar and Tariq Baloch
Bozena and William Nelhams
Maureen Paley
Donald Porteous
Ben Rawlingson-Plant
Claas Reiss
Bianca and Stuart Roden
Alex Sainsbury and Elinor Jansz
Muriel and Freddy Salem
Diane Silverthorne
Karen and Mark Smith
Ronald and Sophie Sofer

Nicoletta Fiorucci
Wendy Fisher
Simon and Carolyn Franks
James Freedman and Anna Kissin
Daniela Gareh
Heloisa Genish
Antony Gormley
Alexander Graetsch
Matthew Greenburgh
Alexandra and Guy Halamish
Fabian and Harriet Hielte
Pippy Houldsworth
Philip Hughes
Alison Jacques
Anjali Pathak
Mato Peric
Alexander V. Petalas
Carlos and Francesca Pinto

Alexandra Soveral and Jorj Aleem
Nefeli Stylianou
Maria Sukkar
Ralph Tawil
Paul Thornton
Russell Tovey
Georgina Townsley
Christoph and Marion Trestler
Freda and Izak Uziyel
Daniel Vernis
Caspar Williams
Cathy Wills
Mary and Maurice Wolridge
Tom Woo
Alma Zevi
David Zwirner New York / London
And all those who wish to remain anonymous.

Friends

We are grateful for the support from Friends of Camden Art Centre.

Corporate Partners

Bloomberg Philanthropies
Cass Art
J W Anderson
Tuplin Fine Art

Editions

We would like to thank all the artists who have donated editions to support our future programme.

Artist for Artists Gala Dinner

We are grateful to the artists and all who supported our Artist for Artists Gala Dinners in support of our artist-led programme:

2019 Kara Walker
2020 Yinka Shonibare

Artist for Artists Fund

We are grateful to the following artists who generously contributed works to our anniversary auction, the proceeds of which have enabled us to establish our Artists for Artists Fund.

Hurvin Anderson
Mamma Andersson
Phyllida Barlow
Martin Creed
Thomas Hirschhorn
Anish Kapoor
Glenn Ligon

Kerry James Marshall
Michelangelo Pistoletto
Wilhelm Sasnal
David Shrigley
Wolfgang Tillmans
Christopher Wool
Toby Ziegler

Statement of Trustees' Responsibilities

The trustees (who are also directors of Camden Arts Centre for the purposes of company law) are responsible for preparing the Trustees' 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 the affairs of the charitable company and of its income and expenditure 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 of the Charities SORP;
- Make judgements and estimates that are reasonable and prudent;
- State whether applicable UK Accounting Standards and statements of recommended practice have been followed, subject to any material departures disclosed and explained in the financial statements;
- Prepare the financial statement on the going concern basis unless it is inappropriate to presume that the charitable company will continue in business.

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. They 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.

In so far as the Trustees are aware:

- There is no relevant audit information of which the charitable company's auditor is unaware; and
- The Trustees have taken all steps that they ought to have to make themselves aware of any relevant audit information and to establish that the auditor is aware of that information.

The Trustees are responsible for the maintenance and integrity of the corporate and financial information included on the charity's website. Legislation in the United Kingdom governing the preparation and dissemination of financial statements may differ from legislation in other jurisdictions.

Auditor

Sayer Vincent LLP has indicated its willingness to continue in office and is deemed to be reappointed under sections 487(2) of the Companies Act 2006.

Small company rules

These accounts have been prepared in accordance with the special provisions of Part 15 of the Companies Act 2006 relating to small companies.

This report was considered and approved by the Board of Trustees on 4 October 2021 and signed on behalf of the Board by:

Guy Halamish, Chair of Trustees

Independent auditor's report
To the members of Camden Arts Centre

Opinion

We have audited the financial statements of Camden Arts Centre (the 'charitable company') for the year ended 31 March 2021 which comprise the statement of financial activities, balance sheet, statement of cash flows and notes to the financial statements, including significant accounting policies. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards, including FRS 102 *The Financial Reporting Standard applicable in the UK and Republic of Ireland* (United Kingdom Generally Accepted Accounting Practice).

In our opinion, the financial statements:

- Give a true and fair view of the state of the charitable company's affairs as at 31 March 2021 and of its incoming resources and application of resources, including its income and expenditure for the year then ended
- Have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice
- Have been prepared in accordance with the requirements of the Companies Act 2006

Basis for opinion

We conducted our audit in accordance with International Standards on Auditing (UK) (ISAs (UK)) and applicable law. Our responsibilities under those standards are further described in the Auditor's responsibilities for the audit of the financial statements section of our report. We are independent of the charitable company in accordance with the ethical requirements that are relevant to our audit of the financial statements in the UK, including the FRC's Ethical Standard and we have fulfilled our other ethical responsibilities in accordance with these requirements. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

Conclusions relating to going concern

In auditing the financial statements, we have concluded that the trustees' use of the going concern basis of accounting in the preparation of the financial statements is appropriate.

Based on the work we have performed, we have not identified any material uncertainties relating to events or conditions that, individually or collectively, may cast significant doubt on Camden Arts Centre's ability to continue as a going concern for a period of at least twelve months from when the financial statements are authorised for issue.

Our responsibilities and the responsibilities of the trustees with respect to going concern are described in the relevant sections of this report.

Other Information

The other information comprises the information included in the trustees' annual report other than the financial statements and our auditor's report thereon. The trustees are responsible for the other information contained within the annual report. Our opinion on the financial statements does not cover the other information and, except to the extent otherwise explicitly stated in our report, we do not express any form of assurance conclusion thereon. Our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements or our knowledge obtained in the course of the audit, or otherwise appears to be materially misstated. If we identify such material inconsistencies or apparent material misstatements, we are required to determine whether this gives rise to a material misstatement in the financial statements themselves. If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact.

We have nothing to report in this regard.

Opinions on other matters prescribed by the Companies Act 2006

In our opinion, based on the work undertaken in the course of the audit:

- The information given in the trustees' annual report for the financial year for which the financial statements are prepared is consistent with the financial statements; and
- The trustees' annual report has been prepared in accordance with applicable legal requirements.

Matters on which we are required to report by exception

In the light of the knowledge and understanding of the charitable company and its environment obtained in the course of the audit, we have not identified material misstatements in the trustees' annual report. We have nothing to report in respect of the following matters in relation to which the Companies Act 2006 requires us to report to you if, in our opinion:

- Adequate accounting records have not been kept, or returns adequate for our audit have not been received from branches not visited by us; or
- The financial statements are not in agreement with the accounting records and returns; or
- Certain disclosures of trustees' remuneration specified by law are not made; or
- We have not received all the information and explanations we require for our audit; or
- The directors were not entitled to prepare the financial statements in accordance with the small companies regime and take advantage of the small companies' exemptions in preparing the trustees' annual report and from the requirement to prepare a strategic report.

Responsibilities of trustees

As explained more fully in the statement of trustees' responsibilities set out in the trustees' annual report, the trustees (who are also the directors of the charitable company for the purposes of company law) are responsible for the preparation of the financial statements and for being satisfied that they give a true and fair view, and for such internal control as the trustees determine is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

In preparing the financial statements, the trustees are responsible for assessing the charitable company's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless the trustees either intend to liquidate the charitable company or to cease operations, or have no realistic alternative but to do so.

Auditor's responsibilities for the audit of the financial statements

Our objectives are to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes our opinion. Reasonable assurance is a high level of assurance but is not a guarantee that an audit conducted in accordance with ISAs (UK) will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of these financial statements.

Irregularities, including fraud, are instances of non-compliance with laws and regulations. We design procedures in line with our responsibilities, outlined above, to detect material misstatements in respect of irregularities, including fraud. The extent to which our procedures are capable of detecting irregularities, including fraud are set out below.

Capability of the audit in detecting irregularities

In identifying and assessing risks of material misstatement in respect of irregularities, including fraud and non-compliance with laws and regulations, our procedures included the following:

- We enquired of management and the finance and operations committee, which included obtaining and reviewing supporting documentation, concerning the charity's policies and procedures relating to:
 - Identifying, evaluating, and complying with laws and regulations and whether they were aware of any instances of non-compliance;
 - Detecting and responding to the risks of fraud and whether they have knowledge of any actual, suspected, or alleged fraud;
 - The internal controls established to mitigate risks related to fraud or non-compliance with laws and regulations.
- We inspected the minutes of meetings of those charged with governance.

Independent auditor's report
To the members of Camden Arts Centre

- We obtained an understanding of the legal and regulatory framework that the charity operates in, focusing on those laws and regulations that had a material effect on the financial statements or that had a fundamental effect on the operations of the charity from our professional and sector experience.
- We communicated applicable laws and regulations throughout the audit team and remained alert to any indications of non-compliance throughout the audit.
- We reviewed any reports made to regulators.
- We reviewed the financial statement disclosures and tested these to supporting documentation to assess compliance with applicable laws and regulations.
- We performed analytical procedures to identify any unusual or unexpected relationships that may indicate risks of material misstatement due to fraud.
- In addressing the risk of fraud through management override of controls, we tested the appropriateness of journal entries and other adjustments, assessed whether the judgements made in making accounting estimates are indicative of a potential bias and tested significant transactions that are unusual or those outside the normal course of business.

Because of the inherent limitations of an audit, there is a risk that we will not detect all irregularities, including those leading to a material misstatement in the financial statements or non-compliance with regulation. This risk increases the more that compliance with a law or regulation is removed from the events and transactions reflected in the financial statements, as we will be less likely to become aware of instances of non-compliance. The risk is also greater regarding irregularities occurring due to fraud rather than error, as fraud involves intentional concealment, forgery, collusion, omission or misrepresentation.

A further description of our responsibilities is available on the Financial Reporting Council's website at: www.frc.org.uk/auditorsresponsibilities. This description forms part of our auditor's report.

Use of our report

This report is made solely to the charitable company's members as a body, in accordance with Chapter 3 of Part 16 of the Companies Act 2006. Our audit work has been undertaken so that we might state to the charitable company's members those matters we are required to state to them in an auditor's report and for no other purpose. To the fullest extent permitted by law, we do not accept or assume responsibility to anyone other than the charitable company and the charitable company's members as a body, for our audit work, for this report, or for the opinions we have formed.

Judith Miller (Senior statutory auditor)

12 October 2021

for and on behalf of Sayer Vincent LLP, Statutory Auditor
Invicta House, 108-114 Golden Lane, LONDON, EC1Y 0TL

Statement of financial activities (incorporating an income and expenditure account)

For the year ended 31 March 2021

		Unrestricted funds	Restricted funds		2021 Total	2020 Total
	Note	£	Revenue £	Capital £	£	£
Income from:						
Donations and legacies	3	1,169,202	429,717	–	1,598,919	1,606,588
Charitable activities						
Exhibitions	4	59,339	24,700	–	84,039	120,722
Education	4	233	–	–	233	95,635
Other trading activities	5	128,301	–	–	128,301	237,421
Investments		818	–	–	818	2,282
Total income		1,357,893	454,417	–	1,812,310	2,062,648
Expenditure on:						
Raising funds	6	174,666	–	–	174,666	264,857
Charitable activities						
Exhibitions	6	1,042,867	74,454	97,961	1,215,282	1,236,813
Education	6	90,738	143,287	166,799	400,824	727,365
Total expenditure		1,308,271	217,741	264,760	1,790,772	2,229,035
Net income / (expenditure) for the year	9	49,622	236,676	(264,760)	21,538	(166,387)
Transfers between funds		118,318	(128,318)	10,000	–	–
Net income/(expenditure) and net movement in funds		167,940	108,358	(254,760)	21,538	(166,387)
Reconciliation of funds:						
Total funds brought forward		637,053	271,197	1,530,480	2,438,730	2,605,117
Total funds carried forward		804,993	379,555	1,275,720	2,460,268	2,438,730

All of the above results are derived from continuing activities. There were no other recognised gains or losses other than those stated above. Movements in funds are disclosed in Note 20 to the financial statements.

Camden Arts Centre

Balance sheet

Company no. 02947191

As at 31 March 2021

	Note	2021 £	2020 £
Fixed assets:			
Tangible assets	12	1,295,499	1,536,119
		<u>1,295,499</u>	<u>1,536,119</u>
Current assets:			
Stock	13	460,931	414,309
Debtors	14	123,377	223,285
Cash at bank and in hand		880,189	513,354
		<u>1,464,497</u>	<u>1,150,948</u>
Liabilities:			
Creditors: amounts falling due within one year	15	(217,359)	(160,553)
		<u></u>	<u></u>
Net current assets		<u>1,247,138</u>	<u>990,395</u>
Total assets less current liabilities		<u>2,542,637</u>	<u>2,526,514</u>
Creditors: amounts falling due after one year	17	(82,369)	(87,784)
		<u></u>	<u></u>
Total net assets	19a	<u>2,460,268</u>	<u>2,438,730</u>
Funds:	20a		
Restricted funds			
Restricted income funds		379,555	271,197
Restricted capital funds		1,275,720	1,530,480
		<u>1,655,275</u>	<u>1,801,677</u>
Total restricted funds		<u>1,655,275</u>	<u>1,801,677</u>
Unrestricted funds:			
Designated funds		122,100	102,100
General funds		682,893	534,953
		<u>804,993</u>	<u>637,053</u>
Total unrestricted funds		<u>804,993</u>	<u>637,053</u>
Total funds		<u>2,460,268</u>	<u>2,438,730</u>

Approved by the trustees on 4 October 2021 and signed on their behalf by

Porus Jungalwalla
Treasurer

Guy Halamish
Chair

Camden Arts Centre

Statement of cash flows

For the year ended 31 March 2021

	Note	2021 £	£	2020 £	£
Net cash provided by operating activities	21		401,973		(159,049)
Cash flows from investing activities:					
Dividends, interest and rents from investments		818		2,282	
Purchase of fixed assets		(35,956)		(79,065)	
Net cash (used in) investing activities			(35,138)		(76,783)
Change in cash and cash equivalents in the year			366,835		(235,832)
Cash and cash equivalents at the beginning of the year			513,354		749,186
Cash and cash equivalents at the end of the year			<u>880,189</u>		<u>513,354</u>

1 Accounting policies

a) Statutory information

Camden Arts Centre is a charitable company limited by guarantee and is incorporated in the United Kingdom. The registered office address and principal place of business is Arkwright Road, London, NW3 6DG.

b) Basis of preparation

The 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) (effective 1 January 2015) – (Charities SORP FRS 102), the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (September 2015) and the Companies Act 2006.

Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy or note.

c) Public benefit entity

The charitable company meets the definition of a public benefit entity under FRS 102.

d) Going concern

The trustees consider that there are no material uncertainties about the charitable company's ability to continue as a going concern.

The trustees do not consider that there are any sources of estimation uncertainty at the reporting date that have a significant risk of causing a material adjustment to the carrying amounts of assets and liabilities within the next reporting period.

Please refer to the going concern section in the annual report section for further disclosure.

e) Income

Income is recognised when the charity has entitlement to the funds, any performance conditions attached to the income have been met, it is probable that the income will be received and that the amount can be measured reliably.

Income from government and other grants, whether 'capital' grants or 'revenue' grants, is recognised when the charity has entitlement to the funds, any performance conditions attached to the grants have been met, it is probable that the income will be received and the amount can be measured reliably and is not deferred.

Income related to exhibitions at the Centre which span the year-end are accounted for in the year in which the major part of the exhibition takes place.

Touring income from exhibitions organised by the Centre and touring to other venues is accounted for on a receivable basis when income is confirmed.

Income received in advance of the provision of a specified service is deferred until the criteria for income recognition are met.

1 Accounting policies (continued)

f) Donations of gifts, services and facilities

Donated professional services and donated facilities are recognised as income when the charity has control over the item or received the service, any conditions associated with the donation have been met, the receipt of economic benefit from the use by the charity of the item is probable and that economic benefit can be measured reliably. In accordance with the Charities SORP (FRS 102), volunteer time is not recognised so refer to the trustees' annual report for more information about their contribution.

On receipt, donated gifts, professional services and donated facilities are recognised on the basis of the value of the gift to the charity which is the amount the charity would have been willing to pay to obtain services or facilities of equivalent economic benefit on the open market; a corresponding amount is then recognised in expenditure in the period of receipt.

Donations of works of art for the benefit of the charity are accounted for when gifted, and recognised on the basis of the value on the open market

g) Interest receivable

Interest on funds held on deposit is included when receivable and the amount can be measured reliably by the charity; this is normally upon notification of the interest paid or payable by the bank.

h) Fund accounting

Restricted funds are to be used for specific purposes as laid down by the donor. Expenditure which meets these criteria is charged to the fund.

Unrestricted funds are donations and other incoming resources received or generated for the charitable purposes.

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

i) Expenditure and irrecoverable VAT

Expenditure is recognised once there is a legal or constructive obligation to make a payment to a third party, it is probable that settlement will be required and the amount of the obligation can be measured reliably. Expenditure is classified under the following activity headings:

- Costs of raising funds are those costs related to seeking potential funders and applying for funding.
- Expenditure on charitable activities includes the costs associated with education and exhibition support services undertaken to further the purposes of the charity and their associated support costs.

Irrecoverable VAT is charged as a cost against the activity for which the expenditure was incurred.

j) Allocation of support costs

Resources expended are allocated to the particular activity where the cost relates directly to that activity. However, the cost of overall direction and administration of each activity, comprising the salary and overhead costs of the central function, is apportioned on the following basis which are an estimate, based on staff time, of the amount attributable to each activity.

Where information about the aims, objectives and projects of the charity is provided to potential beneficiaries, the costs associated with this publicity are allocated to charitable expenditure.

Support and governance costs are re-allocated to each of the activities on the following basis which is an estimate, based on staff time, of the amount attributable to each activity

- | | |
|-----------------|-----|
| ● Raising funds | 7% |
| ● Exhibitions | 73% |
| ● Education | 21% |

Governance costs are the costs associated with the governance arrangements of the charity. These costs are associated with constitutional and statutory requirements and include any costs associated with the strategic management of the charity's activities.

1 Accounting policies (continued)

k) Operating leases

Rental charges are charged on a straight line basis over the term of the lease.

l) Tangible fixed assets

Items of equipment are capitalised where the purchase price exceeds £5,000. Items above £1,000 on discretion dependent on future intended use. Depreciation costs are allocated to activities on the basis of the use of the related assets in those activities. Assets are reviewed for impairment if circumstances indicate their carrying value may exceed their net realisable value and value in use.

Where fixed assets have been revalued, any excess between the revalued amount and the historic cost of the asset will be shown as a revaluation reserve in the balance sheet.

Depreciation is provided at rates calculated to write down the cost of each asset to its estimated residual value over its expected useful life. The depreciation rates in use are as follows:

● Building Development	Over the term of the lease
● Furniture & Equipment	5 years
● Computer equipment	3 years
● Capital Refurbishment	5 years

The Building Development represents expenditure on the re-development of the Camden Arts Centre. The development work is being depreciated from 8 March 2004, the date of practical completion, to 9 September 2027, the date of the expiry of the 25 year lease. Assets funded through the recent ACE capital expenditure programme and the London Borough of Camden capital funding are depreciated over five years on a straight line basis.

m) Stocks

Stocks are stated at the lower of cost and net realisable value. In general, cost is determined on a first in first out basis and includes transport and handling costs. Net realisable value is the price at which stocks can be sold in the normal course of business after allowing for the costs of realisation. Provision is made where necessary for obsolete, slow moving and defective stocks. Donated items of stock, held for distribution or resale, are recognised at fair value which is the amount the charity would have been willing to pay for the items on the open market.

n) Debtors

Trade and other debtors are recognised at the settlement amount due after any trade discount offered. Prepayments are valued at the amount prepaid net of any trade discounts due.

o) Short term deposits

Short term deposits includes cash balances that are invested in accounts with a maturity date of between 3 and 12 months.

p) Cash at bank and in hand

Cash at bank and cash in hand includes cash and short term highly liquid investments with a short maturity of three months or less from the date of acquisition or opening of the deposit or similar account.

q) Creditors and provisions

Creditors and provisions are recognised where the charity has a present obligation resulting from a past event that will probably result in the transfer of funds to a third party and the amount due to settle the obligation can be measured or estimated reliably. Creditors and provisions are normally recognised at their settlement amount after allowing for any trade discounts due.

r) Financial instruments

The charity only has financial assets and financial liabilities of a kind that qualify as basic financial instruments. Basic financial instruments are initially recognised at transaction value and subsequently measured at their settlement value with the exception of bank loans which are subsequently measured at amortised cost using the effective interest method.

1 Accounting policies (continued)**s) Pensions**

The company contributes to a defined benefit pension scheme operated by the London Borough of Camden for one employee. The charity's position is one of a stand alone arrangement, the employee has retired and the charity's remaining obligations in relation to this pension fund have been confirmed with the London Borough of Camden. These are accounted for in accordance with FRS 102 at the net present value of future obligations and the liability is accounted for at the balance sheet date.

The company makes contributions of 6% of gross pay to a defined contribution stakeholder pension scheme for eligible staff and contributes to the defined contribution personal pension schemes of some staff. The pension funds are held in externally administered schemes and the pension charge represents the amounts payable by the company to the funds in respect of the year.

2 Detailed comparatives for the statement of financial activities

	Unrestricted funds £	Restricted funds		2020 Total £
		Revenue £	Capital £	
Income from:				
Donations and legacies	1,282,907	237,952	85,729	1,606,588
Charitable activities:				
Exhibitions	58,898	61,824	–	120,722
Education	93,121	2,514	–	95,635
Other trading activities	237,421	–	–	237,421
Investments	2,282	–	–	2,282
Total income	1,674,629	302,290	85,729	2,062,648
Expenditure on:				
Raising funds	264,857	–	–	264,857
Charitable activities:				
Exhibitions	891,907	243,783	101,123	1,236,813
Education	447,379	108,037	171,949	727,365
Total expenditure	1,604,143	351,820	273,072	2,229,035
Net movement in funds	70,486	(49,530)	(187,343)	(166,387)
Total funds brought forward	566,567	320,727	1,717,823	2,605,117
Total funds carried forward	637,053	271,197	1,530,480	2,438,730

3a Income from donations and legacies (current year)

	Unrestricted funds	Restricted funds		2021 Total	2020 Total
	£	Revenue	Capital	£	£
		£	£		
Grants & donations	34,151	323,899	–	358,050	409,007
Government Furlough Grant	148,669	–	–	148,669	–
Arts Council England	936,595	–	–	936,595	919,673
Arts Council Cultural Recovery Fund	–	105,818	–	105,818	–
Friends and patrons	41,787	–	–	41,787	45,737
Donated goods and services	8,000	–	–	8,000	111,500
Fundraising events	–	–	–	–	120,671
	1,169,202	429,717	–	1,598,919	1,606,588

3b Income from donations and legacies (prior year)

	Unrestricted funds	Restricted funds		2020 Total
	£	Revenue	Capital	£
		£	£	
Grants & donations	85,326	237,952	85,729	409,007
Arts Council England	919,673	–	–	919,673
Friends and patrons	45,737	–	–	45,737
Donated goods and services	111,500	–	–	111,500
Fundraising events	120,671	–	–	120,671
	1,282,907	237,952	85,729	1,606,588

4 Income from charitable activities

	Unrestricted	Restricted	2021 Total	Unrestricted	Restricted	2020 Total
	£	£	£	£	£	£
Exhibitions						
Donated goods and services	–	24,699	24,699	–	15,828	15,828
Other Public	26,558	–	26,558	35,000	–	35,000
Publication sales	27,419	–	27,419	8,643	1,912	10,555
Artwork sales	5,362	–	5,362	23,898	45,996	69,894
Sub-total for exhibitions	59,339	24,699	84,038	67,541	63,736	131,277
Education						
Grants & donations	–	–	–	–	602	602
Fees for courses and events	233	–	233	84,478	–	84,478
Sub-total for education	233	–	233	84,478	602	85,080
Total income from charitable activities	59,572	24,699	84,271	152,019	64,338	216,357

5 Income from other trading activities

	2021	2020
	Total	Total
	£	£
Bookshop sales	10,377	61,264
Gallery and Studio hire	–	7,540
Donated artworks	115,997	143,954
Other income	1,927	24,663
	128,301	237,421

All income from other trading activities is unrestricted.

Camden Arts Centre

Notes to the financial statements

For the year ended 31 March 2021

6a Analysis of expenditure (current year)

	Charitable activities			Governance costs	Support costs	2021 Total	2020 Total
	Raising funds	Exhibitions	Education	costs	costs	Total	Total
	£	£	£	£	£	£	£
Staff costs (Note 8)	85,980	429,901	150,466	–	214,951	881,298	901,034
Direct costs	–	177,125	78,314	–	162	255,601	556,092
Marketing and advertising	1,400	131	–	–	55,841	57,372	94,145
Office costs & fees	29,952	–	4	–	139,382	169,338	211,424
Property costs	–	–	–	–	120,442	120,442	166,026
Recruitment	–	–	–	–	220	220	94
Legal and professional costs	–	–	–	13,160	16,765	29,925	18,122
Depreciation	–	–	–	–	276,576	276,576	282,098
	117,332	607,157	228,784	13,160	824,339	1,790,772	2,229,035
Support costs	55,636	599,635	169,068	–	(824,339)	–	–
Governance costs	1,698	8,490	2,972	(13,160)	–	–	–
Total expenditure 2021	174,666	1,215,282	400,824	–	–	1,790,772	
Total expenditure 2020	264,857	1,236,813	727,365	–	–		2,229,035

Camden Arts Centre

Notes to the financial statements

For the year ended 31 March 2021

6b Analysis of expenditure (prior year)

	Charitable activities				Governance costs	Support costs	2020 Total
	Raising funds	Exhibitions	Education	Business	costs	costs	Total
	£	£	£	£	£	£	£
Staff costs (Note 8)	109,882	307,670	219,764	–	–	263,718	901,034
Direct costs	–	385,209	170,444	–	–	439	556,092
Marketing and advertising	–	1,631	–	–	–	92,514	94,145
Office costs & fees	45,275	41	216	–	–	165,892	211,424
Property costs	–	–	–	–	–	166,026	166,026
Recruitment	–	–	–	–	–	94	94
Legal and professional costs	–	–	–	–	10,404	7,718	18,122
Depreciation	–	–	–	–	–	282,098	282,098
	155,157	694,551	390,424	–	10,404	978,499	2,229,035
Support costs	107,906	537,240	333,353	–	–	(978,499)	–
Governance costs	1,794	5,022	3,588	–	(10,404)	–	–
Total expenditure	264,857	1,236,813	727,365	–	–	–	2,229,035

Notes to the financial statements

For the year ended 31 March 2021

7 Net income / (expenditure) for the year

This is stated after charging / (crediting):

	2021 £	2020 £
Depreciation	276,576	282,098
Auditor's remuneration (excluding VAT): Audit	9,200	8,900

8 Analysis of staff costs, trustee remuneration and expenses, and the cost of key management personnel

Staff costs were as follows:

	2021 £	2020 £
Salaries and wages	732,656	765,166
Redundancy and termination costs	17,166	–
Social security costs	61,479	65,340
Employer's contribution to defined contribution pension schemes	35,359	39,194
Consultancy	34,638	31,334
	881,298	901,034

The following number of employees received employee benefits in excess of £60,000 (excluding employer pension costs and employer's national insurance) during the year between:

	2021 No.	2020 No.
£80,000 – £89,999	1	1

The total employee benefits (including employer pension contributions and employer's national insurance) of the key management personnel were £153,440 (2020: £153,483).

The charity trustees were neither paid nor received any other benefits from employment with the charity in the year (2020: £nil). No charity trustee received payment for professional or other services supplied to the charity (2020: £nil).

Trustees' expenses represents the payment or reimbursement of travel and subsistence costs totalling £0 (2020: £0)

Notes to the financial statements

For the year ended 31 March 2021

9 Staff numbers

The average number of employees (head count based on number of staff employed) during the year was 45 (2020: 34). The FTE were as follows, split across the key activities of the charity:

	2021 No.	2020 No.
Raising funds	2.0	2.5
Exhibitions	10.0	7.0
Education	3.5	5.0
Bookshop and reception	0.5	1.5
Premises and administration	4.5	4.5
	20.5	20.5

10 Related party transactions

Aggregate Unrestricted donations from related parties were £13,500 (2020: £17,097).

No restricted donations of were received from Trustees (2020: £350).

11 Taxation

The charitable company is exempt from corporation tax as all its income is charitable and is applied for charitable purposes.

12 Tangible fixed assets

	Building Development £	Furniture & Equipment £	Computer equipment £	Capital Refurbishment £	Total £
Cost					
At the start of the year	4,598,087	67,414	20,043	367,245	5,052,789
Additions in year	–	19,258	–	16,698	35,956
Disposals in year	–	–	–	–	–
At the end of the year	4,598,087	86,672	20,043	383,943	5,088,745
Depreciation					
At the start of the year	3,191,714	51,965	13,751	259,240	3,516,670
Charge for the year	216,365	8,670	3,146	48,395	276,576
Eliminated on disposal	–	–	–	–	–
At the end of the year	3,408,079	60,635	16,897	307,635	3,793,246
Net book value					
At the end of the year	1,190,008	26,037	3,146	76,308	1,295,499
At the start of the year	1,406,373	15,449	6,292	108,005	1,536,119

Building development comprises the cost, including relevant fees, of the refurbishment of the Centre's leasehold premises. The premises are held on a 25 year lease from Camden Council. The realisable value of the lease is limited as it specifically states that the premises can only be used "for the purpose of the advancement of the education of the public of the understanding and appreciation of the Arts". The lease also states that any disposal of the lease will be restricted in accordance with Section 117 of Charities Act 2011.

Arts Council England has a mortgage on the property and a floating charge over the other assets of the charity worth £2,914,783 for a 25 year period from 18 September 2002.

All of the above assets are used for charitable purposes.

13 Stock

	2021 £	2020 £
Bookshop stock	18,818	19,050
Donated artwork stock	442,115	395,259
	460,933	414,309

Notes to the financial statements

For the year ended 31 March 2021

14 Debtors

	2021 £	2020 £
Trade debtors	24,036	83,969
Other debtors	1,057	338
Prepayments	17,163	25,249
Accrued income	75,567	107,735
VAT	5,554	5,994
	<u>123,377</u>	<u>223,285</u>

All financial instruments, both assets and liabilities, are measured at amortised cost. The carrying values of these are shown above and also in note 15 below.

15 Creditors: amounts falling due within one year

	2021 £	2020 £
Trade creditors	78,076	87,018
Taxation and social security	13,894	16,745
Other creditors	4,604	14,672
Accruals	96,449	29,422
Deferred income (note 16)	336	696
Deficit reduction plan pension liability (note 18)	24,000	12,000
	<u>217,359</u>	<u>160,553</u>

16 Deferred income

Deferred income comprises education fees received in advance of the period the educational activity occurs.

	2021 £	2020 £
Balance at the beginning of the year	696	16,863
Amount released to income in the year	(360)	(16,863)
Amount deferred in the year	–	696
Balance at the end of the year	<u>336</u>	<u>696</u>

Notes to the financial statements

For the year ended 31 March 2021

17 Creditors: amounts falling due after one year

	2021	2020
	£	£
Deficit reduction plan pension liability (note 18):		
Amounts due within two to five years	48,550	48,550
Amounts due in more than five years	33,819	39,234
	<u>82,369</u>	<u>87,784</u>

18 Pension scheme

Amounts included in Creditors under "Deficit Reduction Plan" represent a liability to the London Borough of Camden to settle amounts due under a superannuation scheme which has now closed. The amount of the liability is being paid in equal instalment of £12,000 per annum over a 15 year period commencing in the charity's 2017/18 financial year. This liability is accounted for in full at net present value, taking account of an imputed interest rate of 7.5%. These assumptions and the resulting liability may vary depending on changes to underlying interest rates over time.

19a Analysis of net assets between funds (current year)

	Unrestricted funds £	Restricted revenue funds £	Restricted capital funds £	Total funds £
Tangible fixed assets	29,183	–	1,266,316	1,295,499
Net current assets	858,179	379,555	9,404	1,247,138
Long term liabilities	(82,369)	–	–	(82,369)
Net assets at 31 March	<u>804,993</u>	<u>379,555</u>	<u>1,275,720</u>	<u>2,460,268</u>

19b Analysis of net assets between funds (prior year)

	Unrestricted funds £	Restricted revenue funds £	Restricted capital funds £	Total funds £
Tangible fixed assets	21,741	–	1,514,378	1,536,119
Net current assets	703,096	271,197	16,102	990,395
Long term liabilities	(87,784)	–	–	(87,784)
Net assets at 31 March	<u>637,053</u>	<u>271,197</u>	<u>1,530,480</u>	<u>2,438,730</u>

20a Movements in funds (current year)

	At 1 April 2020 £	Income & gains £	Expenditure & losses £	Transfers £	At 31 March 2021 £
Restricted funds:					
Revenue funds					
Education	33,500	147,288	(143,287)	–	37,501
Exhibitions	60,657	201,311	(74,454)	–	187,514
Exhibitions: Artists for	172,040	–	–	(22,500)	149,540
Audience Development	5,000	–	–	–	5,000
Cultural Recovery Fund	–	105,818	–	(105,818)	–
Capital funds					
LB Camden s106 project	59,412	–	(35,033)	–	24,379
LB Camden CIL project	64,747	–	(13,362)	10,000	61,385
Building development	1,406,321	–	(216,365)	–	1,189,956
Total restricted funds	1,801,677	454,417	(482,501)	(118,318)	1,655,275
Unrestricted funds:					
Designated funds:					
Building Development	60,000	–	–	–	60,000
Audience Development	42,100	–	–	20,000	62,100
Total designated funds	102,100	–	–	20,000	122,100
General funds	534,953	1,357,893	(1,308,271)	98,318	682,893
Total unrestricted funds	637,053	1,357,893	(1,308,271)	118,318	804,993
Total funds	2,438,730	1,812,310	(1,790,772)	–	2,460,268

20b Movements in funds (prior year)

	At 2 April 2019 £	Income & gains £	Expenditure & losses £	Transfers £	At 31 March 2020 £
Restricted funds:					
Revenue funds					
Exhibitions	47,882	226,290	(221,283)	7,768	60,657
Exhibitions: Artists for	194,540	–	(22,500)		172,040
Education	73,305	76,000	(108,037)	(7,768)	33,500
Audience Development	5,000	–	–		5,000
Capital funds					
ACE capital project	11,599	–	(11,599)	–	–
LB Camden s106 project	83,486	9,000	(33,074)	–	59,412
LB Camden CIL project	–	76,729	(11,982)	–	64,747
Building development	1,622,738	–	(216,417)	–	1,406,321
Total restricted funds	2,038,550	388,019	(624,892)	–	1,801,677
Unrestricted funds:					
Designated funds:					
Building Development	60,000	–	–	–	60,000
Audience Development	75,000	–	–	(32,900)	42,100
Total designated funds	135,000	–	–	(32,900)	102,100
General funds	431,567	1,674,629	(1,604,143)	32,900	534,953
Total unrestricted funds	566,567	1,674,629	(1,604,143)	–	637,053
Total funds	2,605,117	2,062,648	(2,229,035)	–	2,438,730

20c Purposes of funds

Purposes of restricted funds

Exhibitions – income from individuals through Exhibition Circles, Trusts & Foundations and UK and international arts agencies and commercial gallery partners, as well as funds raised through our Emerging Artist Prize, for the purpose of presenting exhibitions of UK and non-UK artists.

Exhibitions: Artists for Artists – A discrete fund that was created in 2017 through fundraising events for the Gallery's 50th Anniversary. The purpose of the fund is to support artist-led projects, commissions and residency programmes that will enable artists to continue to take risks with new ideas and to push the boundaries of their own practice.

Education – Income mainly from Trusts & Foundations supporting our learning programmes including Special Educational Needs, Primary School, Family and Youth programmes.

Residencies – Artist residencies, supported by restricted income.

Cultural Recovery Fund – Relating to activity supported by Arts Council England grant in relation to the coronavirus pandemic.

20c Purposes of funds (continued)**Purposes of restricted funds (continued)**

LB Camden s106 project – A grant of £172,323 from London Borough of Camden S106 funds towards a series of improvement works to be completed 2016–2021. Works include environmental building upgrades such as solar panels, rainwater harvesting tanks, a computerised building management system and interior LED lighting, and improvements to public areas such as our garden walkway. Expenditure represents depreciated costs.

Community Infrastructure Levy (CIL) awarded via LB Camden – A grant of £76,729 towards a series of improvement works in our café and garden.

Building development – the depreciation cost, including relevant fees, of the refurbishment of the Centre's leasehold premises. The premises are held on a 25 year lease from Camden Council.

Purposes of designated funds

Designated funds were originally set up in 2018/19 for audience development initiatives and building development costs.

21 Reconciliation of net income / (expenditure) to net cash flow from operating activities

	2021 £	2020 £
Net (expenditure) / income for the reporting period (as per the statement of financial activities)	21,538	(166,387)
Depreciation charges	276,576	282,098
Dividends, interest and rent from investments	(818)	(2,282)
Decrease/(increase) in stocks	(46,622)	(149,213)
(Increase)/decrease in debtors	99,908	(68,666)
Increase/(decrease) in creditors	51,391	(54,599)
Net cash provided by operating activities	401,973	(159,049)

22 Operating lease commitments

The Centre's total future minimum lease payments under non-cancellable operating leases is as follows for each of the following periods:

	Equipment 2021 £	2020 £
Less than one year	6,845	7,536
One to five years	2,432	9,277
	9,277	16,813

23 Legal status of the charity

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.