

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
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EC1Y 0TL

Bankers

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Solicitors

The Charity Team
Russell-Cooke Solicitors
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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 time 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 listens.

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 Total £	2020 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
	<u>128,301</u>	<u>237,421</u>

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
	<hr/> 20.5 <hr/>	<hr/> 20.5 <hr/>

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.