

Camden Art Centre Arkwright Road London NW3

FINANCIAL STATEMENTS

FOR THE YEAR ENDED

31ST MARCH 2022

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

Charity No. 1065829
Company No. 02947191

Supported by:



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

Camden Art Centre
Company Information

Board of Trustees :

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Ben Rawlingson-Plant
Karen Sanig
Jonathan Simpson

Senior Management Team :

Director: Martin Clark
Deputy Director: Moya Malekin

**Registered Office and
Business Address**

Camden Arts Centre
Arkwright Road
London
NW3 6DG

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

Auditor

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Bankers

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Executive Summary

2021-22 remained a challenging year in regard to operations and monitoring changing conditions as a result of the Covid-19 pandemic, with a gradual transition to full opening of activity. In May 2021 we reopened our building after a period of closure, albeit with restricted numbers and opening hours, and safety measures in place, with exhibitions by Walter Price and Olga Balema. We were able to reintroduce our volunteer programme in September 2021, with high interest. We continued to deliver schools and youth programmes online until the Autumn, and reintroduced our popular courses and family programmes in January 2022.

In September – December 2021 we ran *One in the Other* in Gallery 3 as a flexible 'studio space', a programme of live events, workshops, screenings and performance, co-curated by the exhibiting artists with Curator Jareh Das. It was conceived to encourage audiences back into the building safely, pilot new ways of opening up our curatorial programmes to other communities and voices, and supporting artists at a time of real need. We saw a real and sustained shift in the demographic of our audiences throughout the season with younger, more diverse visitors, as well as visits by many students and colleges. We will be looking to take forwards the successes of this programme into future plans.

Overall visitors at 49,178 remained lower than pre pandemic, and we worked hard to encourage audiences back into the building, whilst also maintaining our focus on blended and digital programming to ensure our programmes remain accessible. It remained a challenging financial climate, and we chose to move our annual gala into 2022-23. However, we continued to benefit from some government support through the Cultural Recovery grant, furlough scheme, a hospitality grant and 50% business rates relief, which together with careful budget management meant we were able to increase our reserves by year end.

Following our visual identity refresh in 2020 we completed our building signage updates and focused on improving our audience development infrastructure through the development of a new website and CRM platform, completed in 2022. The vibrant and user-centric website highlights our work and facilities in the building at Arkwright Road, Offsite and On Demand, and includes easy access to a range of resources and digital content including our full back catalogue of File Notes, as well as our online shop and bookable courses and events. It also enables us to present all our activity equitably, opening opportunity for voices across our programmes to be platformed.

We introduced a new staffing structure in 2021-22 with a number of posts commencing in the summer; a new learning team structure with Curators for Children and Young People, and Community and Courses, working towards a new Community strand and resulting in a flatter and more cohesive structure across our programme team; and an adapted FOH structure with a new post of Assistant Retail Manager supporting income generation. We also commenced working with a new café partner Bar Bicietta in spring 2022.

A focus for staff and trustees has been developing our business and programme planning for the period 2023-26 in the context of the new Arts Council England National Portfolio application, which was submitted in May 2022. This involved continued discussion with trustees as our plans develop, including considering how we best utilise our building and remain dynamic and relevant to our communities. These outcomes are noted under Annual Review below, with Camden Art Centre delivering across all three outcomes through our broad ranging programme focussing on excellence, diversity, partnerships, financial and environmental sustainability, innovation, access, talent development, routes to progression, and lifelong learning. Managing the increasingly challenging financial climate, with increasing costs and ongoing limitations to public funding is also a priority, with a focus on increasing earned income.

Principal Activities/Aims and Objectives

Camden Art Centre is a place for art and artists; a place for the curious, the novice and the expert alike. It's a place to see, to make, to learn and to talk about contemporary art, whether in our building, attending off-site projects or via our digital forums.

Camden Art Centre was originally built as a public library and now combines historic architecture with open, modern spaces, a café, bookshop and secluded garden, with free entry for all. Through our programme of exhibitions, learning, courses, events and residencies, we invite everyone to engage with art and the people that make it – to push boundaries and connect to their own creativity. Our off-site projects share our work with diverse communities and our digital, publishing and broadcast platforms help us connect art, artists and people in ever more immediate and interesting ways.

As a charity rooted in our North West London community, we foster a sense of belonging in our spaces. Working closely with local schools, community groups and specialist partners we nurture the next generation of artists, from early years to adulthood, enabling everyone to get up close to art, to meet artists and to make work themselves. Our targeted programmes and sector leadership increase our impact, bringing the arts to those most in need.

Much loved by our communities, for over 50 years Camden Art Centre has always worked ahead of the curve, giving early support and exposure to important artists from the UK and abroad including Martin Creed, Kerry James Marshall, Kara Walker, Amy Sillman, Vivian Suter, Yinka Shonibare, Mike Nelson and Mary Heilmann. We support artists at every stage of their careers, enabling them to make and show work that is relevant for today: brave, challenging, engaging and vital.

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

Annual Review 2021/22

The organisation's key objectives are:

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

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

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

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

Outcomes: Creative People

- A. Supporting people at all stages of their lives to design, develop and increase their participation in high-quality creative activities.
- B. Promoting creative opportunities in the local community to people at all stages of their lives.
- C. Provide high-quality early years activities that reach families from a wider range of backgrounds.
- D. Widening and improving opportunities for children and young people to take part in creative activities inside schools.
- E. Widening and improving opportunities for children and young people to take part in creative activities outside schools
- F. Improving teaching for creativity in schools
- G. Supporting children and young people to develop their creative skills and potential
- H. Developing and improving pathways towards careers in the creative industries

Outcome: Cultural Communities

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

Outcome: A Creative and Cultural Country

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

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

	Creative People	Cultural Communities	A Creative and Cultural Country
Exhibitions		✓ Elements: I, J	✓ Elements: M, N, O, P, Q, R
One in the Other Programme		✓ Elements: I, J, K	
Public Programme (including HE Partnerships)			✓ Elements: M, N, Q, R
Residencies			✓ Elements: M, R
Learning: Schools	✓ Elements: A, B, D, F, G	✓ Elements: I, J, K	
Learning: SEN	✓ Elements: A, D, F, G, H		✓ Elements: Q
Learning: Youth	✓ Elements: A, B, E, G, H	✓ Elements: I, J, K	
Learning: Community	✓ Elements: B	✓ Elements: I, J, K	
Learning: Families	✓ Elements: B, C, E	✓ Elements: I, J	
Learning: Courses	✓ Elements: A, B, E	✓ Elements: I, K	

Achievements and Performance

Exhibitions:

During 2021/22 our exhibitions programme involved the work of 8 artists from Britain and abroad over three exhibition slots.

- After major restrictions through 2020-21 due to the Covid-19 pandemic and lockdowns, we were able to reopen our building and exhibitions programme in May 2021 – August 2021 with exhibitions by Walter Price in Galleries 1&2 and Olga Balema in Gallery 3, postponed from January 2021.

Pearl Lines was the first institutional exhibition in the UK by American artist **Walter Price** (b. 1989, Georgia, USA).

It followed his residency at Camden Art Centre in early 2020 when, in response to his time in London and the conditions of the studio space, he experimented with scale, narrative and materials to create new paintings, works on paper and sculptures. In the exhibition Price presented elements of this body of work, alongside a group of new paintings and drawings made during lockdown in New York where drawings take centre stage. He made the decision not to purchase more paints and materials instead using up whatever he had in the studio, drawing out and extending the dregs of his paints by mixing them with white. It was an economy of thrift and response to consumption and the relentless cycle of waste and excess, but it also introduced a more muted palette to Price's work – of pale pastels, soft pinks, chalky whites.

As well as the art-historical legacies of colour that Price draws on so adeptly throughout his practice, there is also a politics of colour which grounds these works even deeper into the moment of their making. Price has spoken about the 'whiteness' of many of the spaces he is invited to occupy, and of his position as a Black man and a Black artist within these. For this show he wanted to 'dance with that whiteness', formally

incorporating it into certain works as a blank square or void; playing off the walls of the gallery itself; as well as allowing it to mix with the colours and characters and images and objects that flood, flow and blaze across his pictures.

We published a new File Note with an essay by Rianna Jade Parker - a critic, curator and researcher based in London.

A publication is available, produced in partnership with Walter Price's galleries: Modern Institute and Greene Naftali.

The exhibition received a positive response from the press: a 'Diary' piece written by Martin Clark for the Evening Standard highlighted the reopening of Camden Art Centre profiling the two summer exhibitions; Jan Dalley interviewed Walter Price for the Financial Times Life & Arts; the show was included in the Guardian's '100 must-see events'; and received reviews in the White Pube, The Morning Star, Studio International, Contemporary Art Society and Burlington Contemporary.

"Absolutely in and of its time, this work, as the artist is quoted saying, does not provide simple explanations of itself. Instead it deftly renders the messy complexity of an experience of life lived now, with humanity and a generous serving of pleasure." – Contemporary Art Society

Visitor Comments:

"I had never heard of Walter Price before, he is brilliant! He reminds me of Basquiat, I'll come back to see the show again for sure."

"I loved the colours, the freshness and spontaneity of Price's work."

Olga Balema (b. 1984, Ukraine) is an artist living and working in New York. *Computer* was her first solo exhibition in the UK.

It was centred around a single flat sculpture, created in her studio and the surrounding streets in New York, consisting of a large digital print of a domestic carpet repeated in a grid-like arrangement, manipulated first through the 'banner buzz' digital printing interface and later with different movements and incisions.

This new work reflects Balema's approach to making art that deliberately de-stabilises her own practice and in this case proposes a tenuous and uncertain relationship between the artwork and its defining structures. Participating in an inquiry into form that does not offer easy viewing pleasure, Balema has elected her sculpture as a note-taker of sorts, and refers to it as 'a form that gathered up a lot of impulses from my recently fragile cranky psyche'.

The accumulation of impressions produced by this ambulatory impulse includes hairs traced with a pencil, dirt and the frottage of New York pavements, appearing in dirty greys or browns like a rash on the work's surface. Visitors to the gallery were invited to move on top of the work, incorporating their own imprints with the existing composition of marks.

We commissioned Matilde Guidelli-Guidi - the associate curator at Dia Art Foundation in NY and PhD candidate at The Graduate Center, CUNY, to contribute a new essay reflecting on Olga's commission.

The file note was funded with support from Olga's galleries: Bridget Donahue, New York; Croy Nielsen, Vienna; Galerie Fons Welters, Amsterdam; Hannah Hoffman, Los Angeles; and High Art, Paris.

Press coverage included Flash Art and Art Observed.

"Balema's *Computer* permits its own ruination in the destructive accretion of other physical gestures, splintering its integrity, or rather, its integrity hinging on doubt and defeat such that its meaning might extinguish into a litter of shagged pixels and crushed glitches. In spite of my desire for more pointed infestation and less causality, in its material data, Balema's *Computer* is still, like every other computer, a time machine of sorts." - Alex Bennett, Flash Art

"Structuring space in a way that offers little in the way of what one could term an "enjoyable" viewing experience, the piece instead turns the sculpture into a system that both holds and repositions the artist's work in a tenuous relationship with notions of completion, construction, and meaning."- D. Creahan, Art Observed.

Visitor Comments:

"It is different, never seen anything like this anywhere else before. Has a stillness. Makes you think a lot, takes me to a different place. A lot of thought has gone into it".

"It's unusual. I'd expect something like that (the sculpture) to be perfect. But it had delicate imperfections".

- In May – July 2021 we hosted an exhibition *Tensed Muscles* in the Artist's Studio by London-based photographic artist **Steffi Klenz** as part of Camden Alive, a programme of arts and cultural events that celebrates the people of Camden. The exhibition was hosted in the space for 7 weeks during Walter Price and Olga Balema's exhibition.

The Camden Alive project engaged 32 artists to work with residents of 10 social housing estates and members of 6 community groups across Camden to develop ideas and new work. The resulting artworks were showcased through performance, exhibitions and events, and online through the Camden People's Museum.

Tensed Muscles was a collaboration between artist Steffi Klenz and rap artists Brownsilla and Boss B. All three were resident at the Camden Local Studies and Archives Centre in spring 2019, where they explored the histories of the Maiden Lane estate. Designed by architects Benson and Forsyth, Maiden Lane was a visionary, modernist scheme, which included plans for 400 new homes, shops, sports facilities, a community centre, a primary school and open spaces. Due to financial pressures in the late 1970s the plans were not fully realised, resulting in a split site and years of practical and social challenges.

Throughout 2019 Steffi Klenz spent time at Maiden Lane estate talking with residents and immersing herself in the architecture of the space. The resulting body of work *Tensed Muscles* explored the relationship between the architectural promise of modernist living, and the reality of living in Maiden Lane in the 40 years since its inception.

Klenz' works were presented alongside lyrics and a new album by rap artists Brownsilla and Boss B (available to stream via QR codes in the exhibition). Weaving stories of the estate with their own experiences of living and being in London, the artists reflect on what has been, and of its relevance to lives today.

- From September – December 2021 we presented 3 exhibitions across Galleries 1 and 2, alongside the One in the Other programme in Gallery 3. All artists benefited from undertaking a 6-month residency in advance of their exhibitions allowing them to further develop their work.; Phoebe Collings-James being our Freelands Lomax Ceramics Fellow, and Adam Farah and Zeinab Saleh undertaking residencies at Metroland Studios in Kilburn as part of a new partnership between Camden Art Centre and Metroland Cultures.

For her first solo exhibition in a UK institution *A Scratch! A Scratch!*, **Phoebe Collings-James** (b. 1987, London, UK) created a sensual environment combining sound and sculpture that unfolds from undercurrents of grief, heartbreak and desire.

Collings-James' wide-ranging practice encompasses sculpture, video, sound and performance. As the third recipient of the Freelands Lomax Ceramics Fellowship, Collings-James spent six months working onsite developing several new bodies of work that were presented here. *The subtle rules the dense* (2021) were a group of torso casings that resembled Roman armour plates, relics of the reckless pursuit of conflict. A series of multi-panel clay paintings continued the artist's work with sgraffito – a process that inscribes the surfaces with images, words and phrases. Many of these were recurring motifs and emerge from the artist's interest in non-linear storytelling and symbolic language. They included imagery from mythological

and religious traditions, such as the form of the spider which appears in Ashanti folktale as the trickster Anansi, the god of stories.

The ceramic elements of the exhibition were held within a sonic landscape, composed and recorded by the artist in collaboration with sound designer, composer and artist, Mwen. An audio work combined free-standing, water-filled ceramic vessels that acted as sounding stones or wells, receiving a rich tapestry of acoustic fragments, woven together from daily journeys through the streets of London and new recordings of poetry generated in tarot circles, led by artist Daniella Valz Gen over the course of the previous year.

We published a File Note alongside Phoebe's exhibition, with an essay by curator Jareh Das, discussing Phoebe's practice in relation to the particularities of clay as a medium, and positioning the work within the broader framework of black feminist discourse.

Supported by Freelands Foundation

A conversation between Jareh Das, Phoebe Colling-James and Julia Phillips was featured in Frieze magazine: "With clay, there is this constant potential for movement – even after the firing process. Reciprocity also appears through sculpting and shaping: the clay then decides how it feels about its new form, potentially shifting, cracking or remembering the other configurations that it had before".

Visitor comments:

"I love when I have a gut feeling and I'm right - Phoebe Collings-James is a terrific artist"

"I really enjoyed Pheobe's work, there's just something about it..."

"I simply loved all 3 exhibitions! This is really rare; I haven't seen shows I truly like in a while. Thanks for the experience"

Adam Farah (b. 1991, London, UK) – sometimes known as free.yard – is an artist, composer and sauce maker. Working in a range of media and performative gestures, from moving image, sculpture, poppers, peppers and iPods to walking, cruising and microdosing, Farah aesthetically highlights and dwells on various ephemeral and poetic moments in order to open-up forms of critical reflection and connection. Farah's exhibition *WHAT I'VE LEARNED FROM YOU AND MYSELF (PEAK MOMENTATIONS / INSIDE MY VELVET ROPE MIX)* at Camden Art Centre was a presentation of visual and sensory moments from their journey through the chaotic depths of heartache, trauma, desires and spiritual voyaging – navigating these against the backdrop of the rapidly mutating city in which they grew up.

"Recently a friend described what I do as 'soul work'. Although the term is broad and manifests it's meaning through different contexts, it reminded me that there has been this underlying natural reaction within my creative endeavours, to counteract the coldness and sterility that permeated the context of my art school experience in the 2010's – at the height of the post-internet art moment; typified by reductive and uncritical forms of irony. A 'coldness' which may find its roots in the colonial legacies that permeate much of the Western art canon and it's ever-present influence on aesthetic and critical practices. Therefore, through the use of any medium, be it moving image, sculpture, poppers, peppers, iPods, walking, cruising, micro-dosing – my work may speak to seemingly disparate contexts – from my parents' relationship to the impact of Mariah Carey on my thinking, to the influence of specific technological devices on my adolescence. Ultimately though, it's a call out, for human connection – through vulnerability, reminiscing/reflecting, spiritual criticality – something like that." – Adam Farah

Adam's exhibition received significant arts press coverage, including features in Flash Art, Art Monthly, Studio International and Frieze.

"So far removed have some of our spaces of engagement and sociality become from feelings of vulnerability and empathy, that we may even fail to recognise the most genuine and sensitive of offerings. Adam Farah's latest exhibition at Camden Art Centre is one such gift – and I'm incredibly grateful for it" – Flash Art; Adam Farah and Eliel Jones conversation

"Adam Farah Creates a Y2K Sensory Time Warp": "Many of the images in the show hover on the edge of specificity: condensation on a bus window; a drag queen reduced to a pink blur in a club. They betray Farah's uncanny ability to record and produce sensory experiences that are themselves uncanny: sensations that are both familiar and strange, where we simultaneously feel at home and like we don't belong, because we see that our private responses can be shared by others." - Frieze

Visitor Comments:

"Adam Farah's exhibition is so real. It really triggered amazing memories and it's quite funny as well, I totally connected with it."

"There was something special about being from London and seeing that represented in a gallery space, and having your experience recognised."

"If this is contemporary art, I'm all in! I love the energy of these exhibitions, they are brilliant."

Zeinab Saleh (b. 1996, Nairobi, Kenya) is a London-based artist whose interdisciplinary practice encompasses painting, drawing and video. Finding inspiration in everyday experiences, music and VHS tapes of home video footage, Saleh's work offers a glimpse into a past world and places personal histories at its core.

For her first solo exhibition *Softest place (on earth)*, Saleh presents a new body of work made over the past year that meditates on the condition of stillness imposed by the pandemic. As layers of charcoal are removed from the canvases, forms and figures are revealed in the depth of field that lies behind masked areas. Conjured in muted colours and fluid lines and forms, Saleh's subjects – which include apparently symbolic animals, from cats to snakes to swans, and the vegetal arabesques traced by leaves and tendrils – emerge like apparitions in the shrouded atmosphere of a dream or memory.

A new series of drawings in the exhibition reveals a different process – in contrast to the paintings in which image and form emerge through the removal of layered charcoal and pigment, in these smaller works on paper, Saleh has laid down marks with deliberate gestures in charcoal, pencil and paint. The edges between things are distinct and the compositions move rhythmically across the page.

Saleh's studio-based practice is intimately intertwined with a community-building element; she co-founded Muslim Sisterhood – an artistic collective working within photography, fashion, publishing and events to create an inclusive community that centres Muslim women.

We published a File Note with a new essay by Momtaza Mehri, the Young People's Poet Laureate for London.

Visitor comments:

"Fantastic paintings! I like the scale and the colours"

"I had a lovely visit! Zeinab Saleh's paintings are so peaceful; I had a fantastic time looking at it. Thank you so much for this experience"

To accompany the exhibitions across Galleries 1 & 2 we programmed *One in the Other*, a season of live events, workshops, performances and installations in our Gallery 3 space, piloting a new way of working both with the building, and with artists, curators and our wider communities. The One in the Other programme alongside the Metroland residencies for Farah and Saleh was funded by an Arts Council England lottery grant, which had been opened up for the first time to NPO institutions in response to the pandemic. The programme of events extended and built on ideas and themes running through the exhibiting artists' work, and was devised and delivered by artists and creative practitioners. It was developed in response to the need to support creative practitioners during the post-Covid climate, encourage audiences back into our building and onto our digital platforms, and with a focus on platforming diverse and under-represented communities and voices. Collings-James extended her Mudbelly ceramics project, which centre's Black people, opening up

opportunities to work with ceramics and clay; Zeinab Saleh is a founder member of Muslim Sisterhood; and Adam Farah often works collaboratively, sometimes under the moniker freeyard. As part of the project we recruited a dedicated curator, Dr Jareh Das, to lead the programme and work closely with the three artists, as well as a co-ordinator, Helena Adelsteinsdottir. We also developed and launched a dedicated micro-site which acts as both index, archive and an ongoing resource for the work.

A microsite documented One in the Other's concepts and the full programme whilst serving as an indexical archive and resource platform for the evolving programme. The programme ran for 89 days, including 17 new commissions, and involved 52 artists and creatives.

Participating artists and collaborators: Black Obsidian Sound System (B.O.S.S.), Chris Bramble, Dele Adeyemo with Oworo Collective, Sheila Chukwulozie and Kazeem Kuteyi, DeForrest Brown Jr. /Speaker Music, Phoebe Collings-James, Cövco, Adam Farah, Chloe Filani, Onyeka Igwe, Safari MMA, Grace Ndiritu, Bisila Noha, Remi Kuforiji, Muslim Sisterhood, Ebum Sopido, Ms Carrie Stacks, CKTRL, Nadeem Din-Gabisi and Momoko Gill, Cobe Sey, Mudbelly Teaches, Deniz Ünal, Petit Oiseau, POOL and, Johanna Tagada-Hoffbeck,

- From January – March 2022 we opened exhibitions by Allison Katz in Galleries 1, 2 and Central Space, and Julien Creuzet in Gallery 3, Central Space and Reading Room.

Artery is the first institutional solo exhibition in London by **Allison Katz** (b. 1980 Montreal, Canada). Comprising over 20 paintings, most made over the last 18 months, as well as hand-painted ceramics and a new group of posters, it explores Katz's long-standing relationship to questions of identity and expression, selfhood and voice; themes she has addressed in her work for more than a decade.

Attending to the idiosyncratic and eccentric, to personal mythologies and embodied experience, Katz treats her own biography as source material, as well as drawing from dream objects, art historical references, and the texture of everyday life. Her exhibition unfolded through a series of biographical anecdotes and moments of synchronicity, opening the world up to a game of allusions, double entendre, slips and wordplay.

In Katz's work, the viewer is compelled to seek out connecting lines running through the apparently disparate subject matter; associations, and conversations that must be imagined and elaborated in order to complete the circuit. The world the artist seeks to give form to is one where chance gives access to poetic order inside life's apparent chaos; where one's own subjectivity and experience collides with the universality of the world, to be read as a route into that which cannot be seen. A painting of an elevator was installed on the other side of the building's real lift-shaft, a trompe-l'oeil aperture into a hidden space; a painting of a cock crossing the road literally crosses two freestanding walls; a crowd of open mouths stare outwards, an allusion perhaps to painting from the position of language, or the gut; while a series of still-life 'portraits' of humble cabbages – an ongoing series since 2013 – were displayed as a group together for the first time, their 'head' and 'heart' and 'arteries' analogous to the features of the shadowy, absent sitter.

Artery extended to a satellite exhibition at Canada House, London, from January – April 2022. *Artery* was a collaboration with Nottingham Contemporary where an earlier iteration of the exhibition was presented from May – October, 2021. The programme will be followed with an artist book, published by MIT, in Spring 2023.

Allison has had reviews in *The Telegraph*, *The Observer*, *The Evening Standard*, *The I*, *Time Out*, *The Art Newspaper*, *Art Agenda* and many other prominent print and online publications

"There's no grand thesis or statement here: instead these paintings are intriguing representations of a mind on the go. In lesser hands, this might have been tiresome – art about making art. But thanks to Katz's imagination, the show is a rarer thing: continuous fun." – *The Telegraph*

"The Canadian-born Londoner's Camden Art Centre show is perplexing and delightful by turns, and thoroughly absorbing. As the punning title of the show, *Artery*, suggests, Katz is a playful and curious artist. Stylistically, she's hugely diverse." – *Evening Standard*

"Ceaselessly playing with illusion and perception, Katz's dreamlike works exist somewhere between the fantastic and the familiar." – The Observer

Visitor Comments:

"Allison Katz is going to go far. Her work is amazing!"

"This is cool and edgy"

"The curation for the Allison Katz show was amazing"

The second recipient of Camden Art Centre's Emerging Artist Prize at Frieze, French-Caribbean artist **Julien Creuzet** has a multi-disciplinary practice which interweaves poetic, sensory and social forms. This exhibition titled *Too blue, too deep, too dark we sank meandering every moving limb. In the den, in the womb. Too bèlè, too gwo-ka, too biguine, too compass, too kadans, too calypso, too mazurka, in my joyful sadness* was Julien's first in a UK institution, and his first solo exhibition in London.

Born in a Parisian banlieue, Creuzet grew up in Martinique and now lives and works in Paris. He places his own lived experience at the heart of his practice whilst allowing the work to shine a light on collective social realities of the Caribbean diaspora, focusing on the troubled intersection between Caribbean histories and the events of European modernity.

Creuzet filled the gallery with a dense installation incorporating music, video, poetry and sculpture. Creuzet's distinctive sculptural language often repurposes found materials; relics of detritus washed ashore by oceans or the unrelenting progress of history. This installation included a series of new sculptures informed by the insignia on the flags of Caribbean countries which have gained independence after centuries of colonial rule. Creuzet invited visitors to navigate an environment filled with words and symbols, colours and textures, drawn from the heritage of different cultures – allowing relationships between disparate elements to be drawn out through the imagination.

A new film presented as part of the exhibition depicted a figure rendered in smartphones, cigarettes and other elements – alluding to the ways the African diaspora is connected and networked digitally as well as through literature, music and art. The character dances in the traditional Bèlè style that has evolved in Martinique through periods of colonisation, resistance and emancipation, combining rhythmic music and movement as a form of emotional expression. The work exists in deliberate dialogue with the gallery space as well as the social and political context of London, in particular the cultural heritage of the Caribbean diaspora and its continuing influence on British culture, which generates some of its most powerful art and music: from Calypso, Ska and Reggae to Drill and contemporary urban music.

Bringing his work into a specific relationship with the contemporary music scene, Creuzet collaborated with London-based singer-songwriter *anaiis* to compose and record the soundscape that plays in the gallery. Drawing from her French-Senegalese heritage and experiences living in the USA and Ireland, *anaiis'* work is shaped by ideas of liberation, empowerment and the reclamation of freedom. Creuzet's exhibition extended into the Reading Room across an archipelago of floor-based sculptures. These apparently abstract assemblages combine shapes traced from diagrams, illustrations and etchings relating to Caribbean history, culture and geography – bringing disparate fragments and perceptions of place into dialogue.

We published a File Note with a new essay commission by curator, writer and editor Stefanie Hessler.

Julien received a 4 Star full-page review in The Observer, as well as a number of online features and interviews.

"Blistering reds, greens and yellows are the first thing to strike you, especially on an icy January day. Creuzet turns the space into a kaleidoscope of colours and patterns, but it's the twisted configurations of the sculptures that are the most compelling; they look like relatives in conversation with each other. All these asymmetrical forms, resembling everything from knobbly skeletal bones and architectural frameworks to

coats of armour, are made from found objects – plastic, metal, wiring, rope, carpet, synthetic plants and torn fabric.” – The Observer

“Repurposing detritus washed up on the shore, as well as objects given to him by other artists, these new sculptural works by the French-Caribbean artist speak of being lost, being found, and the process of searching and finding. They are about being left and then left seeking – and in doing so, exploring elemental forces alongside human agency, subjugation, imagination and liberation, and the movement between them all in the evolution of identity.” – Studio International

Visitor Comments:

"That was so good! I don't know why it was so good but I was totally captivated"

"The chanting voices of Julien Creuzet exhibition surround the viewers senses in almost a trance like state. It's like being in a ritual of the spirit and the mind."

"Julien's work is magnificent"

Residencies:

Our residency programme provides a nurturing and enabling environment for artists to develop their practice and share this more broadly. It continued into its 32nd year, albeit with some adjustments due to the pandemic.

Jesse Darling's residency originally planned to commence on site at Camden Art Centre in January 2020 was postponed to summer 2021 as they were Berlin based and unable to take up the opportunity at that time; through the generous extended funding from Freelands Foundation we were able to offer a residency to Phoebe Collings-James which commenced October 2020 and continued into 2021-22.

Following on from Collings-James developing public programme events, a Youth Programme workshop, and undertaking a residency at The Leach Pottery in Cornwall in April 2021, they worked with artist and director Ayo Akingbade to make a new film as part of the public programme that looks to unpack pedagogies of learning, looking at what it means to be making ceramics amidst the legacies of British Studio ceramics. The film focusses on potter, Grace McCarthy, who trained at Clay College in Stoke-on-Trent, through this, Colling-James considers her own ancestral connections to the ceramics workers who worked in the Stoke ceramics industry during the 19th Century. This film was launched in September 2021 to coincide with the first week of her exhibition opening. Alongside the new body of work they produced for their exhibition, Phoebe, has been completing a new series of sculptures that she has been making for a forthcoming group show Loop, curated by artists Harold Offeh for Eastside Projects, and concluded their fellowship with a series of studio visits organised with artists and curators including Tam Joseph and Rianna Jade Parker.

Jesse Darling re-started their residency with us in Summer 2021. Due to the pandemic they were unable to be onsite for the duration of the residency but working with the Programme Curator: Residencies, they were able to restructure the residency to take place offsite in Berlin and provide them with opportunities and support to develop a new body of research, as well as providing online ceramics support from our Ceramics Technician. Darling has used their fellowship to explore the histories of extraction and exhumation, and to consider clay as a material formed from the architectural, ancestral, cultural, and corporeal bodies of our material world. This entanglement – and the possibilities it offers for radically re-thinking our binaries of body and methodologies of living – has enabled Jesse to reflect on the condition of being human. It is an idea they continue to return to in their work as they consider our failures and inevitable decay and one they sought to build on for their exhibition in May 2022. Coinciding with this new commission at Camden Art Centre, they had a survey show of their work over the last 10 years at Modern Art Oxford which opened March 2022.

From April 2021 - September 2021 artists Adam Farah and Zeinab Saleh took up offsite residencies at Metroland Studios in Kilburn in April 2021, through a partnership with Metroland Cultures, and supported by a ACE Lottery grant. Throughout the residency both artists began developing a new body of work for their exhibitions at Camden Art Centre in September 2021.

Adam Farah utilised the residency to embark on a process of self-reflection, engaging in activities from personal training, therapy sessions and spiritual voyaging as means to unpack mourning in all the different contexts in which we experience life – love, death and the different selves we journey through in the chaotic depths of heartache, trauma and desire framed against the backdrop of the changing city they have grown up in, particularly this area of North London. Alongside this studio visits were arranged with curators and artists as an opportunity to unpack some of the thinking they have been contemplating around exhibition and film making. Visits included writer, curator and artist Morgan Quaintance and a studio visit with Anthea Hamilton expanded to some formal mentoring sessions.

Zeinab Saleh spent their residency focusing on the production of a new body of paintings that meditate on the condition of stillness imposed by the pandemic. Using layers of charcoal that are removed from the canvas using a brushing technique, the work reveals forms and figures midst the muted colours and fluid lines of the masked areas. Alongside this, Saleh has been producing a new series of smaller drawings made up of motifs that form the larger canvas works. Mentoring sessions took place with artist Lynette Yiadom-Boakye, and a one-to-one writing workshop with writer and curator Taylor Le Melle and not/nowhere for Saleh to consider how they write about their work in creative ways.

In March 2022, our Peer Forum 2020 group presented as series of workshops, listening sessions and reading that reflect on their last two years of gatherings as they looked at themes of collective affection, ecology, technology and agency. This two-day event series Collective Display of Affection was the culmination of their peer network and concludes our final Peer Forum in partnership with Artquest.

Public Programme:

Our Public Programmes are delivered onsite in our building or garden; online through our website and distribution platforms Soundcloud, YouTube and Camden Art Audio - a content platform for Camden Art Centre accessed via iTunes, apple music and Spotify; and offsite with partner venues. Our Public Knowledge programme strand was initially devised and initiated in late 2019 as a space for knowledge production and exchange through informal or experimental presentations, discussion, and performance between creative practitioners including artists, musicians, filmmakers, and writers from diverse cultural backgrounds. Conversations is a space for dialogue specifically around the exhibition programme. These had a total of 12,557 views/listens in the year.

In May 2021 the inaugural collaboration between Camden Art Centre and the Royal College of Art Curating Contemporary Art students *In the Meantime...* was presented. The project existed online as an interactive publication that gave voice to various situated narratives via a unique microsite designed to host commissions between artists, writers and collectives who live and engage with the different hidden or unheard stories within Somers Town.

In the summer period we featured two new episodes of Conversations, focusing on Walter Price's and Olga Balema's practice. The former featured Director Martin Clark in conversation with Walter Price about his relationship with drawing, form and composition whilst creating the works on display for the exhibition, and the latter comprised of artist, educators, and writers Dave Beech and Esther Leslie in conversation examining the formal, material, and theoretical concerns within Olga Balema's work. Together, they focused on the geographies of production, digital processes, architectural grids, artistic labour, and how domestic spaces have also functioned as workplaces since the onset of the pandemic.

In July we presented Public Knowledge: *Design Struggles; Antiracist Futures - Reclaiming Design Pedagogy*. This formed a live and interactive conversation about design pedagogy exploring how interlinked structures of oppression affect our lives and practices. The participants all contributed to the recent publication *Design Struggles: Intersecting Histories, Pedagogies, and Perspectives* edited by Claudia Mareis and Nina Paim and published by Valiz. The discussion sought to question our assumptions and privileges inside and outside the classroom and studio and grapple with how concepts such as anti-racism, decolonisation, pluriversality, feminist design translate into practice, learning, and teaching processes

We also presented two live events under a new strand of programme called *Garden Nights* in the unique setting of the Camden Art Centre Garden. The opening was a live music event in collaboration with 33-33, It featured Glasgow based band Still House Plants and Alpha Maid with support from Bianca Scout. The following event was a screening of 16mm films by Nathaniel Dorsky organised by Olga Balema and Will Rose. Both events sold out and were positively received by attending audiences.

As part of the Freelands Lomax Ceramics Fellowship and supported by Freelands Foundation, we delivered a three-part podcast series called *Earth and World* in August 2021. The programme sought to develop an expanded view of clay as an earthly material. Examining the politics of geological narratives and minerals' agency to reflect on humanity's fundamental and interwoven relationship with the earth. The series gave voice to the ongoing research of academics and artists regarding ecology, commerce, indigenous communities, ancestral relations, and the Anthropocene, including Professor Louise Steel, choreographer Okwui Okpokwasili and curator Sophie J Williamson, and Kristen Gallerneaux. This had 3,866 listens in the year.

The September episode of Public Knowledge presented a two-part podcast programme developed in collaboration with Haus der Kulturen der Welt (HKW), Berlin, entitled *Assembling a Black Counter Culture*. A two-part podcast series led by DeForrest Brown Jr. that reappraises the origins of techno music and its subsequent migration from North America to Europe. The November edition of Public Knowledge was another commissioned project by artist, graphic designer, publisher, and writer Scott King entitled *The Debrist Manifesto*, a term created by the author to describe his ongoing embracement of 'failure' and the 'excitement and potential' that it can generate. It was a performative reading accompanied by a voice responsive animation that employed his bold visual language alongside quotes from the manifesto.

The final edition of Public Knowledge in 2021 was a panel discussion entitled *Document Your Culture* led by writer, researcher and radio presenter Emma Warren. She was in conversation with Mykaell Riley, Director for The Black Music Research Unit (BMRU), Wumi, illustrator and roller-skater, with academic, photographer and publisher Georgina Chapman. Since her youth, she has documented the South London Dubstep music and club scene. The event opened with a roll call of the audience and Camden Art Centre staff's first formative experience within a specific space. Warren asked the speakers the same question, which organically led to a robust and prescient discussion about the importance of social spaces that host all forms of culture and resist homogenisation. Emma Warren also delivered a workshop with members of our Youth Collective with people invited from various community groups operating in the borough, looking at different methods and approaches to documenting the varied cultures existing within the Camden locale. This was followed by a panel discussion led by Warren with Mykiel Riley and other speakers discussing the importance of dancing as a politicised act and a formative experience.

The Camden Art Centre Public Programme between January – March was a period of transition back into the building. It comprised three Public Knowledge events and two Conversations recordings.

We presented a Public Knowledge event authored in collaboration with Broken Sleep Books, a publishing house located in the North of England and led by Aaron Kent with support weekly from Charlie Bayliss, Emma Kennedy, and Day Mattar alongside an extended editorial advisory board. Broken Sleep aims to build communities with sustained engagement, including mentorship for writers from all walks of life across the UK, enabling them to access new books. The event comprised a series of poetry readings to celebrate the launches of long-term Public Programme collaborator Azad Ashim Sharma's *Ergastulum: Vignettes of Lost Time*. E. P. Jenkins's *Rituals* accompanied him, and Sam Quill's read from *Hey Ho the White Swan by God I Am Thy Man*, followed by a roundtable discussion led by Aaron Kent. This event was followed by *Faster Than An Erection*, the title of Reba Maybury's new book that discussed the distinctions between sadomasochism, sex work, the dominatrix, the submissive man, the erection, and her use of space and power as Mistress Rebecca. The March episode of Public Knowledge was with interdisciplinary artist Michael O'Mahony, who presented a new multimedia performance work combining video, writing, and music to explore the nature of memory and our emotional attachments with 'the made world'.

Interspersed between these events was a live musical performance by anais, who collaborated with Julian Creuzet on the sound work presented in his exhibition. She collaborated with a percussionist and a keyboardist, expanding and improvising on existing rhythms and sounds in the installation, which was flooded in red light to create a new iteration of the sound work.

Events *Noli Me Tangere* with Dr Kathryn Murphy and Qigong with Dr Kelly Jennings, were programmed in conversation with Alison Katz. She expressed a strong interest in Titian's painting *Noli Me Tangere*. Together we identified writer and seventeenth-century literary scholar Dr Kathryn Murphy to present a lecture on the dynamics of distance and tenderness evidence in this seminal work. A recording of the lecture was recorded and has been synchronised with the images used in Murphy's slideshow.

Community Learning:

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

Our learning team was restructured in 2021-22 to introduce two Learning Curator positions with responsibility for Children and Young People, and Community and Courses, both reporting to the Director. In 2022 we brought in additional coordinator support as delivery increased across both areas.

We began work on developing a new Community programme strand intended to provide a stronger focus on community, adult and lifelong learning and which encompasses our previous work with families and courses. Our popular courses and family programmes recommenced in January 2022, however primary school programmes remain paused until autumn 2022.

Youth Programme:

Our Youth Collective is a space for young people aged 15-24 to meet regularly and encounter the arts in an open and welcoming environment, to critically engage, feel empowered and stay connected. Having run online through the pandemic the final sessions of academic year 2020-21 took place in June 2021, and in April 2021 we launched a digital publication titled *Near and Far*, an anthology of creative writing presenting the work and voices of Camden Art Centre's Youth Collective Online community from the UK and internationally.

The Youth Programme sessions were brought back into the building for weekly sessions from October 2021 alongside continuing to offer a digital programme once a month ensuring that our engagement with offsite audience continues. We also introduced a new Youth Panel, consisting of 5 committed participants who meet every 6 weeks and inform out planning around the programme and ensure peer-led activity to co-produce. This is a paid professional development opportunity for the young people we work with to learn about arts programming and project coordination. We also sought to collaborate with our public programme for cross over events.

We aim to continue being responsive to the needs of young people, especially given the negative impact the pandemic had on the younger generation, and with employment and futures remaining volatile. We introduced a programme called *'Transformative Futures: A syllabus for re-building, reclaiming space and taking action'* with onsite sessions delivered by artists Adam Moore and Madeleine Pledge. This programme offers an opportunity to learn new skills and approaches to art making that will support young people facing challenges in a post-covid environment. This platform provides a safe space to question, develop and engage with new ways of working to mobilise creative futures. This expansive programme of artist talks, events and workshops, aims to provide a resource to access different creative methodologies and tools to enable independent learning and thinking. Empowering those to take direction, build a network, open up an avenue to apply their voice, to be seen, heard and valued. We invited an artist / creative practitioner to lead monthly online workshop for the youth programme learning about different ways of working within the arts. Session leaders have included Fevered Sleep artist collective, Adam Farah, Cassie Thornton, Jamila Prowse and Dr Jareh Das.

The academic year culminated with an onsite Youth Takeover which saw 16 of the young artists display work developed through the programme around the building including installations, paintings, performance and workshops. The weekend had the focus of 're-build, claim and taking action'. Allowing young people to share their voices through their work and providing a platform for display is key to the programme.

We have seen positive progression including bursary places on courses to learn more about clay and making as a career prospect, one of our Youth Panel members going on to pursue fine art through higher education citing our youth programme as a vital platform in their career decision, and our Learning Assistant going on to a Coordinator position at Mosaic Rooms. One of the artists leads for the SEN Schools Programme 22/23, Lucie Macgregor is also an alumni of the Youth Collective.

"As someone who previously thought of themselves as an "outsider" to the art world, the Youth Collective sessions provided an invaluable opportunity to meet similarly interesting, fun, creatively-minded people. The connections would then become friendships and collaborations, after which I no longer thought of myself as an outsider."- Participant Feedback

"I really enjoyed being a part of this programme. I felt that the thoughtful way Maddie and Adam ran the sessions was invaluable and the generosity from the CAC youth programme was something that made the space so welcoming. It is rare to find such an open space to experiment, I look forward to seeing the future iterations of it. Thank you for making this space!!" - Participant Feedback

SEN Schools Programme

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

In July 2021 we celebrated the student's voices, artworks and experiences from the 2020-21 project with their annual exhibition *I can only dream of living things being made out of letters* in the artist studio. Taking the activities from the online workshops as inspiration, the exhibition presented a symbolic landscape where visitors were invited to move, listen, feel, wave and push body parts through the work in the space with a huge flag which embodied the young people's work. We were also fortunate enough to invite the students from Shaftsbury High School to visit their exhibition and experience with a workshop lead by the artists.

During the 2021/22 academic year artists Evan Bond, Lydia CS and Natalie Zervou-Kerruish worked with 20 young people from Shaftsbury High School and Oak Lodge School from the boroughs of Barnet and Brent. Due to the ongoing global pandemic this year's programme was delivered in part online via zoom as well in person workshops on site at Camden Art Centre and at the schools.

Building on the learning from previous years working with the same artists and schools we were able to adapt activities around the successes from last years project. As health guidance for schools updated during the year we were able to welcome the students and teachers back on site. The new opportunities for working together directly with the artists saw the sessions focus on the themes of coming together, mapping inner worlds and community. The workshops encouraged individuals to work together and collaborate rather than focussing on personal outcomes, which built confidence individually and collectively. We also delivered 3 teacher training sessions.

The artists programmed multisensory activities that engaged with the students on different levels, with a view to creativity continuing outside of their time with us. Using everyday materials and repurposing familiar objects, workshops included making sculptures out of butter, picking wild flowers and using their natural dye to create coloured tablecloths. Dining tables became a recurring motif, as a familiar form where people come together to connect. Participants designed and built elaborate tables from various everyday materials and celebrated both the construction and deconstruction of precarious temporary forms. The year culminated in an interactive month-long exhibition *Recipe for a Table* at Camden Art Centre in July-August 2022 which brought together the themes and ideas explored through the year. Again, using the motif of a domestic dining table, the form was deconstructed to its component parts with visitors encouraged to reassemble as they wish.

"The students have very engaged in the project from start to finish, the artists planned brilliant activities which all students were able to access. The relationship the students developed with the artists was great, my students were genuinely excited when they would visit the school. The artists really focused on the creative process and exploring materials through a sensory approach." - Feedback from Oak Lodge School

"I learned that art isn't drawing, art is fun and art is just going for it and not waiting to do it, just do it for real" - Participating student

Courses

Our popular courses programme for adults and children relaunched in January 2022 as a programme of regular workshops, courses and practical sessions that form an expansive 'curriculum' relevant to our community and the wider exhibition, residency and public programme at CAC. This promotes lifelong learning, development of artistic talent, sector learning and opportunities for bringing people together through social and civic activities.

The courses platform the practices of various artists and makers, providing the opportunity to develop artistic skills, learn new techniques and gain an insight into contemporary artistic practice. These included a range of ceramics courses including Nerikomi, Figurative Sculpture, Decorative Tableware, Introduction to Mould-Making, Hand squeezed objects (for under 5s), Vessel Artifacts, Crock Making, and Touching Group (meditative clay). In our Drawing Studio we delivered courses around Drawing and Print techniques including Drawing the Figure and Radical Bodies (Drawing and 3D forms), Experimental Writing and Flag Making for Children. Artists leading courses included Claire Bevacqua, Phoebe Collings-James, Priska Falin, Helen Felcey, Alice Foxen, Fiona Glen, Phil Goss, Robyn Lawrence, Rudy Loewe, Sarina Mantle, Lyson Marchessault, Joanne Masding, Mudbelly Teaches and Mizuyo Yamashita.

We also trialled a new ticketing option alongside full price and concessionary tickets offering a 'pay what you can' ticket donation for each course to widen access to our courses programme and integrate them into our wider community programme.

"I've definitely learnt new skills! It was my first contact with pottery and it opened a new world for me. The artist gave us the space to be creative"

"All very interesting. Much more mathematical than previous pottery classes- that made it more interesting" – Participant Feedback, Nerikomi course.

Family Take-over

We also restarted our free family drop-in sessions from January 2022. Family Takeover is a fortnightly session on Sunday afternoons and offers a fun, creative and relaxed space to explore playing and making with materials. The January season's theme was Building as Body, developed and led by artist, Amy Leung. Drawing inspiration from the exhibitions, Building as Body took the form of a series of connected workshops inviting families to explore space and our building through systems, functions and organs of the body. Session focused on Skin, Networks & Systems, Mouth & Teeth, Ears & Eyes, and Bones. The sessions culminated in a weeklong exhibition of the artworks produced over the sessions in the Drawing Studio. Amy Leung has also produced a Building as Body resource activity pack for families to participate in creative activities when visiting the Centre, and as a downloadable digital resource available on our website. Through Jan-March 2022 we facilitated 9 sessions attracting 245 parents/carers and children in our Drawing Studio.

Selection of feedback on the sessions:

"My child was so immersed in the activity"

"The best kind of open-ended art workshop where the kids were armed with more materials than they knew what to do with and encouraged to do their worst with every surface in sight. We used paintbrushes, spray bottles, windscreen wipers, syringes, flour shakers, textured balls, pipettes and even our own shoes. There were no rules and the mess was unholy. It was beautiful."

"It is brilliant to have this session for both my kids (age 4 & 9), they both did amazing pieces of art"

"Children were able to freely use their imaginations and create without limits"

Community Programme

2021-22 saw a period of research and development for a new community programme, which will centre social and collaborative practice. This involved piloting a number of new models to explore how we work collaboratively and responsively with our local communities off-site across our neighbourhood, as well as how we invite and host new communities within the centre. We met with a range of potential community partners based within the borough of Camden to build relationships and understand how we can support their work. We carried out offsite taster sessions through March – April with one of our community partners, St Mungo's. Two preliminary electronic music workshop sessions led by artist musician, Rian Treanor were hosted at the hostels to meet residents, introduce them to the online music tool and co-develop a model of engagement with residents and caseworkers, directly involving them in shaping their role and how they want to engage with the project. The feedback from these sessions was extremely positive with 10 participants taking part, age between 20-45.

“(St Mungo’s resident) does not usually meet with key workers and doesn’t attend meetings with social workers. For him to engage for the full session is really profound, and you could see the profound impact it had on him, being listened too and being creative”. - Feedback from St Mungo’s Case Officer

Audience Development:

- At 49,178 visitor numbers were lower than average pre-pandemic levels, as we encouraged visitors back into the building following periods of lockdown, and with a further Omicron surge around winter 2021-22. This began to pick up later in 2022, and we aim to bring onsite visitors back on target (around 100k) from 2023-24, whilst maintaining accessible online content including some blended programming within learning.
- £95k of reserves were designated towards Audience Development between 2018/19 – 2020/21 for investment in infrastructure such as our website, CRM and branding, to provide a platform for ongoing strategic development. Having completed a branding and visual identity refresh in 2020 working with Pentagram subsequent stages of CRM and website development were paused until June 2021 due to the pandemic. We appointed Effect Digital for our website redevelopment which was launched in spring 2022. The vibrant and user-centric website highlights our work and facilities in the building at Arkwright Road, Offsite and On Demand, and includes easy access to a range of resources and digital content including our full back catalogue of File Notes, as well as our online shop and bookable courses and events. It also enables us to present all our activity equitably, opening opportunity for voices across our programmes to be platformed. We will be monitoring use for continued improvements including interaction, SEO and e-newsletter sign ups, online sales and donations.
- We also migrated our Shop system to Shopify and have migrated data into a new database which increased connectivity and data capture, including Eventbrite bookings, Shopify sales, and Mailchimp data. This will create a more informed picture of our audiences and customers, and support future campaigns. Work on refining this continues into 2022-23.
- Website visits met target, boosted by continued traffic to our Botanical Mind microsite and a Microsite for the One in the Other programme. We will be aiming to maintain future programme content on our main website, which now has greater functionality.
- After a strong increase in 2020-21 Instagram followers continued to rise, but Facebook decreased by similar level (based on overall trends for this platform). We also introduced TikTok in year so will start to track this going forwards.
- E-newsletter subscribers increased by 3%, which remains a focus going forwards, with better positioning on our new website.

	2021/22 (Target)	2021/22 (Actual)	Notes
Engagement and reach			
Visitors	64,833 (adjusted)	49,178	The 2021/22 target was adjusted from pre-pandemic levels. However, visitor numbers remained low particularly during 2021.
Print and digital articles (number)	60	54	High competition early in year with simultaneous gallery openings, Excellent coverage for Allison Katz exhibition.
Digital Engagement and widening of debate			

Website All Visits	292,585	261,454	Website visits supported by positive engagement with our microsites, with continued interest for Botanical Mind Online.
Botanical Mind Microsite	0	32,144	
One in the Other Microsite	0	4,471	
Total	292,585	298,069	
Twitter, Facebook, Instagram	157,493	158,434	Facebook declining, balanced by 3% increase on Instagram.
Social media engagement:	60,890	65,555	

Upcoming Activity

Exhibitions

Our exhibitions programme for 2022-23 presents the first institutional solo exhibition in London by Lily van der Stokker, one of the Netherlands' most celebrated contemporary artists, between April – September. The exhibition will bring together a group of works made by van der Stokker between 1989 and 2021, which address ideas of society, home, friendship, work, finances, illness and care; as well as speaking to this extraordinary contemporary moment. While some works have previously been realised in other contexts and spaces, others are presented across Camden Art Centre's galleries for the first time.

Running alongside this in Galley 3 from May – June is an exhibition by Jesse Darling, fourth recipient of the Camden Art Centre Freelands Lomax Fellowship. Darling works across installation, film, text, sound and performance. This major new commission is a culmination of research developed over the past two years through their residency, and coincides with a solo exhibition of their work over the last ten years at Modern Art Oxford (5 March-1 May 2022). Darling's work addresses the fallibility, adaptability and vulnerability of living beings, society and technologies.

Continuing alongside Lily van der Stokker, this is followed by a Gallery 3 exhibition July – September by Tenant of Culture, the anonym for Dutch artist Hendrickje Schimmel, who will realise an ambitious new site-specific installation for Camden Art Centre, her largest work to-date. The artist's point of departure begins in the archives of the gallery, where she uncovered reference to the largely unrecognised mass labour of women in the laundry industry, in 19th Century Britain.

Between September 2022 - January 2023 we will then present the first major institutional exhibition of Forrest Bess' (b. 1911, Bay City, Texas – d. 1977 Bay City, Texas) work in the UK. Forrest Bess was an American artist, visionary, and fisherman who lived on the Gulf Coast of Texas. His complex visual vocabulary or 'symbol system' was informed by Australian aboriginal cosmology as well as his own visions that appeared on the threshold between wakefulness and sleep. Drawing together rarely seen paintings from international collections, this exhibition will present around 45 extraordinary works, many of which are framed in driftwood frames hand-made by the artist. The exhibition will focus on Bess's visionary paintings from the late '40s through to the early '70s, with a particular focus on the symbolism and lexicon of abstract forms that speak to the artists' unique understanding of the universe – physically, spiritually and psychologically

Concurrently we will present *Cuts in the Day*, by Dani and Sheilah ReStack (b. 1972, Columbus, Ohio; b.1975, Caribou River, Nova Scotia) in Gallery 3. This is a new commission which responds to the exhibition of work by Forrest Bess. The artists' first institutional exhibition in the UK will see them build a site-specific installation which expands on their exploration of queer desire, family, climate crisis, and collaboration, and draw on Forrest Bess' search for mental and physical transcendence through both painting and reconfigured corporeality.

From January 2023 we will present exhibitions by Mohammed Sami (b. 1984 Baghdad) in Galleries 1 and 2, and Atiena R. Kilfa in Gallery 3. Sami's first institutional solo show in the UK will include a suite of newly commissioned works and continue his long-standing exploration of belated memories in relation to time and conflict. Kilfa uses photography, sculpture, video, and installations to explore how personal and cultural memories

tend to conflict and overlap. Her most recent work draws on her interest in the composition of models, dioramas, still lifes, and tableaux vivant, which she sees as sites loaded with inherited narratives and social codes, opening them up for collective review.

Public Programmes:

April-September Public Programme has an expanded Garden Nights programme. This includes Sung Tieu, recipient of the Frieze Artists Award for 2021; a collaboration with 33-33 to host Felicia Atkinson and Cucina Provera; Mark Fell and Rian Treanor presenting a stand-alone performance developed in response to a series of Intersymmetric workshops working with neurodiverse and low social-economic communities; the artist, filmmaker, musician and poet George Finlay Ramsey organising audio-visual programme with a range of artists, including Coby Sey, Luke Fowler and Rebecca Salvatori; a programme organised by Paul Purgas inviting musicians of the South Asian diaspora to perform.

Other events include the Artists Self-Publishing (ASP) Book Fair, featuring over seventy British and international independent artist self-publishers for an off-site two-day fair that provides a platform for artist self-publishers. The inaugural annual poetry festival entitled Long Song for Summer will be organised in collaboration with the87press, a publishing platform for underrepresented intergenerational writers (POC, neurodiverse and LGBTQI).

Learning Programmes:

In 22-23 the Youth Programme *Transformative Futures* Youth Collective returns with a programme of workshops that encourage participants to reframe their understanding of artistic practice and create a peer network. This year's sessions will be led by Adam Moore and Becky Lyon and will explore themes including human ecologies, collective rituals and polychronal time with a view to supporting the development of creative confidence and knowledge of contemporary art practice. The project will conclude in June 23 with a takeover led by the participants and a residency for three participants in August.

As it moves into 2022-23 the SEN programme focuses on supporting artist Evan Bond as he transitions from working on the programme over the last two years and leaving the collaboration, and building in a sufficient evaluation with Action Space to review the process, working practices, and learnings as we move forward with the partnership. The artist leads for the 2022 programme will be Declan Leslie (supported by Action Space), Lucie Macgregor and Tom James working with two new school partners.

After a Covid-19 hiatus our Primary School Project returns, led by artist Johanna Tagada Hoffbeck the project will explore and how these processes can support wellness and mental health. Working with planting spaces both at the school and in the garden at Camden Art Centre the workshops will explore our relationship to the food we eat and the grown environment as well as drawing and bookbinding. We will be working with every pupil (not including reception) at Mora Primary School in Brent and working to create a space for the pupils to support their wellness while at school.

We will be initiating a partnership with Camden Spark and Camden Council in delivering a schools outreach project around the refurbishment of the 'Camdonian' sculpture by Barry Flanagan based in Lincoln Inn Fields. Camden Art Centre will be a cultural sector partner through this collaboration, enabling and managing a programme of engagement activity around the sculpture with local children and young people. The project will investigate London's rapidly changing urban fabric and question how we create social spaces, use the urban environment and sustainability. Working with emerging artist and recent RA graduate Millie Layton the pupils will be encouraged to think about sculpture as a form of place-making and young people as important change makers. We will consider art practice as a political engagement in activating public space as a resource to celebrate the diversity of Camden's unique ever-changing communities.

The Family Takeover programme will continue to run as a regular drop-in for families to engage in a creative, playful and relaxed environment. As well as provision of artist-designed, self-led activities and resources for families to use when visiting the centre and at home. For our April-June season, we will be joined by Sarina Mantle, an artist, designer and singer-songwriter based in London. Through the summer season will host a summer programme of family-friendly activities in our garden and studio that take their starting point from five basic human survival needs – sustenance, shelter, rest, breathing and clothing. Five different artists have been invited to respond to each of these themes including: Gold Maria Akanbi, Tomoya Matsuzaki, Sara Jackson, Niki Colclough and Sheyamali Sudesh.

For our September-December season we will work with artist, Lily Ash Sakula on Family Visions, a series of interconnected workshops exploring who and what makes a family.

We will continue to grow our courses programme, expanding the offer in terms of format, course facilitators and specialisms. We will be working with new course artists such as Yung Cheuk Chang, Ayse Habibe Kucuk, Josephine Chime, Alice Johnson, Shane Keeling, Nour El Saleh, Giuseppe Parrinello, Johanna Tagada Hoffbeck as well as continuing to work with longstanding course facilitators.

For our Community Programme we will host 3 Collaborative Commissions over 2022-23, testing a responsive and embedded approach to working in collaboration with specific local community groups/partners and artists offsite to work collaboratively towards a shared output. Rian Treanor will continue to collaborate with St Mungo's residents based within temporary accommodation across Camden borough. Aya Haidar will collaborate with Hopscotch Women's Centre older women's group. Maymana Arefin will collaborate with various groups who use Sidings Community Centre, including food hub volunteers, families who access the hub and Sidings youth project to develop ways to embed the food hub into centre activities.

Our Community Curriculum strand will take the form of a series of skills-based workshops for specific community groups to widen access to our courses programme across our community. We will collaborate with circa 6 community groups/partners, offering a series of course sessions to promote lifelong learning and support the development new creative skills. Shane Keeling will work with North London Forensic Service; Rochester Square artists will work with Mockingbird Fostering Network; Claire Bevacqua will work with St Mungo residents; Alice Foxen will work with North London Cares; Aya Haidar will work with Hopscotch Centre Afghan Refugee Advocacy Project. We are also developing curriculums for Kilburn Older Voices Exchange (KOVE), Laamiga and Doorstep Homeless Families Project.

Fundraising:

After continued disruption due to the pandemic, our fundraising ambitions return to a more normal footing and we continue to innovate in our practice and exploit new opportunities to increase and diversify our income streams.

After aiming at retention of members and donors during the pandemic, we now have a focus on growth; of our core patron cohort underpinned by a refreshed and expanded programme offer, and growth in our pool of major donors; rebalancing our major gifts fundraising towards more longer-term philanthropic relationships. In 2022-23 we will relaunch the Camden Art Centre Emerging Artist Prize at Frieze as the basis for engaging a new cohort of UK and International donors.

We will renew our on-site fundraising with a special major fundraiser in summer 2022; and look towards relaunching our annual Artist for Artists Gala series, with a new honoured artist from CAC's alumni in 2023-24, continuing to innovate in the format of our events and working to ambitious income targets.

Building on our historic strengths in Trusts fundraising, a key departmental focus for 2022-23 will be a new campaign – supported by a new Case for Support - to renew our existing major multi-year trust partnerships, and work to secure new partnerships especially for our learning programmes, and towards core costs.

A major focus going forwards is around hires and corporate support; we will build on our strong growth in building hires in 2021-22, and plan for a step-change in our business partnerships offer.

Maintaining our strong ethical and artist-led traditions, our fundraising will work within a new Ethical Fundraising Policy.

Finance review

The Charity's activities remained impacted by the pandemic, reopening to the public in May 2021, and recommencing courses in January 2022 after nearly two years. We continued to benefit from support from government through a Cultural Recovery Fund grant from Arts Council (£39,000), furlough scheme grants totalling £44,000 in the early part of the year, a hospitality grant of £6,000 and 50% business rates relief to ensure continued viability. We ended the year with an increase to free reserves of c. £83,000 due to continued prudent budgeting in light of an uncertain financial climate combined with government support and additional fundraising, which helps to increase free reserves and manage future potential uncertainties as government support is phased out and with challenges around inflation.

The accounts show an increase in unrestricted funds for the year of £24,000, which was represented by a £58,000 increase in general funds (which included a £17,000 reduction in the pension liability and £34,000 transfers from designated funds, offset by a £41,000 reduction in donated stock), and a £34,000 reduction in designated funds (£62,000 of audience development funds applied in year, with £28,000 newly designated in year to support staffing costs in 22-23 as we rebuild staffing levels following structural changes).

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

Income generation

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

Total turnover of £1,730,000 was 5% (£98,000) lower than the previous year. The Charity was able to manage a £165,000 reduction in government coronavirus support grants with a £25,000 increase in income from charitable activities and a £28,000 increase in trading activity income as it re-established its activities following periods of lockdown.

The largest source of income remained Arts Council England funding (£1,035,000, which included additional Cultural Recovery Fund grants of £39,000 and a National Lottery Grant of £59,000). Total Arts Council England grants represented 64% of total income, 6% higher than the prior year.

Income from other trading activities of £156,000 (2021: £128,000) is represented by the stock value of donated artworks, as well as growth in bookshop sales, hires and other income including partnership income and an insurance claim.

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

Restricted revenue income for the year totalled £375,000 (2021: £454,000), mainly comprised of:

Grants and donations	£360,000 (2021: £429,000)
Exhibitions income	£15,000 (2021: £25,000)

Restricted grants also included Cultural Recovery Fund grant from Arts Council England of £39,000 (2021: £106,000). Trusts and foundations income is also raised towards our education, exhibitions, residency and public programmes, and individual donations towards our exhibitions and education programmes. Trust income includes grants from Freelands Foundation towards our Freelands-Lomax Ceramics Residency, the AKO Foundation and AC&E Foundation. We also benefited from individual donations totalling £56,000 towards our programmes including the Emerging Artist Prize in partnership with Frieze, and Allison Katz exhibition. We also received £16,000 (2020: £25,000) in-kind donations relating mainly to exhibitions and communications items.

Expenditure

Overall expenditure saw a year-on-year increase of £240,000 (13%) as the Charity re-established its activities. This reflected an increase in exhibition and education programme activity, as well as operational costs associated with building re-opening (£40,000 increase in heating, cleaning and business rates) and re-commencement of activities. There were some one-off Audience Development costs funded by a £62,000 release of designated funds in year.

Reserves Policy and Going Concern

Camden Art Centre aims to have a general reserves pot to cover 3 months operating costs (currently calculated at around £300,000). In 2018-19 we designated £75,000 towards Audience Development initiatives which was fully utilised in year. We also designated £60,000 towards a building fund which allows for repairs and maintenance to

the building the Centre is housed in, which remains. An additional £28,000 was designated to support staffing costs, as outlined above.

The general reserve is intended to cover potential fluctuations in income as expenditure over the years is planned to remain relatively stable, although an element of forecasting uncertainty remains as the Charity emerges from the impact of the pandemic. The additional free reserve amount will be available to assist the Charity in managing this and to cover escalating inflation.

The current general reserves position is:

	£
Total unrestricted reserves	828,755
Add back pension liability	88,547
Less designated funds	(87,950)
Less donated artworks for resale	(400,892)
General funds	428,460
Less unrestricted fixed assets	(27,410)
Free reserves	401,050

The proceeds of our Artists for Artists fund auction in 2016-17 which raised £284,000 are restricted to support artist-led projects, commissions and residency programmes that will enable artists to continue to take risks with new ideas and to push the boundaries of their own practice. This fund will be drawn down over a 10 year period to support charitable activities, with the intention to continue adding to the fund. The fund currently stands at £127,040.

The Restricted Capital fund represents grants received in previous years for building works, which are held in reserve and reduce as annual depreciation is charged against them. This fund is the only fund which holds significant tangible fixed assets.

Trustees have reviewed our financial position in relation to the impact of Covid-19 on current and future operations. A review of cashflow, secure income, reserves position and budget reforecasting means that at the time of writing there are no material uncertainties regarding the charity's ability to remain a going concern. However we continue to monitor this closely and to review the long-term impact and any necessary adjustments to mitigate against this. We continue to work on the renegotiation of the lease for the Centre with London Borough of Camden.

Risk management

The key risks to the Centre are financial, strategic and reputational. The Board is focussed on the financial and strategic risk whilst the reputational risk is mitigated through the programme as outlined in this report. The risk register was updated by the board on 24th October 2022.

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

- Responding to the long-term economic impact of COVID-19 and reductions in income across the board with forecast recession;
- Increased costs in particular in relation to overheads, energy, and currency variations;
- Responding to possible impact of Brexit including international movement of artists and works;
- Maintaining the high quality, risk-taking nature of our exhibitions programme under increased costs and future uncertainty of public funding;

- Raising income through trusts and foundations under increased competition and broadening our pool of individual supporters;
- Renewing the lease of our building expiring in 2027.

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

Structure, Governance and Management

We benefit from core funding as an Arts Council England National Portfolio Organisation from 2018-22, with the funding period extended by 1 year to 2022-23 allowing for adjustments to Business Plans reflecting the impact of the Covid-19 pandemic. Camden Art Centre has applied for ACE National Portfolio funding for 2023-2026, and alongside programme development have a focus on reviewing our operating models, opportunities for partnership working, audience development, diversifying income generation, and improving evaluation to further demonstrate our impact.

Governing Document

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

Our objectives:

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

Recruitment and training of Trustees

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

Board Development:

- We will be seeking trustees to support our focus on work with our local community, on environmental sustainability, a new artist trustee, and a new chair from autumn 2023.
- A review is planned of the Charity Governance Code.
- Finance and Operations and Executive Committees of Trustees continued to monitor organisational development and goals, and for any adaptation considering continued Covid-19 disruption.
- A Fundraising working group of Trustees continued to meet, supporting our ongoing fundraising strategy.
- Our annual board Away Day took place on the 12th June 2021, with a combination of attendance onsite and online, and focused on our future organisational plans, how these might be aligned with the outcomes for Arts Council England 10 year strategy 'Let's Create', and how our building might be adapted to support this development. Additionally, an extraordinary board meeting took place on 3rd April 2022 to review proposals for our NPO 2024-26 funding application.

Organisation structure

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

Martin Clark, Director

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

Moya Malekin, Deputy Director

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

Departmental budget holders are:

Neil Debnam, Head of Development

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

Jacqueline Jeffries, Bookshop and Editions Manager

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

A number of staffing changes took place within 2021/22:

Some staff remained on furloughed leave through the government coronavirus job retention scheme through April-May 2022.

Our volunteer front of house programme was reintroduced from September 2021, as Covid-19 restrictions eased. There was keen interest with 58 volunteers joining this programme in the year.

Our Learning Curator returned from maternity leave in June 2021, under a restructured role of Learning Curator, Children and Young People, alongside a new post of Learning Curator, Community and Courses, and our Communications Coordinator was promoted to Communications Manager.

We recruited 6 posts during June/July 2021: 2 fixed term posts attached to the One in the Other public programme which ran Sept -Dec 2021, the Learning Curator, Community and Courses, an Assistant Retail Manager, Communications Co-ordinator, and Development and Events Manager. In April/May 2022 we also recruited 3 new part time posts to support expanded programme delivery across learning and public programmes; Children and Young People's Coordinator, Community and Courses Coordinator, and Public Programme Assistant. We have done a lot of work to examine and refine our recruitment practices and policies in order open up opportunities and encourage applications from as wide a pool of candidates as possible, including those currently under-represented in the museum and galleries sector.

We also had to 2 part time internship positions from December 2021 – May 2022, a programme assistant and communications assistant, funded through the Kickstart DWP Scheme. The roles were only available for applicants aged between 18-24, who are currently unemployed and claiming Universal Credit. We also recruited maternity cover for the Exhibitions Curator, and had a Clore Fellow join us in autumn 2021.

Alongside our discussion with trustees around our NPO application, we held two staff 'Stay Days' in October/November 2021, to begin thinking through our priorities for the coming years and how we will shape the organisations mission and outcomes.

Pay policy for senior staff

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

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

Building and Infrastructure:

- We continued to work towards a series of improvement works funded through a grant of £76,729 awarded through Community Infrastructure Levy (CIL) via LB Camden. Work was continued in our garden including essential works to maintain the health of trees, and we undertook design and planning towards options for a future path to give direct level access to our garden. This grant is due to be complete by September 2022. We were additionally successful in an application for a second CIL grant via LB Camden of £158,837 received in 2022-23, which focuses on redesigning our lobby and shop area which is nearly 20 years old. Designed by Tony Fretton Architects (architects for the building refurbishment in 2004 and replacement café in 2019), this is intended to make the space more open and accessible, flexible for display, and includes seating options and separation of space to enable extended opening of the café and garden spaces. Work is planned for early 2023.
- Camden Art Centre entered into a franchise agreement with a new café partner La Bicielletta in April 2022.
- Camden Art Centre has an excellent track record on reducing carbon emissions, and increasing our environmental sustainability remains a key operational goal. We participate in Julie's Bicycle 'Creative Green' environmental certification scheme specifically designed for the creative sector. We are delighted to be awarded the 'Carbon Champion' level of certification from Camden Climate Change Alliance for 2021, and have recently joined the Gallery Climate Coalition as well as participating in dialogue through the Plus Tate network. An Environmental Action Plan and Policy are in operation and shared with all staff, to ensure we continue to monitor our performance and identify improvements to our environmental sustainability. Our focus is moving towards greater analysis of the impact of our exhibitions programme including reducing transportation and increasing local production with review of impact of materials used to reduce carbon used; increasing our expertise through trustee, sector and corporate support and networking; increasing dialogue and awareness with staff and artists; maintaining building and energy efficiency improvements; utilising and celebrating our green space.
- As expected, consumption and carbon footprint has increased from 2020-21 to the year 2021-22 due to increased building activity and visitor numbers in comparison to the prior year when the building was closed for much of the year due to Covid-19 pandemic. However, comparing to the year 2019-20 shows a downward trend from 100.08 tonnes CO₂e to 66.4 tonnes in 2021-22 (excluding estimates on audience travel).

Fundraising Practice

Our approach to fundraising:

Fundraising at Camden Art Centre is planned and delivered by fundraising professionals employed within its Development Department. This work is overseen by a working group of the Board of Trustees (Fundraising Working Group) which comprises the Deputy Chair and Treasurer, and is attended by the Director, Deputy Director and Head of Development. Fundraising activities are undertaken under the auspices of the Fundraising Regulator's Code of Fundraising Practice and the Centre's own Ethical Fundraising Policy and Development Strategy. The Centre does not currently employ third party professional fundraisers or conduct fundraising via external commercial fundraising partners.

Participation in fundraising regulation and compliance with codes:

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

Any non-compliance with any code:

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

The number of complaints received:

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

How Camden Art Centre protects vulnerable people:

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

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

Camden Art Centre does not currently engage third party fundraisers, so does not currently have a monitoring framework of this kind.

Thank you

Camden Art Centre is grateful to all our supporters who helped keep our work adventurous and free in 2021/22.

Core Funder



We are especially grateful to Arts Council England and the Department for Digital, Culture, Media and Sport (DCMS) for support via the Cultural Recovery Fund and for support using public funding by the National Lottery through Arts Council England.

Organisational Funders

The A.C & E. Foundation
The AKO Foundation
The Andor Charitable Trust
The Atkin Foundation
The Black Heart Foundation
Bridget Donahue, New York
Camden Council (Section 106 and CIL)
The Cecil and Hilda Lewis Trust
The Chapman Trust
The Charlotte Bonham-Carter Charitable Trust
Clare Duffield Foundation
Cockayne Grants for the Arts
Croy Nielsen, Vienna
David Solomons Charitable Trust
The D'Oyly Carte Charitable Trust
Fluxus Art Projects
Freelands Foundation
Frieze, London
Galerie Fons Welters, Amsterdam

Gio Marconi, Milan
Greene Naftali, New York
The Grey Court Trust
The High Commission of Canada in the United Kingdom
Hannah Hoffman, Los Angeles
High Art, Paris
John Horniman's Children's Trust
John Lyon's Charity
The John S Cohen Foundation
Sir Jules Thorn Charitable Trust
Luhning Augustine, New York
The Modern Institute / Toby Webster Ltd. Glasgow
Mondriaan Fonds
Embassy of the Kingdom of the Netherlands
The Ovitz Family Collection
The Robert Gavron Charitable Trust
The Sobell Foundation
The Weinstock Fund

Founding Patrons

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

Patrons and Supporters

Malgosia Alterman
Alice Amati
Charlotte and Alan Artus
John Auerbach and Ed Tang
Adrian Beecroft
Guya Bertoni
Debra Blair
Nicola and Julian Blake
Tim Braden
Michael Bradley
Thomas and Sabine Casparie
Eleanor Cayre
Erin Bell and Michael Cohen
Tamara Corm
Karen Cramer

Amrita Jhaveri
Porus Jungalwalla
Emily King and Matthew Slotover
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Andreas Leventis and Kate Baird
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Anjali Pathak

Hannah Cross
Alistair Cook
Loraine Da Costa
Roberto and Tania Díaz Sesma
Maryam Diener
YiXiao Ding
Indira Dyussebayeva
Lonti Ebers
Alexandra Economou and Noach Vander Beken
Heidi Ferid
Danae Filioti
Nicoletta Fiorucci
Wendy Fisher
Simon and Carolyn Franks
James Freedman and Anna Kissin
The Glauber Family
Daniela Gareh
Heloisa Genish
Antony Gormley
Matthew Greenburgh
Alexandra and Guy Halamish
Fabian and Harriet Hielte
Tim Horrox
Pippy Houldsworth
David Hubbard
Philip Hughes
Alison Jacques

Mato Peric
Alexander V. Petalas
Carlos and Francesca Pinto
Donald Porteous
Ben Rawlingson-Plant
Claas Reiss
Alex Sainsbury and Elinor Jansz
Muriel and Freddy Salem
Diane Silverthorne
Karen and Mark Smith
Ronald and Sophie Sofer
Alexandra Soveral and Jorj Aleem
Maria Sukkar
Ralph Tawil
Paul Thornton
Russell Tovey
Georgina Townsley
Christoph and Marion Trestler
Freda and Izak Uziyel
Daniel Vernis
Caspar Williams
Cathy Wills
Mary and Maurice Wolridge
Tom Woo
Alma Zevi
David Zwirner New York / London
And all those who wish to remain anonymous.

Friends

We are grateful for the support from Friends of Camden Art Centre.

Corporate Partners

Bloomberg Philanthropies
Cass Art
J W Anderson
Tuplin Fine Art

Editions

We would like to thank all the artists who have donated editions to support our future programme.

Artist for Artists Gala Dinner

We are grateful to the artists and all who supported our Artist for Artists Gala Dinners in support of our artist-led programme:

2019 Kara Walker
2020 Yinka Shonibare

Artist for Artists Fund

We are grateful to the following artists who generously contributed works to our anniversary auction, the proceeds of which have enabled us to establish our Artists for Artists Fund.

Hurvin Anderson
Mamma Andersson
Phyllida Barlow

Kerry James Marshall
Michelangelo Pistoletto
Wilhelm Sasnal

Camden Art Centre

Trustees' Report for the year ended 31st March 2022

Martin Creed
Thomas Hirschhorn
Anish Kapoor
Glenn Ligon

David Shrigley
Wolfgang Tillmans
Christopher Wool
Toby Ziegler

Statement of Trustees' Responsibilities

The trustees (who are also directors of Camden Arts Centre for the purposes of company law) are responsible for preparing the Trustees' Report and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice.)

Company law requires the trustees to prepare financial statements for each financial year which give a true and fair view of the state of the affairs of the charitable company and of its income and expenditure for that period. In preparing these financial statements, the trustees are required to:

- Select suitable accounting policies and then apply them consistently;
- Observe the methods and principles of the Charities SORP;
- Make judgements and estimates that are reasonable and prudent;
- State whether applicable UK Accounting Standards and statements of recommended practice have been followed, subject to any material departures disclosed and explained in the financial statements;
- Prepare the financial statement on the going concern basis unless it is inappropriate to presume that the charitable company will continue in business.

The trustees are responsible for keeping proper accounting records that disclose with reasonable accuracy at any time the financial position of the charitable company and enable them to ensure that the financial statements comply with the Companies Act 2006. They are also responsible for safeguarding the assets of the charitable company and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

In so far as the Trustees are aware:

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

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

Auditor

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

Small company rules

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

This report was considered and approved by the Board of Trustees on 24th October 2022 and signed on behalf of the Board by:

Guy Halamish, Chair of Trustees

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

Opinion

We have audited the financial statements of Camden Arts Centre (the 'charitable company') for the year ended 31 March 2022 which comprise the statement of financial activities, balance sheet, statement of cash flows and notes to the financial statements, including significant accounting policies. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards, including FRS 102 *The Financial Reporting Standard applicable in the UK and Republic of Ireland* (United Kingdom Generally Accepted Accounting Practice).

In our opinion, the financial statements:

- Give a true and fair view of the state of the charitable company's affairs as at 31 March 2022 and of its incoming resources and application of resources, including its income and expenditure for the year then ended
- Have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice
- Have been prepared in accordance with the requirements of the Companies Act 2006

Basis for opinion

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

Conclusions relating to going concern

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

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

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

Other Information

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

We have nothing to report in this regard.

Opinions on other matters prescribed by the Companies Act 2006

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

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

Matters on which we are required to report by exception

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

Independent auditor's report

To the members of Camden Arts Centre

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

Responsibilities of trustees

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

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

Auditor's responsibilities for the audit of the financial statements

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

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

Capability of the audit in detecting irregularities

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

- We enquired of management and the finance and operations committee, which included obtaining and reviewing supporting documentation, concerning the charity's policies and procedures relating to:
 - Identifying, evaluating, and complying with laws and regulations and whether they were aware of any instances of non-compliance;
 - Detecting and responding to the risks of fraud and whether they have knowledge of any actual, suspected, or alleged fraud;
 - The internal controls established to mitigate risks related to fraud or non-compliance with laws and regulations.
- We inspected the minutes of meetings of those charged with governance.
- We obtained an understanding of the legal and regulatory framework that the charity operates in, focusing on those laws and regulations that had a material effect on the financial statements or that had a fundamental effect on the operations of the charity from our professional and sector experience.
- We communicated applicable laws and regulations throughout the audit team and remained alert to any indications of non-compliance throughout the audit.
- We reviewed any reports made to regulators.
- We reviewed the financial statement disclosures and tested these to supporting documentation to assess compliance with applicable laws and regulations.
- We performed analytical procedures to identify any unusual or unexpected relationships that may indicate risks of material misstatement due to fraud.
- In addressing the risk of fraud through management override of controls, we tested the appropriateness of journal entries and other adjustments, assessed whether the judgements made in making accounting estimates are indicative of a potential bias and tested significant transactions that are unusual or those outside the normal course of business.

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

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

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

Use of our report

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

Judith Miller (Senior statutory auditor)
3 November 2022
for and on behalf of Sayer Vincent LLP, Statutory Auditor
Invicta House, 108-114 Golden Lane, LONDON, EC1Y 0TL

Camden Art Centre

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

For the year ended 31 March 2022

		Unrestricted funds £	Restricted funds		2022 Total £	2021 Total £
	Note		Revenue £	Capital £		
Income from:						
Donations and legacies	3	1,096,205	359,673	8,325	1,464,203	1,598,919
Charitable activities						
Exhibitions	4	75,605	15,950	–	91,555	84,039
Education	4	17,778	–	–	17,778	233
Other trading activities	5	156,586	–	–	156,586	128,301
Investments		234	–	–	234	818
Total income		1,346,408	375,623	8,325	1,730,356	1,812,310
Expenditure on:						
Raising funds	6	226,762	–	–	226,762	174,666
Charitable activities						
Exhibitions	6	813,631	353,902	82,005	1,249,538	1,215,282
Education	6	282,253	133,187	139,629	555,069	400,824
Total expenditure		1,322,646	487,089	221,634	2,031,369	1,790,772
Net income / (expenditure) for the year	⁹	23,762	(111,466)	(213,309)	(301,013)	21,538
Transfers between funds		–	–	–	–	–
Net income/(expenditure) and net movement in funds		23,762	(111,466)	(213,309)	(301,013)	21,538
Reconciliation of funds:						
Total funds brought forward		804,993	379,555	1,275,720	2,460,268	2,438,730
Total funds carried forward		828,755	268,089	1,062,411	2,159,255	2,460,268

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

Camden Art Centre

Balance sheet

Company no. 02947191

As at 31 March 2022

	Note	2022 £	2021 £
Fixed assets:			
Tangible assets	12	1,084,035	1,295,499
		<u>1,084,035</u>	<u>1,295,499</u>
Current assets:			
Stock	13	419,710	460,931
Debtors	14	150,277	123,377
Cash at bank and in hand		823,096	880,189
		<u>1,393,083</u>	<u>1,464,497</u>
Liabilities:			
Creditors: amounts falling due within one year	15	(241,316)	(217,359)
		<u></u>	<u></u>
Net current assets		<u>1,151,767</u>	<u>1,247,138</u>
Total assets less current liabilities		<u>2,235,802</u>	<u>2,542,637</u>
Creditors: amounts falling due after one year	17	(76,547)	(82,369)
		<u></u>	<u></u>
Total net assets	19a	<u>2,159,255</u>	<u>2,460,268</u>
Funds:	20a		
Restricted funds			
Restricted income funds		268,089	379,555
Restricted capital funds		1,062,411	1,275,720
		<u>1,330,500</u>	<u>1,655,275</u>
Total restricted funds		<u>1,330,500</u>	<u>1,655,275</u>
Unrestricted funds:			
Designated funds		87,950	122,100
General funds		740,805	682,893
		<u>828,755</u>	<u>804,993</u>
Total unrestricted funds		<u>828,755</u>	<u>804,993</u>
Total funds		<u>2,159,255</u>	<u>2,460,268</u>

Approved by the trustees on 24 October 2022 and signed on their behalf by

Porus Jungalwalla
Treasurer

Guy Halamish
Chair

Camden Art Centre

Statement of cash flows

For the year ended 31 March 2022

	Note	2022 £	2021 £
Net cash (used in)/provided by operating activities	21	(29,790)	401,973
Cash flows from investing activities:			
Dividends, interest and rents from investments		234	818
Purchase of fixed assets		(27,537)	(35,956)
Net cash (used in) investing activities		(27,303)	(35,138)
Change in cash and cash equivalents in the year		(57,093)	366,835
Cash and cash equivalents at the beginning of the year		880,189	513,354
Cash and cash equivalents at the end of the year		823,096	880,189

1 Accounting policies

a) Statutory information

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

b) Basis of preparation

The financial statements have been prepared in accordance with Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) – (Charities SORP FRS 102) and the Companies Act 2006.

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

c) Public benefit entity

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

d) Going concern

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

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

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

e) Income

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

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

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

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

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

f) Donations of gifts, services and facilities

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

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

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

1 Accounting policies (continued)

g) Interest receivable

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

h) Fund accounting

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

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

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

i) Expenditure and irrecoverable VAT

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

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

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

j) Allocation of support costs

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

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

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

- | | |
|-----------------|-----|
| • Raising funds | 11% |
| • Exhibitions | 61% |
| • Education | 28% |

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

k) Operating leases

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

1 Accounting policies (continued)

l) Tangible fixed assets

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

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

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

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

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

m) Stocks

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

n) Debtors

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

o) Short term deposits

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

p) Cash at bank and in hand

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

q) Creditors and provisions

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

r) Financial instruments

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

Notes to the financial statements

For the year ended 31 March 2022

1 Accounting policies (continued)

s) Pensions

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

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

2 Detailed comparatives for the statement of financial activities

	Unrestricted funds £	Restricted funds		2021 Total £
		Revenue £	Capital £	
Income from:				
Donations and legacies	1,169,202	429,717	–	1,598,919
Charitable activities:				
Exhibitions	59,339	24,700	–	84,039
Education	233	–	–	233
Other trading activities	128,301	–	–	128,301
Investments	818	–	–	818
Total income	1,357,893	454,417	–	1,812,310
Expenditure on:				
Raising funds	174,666	–	–	174,666
Charitable activities:				
Exhibitions	1,042,867	74,454	97,961	1,215,282
Education	90,738	143,287	166,799	400,824
Total expenditure	1,308,271	217,741	264,760	1,790,772
Net income / expenditure for the year	49,622	236,676	(264,760)	21,538
Transfers between funds	118,318	(128,318)	10,000	–
Net movement in funds	167,940	108,358	(254,760)	21,538
Total funds brought forward	637,053	271,197	1,530,480	2,438,730
Total funds carried forward	804,993	379,555	1,275,720	2,460,268

Notes to the financial statements

For the year ended 31 March 2022

3a Income from donations and legacies (current year)

	Unrestricted funds £	Restricted funds		2022 Total £	2021 Total £
		Revenue £	Capital £		
Grants & donations	63,816	261,382	8,325	333,523	358,050
Arts Council England	936,595	59,484	–	996,079	936,595
Arts Council Cultural Recovery Fund	–	38,807	–	38,807	105,818
Government Furlough Grant	43,924	–	–	43,924	148,669
Omicron Hospitality and Leisure Grant	6,000	–	–	6,000	–
Friends and patrons	36,870	–	–	36,870	41,787
Donated goods and services	9,000	–	–	9,000	8,000
	1,096,205	359,673	8,325	1,464,203	1,598,919

3b Income from donations and legacies (prior year)

	Unrestricted funds £	Restricted funds		2021 Total £
		Revenue £	Capital £	
Grants & donations	34,151	323,899	–	358,050
Government Furlough Grant	148,669	–	–	148,669
Arts Council England	936,595	–	–	936,595
Arts Council Cultural Recovery Fund	–	105,818	–	105,818
Friends and patrons	41,787	–	–	41,787
Donated goods and services	8,000	–	–	8,000
	1,169,202	429,717	–	1,598,919

4 Income from charitable activities

	Unrestricted £	Restricted £	2022 Total £	Unrestricted £	Restricted £	2021 Total £
Exhibitions						
Donated goods and services	–	15,950	15,950	–	24,699	24,699
Other Public	43,645	–	43,645	26,558	–	26,558
Publication sales	30,773	–	30,773	27,419	–	27,419
Artwork sales	1,187	–	1,187	5,362	–	5,362
Sub-total for exhibitions	75,605	15,950	91,555	59,339	24,699	84,038
Education						
Fees for courses and events	17,778	–	17,778	233	–	233
Sub-total for education	17,778	–	17,778	233	–	233
Total income from charitable activities	93,383	15,950	109,333	59,572	24,699	84,271

Notes to the financial statements

For the year ended 31 March 2022

5 Income from other trading activities

	2022 Total £	2021 Total £
Bookshop sales	47,067	10,377
Gallery and Studio hire	20,430	-
Donated artworks	66,219	115,997
Other income	22,870	1,927
	<u>156,586</u>	<u>128,301</u>

All income from other trading activities is unrestricted.

Camden Art Centre

Notes to the financial statements

For the year ended 31 March 2022

6a Analysis of expenditure (current year)

	Charitable activities			Governance costs	Support costs	2022 Total	2021 Total
	Raising funds	Exhibitions	Education	costs	costs	Total	Total
	£	£	£	£	£	£	£
Staff costs (Note 8)	96,597	367,069	173,875	–	231,834	869,375	881,298
Direct costs	–	313,565	112,672	–	86	426,323	255,601
Marketing and advertising	–	5	2,538	–	112,798	115,341	57,372
Office costs & fees	25,975	470	1,622	–	188,523	216,590	169,338
Property costs	–	–	–	–	142,587	142,587	120,442
Recruitment	–	–	–	–	1,934	1,934	220
Legal and professional costs	–	480	–	13,350	6,388	20,218	29,925
Depreciation	–	–	–	–	239,001	239,001	276,576
	122,572	681,589	290,707	13,350	923,151	2,031,369	1,790,772
Support costs	102,167	560,263	260,721	–	(923,151)	–	–
Governance costs	2,023	7,686	3,641	(13,350)	–	–	–
Total expenditure 2022	226,762	1,249,538	555,069	–	–	2,031,369	
Total expenditure 2021	174,666	1,215,282	400,824	–	–		1,790,772

Camden Art Centre

Notes to the financial statements

For the year ended 31 March 2022

6b Analysis of expenditure (prior year)

	Charitable activities			Governance costs	Support costs	2021 Total
	Raising funds £	Exhibitions £	Education £	£	£	£
Staff costs (Note 8)	85,980	429,901	150,466	–	214,951	881,298
Direct costs	–	177,125	78,314	–	162	255,601
Marketing and advertising	1,400	131	–	–	55,841	57,372
Office costs & fees	29,952	–	4	–	139,382	169,338
Property costs	–	–	–	–	120,442	120,442
Recruitment	–	–	–	–	220	220
Legal and professional costs	–	–	–	13,160	16,765	29,925
Depreciation	–	–	–	–	276,576	276,576
	117,332	607,157	228,784	13,160	824,339	1,790,772
Support costs	55,636	599,635	169,068	–	(824,339)	–
Governance costs	1,698	8,490	2,972	(13,160)	–	–
Total expenditure 2021	174,666	1,215,282	400,824	–	–	1,790,772

Notes to the financial statements

For the year ended 31 March 2022

7 Net income / (expenditure) for the year

This is stated after charging / (crediting):

	2022 £	2021 £
Depreciation	239,001	276,576
Auditor's remuneration (excluding VAT):		
Audit	9,850	9,200
	<u>239,001</u>	<u>276,576</u>

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

Staff costs were as follows:

	2022 £	2021 £
Salaries and wages	752,439	732,656
Redundancy and termination costs	–	17,166
Social security costs	64,936	61,479
Employer's contribution to defined contribution pension schemes	34,919	35,359
Consultancy	17,081	34,638
	<u>869,375</u>	<u>881,298</u>

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

	2022 No.	2021 No.
£80,000 – £89,999	1	1

The total employee benefits (including employer pension contributions and employer's national insurance) of the key management personnel were £153,423 (2021: £153,440).

The charity trustees were neither paid nor received any other benefits from employment with the charity in the year (2021: £nil). No charity trustee received payment for professional or other services supplied to the charity (2021: £nil).

Trustees' expenses represents the payment or reimbursement of travel and subsistence costs totalling £nil (2021: £nil)

Notes to the financial statements

For the year ended 31 March 2022

9 Staff numbers

The average number of employees (head count based on number of staff employed) during the year was 40 (2021: 45). The FTE were as follows, split across the key activities of the charity:

	2022	2021
	No.	No.
Raising funds	2.5	2.0
Exhibitions	7.5	10.0
Education	4.5	3.5
Bookshop and reception	1.5	0.5
Premises and administration	4.5	4.5
	<hr/> 20.5	<hr/> 20.5
	<hr/> <hr/>	<hr/> <hr/>

10 Related party transactions

Aggregate Unrestricted donations from related parties were £12,797 (2021: £13,500).

A restricted donation of £1,000 was received from Ben Rawlingson-Plant, a Trustee, towards the Adam Farah and Zeinab Saleh Exhibitions (2021: no restricted donations).

11 Taxation

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

12 Tangible fixed assets

	Building Development £	Furniture & Equipment £	Computer equipment £	Capital Refurbishment £	Total £
Cost					
At the start of the year	4,598,087	86,672	20,043	383,943	5,088,745
Additions in year	–	8,290	5,116	14,131	27,537
Disposals in year	–	(21,246)	(7,419)	(5,805)	(34,470)
At the end of the year	<u>4,598,087</u>	<u>73,716</u>	<u>17,740</u>	<u>392,269</u>	<u>5,081,812</u>
Depreciation					
At the start of the year	3,408,079	60,635	16,897	307,635	3,793,246
Charge for the year	183,078	10,328	4,851	40,744	239,001
Eliminated on disposal	–	(21,246)	(7,419)	(5,805)	(34,470)
At the end of the year	<u>3,591,157</u>	<u>49,717</u>	<u>14,329</u>	<u>342,574</u>	<u>3,997,777</u>
Net book value					
At the end of the year	<u>1,006,930</u>	<u>23,999</u>	<u>3,411</u>	<u>49,695</u>	<u>1,084,035</u>
At the start of the year	<u>1,190,008</u>	<u>26,037</u>	<u>3,146</u>	<u>76,308</u>	<u>1,295,499</u>

Building development comprises the cost, including relevant fees, of the refurbishment of the Centre's leasehold premises. The premises are held on a 25 year lease from Camden Council. The realisable value of the lease is limited as it specifically states that the premises can only be used "for the purpose of the advancement of the education of the public of the understanding and appreciation of the Arts". The lease also states that any disposal of the lease will be restricted in accordance with Section 117 of Charities Act 2011.

Arts Council England has a mortgage on the property and a floating charge over the other assets of the charity worth £2,914,783 for a 25 year period from 18 September 2002.

All of the above assets are used for charitable purposes.

13 Stock

	2022 £	2021 £
Bookshop stock	18,818	18,818
Donated artwork stock	400,892	442,115
	<u>419,710</u>	<u>460,933</u>

Notes to the financial statements

For the year ended 31 March 2022

14 Debtors

	2022 £	2021 £
Trade debtors	17,317	24,036
Other debtors	417	1,057
Prepayments	56,507	17,163
Accrued income	65,232	75,567
VAT	10,804	5,554
	150,277	123,377

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

15 Creditors: amounts falling due within one year

	2022 £	2021 £
Trade creditors	166,067	78,076
Taxation and social security	16,505	13,894
Other creditors	5,738	4,604
Accruals	38,839	96,449
Deferred income (note 16)	2,167	336
Deficit reduction plan pension liability (note 18)	12,000	24,000
	241,316	217,359

16 Deferred income

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

	2022 £	2021 £
Balance at the beginning of the year	336	696
Amount released to income in the year	(336)	(360)
Amount deferred in the year	2,167	–
Balance at the end of the year	2,167	336

Notes to the financial statements

For the year ended 31 March 2022

17 Creditors: amounts falling due after one year

	2022 £	2021 £
Deficit reduction plan pension liability (note 18):		
Amounts due within two to five years	48,550	48,550
Amounts due in more than five years	27,997	33,819
	76,547	82,369

18 Pension scheme

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

19a Analysis of net assets between funds (current year)

	Unrestricted funds £	Restricted revenue funds £	Restricted capital funds £	Total funds £
Tangible fixed assets	27,410	–	1,056,625	1,084,035
Net current assets	877,892	268,089	5,786	1,151,767
Long term liabilities	(76,547)	–	–	(76,547)
Net assets at 31 March	828,755	268,089	1,062,411	2,159,255

19b Analysis of net assets between funds (prior year)

	Unrestricted funds £	Restricted revenue funds £	Restricted capital funds £	Total funds £
Tangible fixed assets	29,183	–	1,266,316	1,295,499
Net current assets	858,179	379,555	9,404	1,247,138
Long term liabilities	(82,369)	–	–	(82,369)
Net assets at 31 March	804,993	379,555	1,275,720	2,460,268

20a Movements in funds (current year)

	At 1 April 2021 £	Income & gains £	Expenditure & losses £	Transfers £	At 31 March 2022 £
Restricted funds:					
Revenue funds					
Education	37,501	98,371	(133,187)	-	2,685
Exhibitions	187,514	178,961	(233,111)	-	133,364
Exhibitions: Artists for	149,540	-	(22,500)	-	127,040
Audience Development	5,000	-	-	-	5,000
Cultural Recovery Fund	-	38,807	(38,807)	-	-
National Lottery Grant	-	59,484	(59,484)	-	-
Capital funds					
LB Camden s106 project	24,379	8,325	(22,420)	-	10,284
LB Camden CIL project	61,385	-	(16,188)	-	45,197
Building development	1,189,956	-	(183,026)	-	1,006,930
Total restricted funds	1,655,275	383,948	(708,723)	-	1,330,500
Unrestricted funds:					
Designated funds:					
Building Development	60,000	-	-	-	60,000
Audience Development	62,100	-	-	(62,100)	-
Staffing Transition Support	-	-	-	27,950	27,950
Total designated funds	122,100	-	-	(34,150)	87,950
General funds	682,893	1,346,408	(1,322,646)	34,150	740,805
Total unrestricted funds	804,993	1,346,408	(1,322,646)	-	828,755
Total funds	2,460,268	1,730,356	(2,031,369)	-	2,159,255

Notes to the financial statements

For the year ended 31 March 2022

20b Movements in funds (prior year)

	At 1 April 2020 £	Income & gains £	Expenditure & losses £	Transfers £	At 31 March 2021 £
Restricted funds:					
Revenue funds					
Education	33,500	147,288	(143,287)	–	37,501
Exhibitions	60,657	201,311	(74,454)	–	187,514
Exhibitions: Artists for	172,040	–	–	(22,500)	149,540
Audience Development	5,000	–	–	–	5,000
Cultural Recovery Fund	–	105,818	–	(105,818)	–
Capital funds					
ACE capital project					–
LB Camden s106 project	59,412	–	(35,033)	–	24,379
LB Camden CIL project	64,747	–	(13,362)	10,000	61,385
Building development	1,406,321	–	(216,365)	–	1,189,956
Total restricted funds	1,801,677	454,417	(482,501)	(118,318)	1,655,275
Unrestricted funds:					
Designated funds:					
Building Development	60,000	–	–	–	60,000
Audience Development	42,100	–	–	20,000	62,100
Total designated funds	102,100	–	–	20,000	122,100
General funds	534,953	1,357,893	(1,308,271)	98,318	682,893
Total unrestricted funds	637,053	1,357,893	(1,308,271)	118,318	804,993
Total funds	2,438,730	1,812,310	(1,790,772)	–	2,460,268

20c Purposes of funds

Purposes of restricted funds

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

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

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

Audience Development Grant – Restricted grant provided in a prior year not yet released.

Cultural Recovery Fund – Relating to activity supported by Arts Council England grant in relation to the coronavirus pandemic.

National Lottery Grant – Arts Council England project grant to support Open Up activity

20c Purposes of funds (continued)

Purposes of restricted funds (continued)

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

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

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

Purposes of designated funds

Designated funds were originally set up in 2018/19 for audience development initiatives and building development costs. A new fund was created in 2021/22 to support the introduction of co-ordinator posts from 2022/23, following a staffing restructure during the coronavirus pandemic.

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

	2022 £	2021 £
Net (expenditure) / income for the reporting period (as per the statement of financial activities)	(301,013)	21,538
Depreciation charges	239,001	276,576
Dividends, interest and rent from investments	(234)	(818)
Decrease/(increase) in stocks	41,221	(46,622)
(Increase)/decrease in debtors	(26,900)	99,908
Increase/(decrease) in creditors	18,135	51,391
Net cash (used in)/provided by operating activities	(29,790)	401,973

22 Operating lease commitments

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

	Equipment 2022 £	2021 £
Less than one year	2,432	6,845
One to five years	–	2,432
	2,432	9,277

23 Legal status of the charity

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