

Camden Art Centre  
Arkwright Road  
London NW3

**FINANCIAL STATEMENTS**

**FOR THE YEAR ENDED**

**31<sup>ST</sup> MARCH 2023**

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

Charity No. 1065829  
Company No. 02947191

Supported by:



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

Camden Art Centre  
Company Information

**Board of Trustees :** Eliza Bonham-Carter (Vice Chair)  
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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** Sayer Vincent LLP  
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**Solicitors** The Charity Team  
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	Page
Trustees' Report	1 - 35
Independent Auditor's Report	36-38
Statement of Financial Activities	39
Balance Sheet	40
Statement of Cash Flows	41
Notes to the Financial Statements	42 - 58

## Executive Summary

In 2022-23 we welcomed 82,008 (21/22: 49,178) people to our building and programmes, with activity starting to return to a normal operating base following the pandemic. Our learning and public programmes engaged 19,075 people over the year, over 1,079 sessions, including 4,515 children and young people under 20.

Following curtailed activity due to the pandemic, our learning programmes recommenced in full with family and courses activity from January 2022, and our primary schools programme from the autumn. Following the staffing restructure in the prior year and additional coordinator roles introduced in 2022/23, we launched our new community programme, with a range of pilot projects centering on social and collaborative practice and exploring how we work responsively with our local communities off-site across our neighbourhood, as well as how we invite and host new communities within the centre. We delivered 44 sessions and 8 community projects, set up 11 new community partnerships and engaged 556 participants. Partners included: Hopscotch Women's Centre, St Mungo's, Sidings Community Centre, West Hampstead Food Hub, North London Forensic Service (NHS Trust), Mockingbird Fostering Network, North London Cares, Kilburn Older Voices Network (KOVE), Brent Mencap and North Camden Zone (via The Winch). 91% of participants reported having learnt new skills and gaining new experiences having participated in the projects.

Following investment in audience development infrastructure we launched our new engaging and user-centric website in May 2022 providing easy access to a range of resources and digital content, and a new CRM platform in spring 2023 which we continue to develop. Our new café partnership with Bar Bicletta from April 2022 has had a positive response from visitors, and in spring 2023 we redeveloped our shop and entrance foyer with a design by Tony Fretton Architects and funding support from a Community Infrastructure Levy grant. This has made the space more open and accessible, and has enabled more vibrant displays of retail stock, supporting income generation.

A focus for staff and trustees has been developing our business and programme planning for the period 2023-26 in the context of the new Arts Council England National Portfolio grant award, which despite positive feedback was reduced from previous levels by 36%. We have since been awarded Transform grants 1 and 2 from Arts Council England corresponding with the NPO funding period, with overheads and business development investment to enable our transition to this lower level of public funding. This process involved regular discussion on financial sustainability with trustees including considering how we best utilise our building and intellectual assets, remain true to our values, and relevant to our communities. The lower level of funding has unfortunately resulted in a reduction of our staffing and learning programmes, with a primary focus now on work with children and young people. Our community programme, originally planned to increase from 2023-24 has currently been pulled back, with some relationships maintained through existing young people's projects or provision of space for self-led activity.

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

## Principal Activities/Aims and Objectives

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

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

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

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

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

### **Annual Review 2022/23**

The organisation's key objectives are:

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

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

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

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

#### **Outcomes: Creative People**

- A. Supporting people at all stages of their lives to design, develop and increase their participation in high-quality creative activities.
- B. Promoting creative opportunities in the local community to people at all stages of their lives.
- C. 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
Public Programme (including HE Partnerships)			√ Elements: M, N, Q, R
Residencies			√ Elements: M, R
Learning: Schools	√ Elements: A, B, D, F, G	√ Elements: I, J, K	
Learning: SEN	√ Elements: A, D, F, G, H		√ Elements: Q
Learning: Youth	√ Elements: A, B, E, G, H	√ Elements: I, J, K	
Learning: Community	√ Elements: B	√ Elements: I, J, K	
Learning: Families	√ Elements: B, C, E	√ Elements: I, J	
Learning: Courses	√ Elements: A, B, E	√ Elements: I, K	

## Achievements and Performance

### Exhibitions:

During 2022/23 our exhibitions programme involved the work of 8 artists from Britain and abroad over three exhibition slots.

- We opened the year with an extended exhibitions programme April – September 2022 with an exhibition by Lily van der Stokker in Galleries 1&2, Central Space, Reading Room and the Artist's Studio, hand painted onto the gallery walls. Alongside ran exhibitions in Gallery 3 by Jesse Darling from May – June 2022, and Tenant of Culture from July – September 2022.

Camden Art Centre presented the first institutional solo exhibition in London *Thank You Darling* by Lily van der Stokker (b. 1954. 's-Hertogenbosch, Netherlands), one of the Netherlands' most celebrated contemporary artists.

This exhibition brings together a group of works made by van der Stokker between 1986 and 2021, which address ideas of society, home, friendship, work, finances, illness and care. Bringing together 10 wall paintings, as well as original drawings on paper and works on canvas, the exhibition spans a period of 35 years and provides an insight into van der Stokker's expansive practice, as well as speaking to this extraordinary contemporary moment. While some works have previously been realised in other contexts and spaces, others were presented across Camden Art Centre's galleries for the first time. The exhibition also included a number of original drawings on paper and works on canvas produced over the last 30 years, and one new commission, 'Retrokitchen', created specifically for the exhibition at Camden Art Centre. Due to the ambitious nature of this project and the huge amount of labour involved in producing the works, this exhibition had an extended run.

Van der Stokker draws her images with an exacting care and precision, configuring them against one another for the specifics of each space, before scaling them up and executing them directly onto the gallery walls. Her monumental wall paintings – with their distinctive colour palate and highly decorative motifs, including flowers, clouds, patterns and curlicues – play on apparently clichéd stereotypes of femininity, but her work has a depth and toughness that belies its saccharine aesthetic. For more than 30 years she has immersed herself in the supposedly mundane material of everyday life, taking seriously the intricacies of the small, the personal and the overlooked, while at the same time forging a radical feminist practice in a language she has made entirely her own. Behind its apparent softness and sincerity – once described as 'so sweet it can kill' – her work remains both provocative and radical.

At a time when we have all been forced to make drastic and once unthinkable changes to our lives, van der Stokker's longstanding engagement with the supposedly 'little' themes of family, relationships, work, home and the domestic, feel more appropriate, more timely and more important than ever.

We commissioned a new File Note text from Jessica Vaughan, Senior Curator at Art on the Underground, which situates van der Stokker's work within the tradition of Conceptual and minimalist art, exploring how her work challenges mainstream perceptions and assumptions about what is, and what can be, art.

The exhibition received positive press coverage, including a review in Art Quarterly, an interview with Lily van der Stokker in Apollo Magazine and a feature in the Evening Standard's 'The best exhibitions to see in London galleries and museums right now'.

"Her chatty, painted environments engage through the niceties and petty grievances of the everyday - the relative price of a cup of tea in different cities, a minor rash, ageing" - Apollo Magazine

"Flowers blossom in bursts of cartoon euphoria throughout Lily van der Stokker's new exhibition *Thank You Darling*. In one rectangular mural they repeat like absent-minded doodles in the margins of school notebooks. The word "THANKS" is painted in the mural's corner in an apparently simple bit of gratitude for pretty colours and shapes. That work even comes with a real red sofa to kick back on, and a vase of flowers to smell. Could art seem more easygoing?" - The Guardian

Visitor comments:

"Totally obsessed with Lily van der Stokker's exhibition... An overdue survey made all the more relevant in our post-lockdown condition"

"I really enjoyed the show, I came out of the gallery beaming"

"I enjoyed Lily's show, it was urgent and relevant"

**Jesse Darling** (b 1981, Oxford UK), the fourth recipient of the Camden Art Centre Freeland's Lomax Fellowship, presented an exhibition *Enclosures* in Gallery 3.

Darling works across installation, film, text, sound and performance, and this major new commission was a culmination of research developed over the past two years through their residency at Camden Art Centre, and coincided with a solo exhibition of their work over the last ten years at Modern Art Oxford (March- May 2022).

Darling used the residency to explore clay in its most expansive sense – as a material dug out of the ground. This led to a wider questioning of what gets exhumed and extracted, and in this commission this is extended to the politics of the ground itself - its territories and silenced histories - as well as what Darling calls the 'mining wound' of petrochemical capital that has unsettled the dead and choked up oceans and wastelands in the plastiglomerate of an undying afterlife. Taking its title from the eighteenth-century Enclosures Act which ended the rights of common land, Darling's exhibition reckons with its ongoing legacies of privatisation of space and public services, and the more recent lockdowns during the pandemic. Throughout, Darling considers the broader social and psychological implications of enclosure and the effects that increasingly privatised and individualistic thinking has had on western systems of caregiving, architectures of domesticity and perceptions of the self outside of the commons.

Through this show, Darling reflects on a society surveyed, policed, and privatised, municipalities impoverished, and systems and people on the brink of exhaustion and collapse. Concrete pillars stand as the ruined relics of crumbling empires; London bricks form a ruin or a foundation, restricting movement; surveillance systems become panopticon in the farcical presence of detached governments; beribboned hammers and weighted baby carriers speak to scripts of labour, gender, and identity, and an infantry of headless porcelain dolls perform a culturally permitted fragility. Amongst it all, many hands (in the continuously evolving installation 'Light Work'), allude to the messy and unfinished labour of coalition-building and collectivism.

We produced an extended File Note to accompany this exhibition, which had two parts: a text by writer and curator Priya Jay, as well as correspondence between Darling and Sebastien De Line, an artist and scholar from the Haudenosaunee and Anishinaabe territory in Ka'tarohkwi (Kingston, Canada). These texts explore expanded ways of thinking about clay as material, and the land and our relationship with it.

Press:

"The clay body forming each element, and the nature of its participation in the structure Darling has built, thus becomes a metaphor for the human body..."

...This is not easy art. Darling has taken on a tricky task, laying down a thoughtful route to address particularities of the body without sliding into identity politics. Navigating it is exhilarating"

- The Guardian ★★★★★

"Enclosures' ties questions of ownership and extraction to the body, a bound yet malleable entity. Here, clay – a material of such cultural resonance – acts as an invitation to consider how minerals flow through and form us". - Frieze

Visitor feedback:

"Jesse Darling is such an important artist, this room is absolutely brilliant"

"There is so much to see in this room, I could spend hours here"

**Tenant of Culture**, the anonym for Dutch artist Hendrickje Schimmel (b. 1990, Arnhem, Netherlands) is the third recipient of the Camden Art Centre Emerging Artist Prize at Frieze. She realised an ambitious new site-specific installation for Camden Art Centre *Soft Acid*, her largest work to-date.

The artist's point of departure began in the archives of the gallery, where she uncovered reference to the largely unrecognised mass labour of women in the laundry industry, in 19th Century Britain.

This installation comprised of a bespoke hanging system reminiscent of high-end fashion display mechanisms, which suspended a mass of synthetically coloured textile works consisting of used and reassembled garments. Deconstructed, bleached, re-dyed, re-assembled, wrung-out, pressed, hung and stretched, the sculptures are akin to the methodologies employed in the laundry and textile dye industries. The garments themselves that made up the sculptures were made from repurposed denim, waterproofs and performance-wear that have been treated with acid or enzymes to produce synthetic and toxically bright colours - all materials that take a huge amount of water and chemicals to produce and finish. The artist intentionally steers away from materials that are commonly associated with sustainability as well as romanticised depictions of 'organic' and 'natural' fabrics and colours, instead recycling garments and accessories that are made from plastics and synthetic fibres, dyed in noxious, bright and artificial colours. Large and shapeless in scale and form, at odds with the allure of high-end and fast fashion, the works seek



to make visible the industrial scale laundries for the manufacturing of garments and the vast waste as a consequence of such production methodologies.

The exhibition drew on and extends the artist's long-standing exploration of consumer culture and the vast and problematic waste accumulated via the fashion industry. Repurposing discarded garments and accessories into new sculptural forms – alongside a voracious exploration of material possibilities – fabrics are bleached, boiled, dyed, twisted, torn and meticulously reassembled. The resulting works nod to former relics simultaneously desirable and monstrous, a reminder of the fickle cycle of trends and fashion, and the exploitative and often invisible economies of supply and demand.

Our File Note featured an essay by Jules Gleeson.

Press coverage includes the cover story for Flash Art, Self Service and Plinth magazine.

"These sculptures are monuments to the brutal reality of production, drawing the viewer's attention to the processes of chemical burns and washes inferred in the exhibition's title, as well as the countless, nameless workers who made them. But they stand also as bizarrely beautiful objects, recrafted through Schimmel's thousands of hours of work. Previously a fashion student, one can easily imagine the arduity with which the artist unstitched and restitched the discarded – these are monuments to the patience and conviction of loving objects through crafting them." - Plinth Magazine

Visitor Comments:

"Tenant of Culture's hangings were a great use of materials and occupy an interesting place between sculpture, painting and textiles"

"Tenant of Culture, great preview opening and fab show"

"Tenant of culture is very creative, and I like it a lot!"

- From September 2022 – January 2023 we opened exhibitions by Forrest Bess in Galleries 1, 2 and Central Space, and Dani and Sheilah ReStack in Gallery 3 and Reading Room.

**Forrest Bess** (b.1911-1977, Bay City, Texas) was a visionary American painter who produced an extraordinary body of work between the 1940s and 1970s.

Drawing together rarely seen paintings from public and private collections across the world, the exhibition *Out of the Blue* presented 51 works, many of which were hand-framed by the artist in driftwood. The exhibition focuses on Bess's visionary paintings from the late '40s through to the early '70s, with a particular focus on the symbolism and lexicon of abstract forms that speak to the artists' unique understanding of the universe – physically, spiritually and psychologically. These were presented alongside extensive archival material relating to Bess's wide-ranging research, including material from his 'Thesis', an ongoing research project around the conjunction of male and female energies and anatomies that preoccupied him for much of his life.

Living in a shack on the bay of the Gulf in Chinquapin, Texas, and making a living as a bait fisherman, Bess painted the dreams and visions which he experienced throughout his life. Working on a small scale, with modest materials, his paintings developed a highly personal and often cryptic symbolist language, which also drew on his extensive research into various mythological, spiritual and alchemical traditions, as well as his own experiences and research into queer and non-normative gender identities.

Camden Art Centre has a long and respected history of platforming exhibitions of significant 20th century artists who have been overlooked in London and the UK despite international recognition. This strand of our programme is motivated by an awareness that these artists offer a particular, timely and relevant source of inspiration to contemporary artists and their practices.

Despite the enduring relevance and popularity of Forrest Bess's work to artists over the years, Bess remains a largely unknown and overlooked artist in the UK, and only marginally better-known figure in the USA. This was the first institutional exhibition of his work in the UK, and the first chance for many visitors to encounter his extraordinary work.

London-based curator, writer, and researcher Archie Squire acted as Curatorial Advisor for this exhibition. Squire curated the vitrine displays in the exhibition, an extensive presentation of archival material relating

to Bess's biography, wide-ranging research, and political and social climate of the time. Much of this material has never been exhibited before, and the display provides rich context for the work. He also wrote the essay for our File Note publication.

Press coverage included World of Interiors, Frieze (Frieze New Writers Pick The Best Shows to See in the UK, Five Shows to See in the UK this Winter, The Top Ten Shows in the UK and Ireland in 2022), FT, Artnet, contemporary art society, Artlyst, Widewalls, The Guardian (Adrian Searle, 4 stars), Monopol Magazine, FLO London, Mousse Magazine and Studio International.

"Framed in beaten, weathered driftwood, Forrest Bess's paintings might almost have been found washed up on the shore one bleak morning after a storm. This weather-beaten aesthetic pervades 'Out of the Blue', Camden Art Centre's retrospective of more than 40 works by Bess produced between the 1940s and '70s, thanks to the artist's ability to play with texture, cracking and scratching abstract shapes. Thick drops of acrylic make you want to reach out and run your fingers over their surfaces to discern Bess's visions through touch, not just sight" - Frieze

"Some of these symbols recur like signs on a map — arrows and triangles, leading your eye somewhere far beyond the gallery — as Bess tries to make sense of uncharted territory that is both physical and metaphysical" - Financial Times

"The painter understood that they were objects as much as images, and messages from the unconscious as much as abstractions. His paintings kept changing but, somehow, always stayed the same" - The Guardian ★★★★★

#### Visitor Comments:

"The show is amazing- all of the paintings are so beautiful - I have looked at them online and in books but so great to see in person. Really amazing show"

"This is the best thing I've seen during Frieze"

"This is absolutely incredible and it's so great to be able to see of these works in one place. A lot of my favourite artists were inspired by Bess"

*Cuts in the Day* was the first institutional exhibition in the UK by **Dani and Sheilah ReStack** (b. 1972, Columbus, Ohio; b.1975, Caribou River, Nova Scotia). Produced especially for Camden Art Centre, it expands and develops the artists' exploration of queer desire, family, climate crisis, and collaboration.

Using video, drawing and photography, the ReStacks push on the constraints of the domestic in order to yield transformation. Employing materials ranging from charcoal, felt, fur and thread, to angle iron, concrete, neon and wood, they create friction and precarity, constructing new feminist hierarchies of sense and order.

Drawing on Forrest Bess' search for transcendence of body and mind through both painting and reconfigured corporeality, the ReStacks' embarked on a journey to the waters of Ohio. Theirs was an attempt to communicate with Bess' life and decision to live as artist and fisherperson in the small, rural community of Chinquapin on the Bay of Texas. The ReStacks' attempts at communion culminated in a new video installation, *Blood and Water for FCB* where they drew on domestic objects, remnants of Colleen Collins' poem *In Extremis We*, and recitation of women warrior names from Monique Wittig's seminal feminist text *Les Guérillères*, written in 1969.

The exhibition also included drawings by Dani and sculptural photographic works by Sheilah.

A presentation of the artists' collaborative video trilogy, *Feral Domestic*, screened alongside the exhibition in the Reading Room. Blurring the line between the banal, the sublime, artifice and honesty, it travels the terrain of the ReStacks' early relationship until the present day. Each film reminds us that in our collective conventions—sex as strictly private; family as heteronormative; motherhood as beatific; artmaking as singular—we are all complicit in mythologies of heteropatriarchal white supremacy. *Feral Domestic* is a collective and collaborative effort to dismantle and offer new proposals.

We produced a File Note publication with a newly commissioned text by American writer Maggie Nelson. Situating the ReStacks works against the backdrop of the covid-19 pandemic, and more recently the birth of 'post-Roe' era America, Nelson's text highlights the ReStacks practice of celebrating queer desire, family, collaboration and community-building.

Dani and Sheilah ReStack press coverage included My Art Guides, The Brooklyn Rail, BOMB Magazine, Art Monthly, MAP Magazine and Mousse Magazine.

"Some may be coaxed by the film's energetic confusion, but for me, they rely on the defiant glory of coming out as ordinary, while the artworks live in the world where negotiation of space, doubling, dodging the norms of hetropatriarchy, and humour come together finely and forcefully" – Art Monthly

"Taken as a whole, the works are their own offering towards new conceptions of radical vulnerability as a strategy of shaking the patriarchy and its traditional narratives." – Mousse Magazine

Visitor comments:

"Beautiful elusive about memory pain and place and about real visceral life as it is lived. Thank you"

"Camden arts is a vital resource always championing artists from the edges. Needs to be there to continue inspiring future generations"

"It's always a pleasure to come here. Always challenging and fresh"

- From January – May 2023 we opened exhibitions by Mohammed Sami in Galleries 1, 2 and Central Space, and Atiéna R. Kilfa in Gallery 3 and Reading Room.

**Mohammed Sami's** (b.1984, Baghdad, Iraq) landmark exhibition is his first institutional solo show in the UK *The Point 0* continues his long-standing exploration of memory in relation to time and conflict, bringing together more than 10 major new paintings, alongside important works made over the last five years.

Drawing on his own experiences living under Saddam Hussein's regime in Baghdad, and subsequently as a refugee in Sweden, his large-scale paintings exquisitely render abandoned interiors, claustrophobic cityscapes and uncanny depictions of apparently everyday objects including clothing, mattresses, chairs and tables. There is a haunting absence of people in these depictions of space and place, whose power lies as much in what cannot be seen or hovers just beyond the frame.

Sami never takes photographs or makes sketches, instead mining his own experiences from his formative years in Iraq. Negotiating the past through painting, Sami's works probe at the root of what it means to remember, to excavate the past and return again and again to the point of origin - *The Point 0*. Working directly onto canvas with brush, pallet knife and spray paint, Sami gives as much attention to the textures, surfaces and details in the works, as he does to the composition as a whole. It's a means for him to get closer to the way memory works, triggered, as it so often is, by unexpected and apparently unremarkable encounters with the minutiae of every-day life. Sami seeks to capture what the camera can't, to paint what's left and what returns.

The exhibition was accompanied by the first major monograph on Sami's work, designed by Fraser Muggeridge Studio and including newly commissioned texts by Darian Leader and Amy Sherlock. A File Note was published with Sami in conversation with Sohrab Mohebbi.

The exhibition is organised by Camden Art Centre in collaboration with De La Warr Pavilion where it opened in summer 2023.

The exhibition received excellent coverage, including 5\* reviews by Alastair Sooke in *The Telegraph* and Hettie Judah in the *i*, 4\* reviews by Laura Cumming in the *Observer*, Adrien Searle in *The Guardian* and Eddy Frankel in *Time Out*. Other coverage included Tom Morton for *Art Review*, and Tom Jeffreys for *Frieze* online, and David Trigg's in *Studio International*. The exhibition was nominated for the prestigious South Bank Sky Arts Awards 2023.

"Mohammed Sami's show of paintings at Camden Art Centre is forbidding, eerie, dreamlike – and utterly magnificent from top to bottom." - *The Telegraph* ★★★★★

"Sami's compositions are intriguing, occasionally startling; his handling of paint is frequently thrilling. Often citing the metaphorical writings of the 20th century Palestinian poet Mahmoud Darwish, Sami creates works characterized by visual ambiguity. He paints in similes, some of which, once spotted, do not always sustain interest. However, his best works could ensnare you forever." – *Frieze*

"He is an outstanding painter, as strange as he is gifted. His scenes are set in a no man's land somewhere between memory and dream. They partake of reality while inventing their own visual world." – The Observer ★★★★★

"As much as I thought of those horrible televised attacks during the "shock and awe" campaign over Baghdad in 2003, I got lost among the calmness of the trees and their reflections in the river, the lovely sky with its high clouds and the descending lights. It is almost a fireworks display, and is at once mesmerising and frightening. This to my mind is the best thing here, full of paradox." – The Guardian ★★★★★

Visitor Comments:

"This is the best show I have seen all year"

"It was a fantastic show. I really enjoyed it - one of the best exhibitions of paintings I've ever seen in London"

"We had seen the work in the Hayward Gallery but said the work is completely transformed by seeing it in the context of his other paintings"

"speechless- some of the best painting I've ever seen"

"Beautiful and terrifying, I can smell the paintings".

The exhibition *The Unhomely* at Camden Art Centre marked the first U.K institutional solo presentation by **Atiëna R. Kilfa** (b.1990, France). Kilfa's multi-disciplinary practice includes photography, sculpture, video, and architectural forms which she uses to explore both personal and cultural histories and memories. Her most recent work draws on her interest in models, dioramas, still lifes, and tableaux vivants, which she interprets as sites loaded with inherited narratives and social codes.

Central to the exhibition at Camden Art Centre was a newly commissioned work, co-produced with KW Institute for Contemporary Art in Berlin, that existed as a site-responsive installation comprising a 4K video, a wooden platform that produces transactional sounds, graffiti tags and an architectural sculpture. Installed in Gallery 3, these various elements created a composition that sought to probe the memory of 'home' as an impossible 'virtual' architecture. The video work, *The Landlords* (2022) work places the viewer within a movie scene, unfolding in an undisclosed staircase. This movement is perceived as a Huis Clos, a never-ending loop whereby the viewer encounters "architectural ghosts" that collapse the distinction between the real and the imagined, past and present.

In the Reading Room, Kilfa presented two additional works, a large-scale photograph, NM11 (2023), alongside a new sculptural work, 70E1 (2023). The photograph depicted an androgynous black mannequin, manufactured in the 1980s and rendered in high definition – an obsolete avatar or replica, caught between the digital and the material, life and death. The sculpture, meanwhile, comprised a vitrine from which another mannequin's dismembered hand protrudes. Tarnished from repeated handling and wear, the epoxy rubber rotting, it is an uncanny evocation of time and the abject, fragmented body, whilst calling to mind more traumatic images of violence, buried in the archives of colonial modernity.

The exhibition was co-produced in partnership with KW Institute for Contemporary Art in Berlin, where an iteration of the exhibition was staged from 22 October 2022 until 15 January 2023.

A File Note publication was produced with a newly commissioned text by Jenny Nachtigall, lecturer in History of Art at University College, London.

Press:

"Kilfa has created a space in which to want and to mourn, but also to be bewildered: what is supposed to be here? What is "the home" supposed to feel like, as opposed to this, the unhomely? In this strangeness, we start to grasp at what home might be, what it could be, and yet the absence and strangeness here gives rise to a troubling anxiety, a fearfulness that it could be lost" - Studio International

Visitor Comments:

"The video installation by A Kilfa triggers questions in the viewer from the start"

"Fantastic, moving exhibition"

## Residencies:

Our residency programme provides a nurturing and enabling environment for artists to develop their practice and share this more broadly. It continued into its 33rd year with artist Jack Ky Tan taking up our 22-23 studio residency from October 2022 to March 2023 part time, working on-site in our ceramics and artists' studio.

Jack Ky Tan (b. Singapore) is an interdisciplinary artist based in Galloway, Southwest Scotland. Working across, performance, sculpture, law and policy-making, his practice is an ongoing exploration of social justice that blurs the boundaries between, art, law, governance, and consultancy. Interrogating the legacies of colonialism with a particular interest in the Maritime South East Asian diaspora, Tan looks toward alternative cosmologies and knowledge systems that predate the Judaeo-Christian and colonial narratives. Questioning these embedded structures in our society and economies which form our laws and guide our behaviour, His work attempts to rethink our entanglement with the human and non-human world and look towards alternative ways of living and working.

The residency was an opportunity for Tan to return to his ceramics practice which is something he hadn't had an opportunity to do since graduating from his MA over 15 years ago. Drawing on his own cultural heritages as his points of departure, throughout the residency Tan's research has been focused on the legacies of British colonialism in Southeast Asian with a particular interest in the use of nostalgia within stories, objects, memories, language and literature to create the English-enculturated colonial native. Recreating objects entwined with his upbringing in Singapore, and applying funerary 'Sancai' glazing techniques from the Tang Dynasty onto these, Tan's new body of work has been considering ideas of mourning, innocence and experience, the colonial imagination and belonging. Throughout the residency Tan had ongoing dialogue the curatorial team at Camden Art Centre as well as external makers and thinkers who provided peer to peer critique to expand his research. Towards the end of the residency we held an open studio as well as a patrons studio visit giving audiences the opportunity to see some of the works produced over the previous 6 months. Forthcoming, he will be producing a piece of writing as an online resource which focuses on grief. This is due to come out at the start of January 2024.

*"...[The residency] allowed an open ended and safe space for me to deal with deeper and philosophical questions that are central to my practice... But more than my practice, it has changed my daily perspective... Aside from the personal, this has resulted in new criteria for me going forward in deciding what projects to undertake because what I find rewarding is now different..." – Jack Ky Tan*

In tandem with his residency, Jack Ky Tan was also commissioned to support Camden Art Centre's exploration of anti-racism, building on ideas presented in his Anti Racism and Equity in Visual Arts (AREVA) report for the CVAN network. This included discussion with staff across the organisation in differing configurations, a reading group, and full team discussion. This continues into 2023-24.

## Public Programme:

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

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

*Conversations:* a space for dialogue specifically around the exhibition programme.

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

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

31 events took place over the year. Highlights include:

We presented *It Matters What Happens Next* the annual project with Royal College of Art MA Curators in May 2022. The project considered the origins of care and the transition between states of 'caring' to being 'cared for'. Working with residents from Spring Grove Care Home, neighbouring Camden Art Centre, artists Youngsook Choi and Eva Freeman explored themes of vulnerability, strength, resilience, and institutional care. The resulting conversations, physical objects and images formed part of a live performance and

temporary installation by the two artists, alongside an events programme that reflected on the importance of everyday care in our contemporary world. Artists and Contributors were Youngsook Choi and Eva Freeman, Lucy Steggals and The People Speak; Participants residents from Spring Grove Care Home; Royal College of Art MA Curators were Pierce Eldridge, Chuhan Luo, Holly Pines, Yuwei Ren, Mohan Shao, Ruidi Sun and Yangjie Zhang.

Garden Nights: *Passing on Light*; Sung Tieu invites Spalarnia, Katarina Gryvul, and Luis Polyanszky Worth. For the inaugural Garden Nights of Spring-Summer 2022, the recipient of the Emerging Artist Frieze Prize, Sung Tieu, invited members of the local community and neighbouring Camden Art Centre to donate domestic lamps. They were collated and arranged to create a temporary installation of lights in the garden area to illuminate the performance area.

Poetry Festival: *Long Song for Summer* was a poetry festival in June 2022 celebrating the work of a wide range of experimental and avant-garde poets based in or in regular contact with the UK in the 21<sup>st</sup> Century. A group of 12 poets were joined by DJs, emphasising the unique and altogether vanguard crossovers between bass and lyric cultures. In addition to this F(r)ictions presented a programme of video work and short films screened in the cafe area. Poets: Ashwani Sharma; Maria Sledmere; Dove/Christopher Kirubi; Mira Mattar; Keston Sutherland; Cole Denyer; Kat Sinclair; Oscar Guardiola-Rivera; James Goodwin; Nisha Ramayya; Luke Roberts; Ronnie McGrath. DJs: JWARN [Sub Merchants], Sueuga, and Edna Martinez.

Garden Night + Day: Curated by Mark Fell & Rian Treanor. Garden Night: *n-dimensional perhapsifications* with Mark Fell, Sylvia Hallett, Jan Hendrickse, Petronn Sphene & Rian Treanor, was an evening of sonic experimentation and participation in July 2022 that explored Camden Art Centre galleries' acoustic and spatial properties. During the day, we presented Electronic Music Club with Rian Treanor, an electronic music and sound art workshop for families. Children and adults were invited to work together as a group to explore computer patterns, electronic rhythms and unusual digital sounds using accessible music devices. We also presented a Flue Workshop with Jan Hendrickse, who guided participants through making their own flute, using basic hand tools and materials. The workshop culminated in music-making and experimenting together.

Artists Self-Publisher's Fair (ASP) The Seventh at Conway Hall: ASP7 in collaboration with Camden Art Centre, hosted 70+ UK and international independent artist self-publishers for a one-day fair in July 2022, and welcomed 2700 visitors. As with past fairs, it featured artist self-publishers only, and continued to avoid the restrictions and market dominance of much of contemporary arts culture. The publications are affordable and remain free from the constraint of the institution or gallery. The ideas, images and text were produced and published by artists who understand the restrictions and freedoms of the printed page.

Forrest Bess Symposia: *Inside though, it was beautiful*. In December we presented a day of academic presentations and artistic reflections on the life, work, and beliefs of Forrest Bess. Featuring Martin Clark, Caspar Heinemann, Cyle Metzger, Chuck Smith, Archie Squire and Mark Turner.

We also presented a live performance by the Chiron Choir in Camden's garden. They are a vocal ensemble open to diasporic women, femmes and non-binary musicians and non-musicians of all vocal abilities organised by Hannah Catherine Jones and organised in collaboration with Mimosa House. Audiences filled the garden on one of the coldest days in winter, energising the space and expressing genuine enthusiasm and positivity.

#### Programme listings:

- 10 May 2022: Book Launch & Talk: Designerly Ways of Knowing - A Working Inventory of Things a Designer Should Know with Danah Abdulla and Peter Hall
- 13-14 May 2022: RCA CCA x CAC Annual Project: It Matters What Happens Next
- 19 May 2022: Public Knowledge: The M!ss!ng L!nk – A Celebration of the Life and Work of Barney Bubbles
- 27 May 2022: Garden Nights: Garden Nights: Sung Tieu and guests presents *Passing on Light*
- 9 June 2022: Book Launch: Charlotte Prodger – *Selected Works*
- 11 June 2022: Poetry Festival: *Long song for Summer*
- 16 June 2022: Public Knowledge: Joanna Walsh in conversation with Lauren Elkin
- 24 June 2022: Garden Nights: Felicia Atkinson presents *Image Language* with support from Cucina Provera
- 30 June 2022: Book Launch: *Michael in Black* with Nicole Miller, Mark Leckey, and Lauren Mackler in conversation.
- 14 July 2022: *Tenant of Culture* in-conversation with Matt Williams

- 28 July 2022 The White Review: The Pocket's Delight
- 29 July 2022: Garden Nights: Mark Fell and Rian Treanor
- 30 July 2022: Artists Self-Publishing Book Fair: The Seventh Offsite at Conway Hall
- 11 August 2022: On Demand Podcast: Laundry Industry history of technology and working practices: Arwen Mohun in conversation with Tenant of Culture
- 26 August 2022: Garden Nights: Not the wick, nor the candle, but the burning. Organised by George Finlay Ramsay with, Alexander Hetherington, George Finlay Ramsay, Rebecca Salvadori & Sandro Mussida, Coby Sey, Mark Thomson
- 15 September 2022: Book Launch Book Launch: 'I Fear My Pain Interests You' Stephanie LaCava
- 6th October 2022: Book Launch: Alex Da Cunha.
- 27th October 2022: Public Knowledge: Layers of labour, layers of love: an evening with OEI magazine on the multifold temporalities of publishing, counter-histories, and the production of public
- 3rd November 2022: Book Launch: Steven Warwick Notes on Evil In collaboration with Floating Press.
- 10th November 2022. On Demand: Conversations: Dani and Sheila ReStack with Daria Khan director of Mimosa House.
- 17th November 2022: Public Knowledge: Fictions with Stuart McKenzie
- 3rd December 2022: Forrest Bess Symposia: Inside though, it was beautiful.
- 8th December 2022: Public Knowledge. A Sinister Assassin: Antonin Artaud's Last Writings (published by Infinity Land Press) translated by Stephen Barber.
- 10th December 2022: Chiron Choir with Hannah Catherine Jones
- 7th January 2023: Drawing Workshop with Dani ReStack
- 11th and 12th February 2023: The Institute of Scene Experiments with Atiéna R. Kilfa and Nikhil Vettukattil
- 23 Feb 2023 Quantum Listening with Ignota Books
- 9 March 2023: Conversations: Mohammed Sami & Martin Clark
- 30 March 2023: Conversations: Michael In Black with Lauren Mackler, Mark Leckey and Nicole Miller

## Community Learning:

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

## Youth Programme: Transformative Futures

Our Youth Collective is a space for young people aged 15-24 to meet regularly and encounter the arts in an open and welcoming environment, to critically engage, feel empowered and stay connected. Our youth programme Transformative Futures is hosted onsite through regular Saturday sessions, online, and through occasional offsite events, and has a Youth Panel consisting of 5 committed participants who meet every 6 weeks and inform out planning around the programme and ensure peer-led activity to co-produce. This is a paid professional development opportunity for the young people we work with to learn about arts programming and project coordination. Joshua Gaskin (a regular Transformative Futures 21/22 participant) was recruited to the board of Trustees as the second appointment of our Youth Trustee position in November 2022.

The Summer saw the conclusion of Transformative Futures 21/22 programme, led by artists Adam Moore and Madeleine Pledge, with a Youth Takeover based around the theme of 're-building, re-claiming and taking action' which saw 16 different young artists displaying and performing their own work and more supporting in the production of the event. The takeover ran throughout the weekend of 18-19 June 2022 and used multiple locations within the building and garden for artistic intervention and display.

"Although each session of the Youth Collective was different from the last, a common thread of mindfulness and reflection flowed through them all. This was like a breath of fresh air for me, even therapeutic, as an inclusive yet sometimes very raw space where real feelings and thoughts could be safely explored." - Participant Feedback

Following the Youth Takeover we invited all of those who had attended sessions over the year to apply for one of three month long residencies that provide studio space, materials budget, sessions with the CAC team and a dedicated artist mentor. From a very strong pool of applicants we selected three young artists that we felt would benefit the most from the opportunity, none of whom had formally studied art or were currently in education. Jerry Chang, Nqatyiswa Mendu and Zekia Salmon Hall were supported by CAC staff to develop their practice and the month culminated in an open studio weekend where they displayed their work and spoke to visitors about their practice. Nqatyiswa later hosted a public workshop as part of our Gather Round community day and Jerry had work developed during his residency accepted for display in the ING Discerning Eye prize exhibition.

"I had an incredible month pursuing the Transformative Futures residency programme. As someone that has a full-time job and no formal art training, having the space and the time to think, research and explore my interests was a wonderful gift. During the month, I loved having the space to meet various members of the team, and to get a better understanding of their roles within the centre as well as what their role entails and how the centre works." -Participant Feedback

The 2022/23 Transformative Futures programme commenced from October 2022 with returning artist Adam Moore and a new artist lead Becky Lyon. Adam's sessions have included a focus on Black Quantum Futurism, our personal perceptions of time and drawing as a way of mapping interpretation. Becky has explored ancient and contemporary rituals, the overlooked presence of the natural world in modern life and the human history of clay. The sessions adapt and shift to the interests of the group and the current issues facing London's young people, and have a focus on exploration as a way to nurture self-expression, building confidence and community within the group.

We also piloted a new drop-in session on Saturday mornings before the artist led afternoon activity, supporting the participants to further their creativity independently. This is designed in response to the high cost of studio space, materials and the ongoing cost of living crisis.

Over 2022/23 academic year we delivered 34 sessions, with 364 total attendance and 81 individuals. 18 produced work for our Takeover Weekend. 69% of attendees were new to Camden and broadly from target backgrounds; 87% were POC, 37% live in the most deprived areas (ONS deprivation deciles), 35% identified as having a disability or mental health issues, 100% of participants questioned felt that participation in the programme gave them transferable skills, and positively impacted their confidence in using art materials, knowledge of contemporary art world, and positively impacted their mental health or wellbeing.

#### Participant feedback:

"I have genuinely loved my experience of being part of the Transformative Futures workshops and it has felt like a privilege to have had the opportunity of free, accessible and inclusive creative workshops happening on a consistent and regular basis."

"The diversity of ideas, materials and processes explored always feels new and exciting, whilst each artist embedding themes related to their personal creative practice has led to interesting longer-term reflections."

"The workshops have introduced me to so many new ways of thinking and creative processes which I can continue at home or in my own time - this has definitely been refreshing and has felt like a thoughtful response to how inaccessible making art has become."

The Youth Panel's inaugural year culminated in the event Stepping Into My Cultures on 10th December, comprised of vocal performances and two durational installations that were open to the public.

In the Spring we were awarded a grant from the Mildred Fund to run some R&D work around our youth offer, we focused on running workshops with hyperlocal pre-existing groups of young people in order to look at how we might bridge the gap for young people not currently engaged with or aware of our programmes.

Alongside artist Maymana Arefin we are working with The Hive, a local centre that supports young people with a focus on those that have experienced mental health issues or a history of substance use. We are also in contact with Sidings Youth centre about future provision for their youth group and Doorstep whose funding for their youth work has been cut. This funding has allowed us the opportunity to spend time engaging with the group and co-producing activity together, and this outreach strand is also factored into the Youth Collective planning for next academic year. We have also used this focus to speak to local



group leaders and educators about their experience of working with young people to get a better sense of the barriers and opportunities, and have been gathering insight from groups of young people and students through a series of visits and has begun to illustrate how we might develop the youth offer to better cater for a wider range of local young people. Workshop participants have included; the Whitechapel Gallery youth collective, UCL Arts Education MA students, UAL's Community Exchanges group.

### SEN Schools Programme

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

Working with pupils from Shaftesbury and Oaklodge schools artists Natalie Zervou Kerruish, Lydia CS and Evan Bond focused around the 2021/22 years theme of "coming together" following the past years of separation and remote learning, and used the recurring theme of a table as something that unites us and food as something that defines us. From 21<sup>st</sup> July - 18<sup>th</sup> August 2022 we celebrated the student's voices, artworks and experiences from the project with their annual exhibition Recipe for a Table in the Artists Studio. The interactive display deconstructed the table into its component parts and encouraged visitors to dismantle and reassemble the pieces into new and strange structures, and the exhibition proved popular with families and adults alike.

"the group met real artists who don't just draw and paint and working with them opened up their understanding of different artforms, loosened them up, broadened their outlook and break down their preconceived ideas of what art is" - Feedback from Shaftesbury School

The 2022/23 programme commencing October 2022 was run with an entirely new artist cohort; Action Space artist Declan Leslie, Brent based Tom James and former CAC youth collective participant Lucie Macgregor, and new SEN school partnerships with The Village School and Swiss Cottage School. The workshops used the key principles of creative exploration, experimentation and play to engage the pupils in a journey that aims to build their confidence in self-expression and awareness of what art and creativity can be.

Workshop were devised based around the construction and design of a prototype machine that grew and morphed throughout the year, the function of which emerges through construction rather than design. Using Declan's interest in the absurd, Lucie's practice of upcycling and transforming waste and Tom's experience in creating products from discarded material the team shaped the ongoing workshops on the most successful elements and the interests of the pupils.

The activities were designed to allow individual experimentation with materials followed by a moment of collective discovery where the works created are transformed or elevated into a new form. The sessions incorporate sensory, kinesthetic and (non-essential) opportunities to verbally communicate using play and experimentation to form unexpected artworks. The participants explored a range of processes from creating abstract self-portraits and introducing them to the exhibitions, assembling sculptures and making blueprints from them to using storytelling and sound to connect and activate their component parts. They also looked at old or obsolete technologies (VHS, CD players) and imagined alternative purposes and connections between them, and collaborated on creating spinning machines that elevated their artwork into dynamic components in a larger construction.

As part of the final term we ran workshops on site at Swiss Cottage School and The Village School. This allowed us to work with a wider cohort of pupils and let the regular participants act as leaders and support their classmates in learning new activities, with works created featuring in the exhibition. The participants have visibly grown in confidence over the year and began engaging with activities with much more focus and feeling more comfortable in the space. This has been observed through increased independent engagement in activities, more interaction, conversation and joking with the CAC team, a decrease in instances of dysregulation/ being overwhelmed and a significant reduction in the use of ear defenders by participants to almost none.

The 2022/23 project concluded with the exhibition *Machine? Machine!* at CAC in Summer 2023,

"The ability to give learners ownership of what they were creating and working towards is a massive success... One of [the] strengths is there is never a right or wrong, this allows each learner to participate without being placed under any pressure." -The Village School teacher feedback

"The idea of returning to the same place with the same adults has been a great confidence boost. It's been very positive seeing the students become familiar with a public arts space [and] hearing them describe the project to peers and other members of staff at the school." - Swiss Cottage School teacher feedback.

## Courses

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

These included a blend of short, mid and longer-term courses from half a day to 10-week. We continued our ticketing option offering a 'pay what you can' ticket donation alongside full price and concessionary tickets to widen access to our courses programme and integrate them into our wider community programme.

The courses platform the practices of various artists and makers, providing the opportunity to develop artistic skills, learn new techniques and gain an insight into contemporary artistic practice. The programme included a range of ceramics courses including Introduction to Ceramics, Ceramics for Beginners and Improvers, Intermediate Ceramics, A Conversation with Porcelain, Mailiola Ceramics, Introduction to Glaze Chemistry, Smoke Firing, Grounded in Clay, Nerikomi Ceramics, Decorative Tableware, Sculptural Candlesticks, Introduction to Mould-Making, Make your own Pet Pottery and Touching Group (meditative clay). Courses in our Drawing Studio included Drawing the Figure and Radical Bodies (Drawing and 3D forms), Drawing from Life, Influences in Life Drawing, Landscape Painting, Methods of Expression in Drawing, Drawing the Body, Sensory Painting, Printmaking, Introduction to Sign Writing, The Bridge between Imagination and Observation, Textile Mending and Experimental Writing. We also offered a number of festive courses; Ikebana wreath making, festive ceramic decorations and festive ceramic ornaments.

Artists leading courses included Michael Ajerman, Ewelina Bartowska, Claire Bevacqua, Josephine Chime, Yung Cheuk Chung, Priska Falin, Helen Felcey, Alice Foxen, Fiona Glen, Phil Goss, Johanna Tagada Hoffbeck, Alice Johnson, Shane Keeling, Ayse Habibe Kucuk, Robyn Lawrence, Amy Leung, Sarina Mantle, Chloe Monks, Giuseppe Parrinello, Daisy Perkins, Nour El Saleh, Loughlin Brady Smith, Greg Stevens, Deanio X, Mizuyo Yamashita and GOING collective.

Feedback from participants:

*"As a complete beginner, I learnt all the basics of hand building, throwing and glazing."*

*"reconnecting with clay and creativity in a safe environment and leave excited and will explore more"*

*"the encouragement and 1:1 advice from the tutor. She made you feel like anything was possible and nothing was too serious or broken"*

*"The highlight of the course was sharing and listening to other attendees' work, the array of different artists the course leader showed us and the experimentation that was encouraged."*

*"I enjoyed how relaxing the course was."*

*"Learned so much in just one day."*

## Family Programme

Family Takeover is a fortnightly session on Sunday afternoons and offers a fun, creative and relaxed space to explore playing and making with materials.

Artist Sarina Mantle delivered our May – June programme *A Patterned World*, with sessions exploring pattern, colour, texture and sequence in the garden and drawing studio through a series of 10 connected workshops inviting families to experiment with pattern making and structures to generate objects for play, which can be used for collaborative games. She worked with 392 parents/carers and children.

Over the summer period we hosted 10 family-friendly sessions in our garden that took their starting point from five basic human survival needs – sustenance, shelter, rest, breathing and clothing. We invited 5

artists (Gold Maria Akanbi, Tomoya Matsuzaki, Sara Jackson, Niki Colclough and Sheyamali Sudesh) to respond to one of each of the 5 human needs. We offered activities from group meditations, tasting seasonal foods, forest bathing, den building, cyanotype, making clothes and movement work. These sessions offered children and their adults a relaxed and creative environment to look to nature and slow down, and attracted 339 parents/carers and children.

Our family artist between Oct-Dec 2022 was Lily Ash Sakula, leading 10 *Family Visions sessions*, inviting adults and children to explore what makes a family and to celebrate many different types of families; from human and non-human members, rituals, food, and the spaces we inhabit and create together. Session included light and shadow activities and performances, making constellation mobiles of our families, stop-frame animations using Claymation exploring family rituals and traditions, building utopian family dens, zine making, and large-scale animation using bodies through pixelation. She worked with 368 adults and children.

Our family artist between January-April was Asha Fontenelle, leading 10 sessions. Asha was previously part of the youth collective and has worked as an education assistant for the youth, family and courses programmes at CAC for a number of years. Asha's programme of workshops looked at kindness, wellness and community through activities that encouraged the audience to look inward and envisage alternative futures. Using marbling, model making and drawing participants worked together to look at complex themes in an accessible way. She worked with 360 attendees.

Feedback from participants:

"Very relaxed and welcoming. Good balance of focused activity and free play/art!"

"The highlight of my day was the joy of creation."

"Really appreciate the team sharing their knowledge with our kids."

"Watching my daughter really engaged in the session."

"The highlight of the session was the variety of materials to allow kids to experiment and play - very kind and engaging artist in residence."

"Being playful and collaborative with my daughter. It's fun to work on a big installation together."

### Primary Schools Project

Following a Covid-19 enforced hiatus our Primary Schools project returned 2022/23 academic year with *Do not step on the Flwowos (Flowers)* a yearlong collaboration with artist Johanna Tagada Hoffbeck and Mora Primary School in Brent, engaging all the pupils at the school. The school included a higher-than-average proportion of pupils eligible for free school meals (33.7%), pupil premium (33%) or English as an Additional Language with 31 languages spoken. Through hands-on and mindful growing and drawing workshops the pupils explored identity, knowledge sharing and creativity through learning about plants, seasons and the environment, and confidence building through self-expression.

Guided by Johanna the children work individually and collectively around seasonal themes including; community, compassion, cultivating connections and a sense of place. Sessions take place both at the school where growing spaces have been established and revitalised and at Camden Art Centre where the pupils use the garden and galleries as a resource to further their understanding of what Art is and can be. Sessions with year 1 and 2 classes have involved pupils planting their own bulbs, painting still life pictures and sensory responses to different plants. The pupils were encouraged to talk about their personal experiences of gardening, plants and food as a way of exploring their identities with over half of each group speaking multiple languages. The school were keen that the workshops are part of and incorporate their ongoing focus on the pupils' mental wellbeing, and a supportive creative environment was created with grounding moments established through breathing exercises and the innate calming process of working with the natural environment. Pupils in years 3 and 4 have been drawing from primary references, experimenting with collage and collaborating as well as learning new ways to represent feelings and emotion through art making. The final workshops of the year have seen the pupils design their own patterned flowerbeds which they have then planted together at the school. The pupils also came to Camden Art Centre and took part in an Almost Ikebana workshop which used the minimalist Japanese principles of negative space and balance with the slightly more maximalist approaches of the children.

Photographs, recordings and drawings from the workshops will be presented as part of an end of year celebration at Camden Art Centre on the 8th and 9th June allowing pupils and families to see the work that has been created in the gallery. Through the workshops Johanna has built a wealth of resources including

photos, audio and drawings by the pupils that is intended to be incorporated into a digital resource with guidance on how to run similar projects for schools.

"Children who are normally passive in art lessons, tried their very best to have a go. They have been making links with their learning as we have been learning about plant reproduction and living things and in PSHE, jobs. It was great to see that children who have a passion for gardening/art, were able to see what the future may hold for them." -Year 5 Teacher Feedback

"I thought today was very fun and calm and very soothing. The fav part was when we worked in 3s and helped each other make art of a garden on a A3 piece of paper and worked to collaborate."

"I really enjoyed this workshop as I learnt many different types of flowers and even got to eat one.... Even though I don't enjoy drawing plants this was a very fun experience and I now love drawing plants as they are not as hard to draw than I've expected."

Pupils Feedback – Year 5 Mora Primary School

### Schools Project

The *Camdonian Restored* project around the restoration of Camdonian, a sculpture by Barry Flanagan permanently installed in Lincoln's Inn Fields is delivered in partnership with Camden Council and Camden Spark. Commencing in Spring 2023 artist Millie Layton is working with local school groups to consider the role of public art.

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

The third and final workshop for each group will involve decorating their mini Camdonians and installing them in a temporary site of their choosing around the Camden Art Centre garden. The pupils are then invited to describe their decision making and why they chose the site for their design. So far, the project has engaged with three Primary School classes from schools local to Lincoln's Inn Fields. Future workshops with older groups will explore the relationship between art and public space and how this affects public perception and community understanding.

The project delivery will conclude this summer and the work produced and insight from the project will go into a learning resource developed by Layton and the Camden Art Centre learning team.

### Community Programme

In 2023/24 we began to pilot a new Community Programme, centering on social and collaborative practice and exploring how we work collaboratively and responsively with our local communities off-site across our neighbourhood, as well as how we invite and host new communities within the centre.

During the pilot programme we:

- Delivered 12 sessions through Collaborative Commissions, 24 sessions through Community Curriculum and 8 sessions through Community open days, totaling 44 sessions (28 Onsite and 16 offsite) and 8 community projects.
- We set up 11 new community partnerships, collaborated with 11 artists, and engaged 106 participants in closed sessions and 450 participants in open sessions, totaling: 556 participants.
- Partners included: Hopscotch Women's Centre, St Mungo's, Sidings Community Centre, West Hampstead Food Hub, North London Forensic Service (NHS Trust), Mockingbird Fostering Network, North London Cares, Kilburn Older Voices Network (KOVE), Brent Mencap and North Camden Zone (via The Winch).

Impact has been:

- 91% of participants reported having learnt new skills and gaining new experiences having participated in the projects. Participants listed learning new artistic and creative skills including: ceramics techniques (pinching coiling, glazing, firing, decorating) and how to make functional

objects from clay; sewing and embroidery; how to use tools; recording and editing sound and making music; how to work in a professional recording studio and ceramics studio.

- Additionally they reported learning and developing broader transferrable skills such as: development of digital skills from using laptops, phones and ipads; learning new software; development of English language skills; making friends and meeting new people; how to interact with others, observe and work together.

## Collaborative Commissions

Through this programme we worked with three community partners to deliver a pilot programme of micro-commissions, with each group working with an artist to collaboratively develop a process-led output.

### Electronic Music Club:

Over the summer artist and musician, Rian Treanor delivered workshops with adults experiencing homelessness based within St Mungo's temporary accommodation in Camden borough. This followed two offsite taster sessions involving collaborators in shaping their role and how they want to engage with the project. St Mungo's provides services and support to adults experiencing homelessness who have multiple and complex needs. Camden borough has the 2<sup>nd</sup> highest rate of rough sleepers in London.

We worked with 10 participants over 6 sessions and the project also involved training for St Mungo's staff. The sessions focused on developing collaborative electronic music together using accessible tools, connecting to residents memories of sound, music and lived experiences. Through the process of creating music together we explored music as a therapeutic tool to enhance communication, social skills and confidence, develop/strengthen coping skills, help explore thoughts and feelings, and provide non-verbal outlets for emotion. It culminated in the production of a music album for broadcast and listening event designed with residents and a listening party at St Mungos playing the music that the group had made through the project, that had been professionally edited and produced. The participants then performed live during the event, DJ'ing and singing live vocals. A selection of the tracks made by St Mungo's residents are available to listen to on our Soundcloud account.

Rian also delivered an iteration of Electronic Music Club for our family audiences at Camden Art Centre over the summer attracting 40 participants.

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

### Participant Feedback:

*"Its great to use technology as I never saw myself as someone who would, enjoyed learning about it."  
"This was totally outside of any of my experience, therefore very interesting".*

### Hopscotch Women's Centre:

Artist Aya Haidar and a group of 6 older Bangladeshi women from Hopscotch Women's Centre met at Camden Art Centre over 5 sessions to make a series of antimacassars for armchairs - a small embroidered cloth which is place over the back and arms of chairs as a form of protection. The project explored stories of home, migration and family, and sessions focused on creating a space for the women to open up and tell their stories through embroidery, and explored mental health issues, as well as how housing, poverty, isolation, and physical health can impact mental health. Topics discussed during the sessions were highly personal, covering experiences of racism, marriage, family life, motherhood, gender, grief, migration to and living in the UK, generational and cultural beliefs and religion.

The space was set out with armchairs to form a sewing circle for the sessions and to create a space of comfort and give a feeling of home. The women made biscuits and cakes for the sessions and during sessions removed their headscarfs and shoes and prayed in the workshop space, demonstrating the sense of trust and safety created during the sessions.

The project culminated in an open studio event, opening up the workshop space with the embroidery to invite audiences to experience the workshop setting with the sewing circle, and see the women's stories through the embroidery displayed on the chairs. We also hosted a celebratory event with the women in the studio, sharing food together and discussing the artworks.

85% of participants reported an increased confidence in their creative abilities and in taking part in future sessions/creative projects after having participated in the sessions.

Participant feedback:

*"My mind is fresh now."  
"I felt more confident coming each week."*

Artists feedback:

*"within this community there often isn't space to explore grief and loss, and this group and project allowed that, it felt like a form of therapy. The women shared a lot about their challenges, but their sewing became primarily about joy and hope, it became an ode to home, to Bangladesh."  
'For the group of women, seeing this space in an art gallery as their own where they can come and take their guard down a bit and be very confident in is a testament to the project, everyone felt genuinely upset to leave.'*

Sidings Community Centre:

Between January to March 2023 artist Maymana Arefin collaborated with Sidings Community Centre to deliver sessions for families who access the Food Hub and volunteers, and the centre's youth group, intending to develop way to embed the food hub into the centre activities. These sessions explored planting and growing food, healthy eating, medicinal use of plants, tools for resilience and mental wellbeing, in the context of access to food, cooking, and eating during a cost-of-living crisis. When we later met with people at Sidings they fed back on how the plants they had potted had grown and what they had used the ingredients for.

Maymana also ran two workshops with the Siding's Youth Group engaging them with creative activities of collaging and terrarium making. This initial interaction has been the basis for further programming through research and development with Sidings and will hopefully continue into the next academic year.

## Community Curriculum

Our Community Curriculum strand takes the form of a series of skills-based workshops for specific community groups to widen access to our courses programme across our community, promoting lifelong learning and supporting the development new creative skills.

Mockingbird Fostering Network:

Mockingbird Fostering Network are local self-led family networks, nurturing the relationships between looked after children and foster carers. Through summer and autumn 2022, artists from Rochester Square have collaborated with families from Mockingbird Foster Network in a project *From the Earth to the Pot* to explore nature and ceramics, while sharing food and conversations together. Over the summer the families explored Camden Art Centre's garden and its ecology, to take inspiration from shapes and textures in nature to create their own set of functional ceramic tableware. The group worked together in Camden's ceramics studio to learn hand building and decorative techniques to make the tableware. The sessions culminated in a celebration, making food together and sharing a communal meal using the handmade ceramic tableware they'd made.

100% of participants wanted to return to CAC and undertake more creative sessions. Participants said:

Participant feedback:

*"Eating out of my pottery made me feel proud."  
"It was amazing, there were new things to learn every session and every day."  
"Loved it and want to use the new skills I've learnt again."  
"It was very nice and a welcoming experience."*

Hopscotch Afghan Refugee Advocacy Project:

Aya Haidar has been working with Hopscotch Centre Afghan Refugee Advocacy Project, a initiative supporting refugees based within temporary hotel accommodation in Camden with welfare and social services.

Through November and December 2022, artist Aya Haidar collaborated with young women living in temporary accommodation to explore journeys, identity and personal rites of passage into womanhood. During the 5 sessions, 8 young women came together to embroider and embellish fabric handkerchiefs with personal signifiers of hope and aspirations for the future.

A highly embellished and decorative handkerchief draws on the tradition of the Dasmal, a mirror-decorated and embellished handkerchief that is a part of the engagement ritual in Afghanistan, which is hung in the home as a symbol of unity. Crafting the handkerchiefs together acts as a way to reimagine a traditional object, and creates a space for the women to reflect on experiences of their life in the UK and bicultural identity, and explore hopes for their own futures.

95% of participants reported feeling an increased level of positivity and improvement in their emotional and mental wellbeing after having participated in the sessions and projects.

Participant feedback:

*"I feel energised and happy, I have really enjoyed it, feel happier and lighter. Today was a good day and I thought it was going to be a bad one."*  
*"I learnt how to experience relaxation through art."*

Kilburn Older Voices Network:

Through November and December 2022, Leonie Rousham collaborated with a group of 12 older people based in Camden, Brent and surrounding boroughs through the Kilburn Older Voices Exchange (KOVE) to explore stories and memories of their surrounding area using sound, creating a layered soundscape over the course of the sessions. Over 4 sessions for the *Sound as Material* project, the group worked together to explore sound and how it can be used as a creative material; experimenting with accessible techniques and processes such as deep listening, using archival sound, field recording, editing, storytelling, narration and the voice. The group explored and made use of old, new and borrowed sound to understand place, and to produce their own sound collages that connect to Camden Art Centre's surrounding neighbourhood, which was shared on Soundcloud.

Participant feedback:

*"Its great to use technology as I never saw myself as someone who would, enjoyed learning about it."*  
*"I found it very creative."*  
*"I felt more confident coming each week."*

North London Forensic Service:

Through October and November 2022, artist Shane Keeling collaborated with outpatients from North London Forensic Service to create Ceramic Trophies that celebrated everyday achievements.

During the ceramic sessions, the group learnt hand-building and surface design techniques including: pinching, coiling, slab building, newsprint resist, sgraffito and oxide mono-printing to design, build and decorate their own ceramic trophies that celebrated big and small wins. As well as trophies, participants created mugs, plates and bowls to use at home.

The sessions created a relaxing environment to promote wellbeing through making, working towards finished fired ceramics to build pride. The sessions were designed to follow on from one another but due to participant's individual needs and changing situations it was not possible for individuals to attend all sessions so sessions were adapted to include a completable project within each workshop session.

83% of participants stated they learnt new skills. Following the sessions 100% of participants said they felt extremely confident to participate in future creative sessions. Confidence increased by 69% from before attending the first session to how they felt about participating in future creative sessions.

Participant highlights and feedback:

*"Seeing the finished product."*  
*"using terracotta for the first time."*  
*"Insightful."*  
*"Expressively exciting."*

#### North London Cares:

Between November 2022 and January 2023, Alice Foxen worked with neighbours from North London Cares community to create functional ceramic wares, to use for sharing a cup and conversation, supporting NLC aims of nurturing intergenerational community connections.

During the 4 sessions in CAC's ceramic studio, the group learnt ceramic hand-building techniques including pinching, coiling and slab building to produce a new range of functional wares such as mugs, cups and saucers, milk jugs, sugar bowls and plates. The group then painted and glazed their ceramics their own personal styles to map their stories, interests and experiences.

The sessions explored the creation of everyday ceramics and how they can be used to bring people together.

86% of participants stated they learnt new skills. Following the sessions 43% of participants said they felt extremely confident to participate in future creative sessions and 57% felt quite confident to participate in future sessions. Confidence increased by 36% from before attending the first session to how they felt about participating in future creative sessions. 100% of participants recorded feeling more positive after participating in the sessions.

#### Participant highlights and feedback:

*"Improving my knowledge of pottery."*

*"Discovering and learning about pottery in a very fine and well equipped workshop, pleasant knowledgeable and very helpful tutor."*

*"Being shown what to do and know can do it when I put my mind to it. It was very relaxing."*

*"Excellent teaching and demonstration of skills and ideas, lots of fun as well."*

#### St Mungo's:

In January-March 2023, Claire Bevacqua worked with 14 participants from St. Mungo's hostels across Camden borough. St Mungo's provides services and support to adults experiencing homelessness who have multiple and complex needs. Participants worked on four short ceramics projects, to make and decorate functional ceramic objects like cups, plates and plant pots. These sessions met the aims of providing a fun, inviting space for participants to learn new skills, and at the end of the project take with them practical ceramics objects to use in the future.

Over four 2 hour sessions, participants completed four short projects. They learnt ceramics techniques like pinching, slab rolling and handbuilding using three different types of clay; and decorating techniques like sgraffito, glazing using slips and underglazes and waterslide decal collaging.

The sessions created an uplifting and encouraging environment for participants to learn new skills.

"It has been a great success and all the residents have REALLY enjoyed it" – Skills and Employment Coordinator, St. Mungo's

#### Community Open Days

We offered free intergenerational workshops in the CAC garden over a week over the Easter holidays with artist Johanna Tagada Hoffbeck. The sessions celebrated the joys of gardening, drawing, community and well being and looking at the life of a broadbean, flower arranging and natural dyes. We welcomed 175 people over the period of 5 days with an audience that felt diverse and inclusive welcoming families, couples, independent adults and young people.

In October 2022 we hosted our first community open day, which was a huge success attracting 450 people to the building to take part in creative taster activities and served 100 free lunches to the local community. Gather Round was designed as a new seasonal open day to coincide with the opening of each exhibition season to welcome new audiences into our building to meet, make and eat together. Creating an accessible and inclusive event for our local communities to celebrate our new season of programming. We invited artist working on different strands of our programme to lead activities across the building with everyone welcome. Johanna Tagada Hoffbeck (primary school artist) led 3 gardening workshops in the garden, Ewelina Bartowska (community artist) led 2 drop-in ceramics session through the day to make ceramic tiles, Lily Ash Sakula (family artist) led a light and shadow animation workshop through the



afternoon and Ngatyiswa Mendu (21-22 Youth Collective artist) led 2 craft drop-in sessions through the day to exploring visitors experiences of Camden Art Centre.

We have also provided use of our ceramic studio to local community groups including Brent Mencap; 10 participants from Brent Mencap worked over 3 sessions in the ceramics studio to make and decorate tiles for their community garden. We also delivered a taster workshop for 15 residents from North London Camden Zone in a community-led project instigated by The Winch.

### **Audience Development:**

- The final stage of our Audience Development infrastructure programme was completed, utilising the designated funds, with our website redevelopment by Effect Digital launched in spring 2022. The vibrant and user-centric website highlights our work and facilities in the building at Arkwright Road, Offsite and On Demand, and includes easy access to a range of resources and digital content including our full back catalogue of File Notes, as well as our online shop and bookable courses and events. It also enables us to present all our activity equitably, opening opportunity for voices across our programmes to be platformed. We are now in the process of setting up new monitoring dashboards and will be working to adjusted KPIs from 2024-25.
- Further training and induction have also been delivered for our Salesforce CRM, which creates a more informed picture of our audiences and customers, and supports targeted campaigns.
- At 82,008 (2022: 49,178) visitor numbers have started to pick up but are not yet at pre pandemic levels.
- Website visits exceeded target, and continues to be boosted by traffic to our Botanical Mind microsite.
- Instagram followers continued to rise but at a lower rate than previously, and after a decrease in the prior year Facebook increased. TikTok is relatively new, and we will be focusing on increasing our in-house video content across platforms.
- E-newsletter subscribers increased by 5%, which remains a focus going forwards, with better positioning on our new website.

	<b>2022/23 (Target)</b>	<b>2022/23 (Actual)</b>	<b>Notes</b>
<b>Engagement and reach</b>			
Visitors	75,000 (adjusted)	82,008	The 2022/23 target remained adjusted from pre-pandemic levels as visitor numbers remained low across the sector.
Print and digital articles (number)	60	62	Includes a portion of Sami coverage within this financial year.
<b>Digital Engagement and widening of debate</b>			
Website All Visits	344,725	376,600	Website visits supported by continued interest for Botanical Mind Online.
Botanical Mind Microsite	0	18,562	
Total	344,725	395,162	
Twitter, Facebook, Instagram, TikTok	166,162	166,686	Increase of 5% Facebook, 7% Instagram, with Twitter remaining flat.
Social media engagement:	69,489	63,341	Instagram engagement decreased 6k. 1 fewer exhibition than prior year with longer seasons likely impacted.

## Upcoming Activity

### Exhibitions

Our exhibitions programme for 2023/24 commences with Martin Wong, Malicious Mischief from 16<sup>th</sup> June – 17<sup>th</sup> September, exhibiting across Galleries 1, 2, Artists Studio, Central Space and Reading Room.

This major survey exhibition of work by celebrated Chinese-American artist Martin Wong (b. 1946 Portland, USA–d. 1999, San Francisco, USA) spans the breadth of his practice including painting, drawing and sculpture, and is the first solo exhibition of his work in a UK institution. Wong's practice merges diverse visual languages, including Chinese iconography, portraiture, urban poetry, graffiti and sign language. Recognised for his depictions of social, sexual and political scenographies in the United States from the 1970s to 1990s, Wong was influenced by his immediate surroundings and poetically wove together narratives of queer existence, marginal communities, and urban gentrification.

Initiated by KW Institute for Contemporary Art, Berlin, this exhibition is curated by Krist Gruijthuijsen and Agustín PérezRubio, and produced in collaboration with Museo Centro de Arte Dos de Mayo and Stedelijk Museum.

Gallery 3 will be utilised flexibly through this period with learning programme exhibitions, public programme events, and some essential building works.

The autumn programme will have two exhibitions from 6<sup>th</sup> October – 31<sup>st</sup> December, Tamara Henderson in Galleries 1 and 2, and Marina Xenofontos in Gallery 3.

Tamara Henderson's (b. 1982, New Brunswick, Canada) major new commission comprises sculpture, installation, painting, live performance and film. Focused on the close observation of microbiology in compost soil, and the processes of decomposition, the project has evolved into four distinct characters who

structure the entire exhibition: The Gardener; The Director; Sound; and Light. Henderson's virtuosic ability to work with new and unconventional materials in tandem with more traditional processes of ceramic, glass, wood and metalwork, gives rise to a distinctive artistic language that casts archetypal characters in an animistic worldview, exploring how we are implicated in wider cosmologies that relate us to the planet and to the universe.

Supported by The Henry Moore Foundation.

Marina Xenofontos (b.1988, Limassol, Cyprus) lives and works in Athens, Greece. Encompassing sculpture, writing, and film, her work examines the material and personal manifestations of ideology and knowledge. As the recipient of the 2022 Camden Art Centre Emerging Artist Prize at Frieze, Xenofontos will present a new commission in Camden Art Centre's Gallery 3 for her first institutional solo exhibition in the UK. The Camden Art Centre Emerging Artist Prize at Frieze is supported by Alexandra Economou, Noach Vander Beken, Nicola Blake, Anne-Pierre d'Albis, Huma Kabacki, Suling Mead, Ralph Segreti, Sophie and Ronald Sofer, Batia Ofer, Alma Zevi and Indira Ziyabek.

We open 2024 with New Contemporaries from 19<sup>th</sup> January – 31<sup>st</sup> March 2024.

New Contemporaries returns to Camden Art Centre in 2023 after more than 20 years. The widely anticipated annual exhibition of early career artists was selected this year by internationally renowned artists Helen Cammock, Sunil Gupta and Heather Phillipson. Established in 1949, New Contemporaries gives visibility and recognition to the incredible breadth and depth of emerging talent in the UK. It has launched the careers of many notable artists including Paula Rego, David Hockney, Chris Ofili, Damien Hirst, Lynette Yiadom-Boakye and Laure Prouvost. Matthew Krishanu 12 April / 23 June 2024 Private view: 11 April Matthew Krishanu's (b. 1980, Bradford, UK) major exhibition will include both paintings and works on paper. The artist's atmospheric, pared-back compositions depict scenes from his life, including his childhood years in Bangladesh growing up with his brother and their parents who were Christian missionaries. Seemingly familiar narratives are alluded to but destabilised, and the viewer's own projections are called upon to fulfill the interpretive loop, raising questions about childhood, religion, race, power and the legacies of empire. Working in series, one painting segues into the next as a natural telling of the artist's own journey through the joys and sorrows of life, with deeply personal subject matter that speaks to the human condition in all its complexity.

## Public Programmes

Some highlights for 2023-24 include:

### May

Kobby Adi May 2023 and ongoing: This project consists of the burial of 400 feet of 16mm motion picture film in Camden Art Centre's garden. The film is unexposed and will remain 'factory fresh' within a container. The duration of the project will be for an indefinite period. A limited-edition map designed by the artist detailing the location of the burial will be available free of charge in the Camden Art Centre bookshop and reception area.

### June

Artists Who Write: An evening of readings showcasing new work from the participants of the writing group Artists Who Write, a peer-to-peer writing model organised to provide in-depth discussion, critique, and support. Artists Who Write was organised by Eva Gold and facilitated with the support of Camden Art Centre.

### July

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

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

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

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

## August

Garden Nights with City Flowers: Camden Art Centre is pleased to introduce City Flowers, a new 'pass-it-forward' initiative by Ollie Olanipekun (Flock Together + Futurimpose), pairing established artists with up-and-coming creatives from non-traditional spaces. With the aim of exploring future possibilities in the worlds of art and culture, City Flowers looks to platform and progress a new generation of artists.

## September

Chains of Desire: Presentations on Martin Wong: An afternoon of presentations exploring the art and life of Martin Wong, paying particular attention to his time spent on New York City's Lower East Side. A prolific period of cultural production and political activism in the city with the explosion of the East Village art scene renewed discourses on class, race and gentrification and the burgeoning spectre of the AIDS crisis. It is against this backdrop and his oftentimes ambivalent relationship to the city that he will be examined. This event is generously sponsored by The Courtauld's Centre for American Art.

## Learning Programmes

For the 23/24 Learning Programme we will continue the core strands of the Youth Programme, SEN Schools Programme and Primary Schools Programme.

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

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

The Primary School project will work with artist Amy Leung on a project working with every pupil at Anson Primary School in Brent. Amy has worked with us on previous family and half term projects and has a commitment to listening to and allowing young people to realise their creative visions. We will be looking at a range of hands-on techniques and approaches to collaboration to produce a new pop-up area of the school which the students will design and document as well as choosing its function together. The pupils will also produce a short documentary film on the project showcasing the journey throughout the year. The project will conclude with celebratory events at Anson Primary and at Camden Art Centre in the Summer of 2024.

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

We are also working with New Contemporaries (exhibiting in January 2024) to find potential crossover with the young artists from the exhibition and our programmes including youth programme activity and further school workshops with year 9 classes at local schools.

We will continue to work with local groups, providing pathways into our activity and supporting groups to visit our exhibitions and use our spaces and facilities. Funding contingent, we also hope to deliver a year-long project with Sidings Community Centre Youth Group, with the aim to provide more opportunities for local young people to benefit from our programmes in the short and long term.

## **Fundraising**

Fundraising continues a return to a more normal footing following the disruptions of the pandemic as the gallery takes forward opportunities to increase and diversify our income streams.

We will continue growth of our core patron cohort underpinned by a refreshed and expanded patron programme. We will use the Camden Art Centre Emerging Artist Prize at Frieze, re-launched for a further three years in 2022 as a vehicle for attracting a growing cohort of UK and International donors. Following the success of our major for Mohammed Sami Exhibition Circle, we will launch giving circles for Tamara Henderson and Matthew Krishanu.

Building on the success of our 2023 Artist for Artists Gala in honour of Veronica Ryan, we will continue to innovate in the format and delivery model of our fundraising events to ensure we can achieve ambitious income targets.

We will continue to build on our historic strengths in Trusts fundraising, focussing our attention on mid and large-scale trust relationships, especially multi-year trust partnerships, and those that will contribute towards core costs.

A major focus going forwards is around hires and corporate support; with the support of a new staffing structure, we will build on our strong growth in building hires in 2022-23, and plan for a step-change in our business partnerships offer.

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

## **Finance review**

2022/23 was our first full year without covid-19 disruptions. It has been a solid year with revenues above £2.1m as we continue to focus on the delivery of our broad range of programmes. This has allowed us to make further designations of funds to manage future uncertainties and specific projects, including our lease renewal work and other strategic investments.

Given these specific designations our free reserves stand at c. £349,000, marginally above our reserves target of c. £347,000 while our unrestricted funds are at c. £836,000, marginally higher than last year.

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

## **Income generation**

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

Total turnover of £2,155,000 was 25% (£425,000) higher than the previous year, which mainly related to increases in fundraising events, education fees and exhibitions tax relief partly relating to reintroduced activities following the pandemic. £90,000 of donations were received at the end of the year have been designated as a transitional fund to support next year's budget.

The largest source of income remained Arts Council England (ACE) funding (£936,000). Total Arts Council England grants represented 43% of total income, 21% lower than the prior year due to additional other income referred to above and £98,000 of one-off ACE grants received last year.

Income from other trading activities of £217,000 (2022: £156,000) is represented by the stock value of donated artworks, as well as growth in bookshop sales and hires following the pandemic.

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

Restricted revenue income for the year totalled £206,000 (2022: £375,000), mainly comprised of:

Grants and donations    £163,000 (2022: £360,000)

Exhibitions income        £43,000 (2022: £15,000)

Trusts and foundations income is also raised towards our education, exhibitions, residency and public programmes, and individual donations towards our exhibitions and education programmes. Trust income includes grants from AKO Foundation, John Lyons Charity and A.C. & E. Foundation. We also benefited from individual donations towards our programmes including the Emerging Artist Prize in partnership with Frieze, and the Mohammed Sami exhibition. We also received £52,000 (2022: £16,000) in-kind donations relating to exhibitions and lease work support.

## Expenditure

Overall expenditure saw a year-on-year increase of £286,000 (14%) as the Charity re-established its activities. This included increase in staff costs (£40k), direct costs (£132k, which is mainly exhibitions related), office costs (£75k, mainly relating to increases in in kind expenditure, stock adjustments and fundraising events expenditure), property costs following re-opening (£45k, which included increases in heat & light, business rates, cleaning costs) and depreciation (£18k, which is mainly CIL capital project costs).

## Reserves Policy and Going Concern

Camden Art Centre aims to have a general reserves pot to cover 3 months operating costs (overhead expenses). This is currently calculated at £347,000 to take into account inflation and general increases in expenses. We have a designated building fund of £60,000 which allows for repairs and maintenance to the building the Centre is housed in. An additional £28,000 was designated to support staffing costs, utilised within 22-23. We have also designated £45,000 towards lease renewal costs and £90,000 from unrestricted donations received at the end of the year as a strategic investment fund to support next year's budget.

The general reserve is intended to cover potential fluctuations in income as expenditure over the years is planned to remain relatively stable, although an element of forecasting uncertainty remains as the Charity emerges from the impact of the pandemic, and with high levels of inflation.

The current general reserves position is:

	£
Total unrestricted reserves	836,058
Add back pension liability	82,288
Less designated funds	(195,000)
Less donated artworks for resale	(347,144)
<b>General funds</b>	<b>376,202</b>
Less unrestricted fixed assets	(27,212)
<b>Free reserves</b>	<b>348,988</b>

The proceeds of our Artists for Artists fund auction in 2016-17 which raised £284,000 are restricted to support artist-led projects, commissions and residency programmes that will enable artists to continue to take risks with new ideas and to push the boundaries of their own practice. This fund will be drawn down over a 10 year period to support charitable activities, with the intention to continue adding to the fund. The fund currently stands at £104,500.

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

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

### **Risk management**

The key risks to the Centre are financial, strategic and reputational. The Board is focussed on the financial and strategic risk whilst the reputational risk is mitigated through the programme as outlined in this report. The risk register was updated by the board on 23<sup>rd</sup> October 2023.

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

- Responding to the long-term economic impact of COVID-19 and reductions in income across the board with forecast recession;
- Adjusting to a lower level of core Arts Council England NPO funding, and building new and viable income streams compatible with mission and strategic objectives;
- Increased costs in particular in relation to overheads, energy, and currency variations;
- Adapting to ongoing challenges as an impact of Brexit including international movement of artists and works;
- Maintaining the high quality, risk-taking nature of our exhibitions programme under increased costs and future uncertainty of public funding;
- Raising income through trusts and foundations under increased competition and broadening our pool of individual supporters;
- Renewing the lease of our building expiring in 2027.

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

### **Structure, Governance and Management**

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

### **Governing Document**

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

Our objectives:

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

## Recruitment and training of Trustees

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

## Board Development:

- We will be seeking trustees to support our work on environmental sustainability, a new artist trustee, and scoping for a new chair in line with our strategic objectives.
- Charity Governance Code has been reviewed by Finance and Operations Committee, and agreed that principles are being met. Organisational purpose will continue to be considered in any planning towards business adjustments.
- Finance and Operations and Executive Committees of Trustees continued to monitor organisational development and goals, with a key focus on business transformation and lease renewal, alongside any adjustments due to inflation and the financial climate.
- A Fundraising working group of Trustees continued to meet, supporting our ongoing fundraising strategy.
- An extraordinary board meeting took place on 3<sup>rd</sup> April 2022 to review proposals for our NPO 2023-26 funding application. Our annual Board Away Day took place on 11<sup>th</sup> June 2022, and focused on tactical updates around website development, lease negotiations and financial positioning, alongside ACE NPO key directions.

## Organisation structure

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

Martin Clark, Director

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

Moya Malekin, Deputy Director

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

Departmental budget holders are:

Neil Debnam, Head of Development

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

Jacqueline Jeffries, Bookshop and Editions Manager

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

A number of staffing changes took place within 2022/23:

Our volunteer front of house programme continued, with 137 volunteers taking part during the year, over 8,448 hours. Our programme included a range of workshops and social events.



We recruited a new Learning Curator Children and Young People, and our previous Kickstarter Communications Coordinator moved into a permanent position. In April/May 2022 we also recruited 3 new part time posts to support expanded programme delivery across learning and public programmes; Children and Young People's Coordinator, Community and Courses Coordinator, and Public Programme Assistant.

The Development team structure was reviewed, with a position of Assistant Development Manager created, alongside a Partnership and Events Manager post which was unfilled. The team structure has since been further reviewed in 2023/24 with the departure after 7 years of Neil Debnam our Head of Development, to separate management of our hires and events programme through a new department and post of Commercial and Events Manager, and increase capacity of the fundraising team. This supports longer term ambitions around adjusting our business models for earned income.

With some resignations in 2023 within our learning team, aligning with the announcement of a reduced level of ACE NPO funding, we chose to reduce our learning team and pull back from the recently introduced community strand. Our Community and Courses Coordinator moved into the position of Children and Young People's Coordinator, with the benefit that relationships with community organisations have been sustained where possible, with some opportunity to incorporate into our Children and Young People's programmes.

We also made changes to our front of house team structure, with some additional front of house supervisors and visitor assistants recruited.

A staff Away Day was held in September 2022 at Brighton CCA, sharing wider programme proposals and financial modelling.

### **Pay policy for senior staff**

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

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

### **Building and Infrastructure:**

- We were successful in an application for a CIL grant via London Borough of Camden of £158,837 received in 2022-23, which focused on redesigning our lobby and shop area which is nearly 20 years old. Work was completed in January 2023. Designed by Tony Fretton Architects (architects for the building refurbishment in 2004 and replacement café in 2019), this has made the space more open and accessible, includes new seating, greatly increases flexibility for display of wider stock ranges, and allows for separation of space to enable extended opening of the café and garden spaces supporting income generation.
- Camden Art Centre entered into a franchise agreement with a new café partner La Bicielletta in April 2022, which has been positive for visitor experience.
- Camden Art Centre has an excellent track record on reducing carbon emissions, and increasing our environmental sustainability remains a key organisational goal. We participate in Julie's Bicycle 'Creative Green' environmental certification scheme specifically designed for the creative sector, and were awarded the 'Carbon Champion' level of certification from Camden Climate Change Alliance for 2021. We recently joined the Gallery Climate Coalition and have become an 'active member' as well as liaising on improvements to their toolkit. We also participate in dialogue through the Plus Tate network. An internal Green Team has been established and 5 staff are now certified carbon literate, with 2 trained to use the Carbon Literacy toolkit for internal training. We continue to monitor our performance and identify improvements to our environmental sustainability through our Environmental Responsibility plan. Our focus is moving towards greater analysis of the impact of our exhibitions programme including reducing transportation and increasing local

production with review of impact of materials used to reduce carbon used; working with public programme and learning artists bringing new perspectives, ideas, and methods of interrogating environmental awareness; increasing our expertise through trustee, sector and corporate support and networking; increasing dialogue and awareness with staff and artists; maintaining building and energy efficiency improvements; utilising and celebrating our green space.

- Consumption and carbon footprint has increased from 2021/22 (66.4 tonnes CO2e) to the year 2022/23 (71.79 tonnes CO2e) with increased building activity and visitor numbers in comparison to the prior year, and higher staff travel. However, this remains lower than the 2019/20 pre-pandemic benchmark of 100.08 CO2e.

## **Fundraising Practice**

### **Our approach to fundraising:**

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

### **Participation in fundraising regulation and compliance with codes:**

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

### **Any non-compliance with any code:**

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

### **The number of complaints received:**

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

### **How Camden Art Centre protects vulnerable people:**

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

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

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

## Thank you

Camden Art Centre is grateful to all our supporters who helped keep our work adventurous and free in 2022/23

### Core Funder

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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

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The A.C & E. Foundation  
The AKO Foundation  
AMA Collection  
The Atkin Foundation  
Baily Thomas Charitable Fund  
Camden Council (Section 106 and CIL)  
The Cecil and Hilda Lewis Trust  
The Charlotte Bonham-Carter Charitable Trust  
Children in Need  
Cockayne Grants for the Arts  
Clare Duffield Foundation  
The D'Oyly Carte Charitable Trust  
The Elie Khouri Art Foundation

The Embassy of Sweden in London  
Fluxus Art Projects  
Frieze, London  
The Glauber Family Collection  
Greene Naftali, New York  
Hedley Foundation  
John Lyon's Charity  
The John S Cohen Foundation  
Luhning Augustine, New York  
Mondriaan Fonds  
Embassy of the Kingdom of the Netherlands  
The Ovitz Family Collection  
Stuart Shave / Modern Art, London

### Founding Patrons

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

### Patrons and Supporters

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Alice Amati  
Charlotte and Alan Artus  
John Auerbach and Ed Tang  
Adrian Beecroft  
Guya Bertoni  
Debra Blair  
Valerie Blair  
Nicola and Julian Blake  
Lavinia Blundell-Richards  
Michael Bradley  
Thomas and Sabine Casparie  
Eleanor Cayre  
Alastair Cookson  
Erin Bell and Michael Cohen  
Karen Cramer  
Lorraine da Costa  
Anne Pierre D'Albis-Ganem  
Roberto and Tania Diaz Sesma  
Indira Dyussebayeva Ziyabek  
Lonti Ebers  
Alexandra Economou and Noach Vander Beken  
Heidi Ferid  
Danae Filioti

Emily King  
Frank Krikhaar  
Paula Lent  
Andreas Leventis and Kate Baird  
Jona Lueddeckens  
Kate MacGarry  
James Maltz  
Merissa Marr and Julian Pritchard  
Hayfa Matar and Tariq Baloch  
Suling Mead  
Karen Midgen  
Lavinia Mildmay Blundell-White  
Bozena and William Nelhams  
Batia Ofer  
Maureen Paley  
Anjali Pathak  
Mato Peric  
Lucy Pereira  
Alexander V. Petalas  
Carlos and Francesca Pinto  
Donald Porteous  
Julian Pritchard  
Ben Rawlingson-Plant

Wendy Fisher  
Jamie Fobert  
Simon and Carolyn Franks  
James Freedman and Anna Kissin  
Daniela Gareh  
Matthew Greenburgh  
Dom Gummerson  
Alexandra and Guy Halamish  
Anne Hardy  
Fabian and Harriet Hielte  
Tim Horrox  
Pippy Houldsworth  
David Hubbard  
Philip Hughes  
Alison Jacques  
Sacha Janke and Andrew McCormack  
Amrita Jhaveri  
Porus Jungalwalla  
Huma Kabakci  
Amanda Kern Lambert  
Emily King and Matthew Slotover  
Angie Koulakoglou  
Jill and Peter Kraus

Alex Sainsbury and Elinor Jansz  
Muriel and Freddy Salem  
Karen Sanig  
Sam Schwartz  
Ralph Segreti  
Diane Silverthorne  
Matthew Slotover and Emily King  
Karen and Mark Smith  
Sophie and Ronald Sofer  
Alexandra Soveral and Jorj Aleem  
Maria Sukkar  
Matt Symonds  
Ralph Tawil  
Russell Tovey  
Georgina Townsley  
Christoph and Marion Trestler  
Freda and Izak Uziyel  
Caspar Williams  
Cathy Wills  
Tom Woo  
Alma Zevi  
David Zwirner New York / London  
And all those who wish to remain anonymous.

### Corporate Partners

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Bloomberg Philanthropies  
CASS Art  
Land Securities  
The MBS Group  
TFA London

### Editions

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

### **Artist for Artists Gala Dinner**

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

2019 Kara Walker  
2020 Yinka Shonibare  
2022 Gala Dinner and Auction

### **Artist for Artists Fund**

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

Hurvin Anderson  
Mamma Andersson  
Phyllida Barlow  
Martin Creed  
Thomas Hirschhorn  
Anish Kapoor  
Glenn Ligon

Kerry James Marshall  
Michelangelo Pistoletto  
Wilhelm Sasnal  
David Shrigley  
Wolfgang Tillmans  
Christopher Wool  
Toby Ziegler

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## **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 23<sup>rd</sup> October 2023 and signed on behalf of the Board by:

**Guy Halamish, Chair of Trustees**

## Opinion

We have audited the financial statements of Camden Arts Centre (the 'charitable company') for the year ended 31 March 2023 which comprise the statement of financial activities, balance sheet, statement of cash flows and notes to the financial statements, including significant accounting policies. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards, including FRS 102 *The Financial Reporting Standard applicable in the UK and Republic of Ireland* (United Kingdom Generally Accepted Accounting Practice).

In our opinion, the financial statements:

- Give a true and fair view of the state of the charitable company's affairs as at 31 March 2023 and of its incoming resources and application of resources, including its income and expenditure for the year then ended
- Have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice
- Have been prepared in accordance with the requirements of the Companies Act 2006

## Basis for opinion

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

## Conclusions relating to going concern

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

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

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

## Other Information

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

We have nothing to report in this regard.

## Opinions on other matters prescribed by the Companies Act 2006

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

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

## Matters on which we are required to report by exception

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

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

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

### **Responsibilities of trustees**

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

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

### **Auditor's responsibilities for the audit of the financial statements**

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

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

### **Capability of the audit in detecting irregularities**

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

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



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

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

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

**Use of our report**

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

Judith Miller (Senior statutory auditor)  
Date: 23 November 2023

for and on behalf of Sayer Vincent LLP, Statutory Auditor  
Invicta House, 108-114 Golden Lane, LONDON, EC1Y 0TL

# Camden Art Centre

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

For the year ended 31 March 2023

		Unrestricted funds	Restricted funds		2023	2022
	Note	£	Revenue £	Capital £	Total £	Total £
<b>Income from:</b>						
Donations and legacies	3	1,381,876	163,261	158,837	<b>1,703,974</b>	1,464,203
Charitable activities						
Exhibitions	4	109,404	42,939	-	<b>152,343</b>	91,555
Education	4	79,840	-	-	<b>79,840</b>	17,778
Other trading activities	5	217,491	-	-	<b>217,491</b>	156,586
Investments		1,603	-	-	<b>1,603</b>	234
<b>Total income</b>		<b>1,790,214</b>	<b>206,200</b>	<b>158,837</b>	<b>2,155,251</b>	<b>1,730,356</b>
<b>Expenditure on:</b>						
Raising funds	6	249,442	-	-	<b>249,442</b>	226,762
Charitable activities						
Exhibitions	6	980,266	254,490	90,008	<b>1,324,764</b>	1,249,538
Education	6	533,252	56,757	153,258	<b>743,267</b>	555,069
<b>Total expenditure</b>		<b>1,762,960</b>	<b>311,247</b>	<b>243,266</b>	<b>2,317,473</b>	<b>2,031,369</b>
<b>Net expenditure for the year</b>	9	<b>27,254</b>	<b>(105,047)</b>	<b>(84,429)</b>	<b>(162,222)</b>	<b>(301,013)</b>
Transfers between funds		(19,952)	-	19,952	-	-
<b>Net expenditure and net movement in funds</b>		<b>7,302</b>	<b>(105,047)</b>	<b>(64,477)</b>	<b>(162,222)</b>	<b>(301,013)</b>
<b>Reconciliation of funds:</b>						
Total funds brought forward		828,755	268,089	1,062,411	<b>2,159,255</b>	2,460,268
<b>Total funds carried forward</b>		<b>836,057</b>	<b>163,042</b>	<b>997,934</b>	<b>1,997,033</b>	<b>2,159,255</b>

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

# Camden Art Centre

## Balance sheet

Company no. 02947191

As at 31 March 2023

	Note	2023 £	2022 £
<b>Fixed assets:</b>			
Tangible assets	12	1,025,013	1,084,035
		<b>1,025,013</b>	1,084,035
<b>Current assets:</b>			
Stock	13	369,627	419,710
Debtors	14	238,764	150,277
Cash at bank and in hand		690,693	823,096
		<b>1,299,084</b>	1,393,083
<b>Liabilities:</b>			
Creditors: amounts falling due within one year	15	(256,776)	(241,316)
<b>Net current assets</b>		<b>1,042,308</b>	1,151,767
<b>Total assets less current liabilities</b>		<b>2,067,321</b>	2,235,802
Creditors: amounts falling due after one year	17	(70,288)	(76,547)
<b>Total net assets</b>	19a	<b>1,997,033</b>	2,159,255
<b>Funds:</b>	20a		
Restricted funds			
Restricted income funds		163,042	268,089
Restricted capital funds		997,934	1,062,411
Total restricted funds		<b>1,160,976</b>	1,330,500
Unrestricted funds:			
Designated funds		195,000	87,950
General funds		641,057	740,805
Total unrestricted funds		<b>836,057</b>	828,755
<b>Total funds</b>		<b>1,997,033</b>	2,159,255

Approved by the trustees on 23 October 2023 and signed on their behalf by

Porus Jungalwalla  
Treasurer

Guy Halamish  
Chair

# Camden Art Centre

## Statement of cash flows

For the year ended 31 March 2023

	Note	2023 £	2022 £
<b>Net cash provided by/(used in) operating activities</b>	21	64,461	(29,790)
<b>Cash flows from investing activities:</b>			
Dividends and interest from investments		1,603	234
Purchase of fixed assets		(198,467)	(27,537)
<b>Net cash (used in) investing activities</b>		(196,864)	(27,303)
<b>Change in cash and cash equivalents in the year</b>		(132,403)	(57,093)
Cash and cash equivalents at the beginning of the year		823,096	880,189
<b>Cash and cash equivalents at the end of the year</b>		690,693	823,096

**1 Accounting policies**

**a) Statutory information**

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

**b) Basis of preparation**

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

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

**c) Public benefit entity**

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

**d) Going concern**

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

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

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

**e) Income**

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

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

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

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

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

**1 Accounting policies (continued)**

**f) Donations of gifts, services and facilities**

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

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

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

**g) Interest receivable**

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

**h) Fund accounting**

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

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

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

**i) Expenditure and irrecoverable VAT**

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

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

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

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

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

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

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

~ Raising funds	11%
~ Exhibitions	54%
~ Education	35%

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

**k) Operating leases**

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

**l) Tangible fixed assets**

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

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

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

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

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

**1 Accounting policies (continued)**

**m) Stocks**

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

**n) Debtors**

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

**o) Short term deposits**

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

**p) Cash at bank and in hand**

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

**q) Creditors and provisions**

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

**r) Financial instruments**

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

**s) Pensions**

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

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



## 2 Detailed comparatives for the statement of financial activities

	Unrestricted funds £	Restricted funds		2022 Total £
		Revenue £	Capital £	
<b>Income from:</b>				
Donations and legacies	1,096,205	359,673	8,325	1,464,203
Charitable activities:				
Exhibitions	75,605	15,950	-	91,555
Education	17,778	-	-	17,778
Other trading activities	156,586	-	-	156,586
Investments	234	-	-	234
<b>Total income</b>	<b>1,346,408</b>	<b>375,623</b>	<b>8,325</b>	<b>1,730,356</b>
<b>Expenditure on:</b>				
Raising funds	226,762	-	-	226,762
Charitable activities:				
Exhibitions	813,631	353,902	82,005	1,249,538
Education	282,253	133,187	139,629	555,069
<b>Total expenditure</b>	<b>1,322,646</b>	<b>487,089</b>	<b>221,634</b>	<b>2,031,369</b>
<b>Net income / expenditure for the year</b>	<b>23,762</b>	<b>(111,466)</b>	<b>(213,309)</b>	<b>(301,013)</b>
Transfers between funds	-	-	-	-
<b>Net movement in funds</b>	<b>23,762</b>	<b>(111,466)</b>	<b>(213,309)</b>	<b>(301,013)</b>
Total funds brought forward	804,993	379,555	1,275,720	2,460,268
<b>Total funds carried forward</b>	<b>828,755</b>	<b>268,089</b>	<b>1,062,411</b>	<b>2,159,255</b>

## 3a Income from donations and legacies (current year)

	Unrestricted funds £	Restricted funds		2023 Total £	2022 Total £
		Revenue £	Capital £		
Grants & donations	213,501	163,261	158,837	<b>535,599</b>	333,523
Arts Council England	936,595	-	-	<b>936,595</b>	996,079
Arts Council Cultural Recovery Fund	-	-	-	-	38,807
Government Furlough Grant	-	-	-	-	43,924
Omicron Hospitality and Leisure Grant	-	-	-	-	6,000
Friends and patrons	38,291	-	-	<b>38,291</b>	36,870
Donated goods and services	8,745	-	-	<b>8,745</b>	9,000
	<b>1,381,876</b>	<b>163,261</b>	<b>158,837</b>	<b>1,703,974</b>	1,464,203

## Notes to the financial statements

For the year ended 31 March 2023

## 3b Income from donations and legacies (prior year)

	Unrestricted funds	Restricted funds		2022
		Revenue	Capital	Total
	£	£	£	£
Grants & donations	63,816	261,382	8,325	333,523
Arts Council England	936,595	59,484	-	996,079
Arts Council Cultural Recovery Fund	0	38,807	-	38,807
Government Furlough Grant	43,924	-	-	43,924
Omicron Hospitality and Leisure Grant	6,000	-	-	6,000
Friends and patrons	36,870	-	-	36,870
Donated goods and services	9,000	-	-	9,000
	1,096,205	359,673	8,325	1,464,203

## 4 Income from charitable activities

	Unrestricted	Restricted	2023	Unrestricted	Restricted	2022
	£	£	Total	£	£	Total
			£			£
<b>Exhibitions</b>						
Donated goods and services	-	42,939	42,939	-	15,950	15,950
Other Public	85,169	-	85,169	43,645	-	43,645
Publication sales	19,318	-	19,318	30,773	-	30,773
Artwork sales	4,917	-	4,917	1,187	-	1,187
Sub-total for exhibitions	109,404	42,939	152,343	75,605	15,950	91,555
<b>Education</b>						
Fees for courses and events	79,840	-	79,840	17,778	-	17,778
Sub-total for education	79,840	-	79,840	17,778	-	17,778
Total income from charitable activities	189,244	42,939	232,183	93,383	15,950	109,333

## 5 Income from other trading activities

	2023	2022
	Total	Total
	£	£
Bookshop sales	88,349	47,067
Gallery and Studio hire	31,885	20,430
Donated artworks	72,336	66,219
Other income	24,921	22,870
	217,491	156,586

All income from other trading activities is unrestricted.

## Notes to the financial statements

For the year ended 31 March 2023

## 6a Analysis of expenditure (current year)

	Charitable activities			Governance costs	Support costs	2023 Total	2022 Total
	Raising funds	Exhibitions	Education	costs	costs	Total	Total
	£	£	£	£	£	£	£
Staff costs (Note 8)	101,054	343,585	222,320	-	242,531	909,490	869,375
Direct costs	171	387,284	169,669	-	1,170	558,294	426,323
Marketing and advertising	-	-	195	-	80,540	80,735	115,341
Office costs & fees	34,681	43,098	149	-	219,423	297,351	216,590
Property costs	-	40	-	-	183,122	183,162	142,587
Recruitment	-	32	-	-	2,388	2,420	1,934
Legal and professional costs	-	-	-	14,650	13,882	28,532	20,218
Depreciation	-	-	-	-	257,489	257,489	239,001
	135,906	774,039	392,333	14,650	1,000,545	2,317,473	2,031,369
Support costs	111,316	543,178	346,051	-	(1,000,545)	-	-
Governance costs	2,220	7,547	4,883	(14,650)	-	-	-
<b>Total expenditure 2023</b>	<b>249,442</b>	<b>1,324,764</b>	<b>743,267</b>	<b>-</b>	<b>-</b>	<b>2,317,473</b>	
Total expenditure 2022	226,762	1,249,538	555,069	-	-		2,031,369

# Camden Art Centre

## Notes to the financial statements

For the year ended 31 March 2023

### 6b Analysis of expenditure (prior year)

	Charitable activities			Governance costs	Support costs	2022 Total
	Raising funds	Exhibitions	Education	costs	costs	Total
	£	£	£	£	£	£
Staff costs (Note 8)	96,597	367,069	173,875	-	231,834	<b>869,375</b>
Direct costs	-	313,565	112,672	-	86	<b>426,323</b>
Marketing and advertising	-	5	2,538	-	112,798	<b>115,341</b>
Office costs & fees	25,975	470	1,622	-	188,523	<b>216,590</b>
Property costs	-	-	-	-	142,587	<b>142,587</b>
Recruitment	-	-	-	-	1,934	<b>1,934</b>
Legal and professional costs	-	480	-	13,350	6,388	<b>20,218</b>
Depreciation	-	-	-	-	239,001	<b>239,001</b>
	122,572	681,589	290,707	13,350	923,151	2,031,369
Support costs	102,167	560,263	260,721	-	(923,151)	-
Governance costs	2,023	7,686	3,641	(13,350)	-	-
<b>Total expenditure</b>	<b>226,762</b>	<b>1,249,538</b>	<b>555,069</b>	<b>-</b>	<b>-</b>	<b>2,031,369</b>

## Notes to the financial statements

## For the year ended 31 March 2023

**7 Net income / (expenditure) for the year**

This is stated after charging / (crediting):

	<b>2023</b>	2022
	£	£
Depreciation	<b>257,489</b>	239,001
Auditor's remuneration (excluding VAT):		
Audit	<b>11,350</b>	9,850
	<b>268,839</b>	248,851

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

Staff costs were as follows:

	<b>2023</b>	2022
	£	£
Salaries and wages	<b>792,254</b>	752,439
Social security costs	<b>67,713</b>	64,936
Employer's contribution to defined contribution pension schemes	<b>35,326</b>	34,919
Consultancy	<b>14,197</b>	17,081
	<b>909,490</b>	869,375

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

	<b>2023</b>	2022
	No.	No.
£80,000 - £89,999	<b>1</b>	1

The total employee benefits (including employer pension contributions and employer's national insurance) of the key management personnel were £158,373 (2022: £153,423).

The charity trustees were neither paid nor received any other benefits from employment with the charity in the year (2022: £nil). No charity trustee received payment for professional or other services supplied to the charity (2022: £nil).

Trustees' expenses represents the payment or reimbursement of travel and subsistence costs totalling £0 (2022: £0)

## Notes to the financial statements

## For the year ended 31 March 2023

**9 Staff numbers**

The average number of employees (head count based on number of staff employed) during the year was 36 (2022: 40). The FTE were as follows, split across the key activities of the charity:

	<b>2023 No.</b>	<b>2022 No.</b>
Raising funds	2.5	2.5
Exhibitions	8.5	7.5
Education	5.5	4.5
Bookshop and reception	1.5	1.5
Premises and administration	4.5	4.5
	<u>22.5</u>	<u>20.5</u>

**10 Related party transactions**

Aggregate Unrestricted donations from related parties were £6,000 (2022: £12,797).

No restricted donations were received from related parties during the year (2022: £1,000 received from Ben Rawlingson-Plant, a Trustee, towards the Adam Farah and Zeinab Saleh Exhibitions).

A membership fee payment of £256 was made to FRANK, a community interest company of which Trustee Anne Hardy is a director and the Charity is a founding member: she was not involved in the decision to make payment (2022: no related party expenses).

**11 Taxation**

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

## Notes to the financial statements

For the year ended 31 March 2023

## 12 Tangible fixed assets

	Building Development £	Furniture & Equipment £	Computer equipment £	Capital Refurbishment £	Total £
<b>Cost</b>					
At the start of the year	4,598,087	73,716	17,740	392,269	<b>5,081,812</b>
Additions in year	-	11,511	2,517	184,439	<b>198,467</b>
Disposals in year	-	-	-	-	-
At the end of the year	<u>4,598,087</u>	<u>85,227</u>	<u>20,257</u>	<u>576,708</u>	<u><b>5,280,279</b></u>
<b>Depreciation</b>					
At the start of the year	3,591,157	49,717	14,329	342,574	<b>3,997,777</b>
Charge for the year	183,078	11,680	2,544	60,187	<b>257,489</b>
Eliminated on disposal	-	-	-	-	-
At the end of the year	<u>3,774,235</u>	<u>61,397</u>	<u>16,873</u>	<u>402,761</u>	<u><b>4,255,266</b></u>
<b>Net book value</b>					
<b>At the end of the year</b>	<u>823,852</u>	<u>23,830</u>	<u>3,384</u>	<u>173,947</u>	<u><b>1,025,013</b></u>
At the start 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>

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

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

All of the above assets are used for charitable purposes.

## 13 Stock

	2023 £	2022 £
Bookshop stock	<b>22,483</b>	18,818
Donated artwork stock	<b>347,144</b>	400,892
	<u><b>369,627</b></u>	<u>419,710</u>

## Notes to the financial statements

For the year ended 31 March 2023

**14 Debtors**

	2023 £	2022 £
Trade debtors	23,146	17,317
Other debtors	417	417
Prepayments	61,307	56,507
Accrued income	144,344	65,232
VAT	9,550	10,804
	<b>238,764</b>	<b>150,277</b>

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

**15 Creditors: amounts falling due within one year**

	2023 £	2022 £
Trade creditors	165,120	166,067
Taxation and social security	17,911	16,505
Other creditors	5,421	5,738
Accruals	54,391	38,839
Deferred income (note 16)	1,933	2,167
Deficit reduction plan pension liability (note 18)	12,000	12,000
	<b>256,776</b>	<b>241,316</b>

**16 Deferred income**

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

	2023 £	2022 £
Balance at the beginning of the year	2,167	336
Amount released to income in the year	(2,167)	(336)
Amount deferred in the year	1,933	2,167
Balance at the end of the year	<b>1,933</b>	<b>2,167</b>



## Notes to the financial statements

## For the year ended 31 March 2023

## 17 Creditors: amounts falling due after one year

	2023 £	2022 £
Deficit reduction plan pension liability (note 18):		
Amounts due within two to five years	40,191	40,191
Amounts due in more than five years	30,097	36,356
	<b>70,288</b>	<b>76,547</b>

## 18 Pension scheme

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

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

	Unrestricted funds £	Restricted revenue funds £	Restricted capital funds £	Total funds £
Tangible fixed assets	27,214	-	997,799	1,025,013
Net current assets	879,131	163,042	135	1,042,308
Long term liabilities	(70,288)	-	-	(70,288)
<b>Net assets at 31 March</b>	<b>836,057</b>	<b>163,042</b>	<b>997,934</b>	<b>1,997,033</b>

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

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

## Notes to the financial statements

For the year ended 31 March 2023

## 20a Movements in funds (current year)

	At 1 April 2022 £	Income & gains £	Expenditure & losses £	Transfers £	At 31 March 2023 £
<b>Restricted funds:</b>					
Revenue funds					
Education	2,685	81,573	(56,757)	-	27,501
Exhibitions	133,364	124,627	(226,990)	-	31,001
Exhibitions: Artists for Artists	127,040	-	(22,500)	-	104,540
Audience Development	5,000	-	(5,000)	-	-
Capital funds					
LB Camden s106 project	10,284	-	(7,164)	-	3,120
LB Camden CIL project	45,197	-	(17,266)	-	27,931
LB Camden CIL 2	-	158,837	(35,758)	19,952	143,031
Building development	1,006,930	-	(183,078)	-	823,852
<b>Total restricted funds</b>	<b>1,330,500</b>	<b>365,037</b>	<b>(554,513)</b>	<b>19,952</b>	<b>1,160,976</b>
<b>Unrestricted funds:</b>					
Designated funds:					
Strategic Investment Fund	-	-	-	90,000	90,000
Building Development	60,000	-	-	-	60,000
Staffing Transition Support	27,950	-	(27,950)	-	-
Lease Work	-	-	-	45,000	45,000
<b>Total designated funds</b>	<b>87,950</b>	<b>-</b>	<b>(27,950)</b>	<b>135,000</b>	<b>195,000</b>
<b>General funds</b>	<b>740,805</b>	<b>1,790,214</b>	<b>(1,735,010)</b>	<b>(154,952)</b>	<b>641,057</b>
<b>Total unrestricted funds</b>	<b>828,755</b>	<b>1,790,214</b>	<b>(1,762,960)</b>	<b>(19,952)</b>	<b>836,057</b>
<b>Total funds</b>	<b>2,159,255</b>	<b>2,155,251</b>	<b>(2,317,473)</b>	<b>-</b>	<b>1,997,033</b>

## Notes to the financial statements

For the year ended 31 March 2023

## 20b Movements in funds (prior year)

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

## 20c Purposes of funds

## Purposes of restricted funds

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

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

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

Audience Development Grant - Restricted grant provided in a prior year now fully released.

## Notes to the financial statements

For the year ended 31 March 2023

## 20c Purposes of funds (continued)

**Purposes of restricted funds (continued)**

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

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

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

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

**Purposes of designated funds**

A designated funds for building development costs was set up in 2018/19 for unforeseen and urgent building works. A staffing transition fund was created in 2021/22 to support the introduction of co-ordinator posts from 2022/23, following a staffing restructure during the coronavirus pandemic. A new fund was set up in 2022/23 to support anticipated future lease renewal costs, including anticipated legal and fundraising expenses. A new strategic investment fund was set up in 2022/23 from unrestricted donations received at the end of the year to support next year's budget.

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

	2023 £	2022 £
<b>Net (expenditure) / income for the reporting period (as per the statement of financial activities)</b>	<b>(162,222)</b>	<b>(301,013)</b>
Depreciation charges	257,489	239,001
Dividends and interest from investments	(1,603)	(234)
Decrease in stocks	50,083	41,221
Increase in debtors	(88,487)	(26,900)
Increase in creditors	9,201	18,135
<b>Net cash provided by/(used in) operating activities</b>	<b>64,461</b>	<b>(29,790)</b>

## 22 Operating lease commitments

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

	Equipment 2023 £	2022 £
Less than one year	2,432	2,432
One to five years	11,552	-
	<b>13,984</b>	<b>2,432</b>

**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.