

BARBICAN ARTS GROUP TRUST

England & Wales · Charity number 1120918

Details

Status Registered

Legal form Charitable company

Company number [06355408](#)

Registered 2007-09-20

Register [View on the Charity Commission register](#)

Contact

Address 32a Hertford Road
London
N1 5SH

Phone 02034902089

Email bag.trust@btconnect.com

Website www.barbicanartsgrouptrust.com

Activities

Objects: THE OBJECTS ARE:(A) THE PROMOTION AND ADVANCEMENT OF THE VISUAL ARTS IN ALL THEIR ASPECTS FOR THE PUBLIC BENEFIT AND THE FURTHERANCE OF PUBLIC KNOWLEDGE UNDERSTANDING AND APPRECIATION OF THE VISUAL ARTS INCLUDING ARRANGING AND HOLDING EXHIBITIONS OF ARTISTS WORK(B) THE ASSISTANCE OF ARTISTS IN NECESSITOUS CIRCUMSTANCES PARTICULARLY BY THE PROVISION OF ACCOMMODATION(C) SUCH OTHER EXCLUSIVELY CHARITABLE OBJECTS AND PURPOSES (WHICH WITHOUT PREJUDICE TO THE GENERALITY OF THE FOREGOING TERMS SHALL INCLUDE ANY CHARITABLE TRUSTS INSTITUTIONS FOUNDATIONS OR OTHER ORGANISATIONS) IN THE UNITED KINGDOM OR IN ANY OTHER PART OF THE WORD AS THE TRUSTEES SHALL IN THEIR DISCRETION THINK FIT.

Activities: (A) THE PROMOTION AND ADVANCEMENT OF THE VISUAL ARTS IN ALL THEIR ASPECTS FOR THE PUBLIC BENEFIT AND THE FURTHERANCE OF PUBLIC KNOWLEDGE UNDERSTANDING AND APPRECIATION OF THE VISUAL ARTS INCLUDING ARRANGING AND HOLDING EXHIBITIONS OF ARTISTS WORK(B) THE ASSISTANCE OF ARTISTS IN NECESSITOUS CIRCUMSTANCES PARTICULARLY BY THE PROVISION OF ACCOMMODATION

Classification

- **How:** Provides Buildings/facilities/open Space, Provides Services, Provides Advocacy/advice/information
- **What:** Education/training, Disability, Arts/culture/heritage/science
- **Who:** People With Disabilities, Other Defined Groups, The General Public/mankind

Geography

- **Area of benefit:** IN THE UNITED KINGDOM OR IN ANY OTHER PART OF THE WORLD. IN PRACTICE: WORLDWIDE.
- Throughout London

Finances

Period end	Income	Expenditure	Assets	Employees
2024-12-25	£158,134	£159,513	-	-
2023-12-25	£152,033	£162,624	-	-
2022-12-25	£149,652	£135,547	-	-
2021-12-25	£168,275	£132,209	-	-
2020-12-25	£152,275	£128,173	-	-

Trustees

Name	Role	Appointed
Daniel Kennedy Davies		2021-07-15
Debbie Carslaw		2024-02-07
Domo Baal		2016-12-24
Leila Hasham		2020-01-06
Rupert Maude		2020-03-12

BARBICAN ARTS GROUP TRUST

England & Wales - Charity number 1120918

Accounts

BARBICAN ARTS GROUP TRUST

(A Company Limited by Guarantee)

REPORT

AND

ACCOUNTS

FOR THE YEAR ENDED 24TH DECEMBER 2024

Registered Charity Number: 1120918

Company Number: 6355408

BARBICAN ARTS GROUP TRUST
REPORT AND ACCOUNTS
FOR THE YEAR ENDED 24TH DECEMBER 2024

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BARBICAN ARTS GROUP TRUST
NOTES TO THE ACCOUNTS
FOR THE YEAR ENDED 24TH DECEMBER 2024

1. ACCOUNTING POLICIES

- a) The financial statements have been prepared in accordance with Accounting and Reporting by Charities: Statement of Recommended Practice (SORP) applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2015) – (Charities SORP (FRS 102)), with FRS 102 and with the requirements of the Companies Act 2006.

Barbican Arts Group Trust meets the definition of a public benefit entity under the FRS102. Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy note(s).

- b) The Trustees consider that there are no material uncertainties about the Charity's ability to continue as a going concern.
- c) Income from donations and other trading activities is brought in as the income arises.
- d) Income from investments represents rental income receivable.
- e) Advantage has been taken within the provisions of the Statement of Recommending Practice to show on the Statement of Financial Activities expenditure classifications appropriate to the Charity.
- f) Leasehold Improvements initially recognised at historical cost and are being written off over the period of the lease (20 years).
- g) 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 discounts due.
- h) Cash at bank and cash in hand only includes cash and the charity do not hold any other short-term/highly liquid investments.
- i) 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.
- j) No cash flow statement has been prepared as the Charity falls within the exemption provisions of FRS 102 "Statement of cash flow".

2. INCOME FROM OTHER TRADING ACTIVITIES

	<u>2024</u>	<u>2023</u>
	£	£
Artists' fees received	4,179	6,807
Fundraising	167	1,130

Income from Artists' fees in both the current and previous years relate to unrestricted funds. Income from Fundraising in the current year relating to restricted funds was £0 (2023: £0).

BARBICAN ARTS GROUP TRUST
NOTES TO THE ACCOUNTS (cont'd)
FOR THE YEAR ENDED 24TH DECEMBER 2024

3. INVESTMENT INCOME

	<u>2024</u>	<u>2023</u>
	£	£
Rental income	131,568	134,365

All investment income in both the current and previous years relates to unrestricted funds.

4. ANALYSIS OF EXPENDITURE

	<u>2024</u>	<u>2023</u>
	£	£
Charitable Activities:		
Studio rent, rates and insurance	135,748	137,307
Artists fees and materials	6,726	4,762
Trust Development	5,133	4,717
Repairs and maintenance	2,218	465
Promotional Activities	347	95
Cleaning	2,286	2,895
Legal Fees	40	5,466
Sundry Expenses including travel	1,535	1,532
Depreciation	3,435	3,435
	157,468	160,674
Governance cost:		
Independent examiners fee	2,045	1,950
	£159,513	£162,624

5. FIXED ASSETS

	Leasehold Improvements
	£
Cost	
At 25 th December 2023	68,693
At 24 th December 2024	£68,693
Depreciation	
At 25 th December 2023	55,818
Charge for year	3,435
At 24 th December 2024	£59,253
Net Book Value	
At 24 th December 2024	£9,440
At 24 th December 2023	£12,875

BARBICAN ARTS GROUP TRUST
NOTES TO THE ACCOUNTS (Cont'd)
FOR THE YEAR ENDED 24TH DECEMBER 2024

6. DEBTORS

	<u>2024</u>	<u>2023</u>
	£	£
Studio Deposits	11,000	11,000
Prepayments	21,250	21,250
	£32,250	£32,250

7. CREDITORS: amounts falling due within one year

	<u>2024</u>	<u>2023</u>
	£	£
Studio Deposits held	29,201	29,201
Trade Creditors and Accruals	52,927	44,816
	£82,128	£74,017

8. FUND ACCOUNTING

The Charity maintains various types of funds as follows:

a) **Restricted Funds**

These are amounts which have been put aside at the discretion of the Trustees. This Fund is maintained for the specific purpose of improving the public appreciation of art by way of, for example, the sponsoring of exhibitions in schools and other community facilities. It is built up by way of the net proceeds raised from the annual "Silent Auctions" and at 24th December 2024 had a balance of £12,081 (2023: £12,081).

b) **Unrestricted Fund**

This fund is expendable at the discretion of the Trustees in the furtherance of the objects of the Charity, such a fund being held in order also to finance both working capital and capital investment requirements. It is built up by the excess of investment income over general administrative expenses and by way of transfers to or from the restricted funds. At 24th December 2024, the fund had a balance of £319,909 (2023: £321,288).

BARBICAN ARTS GROUP TRUST
NOTES TO THE ACCOUNTS (Cont'd)
FOR THE YEAR ENDED 24TH DECEMBER 2024

9. ANALYSIS OF NET ASSETS BETWEEN FUNDS

	Restricted Fund	Unrestricted Fund	Total
	£	£	£
Leasehold Improvements	-	9,440	9,440
Debtors		32,250	32,250
Cash at Bank	12,081	360,347	372,428
Creditors: amounts falling due within one year	-	(82,128)	(82,128)
	<u>£12,081</u>	<u>£319,909</u>	<u>£331,990</u>

10. TRUSTEES REMUNERATION AND EXPENSES

None of the Trustees received any remuneration or expenses in the year [2023: NIL].

11. OTHER INFORMATION

Barbican Arts Group Trust is a private company limited by Guarantee and incorporated in England. Its registered office is;
32a, Hertford Road,
London, N1 5SH.

BARBICAN ARTS GROUP TRUST
REPORT OF THE DIRECTORS AND TRUSTEES
FOR THE YEAR ENDED 24TH DECEMBER 2024

The following people were Directors/Trustees of the Charity on the date of approval of the Report.

<u>DIRECTORS/TRUSTEES</u>	<u>DATE ELECTED</u>
LEILA HASHAM (Chair)	6 th January 2020
DOMO BAAL	24 th December 2016
RUPERT MAUDE	12 th March 2020
DANIEL KENNEDY DAVIES	15 th July 2021
DEBBIE CARSLAW	7 th February 2024

BARBICAN ARTS GROUP TRUST
REPORT OF THE DIRECTORS AND TRUSTEES (Cont'd)
FOR THE YEAR ENDED 24TH DECEMBER 2024

The Trustees (who are also the Directors for the purpose of Company Law) have pleasure in presenting their Annual Report and the Financial Statements for the year ended 24th December 2024. The financial statements have been prepared in accordance with Accounting and Reporting by Charities: Statement of Recommended Practice (SORP) applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2015), with FRS 102 and with the requirements of the Companies Act 2006.

1. REFERENCE AND ADMINISTRATIVE DETAILS

Charity Name:	Barbican Arts Group Trust
Charity Registration:	1120918
Company Registration:	6355408
Registered Office:	32a, Hertford Road, London, N1 5SH.
Company Secretary:	Mr. M. Wainwright
Bankers:	HSBC Bank Plc, 74 Goswell Road, London EC1V 7DA
Independent Examiners	Southwell, Tyrrell & Co., Chartered Accountants, 15 Lower Ground Floor, 65 London Wall, London, EC2M 5TU.

2. OBJECTIVES AND ACTIVITIES

The purposes of the charity are:

- (a) the promotion and advancement of the visual arts in all their aspects for the public benefit and the furtherance of public knowledge, understanding and appreciation of the visual arts including arranging and holding exhibitions of artists work, and
- (b) the assistance of artists in necessitous circumstances particularly by the provision of accommodation, and
- (c) such other exclusively charitable objects and purposes (which without prejudice to the generality of the foregoing terms shall include any charitable trusts institutions foundations or other organisations) in the United Kingdom or in any other part of the world as the trustees shall in their discretion think fit.

BARBICAN ARTS GROUP TRUST
REPORT OF THE DIRECTORS AND TRUSTEES (Cont'd)
FOR THE YEAR ENDED 24TH DECEMBER 2024

2. OBJECTIVES AND ACTIVITIES (Cont'd)

The main activities undertaken during the year were:

- a) Projects for the year totalled 27 in number encompassing artists' residencies, open studios, solo/group shows.
- b) Blackhorse Lane Studios held Open Studios and the Art Works Project Space, within studios, hosted exhibitions and development opportunities for the studio artists.
- c) Hertford Road Studios continued its exhibition programme which extended to both studio artists and artists not associated with Barbican Arts Group Trust.
- d) The vast majority of the expenses of the Charity relate to the rent, rates and insurance of the two studio buildings in Blackhorse Lane E17 and Hertford Road N1.

3. ACHIEVEMENTS AND PERFORMANCE

A detailed description of the activities of the Trust are given in the Annual Report which starts after page 13 of these accounts.

Investment Activities

The Charity does not currently hold any investments.

4. FINANCIAL REVIEW

Financial Position

Incoming resources in the year were £158,134 (2023: £152,033). Of this £0 (2023: £0) related to project restricted activities.

A deficit of £1,379 (2023: Deficit £10,591) was made in the year. At 24th December 2024, total reserves were £331,990 (2023: £333,369) of which £12,081 (2023: £12,081) represented restricted funds.

Reserves Policy

Barbican Arts Group Trust is required to ensure that free monies are available in each financial year to meet any reasonable foreseeable contingency.

Funds in Deficit

No funds were in deficit at the Balance Sheet date.

BARBICAN ARTS GROUP TRUST
REPORT OF THE DIRECTORS AND TRUSTEES (Cont'd)
FOR THE YEAR ENDED 24TH DECEMBER 2024

5. STRUCTURE, GOVERNANCE AND MANAGEMENT

Governing Document

Barbican Arts Group Trust is a registered charity and a Company Limited by Guarantee. The maximum liability of each member is limited to one pound. At 24th December 2024 the Company had 5 (2023 : 5) Members. Barbican Arts Group Trust is governed by its Memorandum and Articles of Association.

Barbican Arts Group Trust was incorporated as a Company limited by Guarantee on 29th August 2007. The Charity commenced operations on 29th August 2007 at which date the assets and liabilities of the unincorporated Barbican Arts Group Trust were acquired.

Recruitment, Appointment of Trustees

The Trustees are Directors of the Company. The main procedure for the appointment of Trustees is described in the Memorandum of Association, as is the procedure for the election of the Chair.

Organisational Structure

The Charity has no full or part-time employees, any administration work being performed by volunteers. All of the Trustees are unpaid.

Major Risks

The Trustees recognise that any major risks to which the Charity is exposed need to be reviewed and systems put in place to mitigate those risks. To that end Barbican Arts Group Trust is continually monitoring and managing its risk and ensuring action plans are in place to mitigate its key risks.

The Trustees are aware of the need to secure long-term accommodation for the artists it is assisting and are confident that matters will be clarified in the near future.

BARBICAN ARTS GROUP TRUST
REPORT OF THE DIRECTORS AND TRUSTEES (Cont'd)
FOR THE YEAR ENDED 24TH DECEMBER 2024

6. DIRECTORS' RESPONSIBILITIES

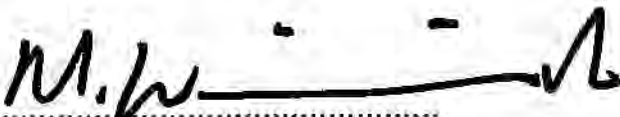
Company Law and Charity Law require the Directors to prepare financial statements for each financial year, which give a true and fair view of the state of affairs of Barbican Arts Group Trust and the surplus or deficit for that period. In preparing those financial statements, the Directors are required to:

- (a) select suitable accounting policies and then apply them consistently;
- (b) make judgements and estimates that are reasonable and prudent;
- (c) state whether applicable accounting standards have been followed, subject to any material departures disclosed and explained in the financial statements, and;
- (d) prepare the financial statements on the going concern basis unless it is inappropriate to presume that the Company will continue in operation.

The Directors are also responsible for keeping proper accounting records which disclose with reasonable accuracy at any time the financial position of Barbican Arts Group Trust and to enable them to ensure that the financial statements comply with the Companies Act 2006.

The Directors are responsible for ensuring that the Company maintains an adequate system of internal control designed to provide reasonable assurance that assets are safeguarded against material loss or unauthorised use and to prevent and detect fraud and other irregularities.

This Report has been prepared in accordance with the Statement of Recommended Practice - Accounting and Reporting by Charities and in accordance with the provisions of Part 15 of the Companies Act 2006 applicable to companies subject to the small companies regime.


.....
Company Secretary - M. Wainwright


.....
Director - D. Baal

Approved on behalf of the Board of Trustees on: 29th May 2025

BARBICAN ARTS GROUP TRUST
INDEPENDENT EXAMINER'S REPORT TO THE TRUSTEES OF
FOR THE YEAR ENDED 24TH DECEMBER 2024

I report to the charity trustees on my examination of the accounts of the charity for the year ended 24th December 2024 which are set out on pages 8 to 13.

RESPONSIBILITIES AND BASIS OF REPORT

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

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

INDEPENDENT EXAMINER'S STATEMENT

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

1. accounting records were not kept in respect of the company as required by section 386 of the 2006 Act; or
2. the accounts do not accord with those records; or
3. the accounts do not comply with the accounting requirements of section 396 of the 2006 Act other than any requirement that the accounts give a 'true and fair view' which is not a matter considered as part of an independent examination; or
4. the accounts have not been prepared in accordance with the methods and principles of the Statement of Recommended Practice for accounting and reporting by charities [applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102)].

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

S. R. Clark BSc ACA
Southwell, Tyrrell & Co.,
Chartered Accountants,
15 Lower Ground Floor,
65 London Wall,
London, EC2M 5TU.

Date: 29th May 2025

BARBICAN ARTS GROUP TRUST
STATEMENT OF FINANCIAL ACTIVITIES
FOR THE YEAR ENDED 24TH DECEMBER 2024

	<u>NOTE</u>	<u>UNRESTRICTED</u> <u>FUNDS</u>	<u>RESTRICTED</u> <u>FUNDS</u>	<u>TOTAL</u> <u>FUNDS</u> <u>2024</u>	<u>TOTAL</u> <u>FUNDS</u> <u>2023</u>
		£	£	£	£
Income:					
Donations		22,220	-	22,220	9,731
Other trading activities	2	4,346	-	4,346	7,937
Investment income	3	131,568	-	131,568	134,365
		-----	-----	-----	-----
Total income		£158,134	£-	£158,134	£152,033
		=====	=====	=====	=====
Expenditure:					
	4				
Charitable activities		157,468	-	157,468	160,674
Governance cost		2,045	-	2,045	1,950
		-----	-----	-----	-----
Total expenditure		£159,513	£-	£159,513	£162,624
		=====	=====	=====	=====
Net income/ (expenditure) for the year		(1,379)	-	(1,379)	(10,591)
Transfer between Funds		-	-	-	-
		-----	-----	-----	-----
Net movement in Funds		(1,379)	-	(1,379)	(10,591)
Fund Balances at 25 th December 2023		321,288	12,081	333,369	343,960
		-----	-----	-----	-----
Fund Balances at 24 th December 2024		£319,909	£12,081	£331,990	£333,369
		=====	=====	=====	=====

BARBICAN ARTS GROUP TRUST
BALANCE SHEET
AS AT 24TH DECEMBER 2024


	<u>Notes</u>	£	<u>2024</u>	£	£	<u>2023</u>	£
FIXED ASSETS							
Leasehold Improvements	5		9,440			12,875	
CURRENT ASSETS							
Debtors	6	32,250			32,250		
Cash at bank and in hand		372,428			362,261		
			404,678		394,511		
CREDITORS: amounts falling due within one year	7	(82,128)			(74,017)		
NET CURRENT ASSETS			322,550			320,494	
TOTAL ASSETS LESS CURRENT LIABILITIES			£331,990			£333,369	
TOTAL NET ASSETS			£331,990			£333,369	
RESTRICTED FUND	8-9		12,081			12,081	
UNRESTRICTED FUND	8-9		319,909			321,288	
TOTAL FUNDS			£331,990			£333,369	

The Directors are satisfied that the Company is entitled to exemption from the requirement to obtain an audit under Section 477 of the Companies Act 2006 and that the Members have not required the Company to obtain an audit in accordance with Section 476 of the Act.

The Directors acknowledge their responsibilities for complying with the requirements of the Companies Act 2006 with respect to accounting records and the preparation of Accounts.

The Accounts have been prepared in accordance with the provisions in Part 15 of the Companies Act 2006 applicable to companies subject to the small companies regime.

Approved on behalf of the Board of Trustees:

 D. Baal - Trustee

Dated: 29th May 2025

Barbican Arts Group Trust

Annual Report - 2024

Reg Charity 1120918 / Company No 06355408
Report Cycle 5 - Phase 1





YiMiao Shih “A Philosophical Encounter” Gold ArtWorks Project Space



Sandie M Sutton “Ground Hornbill” Gold ArtWorks Project Space

Executive Director

1 Studio(s) Committee

- 1.1 Small maintenance
- 1.2 Cleaning supervision
- 1.3 Internal decoration
- 1.4 Internal studio allocation
- 1.5 Open Studios
- 1.5.1 Silent auction sales
- 1.5.2 Publicity
- 1.5.3 Promotion
- 1.5.3.1 PV card
- 1.5.3.2 Mail-out
- 1.5.4 Artists voluntary time
- 1.5.5 Door & bar rota
- 1.6 Studio applications
- 1.7 Health & Safety
- 1.8 Studio Rules
- 1.9 Fire Risk
- 1.10 Personal Risk
- 1.11 Artists voluntary time

2 Studios

- 2.1 Insurance
- 2.1.1 Public Liability
- 2.1.2 Building Insurance
- 2.2 Open Studios
- 2.2.1 Budgets
- 2.3 Lets
- 2.3.1 Studio applications (with committee)
- 2.3.2 Rents and other charges
- 2.4 Household
- 2.4.1 Cleaning
- 2.4.1.1 Budgets
- 2.5 Buildings
- 2.5.1 Personal Risk
- 2.5.2 Health & Safety
- 2.5.3 Fire Risk
- 2.5.4 Maintenance
- 2.5.4.1 External
- 2.5.4.1.1 Roof
- 2.5.4.1.2 Windows
- 2.5.4.1.3 Entrances
- 2.5.4.2 Internal
- 2.5.4.2.1 Windows
- 2.5.4.2.2 Utilities
- 2.5.4.2.3 Doors
- 2.5.4.2.4 Plumbing

3 BAGT Administration

- 3.1 Appointments
- 3.2 Reports
- 3.3 Finances
- 3.4 Office
- 3.5 Subscriptions
- 3.6 Friends



Valery Large “Untitled” In Circles - Atrium Space

4 Development: ArtWorks Public Programme

- 4.1 Outreach
- 4.1.1 Residencies
- 4.1.1.1 Business
- 4.1.1.2 Educational establishments
- 4.1.1.3 Studio
- 4.1.2 Studio exchange
- 4.1.2.1 National
- 4.1.2.2 International
- 4.1.3 Workshops
- 4.2 ArtWorks Project Space
- 4.2.1 Workshops
- 4.2.1.1 Film editing
- 4.2.1.2 Life class
- 4.2.1.3 Animation
- 4.2.1.4 Sculpture
- 4.2.2 Talks
- 4.2.3 Hire
- 4.2.4 Exhibitions
- 4.2.4.1 ArtWorks Open Exhibition
- 4.2.4.2 Curated Exhibitions
- 4.2.4.3 BAGT artists
- 4.2.4.4 Other artists
- 4.2.4.5 Student Exhibitions
- 4.3 Professional Development
- 4.3.1 BAGT artists
- 4.3.2 BAGT Staff & Trustees
- 4.3.3 Non BAGT artists

Achievements

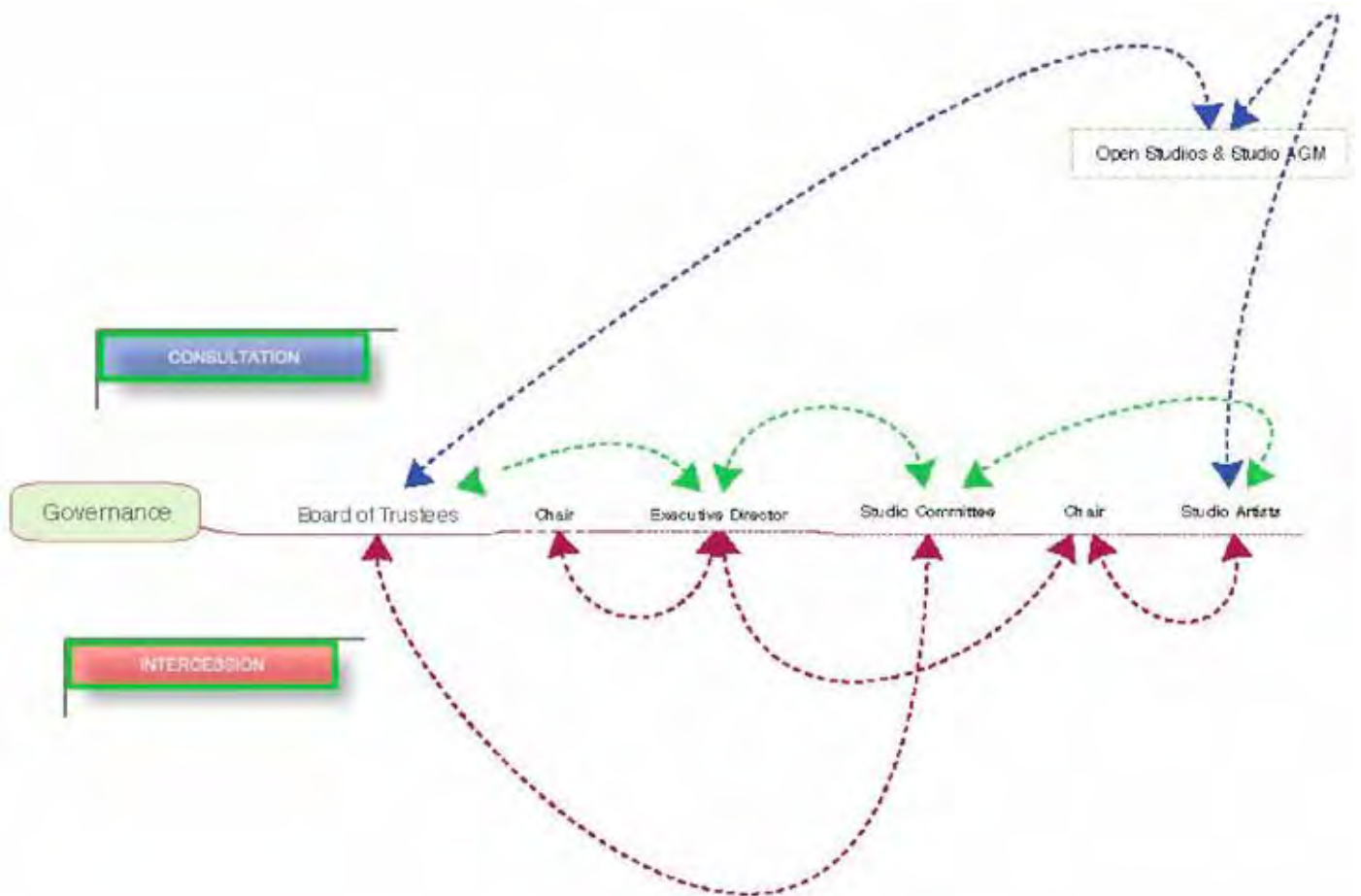
ArtWorks Project Space



Franki Austin "Pine Grove, study 1, 2023)" - Atrium Space



Lucile Montague "Paper Boat" On The Wall - Atrium Space

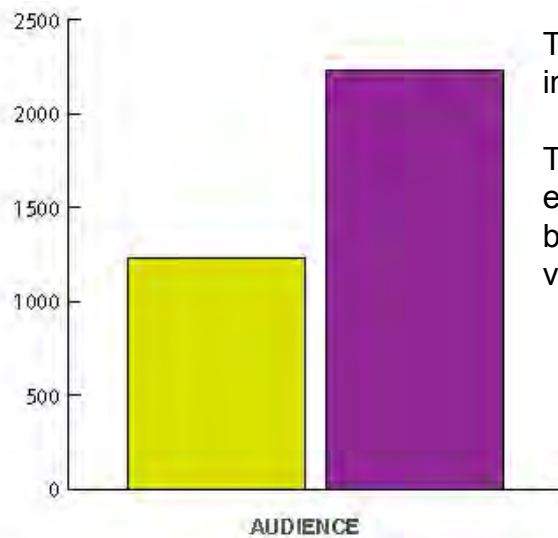




Ute Kreyman - "Discovery" Wintering Out - Atrium Space

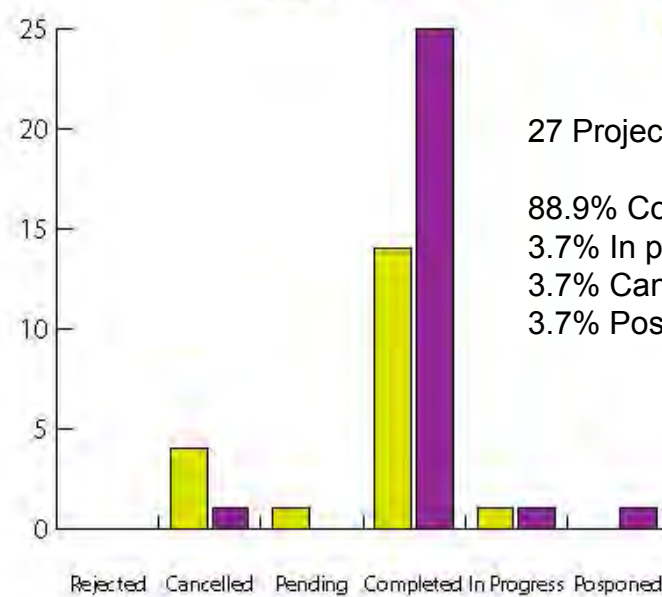


Lesley Dalton - "For Dear Life" On The Wall - Atrium Space



The total visitor numbers for the year increased by 81%, from 1232 to 2232.

The total time donated by artists to exhibitions and projects increased by 49% to 173 days at a time in kind value of £24,200



27 Projects

88.9% Completed
 3.7% In progress
 3.7% Cancelled
 3.7% Posponed

BAGT Projects 2024

Timothy Hyman RA
 17 April 1946 - 7 September 2024



The trustees and studio artists of Blackhorse Lane and Hertford Road Studios bid a fond adieu to Timothy Hyman RA.

Tim (as he was know to all connected with BAGT) had been at BAGT studios since it's formative days in 1972 at Sycamore Street EC1. He later worked in both Blackhorse Lane and Hertford Road Studios. He was know internationally as a renound figrative paintier, teacher and writer.





Aspirations for the year.

- Schedule new shows for Atrium Space.
- Appoint new Trustee.
- Challenge rateable value of Hertford Rd Studios.
- Form proposal to purchase Hertford Road studio building.
- Negotiate extension to lease on Blackhorse Lane Studios.

Atrium Space Programme

In 2024 BAGT achieved its target of five exhibitions, delivering five exhibitions in contrast to two in, three more than the previous year. Three were curated by BAGT and two by resident studio artists. With 17 studios at Hertford Road and a rich mix of practices across painting, sculpture, printmaking, film and digital media, the Atrium programme is designed to help artists evaluate their work publicly, drive direct sales, and foreground BAGT's aims and values.

The aspiration for 2025 is to maintain five exhibitions, increase the proportion of studio-led shows to at least 60%, and refine the evaluation framework covering footfall, sales, audience feedback and artist reflections.

Board & Governance

BAGT continued its drive to broaden the skills and perspectives on its Board with the appointment of **Debbie Carslaw**, former director of Rose Madder Gallery and city lawyer. As a former real-estate finance partner at Denton Wilde Sapte before moving to Sidley Austin, London her legal expertise is an invaluable asset to the Board.

Moving forward, the Board's collective capability continues to grow, and now includes two trustees with legal expertise.

Daniel Kennedy Davies is a London-based solicitor with 20+ years' experience. He currently works in-house at The Bank of New York Mellon, a company specialising in asset management and investment services. Daniel brings governance and legal expertise from the financial-services sector to BAGT's board.

Rupert Maude is a Fellow of the Royal Institution of Chartered Surveyors with vast experience. He served as a Partner at Cluttons LLP and as a RICS Registered Valuer, reviewing and signing off complex valuations.

Leila Hasham is Chair of BAGT's Board. She is a senior exhibitions leader with two decades' experience commissioning, producing and touring contemporary art. Currently, Director of Exhibitions at Whitechapel Gallery (London), she has previously held programme leadership roles at the ICA and Forma Arts, and was a curator/producer at the Barbican Art Gallery on major international projects. Leila brings deep expertise in artist development, production, and audience engagement, alongside a strong track record in partnership-building and fundraising. As Chair, she leads the Board's governance, strategy and risk oversight, and champions equity and access across BAGT's programmes.

Domo Baal is a London-based gallerist and the founder/director of DOMOBAAL, a contemporary art gallery established in 2000. Domo brings vital sector knowledge to BAGT—spanning gallery operations, commissioning, artist development and audience engagement. She is active in public discourse and education around contemporary practice.

Hertford Road Studios - rateable value.

There are possible discrepancies in the measured dimensions of the Hertford Road Studios site. These could affect the Rateable Value (RV) used to calculate the business rates. BAGT is considering appointing a rating specialist to report and advise on action.

Purchase of Hertford Road Building

In June, the BAGT Board to agreed to formally express it's interest in purchasing the freehold of Hertford Road Studios which currently serves as one of it's key studio buildings.

The Board's intention is to work in a collaborative and constructive way, with a view to achieving a mutually beneficial outcome. As a registered charity and long-standing advocate for affordable artist studios in London, BAGT is committed to securing long-term, sustainable studio spaces. Ownership of this building would allow BAGT to safeguard the future of the artists it supports, invest in essential upgrades, and ensure continuity of cultural activity in the area.

Blackhorse Lane Studios - lease

As the lease approaches its end, BAGT requested the landlord to open formal discussions to negotiate a new lease agreement. Blackhorse Lane Studios is a vital creative hub for BAGT's community of artists, and securing a long-term future for this site is a key priority for the Board.

The landlord has declined a meeting until a later date.



Rudy Loewe and Phoebe Collings-James - Selectors ArtWorks Open Prize Show



Biogal - Prizewinner - ArtWorks Open



V-A-L-U-E - ArtWorks Project Space

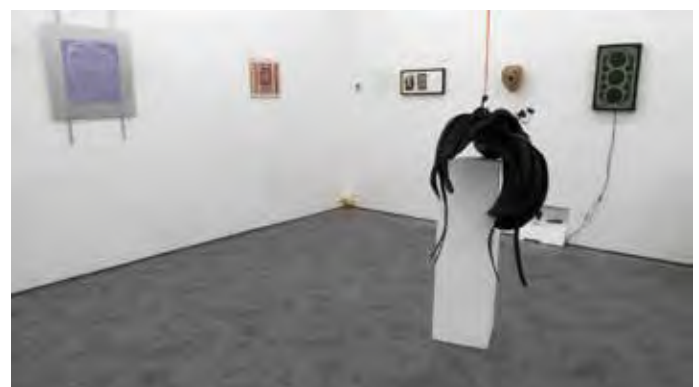
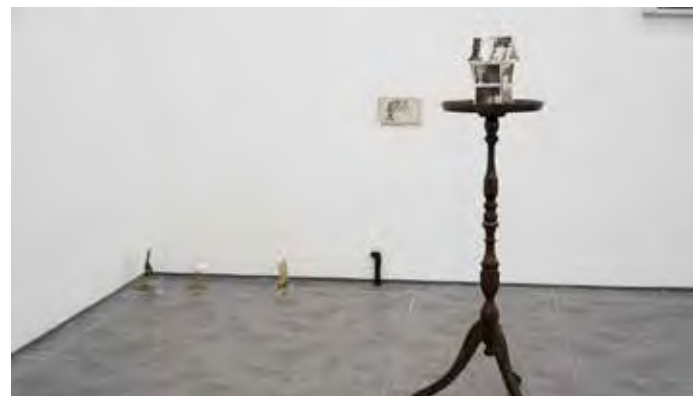
Keep It Simple, Sexy - Slade FAM



Anna Howard • Fan Bangyu • Xiong Wei
• Shona Waldron • Jiyeon Hong • Danny Pagarani @danny_pagarani • Joe Moss@joemoss1 • Liangqi Yao • Wanci Xie • Ziyi Wang • Qibing Yang • Shiyue Li • Bowen Zhang • Xiya Wang • Raquel Yago Boj • Freddie Sanders • Victoria Grenier • Roman Sheppard Dawson • Steph Lim

K*I*S*S* brought together Slade postgrad Fine Art Media students for a final group exhibition before their degree show in June. The show opened on Friday 15th and continued through the weekend, with an additional reading/seminar at Blackhorse Workshop.

Taking inspiration from the workshop location and it's diverse skills the students considered their art-making and lives in relation to the full sense of the phrase "*a jack of all trades is master of none, but oftentimes better than a master of one*". Drawing on the tensions between different contexts, locations and skills across the physical and digital realms the talk explored amateur proficiency.



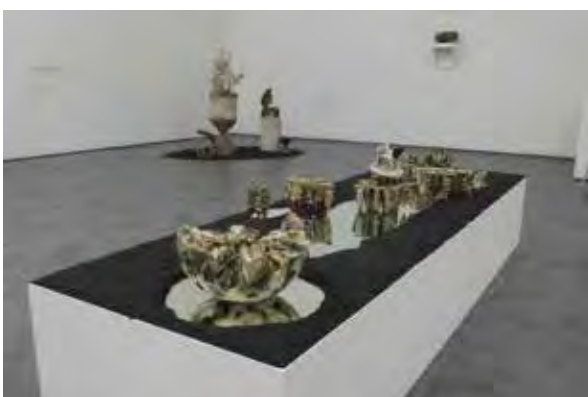
Dearly Impossible - Unu Sohn



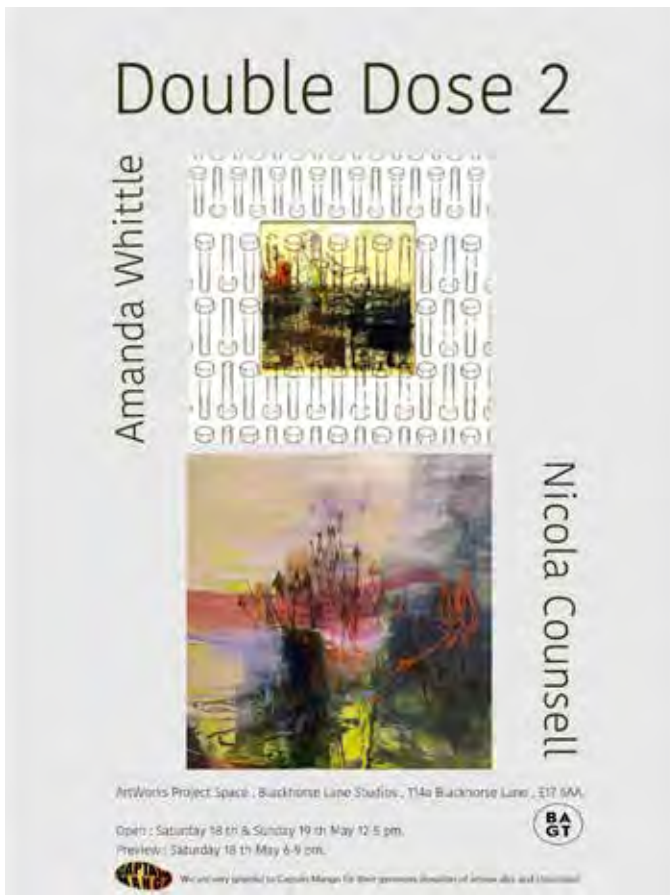
Unu Sohn (b. 1994) was an ArtWorks Open 2023 prizewinner, selected by Turner Prize Winner Jasleen Kaur and artist Rudy Loewe.

Unu graduated from The Royal College of Art in 2022. In her first solo show in London, Unu explores the relationship between the materiality of studio pottery techniques and abstract forms, resulting in a synergy of the corporeal and qualitative.

In 2024 Unu Sohn was shortlisted for the Charlotte Fraser Ceramics & Glass Prize at the Holt Festival.



**Double Dose 2 -
Nichola Counsell and Amanda Whittle**



Amanda Whittle

Nichola Counsell and Amanda Whittle continue to explore their respective practices through experimenting with a variety of media. Both have exhibited locally, nationally and internationally

Whittle often incorporates found and discarded materials such as wax, glass, soil, sand, photographic negatives, thread, paper, Letraset, and light into her mixed-media works. She emphasizes tactility, respectful use of materials, and the evocative associations created through their layering and assembly

Nichola Counsell's creative process is manifested in paintings emerging through layered experimentation, where poured paint and evolving imagery evoke both chaos and harmony, abstraction and figuration.



Nichola Counsell

Blackhorse Lane Open Studios



Rebecca Munday



Blackhorse Lane Studios' annual Open Studios provided visitors with behind-the-scenes access to how studio artists make their work. The studios provide a working environment for a diverse range of artists, including emerging and underrepresented ones in a friendly setting outside traditional gallery gatekeeping.

There was fun for all with artist Barry Sykes providing entertainment with his Laughter Yoga and a specially devised Kids Quizz.



Kally Laurence

V-A-L-U-E E17 Local Artists



An exhibition of painting, prints sculpture and drawing curated by Neil Irons & Mark Wainwright.

The exhibition, held in conjunction with Walthamstow's twentieth year of the E17 Art Trail Festival, featured local artists with commitment to making fine art who produce work without the benefit of permanent studios. The show offered an eclectic snapshot of local practice under the lens of "value".



Dominique Golden - "Charity Shop Chair" watercolour



Benjamin Parker - "Westerner" clay wood and metal



Tom Stallard - "Cherry, Lyme, Highrise" oil on canvas

Achievements

ArtWorks Project Space



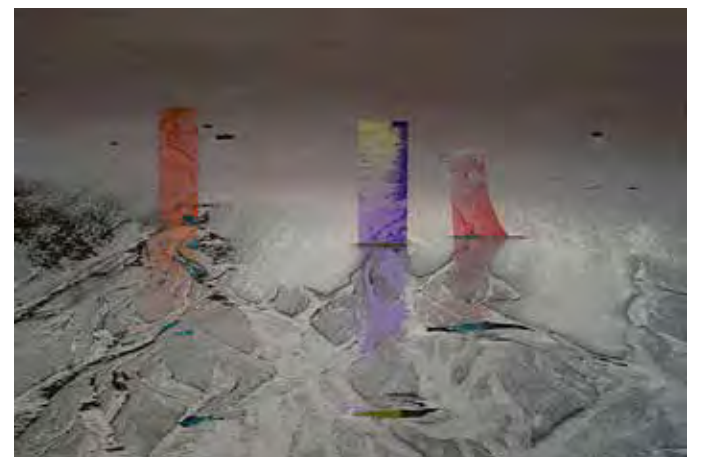
GOLD! Blackhorse Lane Studio Artists



Sandie M Sutton - "Ground Hornbull" iron



Elizabeth de Monchaux - "Pavillion 05/24" aluminium



Helen Maurer - "Ayakashi (Ultraviolet)" giclee print

BAGT Editions



Diane Chappaley - "Lychee" edition of 20



YiMiao Shih - "Landscape" edition of 20

BAGT Editions, a limited-edition print project run by BAGT. Each edition offers high-quality giclée reproductions of original paintings or drawings by artists who work in the trust's studios. Proceeds are split 65 % to the artist and 35 % to fund BAGT's free public programme of exhibitions and community projects.

This exhibition saw the launch of BAGT Editions #2 which added 10 new works to the series. The artists selected for the series were, Diane Chappaley, Noga Shatz, Rebecca Munday, Franki Austin, JJ Morgan, Keira Bennett, YiMiao Shih, Neil Irons, Kally Laurence, William Stok



Rebecca Munday - "Red Mist" edition of 20

Achievements

ArtWorks Project Space



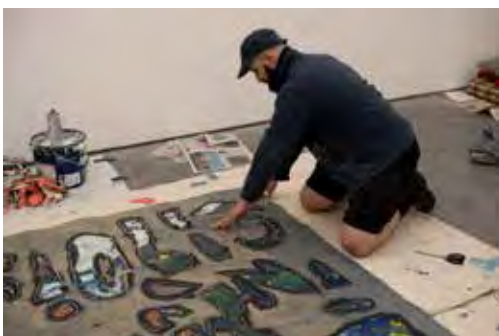
Nimo Shafiani ArtWorks Open Residency



Nimo Shafiani won a 6-week residency prize in the 2023 ArtWorks Open Prize Exhibition Show, selected by artists Jasleen Kaur (Turner Prize Winner 2024) and Rudy Lowe.

Nimo ended his residency with a show of 18 paintings made during the residency.

A London-born painter (b. 1995), Shafiani works in energetic serial bursts—groups of 18, 28, 34 works at a time—using felt-tip, house-paint and charcoal to build dense, cellular networks of line and colour that oscillate between diagram and diary. His practice often grows out of conversations and improvised group activities, so exhibiting a whole “batch” at once becomes part of the a performance.



Words Matter - Eight Women Print



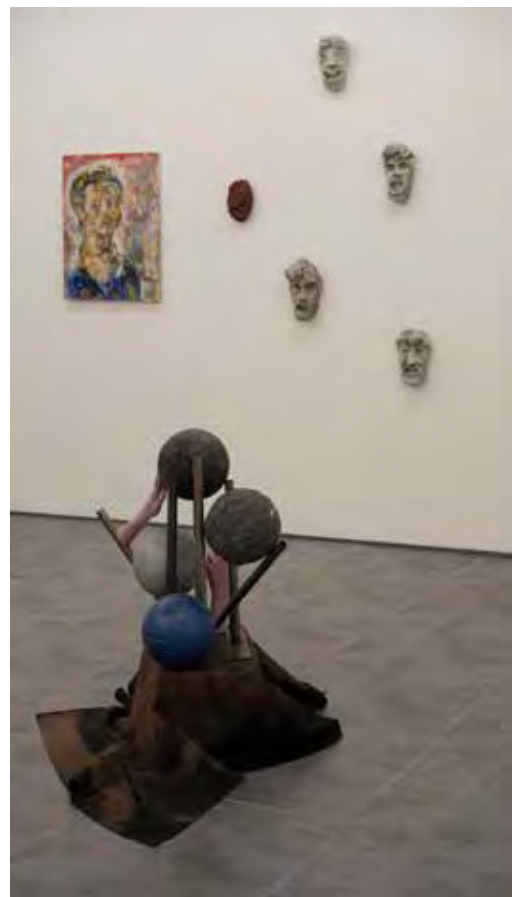
Kathy Hinde, Lindsay Ohrn, Fiona O'Neil, Mry O'Connor, Clare Smith, Sara Desmarias, Katerina Hutton, Michele O'Brien

The exhibition "Words Matter" by the collective, Eight Women Print, is a collaborative print show featuring work that address vital conversations about women, concerning their rights, struggles, anxieties, invisibility, power, and resilience. The exhibition aimed to stimulate dialogue on how words influence perception and reality, in raltion to women's experiences, through a dynamic display of print artworks by eight women

"Words Matter" is Eight Women Print's 4th print show since 2022. The show was curated by Lorena Herrero, who has been a resident studio artists at BAGT's Hertford Road Studios since 2021.



A Red Sky At Night
Zachary and Daniel Talbot-Mason



'A Red Sky at Night', a collaborative exhibition by the artist-brothers Zachary Talbot-Mason and Daniel Talbot-Mason. One can characterise their familial practices as having a devil-may-care confidence in the usage of colour. A joyous, even childlike marveling, appreciation and championing of natural imagery. Some examples of their subject matter include fallen leaves, rolling hills and eerie sunsets far-away in the background: randomly vindicating the group portraits of fictitious peoples, cheery wildlife moving in the scenery, and lonely compunctious self-portraits.

The artist- brothers present to their viewers an unclear vision of the world, each suffering their tendency for unconscious thought and macro narrative to implode, inviting a new figuration to emerge. Ultimately, we are left with a rude dual portrait for an exhibition that leaves us like how a sun must: with that certain self-certain air for the inevitability and finality of everything.



ArtWorks Open Prize Show

This year’s ArtWorks Open was selected by artists Rudy Loewe and Phoebe Collings-James, reaffirming BAGT’s commitment to practitioner-led selection of a rigorously contemporary programme.

Engagement rose meaningfully year-on-year: 154 artists submitted 275 works (up from 137 artists / 233 works), equating to +12.4% more artists and +18.0% more works. The average works per artist also increased from 1.70 → 1.79 (+4.9%), signalling deeper participation per entrant.

The PV and awards were well attended, underscoring the Open’s role as a flagship audience moment. For the first time in the Open’s 18-year run, one selector was unable to stay to present awards; BAGT will review briefing and event-day protocols in response.

Awards & development opportunities

- Main Prizes: Yezan Al Laham and Tanaka Mazivanhanga — £1,000 each plus a solo exhibition at the venue.
- Residencies (6-week): the artist known as Biogal and Martin Barrall; following Barrall’s withdrawal, the residency was reallocated to Richard Zeiss to ensure delivery.
- Materials Prize: BAGT Materials Prize awarded to local artist Nichola Morrision.

With increased submissions, strong public turnout, and tangible artist development pathways (cash awards, solo shows, and residencies), ArtWorks Open continues to be a cornerstone platform for early- and mid-career practice—broadening BAGT’s pipeline while elevating voices reflective of today’s cultural discourse.



Richard Zeiss “No. 302 (Prayer Wheel)” burnt and varnished woods, metal rods

ArtWorks Open Prize Show

Artworks Open – Unsettling Things

Although each year the Artworks Open exhibition carries no set theme, for Phoebe and I there were visible threads amongst the works we selected. We saw these weaving a web, bridging connections between artistic practices. Artists submit their work to the exhibition without written context (other than the title) and so these threads are entirely based on our own impressions.

A question that lingers in my thoughts from the previous year's exhibition is what does it mean to be an artist making work during an era of seemingly unending crises? At this moment of deep grief when it would be easy to fall into despair, I look at the ways these artists offer tools, curiosity, and spaciousness in their practices.

Xinyi Yu's artwork provides prayer and in Christopher Harris' 'Duppy Dance' painting, duppies (ghosts or spirits) dance around a soundsystem. Several of the artists bring us back to spirit. There is a thread of artists in the exhibition who are connected through their work with nature. These are works that speak to cycles, ephemerality, temporality, and the need to 'simply rest and quietly take in the world'

Naomi Ellis takes paper pulp, Sumi ink and powder dye to create 'Water Drawing VII (7)' and Tanaka Mazivanhanga uses Mokulito, a Japanese printmaking technique for the '(Untitled III) Landscape Series'. The title of Qinyang Li's painting, 'Unsettled Things', reminds me of moments such as these, when there are so many unsettling things—unsurmountable levels of grief and violence in the world—it is easy to feel that art is futile. Or, it might feel only possible to recreate the images of pain and suffering that we are now seeing on a daily basis. And as important as art can be in consciousness building (raising awareness and actively engaging people), art can also offer a moment of needed pause, rest, and imagination.

Between these threads in the exhibition there might

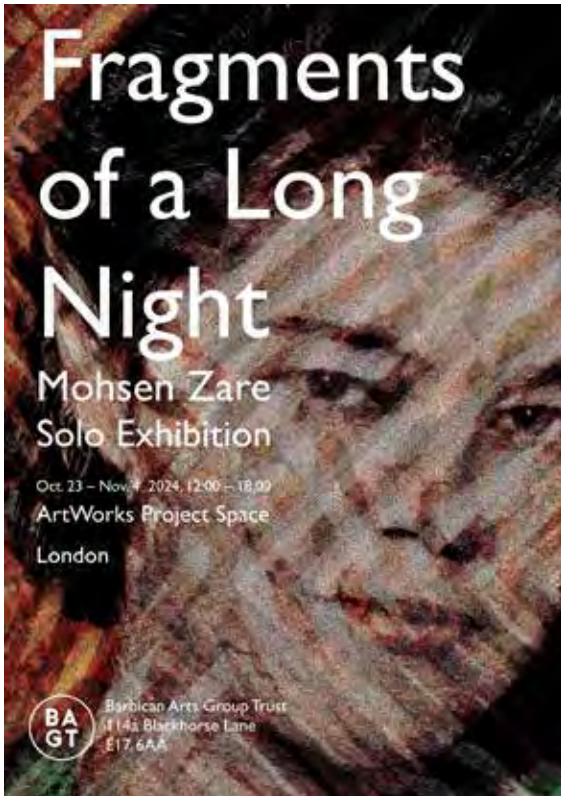
be tensions. But this confronts an important question for where we now find ourselves: how do we hold a space for complexity, acknowledging these unsettling feelings? In the exhibition the threads attempt to hold a need for quiet solitude, community, sexiness, messiness, formlessness, fantasy, and spirit. The exhibition does not attempt to settle what cannot feel settled, instead holding this as is, whilst offering a space for peace, prayers, and a moment before entering back into the storm outside.

Rudy Loewe, November 2024



Biogal - "Pronoun Circle" pencil on canvas

Fragments of a Long Night - Mohosen Zare



“This exhibition is shaped by the confrontation with countless faces of death. In a world where darkness envelops everything, I have sought refuge in memories and old photographs from Baghdad, Beirut, Shiraz, Istanbul, and Tehran - moments that evoke light and fervor”.

The work in the exhibition includes portraits of women and family photographs displayed without a specific order. These portraits form the starting point of a collection. They refer to the events that occurred ten years ago in Isfahan, when the faces of women became targets of acid attacks—an event that deeply impacted the artist and became the foundation for the portraits. All the works in this exhibition are created on printed circuit boards (PCBs) and etched with acid—a process that illustrates the connection between creation and destruction.

“Ultimately, each work is an attempt to celebrate life in a time of disintegration and a journey into the past, when love and beauty flowed freely, and God was still a lover of lovers”.



William Stok - My Life My Leaf



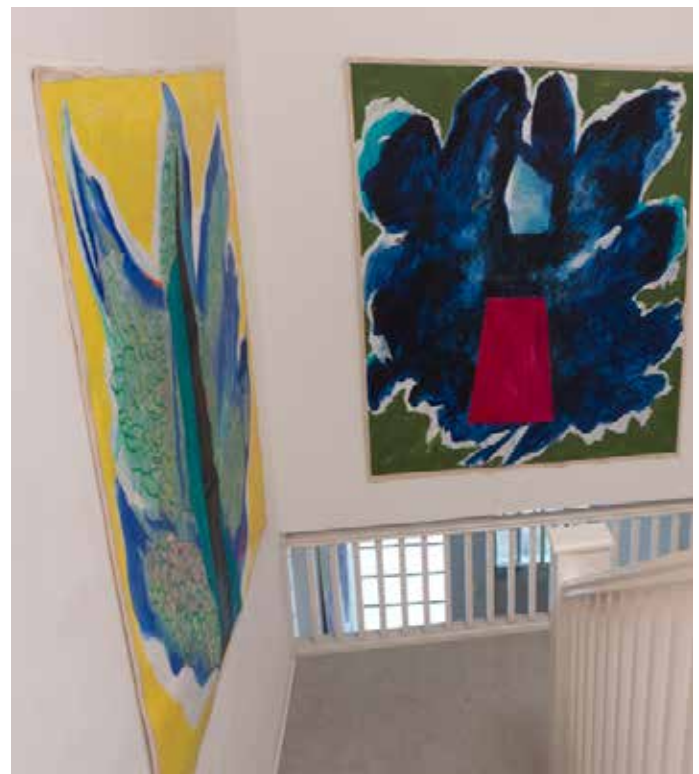
15th - 31st May
Wednesday - Friday, 12pm - 6pm
Atrium Space
32A Hertford Road
London N1 5SH

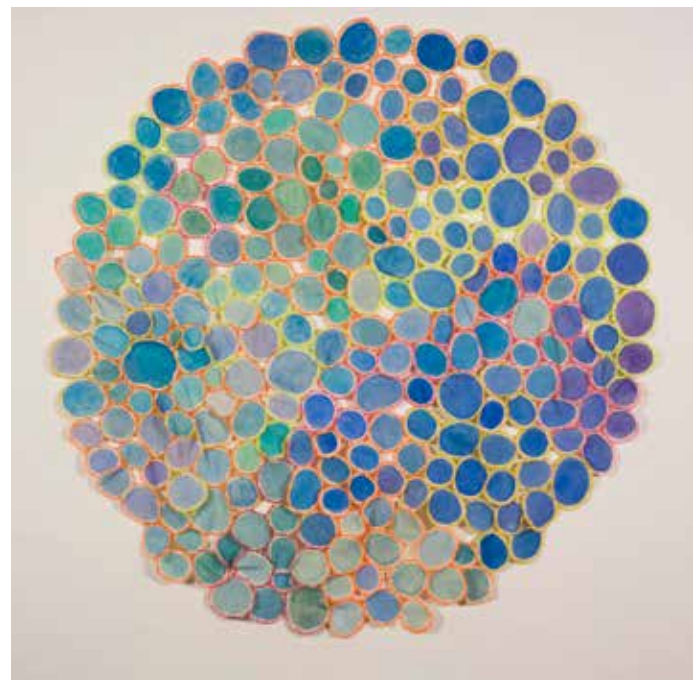
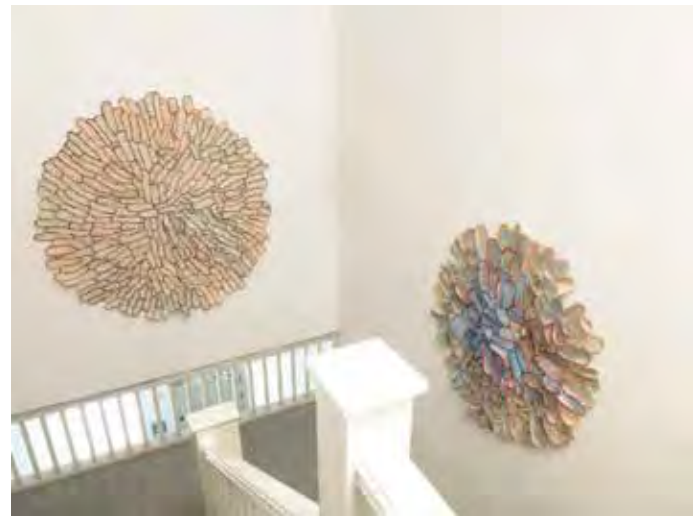
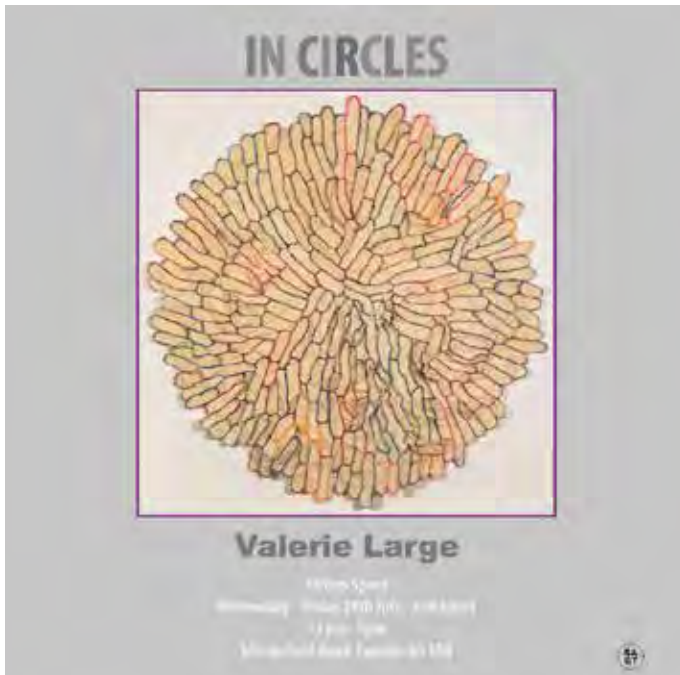


William Stok is an Italian artist, represented mainly by European galleries. In the UK he has graphic work in the Tate Gallery, the collections of the Victoria & Albert Museum and King Charles. He has amassed 50 personal exhibitions in museums that have included The Arnolfini in Bristol and a career retrospective at the European Academy in London.

Since the Corona Virus William Stok began an ambitious series of works on paper depicting leaves echoing the shape of the female reproductive organ - an "affirmation of life", highlighting the balance of nature and ecological awareness.

The large works in the exhibition form part of an ongoing series of paintings.





Valerie Large is an artist living in Leytonstone and working at Barbican Arts Group Trust's Blackhorse Lane Studios, Walthamstow, London.

Her recent work uses fabric, mostly canvas, focussing again on her interest in organic like shapes. These began with a series of small wall sculptures in 2022-3, where layers of tissue paper were stitched into a 3D relief shape. This led to the canvas pieces which formed relief shapes in the opposite way – building up smaller pieces by stitching them together and in the process creating a relief form as one shape was twisted to join the next.

“I wanted to use an amorphous type of shape which didn't represent anything in particular but was like a cell or bacteria which also has connotations of growth. It is some years since I last used colours, other than natural tones and black and white, and it was exciting to mix colours and use paint again.”

Valerie joined BAGT in 1974 and has had studios at Sycamore Street EC1, Hertford Road N1 and currently Blackhorse Lane E17.



Double Takes - Curated by David Leister

Double Takes



David Leister
Jason Shulman
Lucy Harris
Bea Haut
Mark Sowden
Theo Niderost

18th - 27th October
Show Open 12pm- 3pm
18th, 19th, 20th & 26th, 27th
by appointment during the week
07973492644

Atrium Space
Barbican Arts Group Trust
32A Hertford Road
London N1 5JH



Mark Sowden

“Double Takes” a group show curated by David Leister of photographic works and collage exploring layered images, mis-registration and optical “double takes”.

David Leister is a London-based filmmaker/ artist working with 16mm, photograms, archive & performance. Active in London’s film community since the '80s, David has been a resident studio artist at BAGT’s Hertford Road site since 2016.

Jason Shulman is best known for “Photographs of Films”, which compress an entire movie into a single long-exposure image He lives/works in London and also makes sculpture.

Lucy Harris is a London artist-filmmaker & editor. She works with 16mm, postcards and archives to explore landscape, architecture and memory. Lucy is winner of Rita Harris Studio Award alum at Acme.

Bea Haut works primarily with expanded 16mm film (installations, performances, projections); co-founded artist-run B/W 16mm processing in the UK and runs analogue screening projects.

Mark Sowden’s work looks at objects and their placement in landscapes. His practice extends into clay and Thames mudlarking.

Theo Niderost achieved early recognition at The Photographers’ Gallery’s Fresh Faced + Wild Eyed (2008).



Theo Niderost

Achievements

Atrium Space

On The Wall - Curated by Lesley Dalton



“On The Wall” is an exhibition by BAGT artists curated by Lesley Dalton.

Lesley Dalton is a British artist, born in Singapore. She later settled with her family in Leicester and attended Loughborough School of Art followed by De Montfort University. Following her graduation she moved to London and worked as a colourist for Marvell Comics.

Lesley joined BAGT in 1986. She currently has a studio at BAGT Hertford Road Studios.

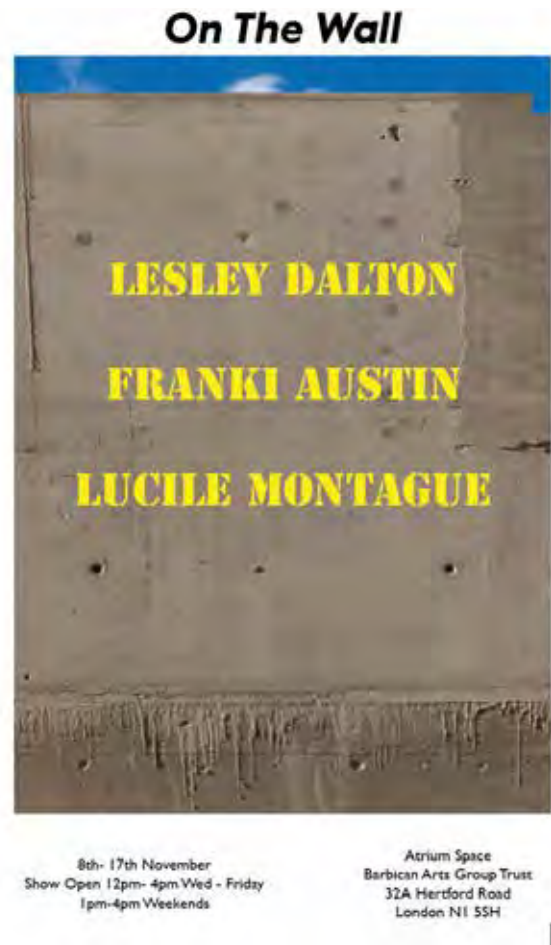
Lucile Montague’s earlier work looked at people and city life. In recent years she has shifted her attention to landscape. Her paintings derive from regular walks in the green areas of North London. Her subjects are a mixture of fantasy and reality set within the calming effects of nature.

Lucile’s work has featured in many exhibitions that have included the Royal Academy Summer Show and the Whitechapel Art Gallery. Her work is to be found in numerous public and private collections which include Coventry Museum and Art Gallery, Coopers & Lybrand and the Bankers Trust Company.

She studied at Plymouth College of Arts and Byam Shaw School of Art, joining BAGT in 1977 and currently has a studio at BAGT Blackhorse Lane Studios.

Franki Austin studied painting and glass at the Central School of Art and Design in London, and gained an MPhil in fine art from the University of Plymouth for research relating to the international artists working at Dartington Hall in Devon during the 1930s. She later pursued the subject of this research, working and travelling in India.

She has worked with poets, installing participatory exhibitions in the UK using folk tales common to peoples across the world. In 2007 her work began to include references to climate change. She first learnt about trees from her Scottish grandfather.



“The trees in my paintings are those found in ancient Scottish woodland. The stories I weave around them come from all parts of the world. Trees play major roles in our constantly changing climate but I paint only those trees bound into my personal history”.

Franki joined BAGT studios in 2005. Currently, she has a studio at BAGT’s Blackhorse Lane Studios.



Sarah Medway



“Wintering Out” curated by Mark Wainwright at atrium Space 2024 is a contemporary art exhibition taking place in BAGT’s Atrium Space — a unique venue known for showcasing experimental and interdisciplinary works. The exhibition title, “Wintering Out,” alludes to Seamus Heaney’s 1972 poetry collection, invoking ideas of seasonal transition, endurance and cultural excavation,

The exhibition explores the idea of waiting, dormancy, and transformation — both ecological and personal. It reflects on how artists navigate in-between states: of language, land, identity, and time.

“Wintering Out” features a range of local and international artists. The show evokes a sense of quiet tension, introspection, and subtle change — mirroring the natural stillness of winter and the potential that lies beneath it.



Eva Bosch

Objectives



- Appoint a Rating Surveyor to advise on the valuation and rating of Hertford Road Studios
- Purchase Hertford Road Studios
- Reinstate Open Studios at Hertford Road Studios
- Invite new selectors for ArtWorks Open
- Update and renew BAGT Policies



Martin Barrall "Bradley's Tea Hut, Epping Forest" ArtWorks Open



ArtWorks Open



ArtWorks Open



Peter Sutton "Into The Woods" Wintering Out - Atrium Space



Christopher Harris "Duppy Dance" ArtWorks Open

Contributor

Task Main

Task Sub

Time worked



2024 **Total Time worked 1210** **Total days/Year 172.9** **Value £24,200.00**

400 **Double Dose 2 - Amanda Whittle,** **Total hours donated to project 43.5**

Nickie Counsell	Planning / prep		7
Nickie Counsell	Planning / prep	install exhibition	5
Nickie Counsell	Planning / prep	de-rig exhibition	3.5
Nickie Counsell	Visitor experience	invigilation	6
Amanda Whittle	Planning / prep		6
Amanda Whittle	Planning / prep	de-rig exhibition	4.75
Amanda Whittle	Planning / prep	poster	2
Amanda Whittle	Planning / prep	publicity	2.25
Amanda Whittle	Visitor experience	invigilation	7

405 **Dearly Impossible. Unu Sohn** **Total hours donated to project 47**

Unu Sohn	Visitor experience	invigilation	27
Unu Sohn	Planning / prep		7
Unu Sohn	Publicity	poster	2
Unu Sohn	Planning / prep	install exhibition	8
Unu Sohn	Planning / prep	de-rig exhibition	3

407 **Fragments of A Long Night** **Total hours donated to project 89**

Mohsen Zare	Planning / prep	install exhibition	4
Mohsen Zare	Planning / prep	de-rig exhibition	2
Mohsen Zare	Visitor experience	invigilation	78
Mohsen Zare	Planning / prep	publicity	4
Mohsen Zare	Planning / prep	poster	1

408 **ArtWorks Open 2024** **Total hours donated to project 23**

Lesley Dalton	Visitor experience	invigilation	23
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409 **Keep It Simple Sexv – Slade** **Total hours donated to project 103.75**

Danny Freevine	Planning / prep	exhibition participant	2
Raquel Yago Boj	Planning / prep	exhibition participant	2

Contributor	Task Main	Task Sub	Time worked
Roman Sheppard	Planning / prep	exhibition participant	2
Shona Waldron	Planning / prep	exhibition participant	2
Xiong Wei	Planning / prep	exhibition participant	2
Fan Bangyu	Planning / prep	exhibition participant	2
Anna Howard	Planning / prep	exhibition participant	2
Jiyoon Hong	Planning / prep	exhibition participant	2
Liangqi Yao	Planning / prep	exhibition participant	2
Wanci Xie	Planning / prep	exhibition participant	2
Qibing Yang	Planning / prep	exhibition participant	2
Shiyue Li	Planning / prep	exhibition participant	2
Bowen Zhang	Planning / prep	exhibition participant	2
Xiya Wang	Planning / prep	exhibition participant	2
Freddie Sanders	Planning / prep	exhibition participant	2
Victoria Grenier	Planning / prep	exhibition participant	2
Steph Lim	Planning / prep	exhibition participant	2
Ziyi Wang	Planning / prep	exhibition participant	2
Roman Sheppard	Planning / prep	install exhibition	7
Danny Freevine	Planning / prep	install exhibition	7
Raquel Yago Boj	Planning / prep	install exhibition	6
Raquel Yago Boj	Planning / prep	Curation	5
Roman Sheppard	Planning / prep	Curation	8.5
Roman Sheppard	Planning / prep	de-rig exhibition	4
Danny Freevine	Planning / prep	de-rig exhibition	3
Shona Waldron	Planning / prep	poster	1.5
Jiyoon Hong	Publicity		3
Bowen Zhang	Planning / prep	publicity	2.25
Wanci Xie	Visitor experience	invigilation	4
Xiong Wei	Visitor experience	invigilation	4
Roman Sheppard	Visitor experience	invigilation	5
Qibing Yang	Visitor experience	invigilation	4



Contributor	Task Main	Task Sub	Time worked
Bowen Zhang	Visitor experience	invigilation	3
Ziyi Wang	Visitor experience		2.5
411	BHL Open Studios	Total hours donated to project	348.25
Franki Austin	Planning / prep	publicity	2
Lucile Montague	Planning / prep	publicity	1
Neil Irons	General help		6
YiMiao Shih	Publicity	poster	1.5
YiMiao Shih	Studios Committee		3
Pauline Evans	Studios Committee		3
Charlotte Gerrard	Studios Committee		1
Kally Laurence	Studios Committee		4
Valerie Large	General help		2.75
Franki Austin	Visitor experience	open studios	12
Jonet Harley-Peters	Visitor experience	open studios	12
Lucile Montague	Visitor experience	open studios	12
William Stok	Visitor experience	open studios	12
Valerie Large	Visitor experience	open studios	12
Tam Joseph	Visitor experience	open studios	12
Elizabeth de Monchaux	Visitor experience	open studios	12
Emma Talbot	Visitor experience	open studios	12
Neil Irons	Visitor experience	open studios	12
Matthew Krishanu	Visitor experience	open studios	12
Julie Caves	Visitor experience	open studios	12
Pauline Evans	Visitor experience	open studios	12
Daniela Rizzi	Visitor experience	open studios	12
Charlotte Gerrard	Visitor experience	open studios	12
Alessandro Graziani	Visitor experience	open studios	12
Helen Maurer	Visitor experience	open studios	12
Anja Borowicz	Visitor experience	open studios	12
Barry Sykes	Visitor experience	open studios	12



Contributor	Task Main	Task Sub	Time worked
Nickie Counsell	Visitor experience	open studios	12
Noga Shatz	Visitor experience	open studios	12
Kally Laurence	Visitor experience	open studios	12
Diane Chappalley	Visitor experience	open studios	12
Luigi Rizzo	Visitor experience	open studios	12
YiMiao Shih	Visitor experience	open studios	12
Rebecca Munday	Visitor experience	open studios	12
Katie Deith	Visitor experience	open studios	12
Lauren Little	Visitor experience	open studios	12
Emma Talbot	Did not participate		0
Rudy Loewe	Did not participate		0



412 V-A-L-U-E / E17 Art Trail Total hours donated to project 86

Neil Irons	Planning / prep	install exhibition	7
Neil Irons	Planning / prep	de-rig exhibition	3
Benjamin Parker	Visitor experience	work exhibited one	5
Mark Evans	Visitor experience	work exhibited one	5
Miguel Casarrubios	Visitor experience	work exhibited one	5
Michael Coppelov	Visitor experience	work exhibited one	5
Dominique Golden	Visitor experience	work exhibited one	5
Isobel Atacus	Visitor experience	work exhibited one	5
Stephen Keane	Visitor experience	work exhibited one	5
Helen Waites	Visitor experience	work exhibited one	5
Tom Stallard	Visitor experience	work exhibited one	5
Esther Hardie	Visitor experience	work exhibited one	5
Agota Szuly	Visitor experience	work exhibited one	5
Xuan Hoang	Visitor experience	work exhibited one	5
Helen Chambers	Visitor experience	work exhibited one	5
Nicola Morrison	Visitor experience	work exhibited one	5
Neil Irons	Planning / prep	Curation	6

Contributor

Task Main

Task Sub

Time worked



413	GOLD!- BHL studio show	Total hours donated to project		36.25
Franki Austin	Visitor experience	work exhibited one	0.25	
Jonet Harley-Peters	Visitor experience	work exhibited one	0.25	
Lucile Montague	Visitor experience	work exhibited one	0.25	
William Stok	Visitor experience	work exhibited one	0.25	
Valerie Large	Visitor experience	work exhibited one	0.25	
Tam Joseph	Visitor experience	work exhibited one	0.25	
Elizabeth de Monchaux	Visitor experience	work exhibited one	0.25	
Emma Talbot	Did not participate		0	
Neil Irons	Visitor experience	work exhibited one	0.25	
Matthew Krishanu	Did not participate		0	
Julie Caves	Visitor experience	work exhibited one	0.25	
Pauline Evans	Visitor experience	work exhibited one	0.25	
Daniela Rizzi	Visitor experience	work exhibited one	0.25	
Charlotte Gerrard	Visitor experience	work exhibited one	0.25	
Alessandro Graziani	Visitor experience	work exhibited one	0.25	
Helen Maurer	Visitor experience	work exhibited one	0	
Anja Borowicz	Visitor experience	work exhibited one	0.25	
Barry Sykes	Visitor experience	work exhibited one	0.25	
Noga Shatz	Visitor experience	work exhibited one	0.25	
Kally Laurence	Visitor experience	work exhibited one	0.25	
Diane Chappalley	Did not participate		0	
YiMiao Shih	Visitor experience	work exhibited one	0.25	
Rebecca Munday	Visitor experience	work exhibited one	0.25	
Katie Deith	Visitor experience	work exhibited one	0.25	
Lauren Little	Visitor experience	work exhibited one	0.25	
Neil Irons	Planning / prep	de-rig exhibition	3	
Pauline Evans	Planning / prep	install exhibition	5	
Daniela Rizzi	Planning / prep	install exhibition	5	
Kally Laurence	Planning / prep	install exhibition	3	

Contributor	Task Main	Task Sub	Time worked
Daniela Rizzi	Planning / prep	Curation	14
Amanda Whittle	Visitor experience	work exhibited one	0.25
Sandie M Sutton	Visitor experience	work exhibited one	0.25
Emma Shankland	Visitor experience	work exhibited one	0.25
Edgar Ameti	Visitor experience	work exhibited one	0.25
Luigi Rizzo	Did not participate		0



414 BAGT Editions #1 & #2 Total hours donated to project 28.5

Neil Irons	Planning / prep	install exhibition	4
Neil Irons	Planning / prep	de-rig exhibition	3
Kally Laurence	Visitor experience	invigilation	5
Pauline Evans	Visitor experience	invigilation	5
Rebecca Munday	Visitor experience		5
Neil Irons	Planning / prep	install exhibition	3.5
Neil Irons	Planning / prep	de-rig exhibition	3

417 My Life My Leaf - William Stok Total hours donated to project 26

William Stok	Planning / prep	exhibition planning	8
William Stok	Planning / prep	install exhibition	6
Valerie Large	Planning / prep	install exhibition	6
Valerie Large	Planning / prep	press release	2
William Stok	General help	de-rig exhibition	4

423 Dainiel & Zachary Talbot-Mason Total hours donated to project 65.5

Dainiel Talbot-Mason	Planning / prep	Curation	3
Dainiel Talbot-Mason	Planning / prep	install exhibition	5
Dainiel Talbot-Mason	Planning / prep	de-rig exhibition	2
Dainiel Talbot-Mason	Planning / prep	publicity	2
Dainiel Talbot-Mason	Visitor experience	invigilation	24
Zachary Talbot-Mason	Visitor experience	invigilation	24
Zachary Talbot-Mason	Planning / prep	install exhibition	4
Zachary Talbot-Mason	Planning / prep	poster	1.5

Contributor

Task Main

Task Sub

Time worked


426 Words Matter - Eight Women Print Total hours donated to project 37.25

Clare Smith	Planning / prep	Curation	4
Clare Smith	Visitor experience	invigilation	6
Clare Smith	Planning / prep	install exhibition	4
Clare Smith	Planning / prep	de-rig exhibition	3
Lorena Herrero	Planning / prep	Curation	4
Lorena Herrero	Planning / prep	install exhibition	4.75
Lorena Herrero	Planning / prep	de-rig exhibition	2
Lorena Herrero	Planning / prep	publicity	2.5
Lorena Herrero	Planning / prep	poster	1
Lorena Herrero	Visitor experience	invigilation	6

427 Double Takes Total hours donated to project 156

David Leister	Planning / prep	Curation	12
David Leister	Planning / prep	install exhibition	12
David Leister	Planning / prep	de-rig exhibition	12
David Leister	Planning / prep	poster	12
David Leister	Visitor experience	invigilation	12
Jason Shulman	Visitor experience	invigilation	12
Lucy Harris	Visitor experience	invigilation	12
Bea Haut	Visitor experience	invigilation	12
Mark Sowden	Visitor experience	invigilation	12
Theo Nidorest	Visitor experience	invigilation	12
Mark Sowden	Planning / prep	publicity	12
Mark Sowden	Planning / prep	de-rig exhibition	12
Theo Nidorest	Planning / prep	de-rig exhibition	12

428 On The Wall - Dalton, Montague, Total hours donated to project 42

Lesley Dalton	Visitor experience	invigilation	6
Lesley Dalton	Planning / prep	install exhibition	7
Lesley Dalton	Planning / prep	de-rig exhibition	2

Contributor	Task Main	Task Sub	Time worked
Lesley Dalton	Planning / prep	poster	2.5
Franki Austin	Planning / prep	publicity	1
Franki Austin	Visitor experience	invigilation	8
Lucile Montague	Planning / prep	publicity	1.5
Lucile Montague	Visitor experience	invigilation	6
Mark Wainwright	Planning / prep	install exhibition	7
Mark Wainwright	Planning / prep	de-rig exhibition	1



429 Wintering Out Total hours donated to project 78

John Bischoff	Visitor experience	invigilation	4
Lesley Dalton	Planning / prep	install exhibition	7
Lesley Dalton	Visitor experience	invigilation	8
Lesley Dalton	Visitor experience	invigilation	2
Mark Wainwright	Planning / prep	install exhibition	7
Mark Wainwright	Visitor experience	invigilation	24
Harri Harrison	Visitor experience	invigilation	2
J J Morgan	Visitor experience	invigilation	2
Emily Frances Barrett	Visitor experience	invigilation	16
Lorena Herrero	Visitor experience	invigilation	2
Amy Petra Woodward	Visitor experience	invigilation	4

Project

AUDIENCE



Artist
Project Category
Status

Artists
Actual
Expected

Artists Talk
Actual
Expected

Attending
Actual
Expected

Audience Total

Artists' time in kind
Hours
Days
Value

Totals actual	175	35	2197	2232	172.9	£24,200.0
Totals expected	181	50	2100	2150		

2024

Cancelled

AOW22 Residency

Shivani Khoshia

Cancelled

--	--

Completed

ArtWorks Open 2024

Mark Wainwright

34

230

| 23.0

35

200

| 3.3

| £460.0

Completed 97.1%

115.0%

AWO Residency - NIMA Shafiani

NIMA Shafiani

1

n/a

1

n/a

Completed 100.0%

?

BAGT Editions #1 & #2

Mark Wainwright

20

175

| 26.0

20

200

| 3.7

| £520.0

Completed 100.0%

87.5%

Barry Birthday Party

Barry Sykes

Completed

--	--

BHL Open Studios

450

| 343.3

350

| 49.0

| £6,865.0

Completed 128.6%

Project

Artist
Project Category
Status

AUDIENCE



Artists
Actual
Expected

Artists Talk
Actual
Expected

Attending
Actual
Expected

Audience Total

Artists' time in kind
Hours
Days
Value

Birthday Party

Barry Sykes

Completed

|
|

Dainiel & Zachary Talbot-Mason

Dainiel Talbot-Mason

Completed

2
2
100.0%

70
130
53.8%

|62.3
|8.9 |£1,245.0

Dearly Impossible. Unu Sohn

Unu Sohn

Completed

1
1
100.0%

69
50
138.0%

|45.0
|6.4 |£900.0

Double Dose 2 - Amanda Whittle, Nicola

Nickie Counsell

Completed

2
2
100.0%

68
50
136.0%

|38.5
|5.5 |£770.0

Double Takes

David Leister

Completed

6
6
100.0%

65
70
92.9%

|156.0
|22.3 |£3,120.0

Fragments of A Long Night

Mohsen Zare

Completed

1
1
100.0%

80
130
61.5%

|88.0
|12.6 |£1,760.0

GOLD!- BHL studio show

Completed

27
30
90.0%

290
350
82.9%

|32.3
|4.6 |£645.0

Project



AUDIENCE

Artist
Project Category
Status

Artists
Actual
Expected

Artists Talk
Actual
Expected

Attending
Actual
Expected

Audience Total

Artists' time in kind
Hours
Days Value

In Circles

Valerie Large

<input type="text"/>	1			70	31.0	
<input type="text"/>	1			70	4.4	£620.0
Completed	100.0%			100.0%		

Isoble Atacus booking

Isobel Atacus

<input type="text"/>						
Completed						

Keep It Simple Sexv – Slade Postgraduate

Danny Freevine

<input type="text"/>	18	35		92	101.8	
<input type="text"/>	18	50		70	14.5	£2,035.0
Completed	100.0%	70.0%		131.4%		

My Life My Leaf - William Stok

William Stok

<input type="text"/>	1			96	23.5	
<input type="text"/>	1			70	3.4	£470.0
Completed	100.0%			137.1%		

On The Wall - Dalton, Montague, Austin

Lesley Dalton

<input type="text"/>	3			54	42.0	
<input type="text"/>	3			85	6.0	£840.0
Completed	100.0%			63.5%		

Professional Development

Matthew Krishanu

<input type="text"/>						
Completed						

Professional Development

YiMiao Shih

<input type="text"/>						
Completed						

Project

AUDIENCE



Artist
Project Category
Status

Artists
Actual
Expected

Artists Talk
Actual
Expected

Attending
Actual
Expected

Audience Total

Artists' time in kind
Hours
Days Value

Rudy Loewe - Professional Development

Rudy Loewe

Completed

|
|

Studio Residency Development

Mark Wainwright

Completed

|
|

V-A-L-U-E / E17 Art Trail

Neil Irons

15

220

| 83.0

15

100

| 11.9

| £1,660.0

Completed

100.0%

220.0%

Wintering Out

Mark Wainwright

23

140

| 78.0

25

150

| 11.1

| £1,560.0

Completed

92.0%

93.3%

Words Matter - Eight Women Print

Lorena Herrero

8

28

| 36.5

8

25

| 5.2

| £730.0

Completed

100.0%

112.0%

Work Experience

Mark Wainwright

Completed

|
|

In Progress

BAGT Editions #2

Mark Wainwright

12

12

|
|

In Progress

100.0%

BARBICAN ARTS GROUP TRUST

England & Wales - Charity number 1120918

Accounts

HM Revenue & Customs

Corporation Tax Return for the accounting period ended 24 December 2023.

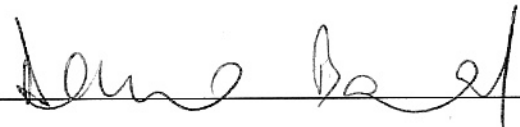
This is a copy of the information that will be transmitted to HM Revenue & Customs once authorised by you. The copy includes all completed supplementary pages and attachments. Before transmitting the return (or amendment) information to HM Revenue & Customs using the Corporation Tax online filing system, would you please check that the information is correct to the best of your knowledge and belief. If you give false information or conceal any income or chargeable gains you may be liable to financial penalties.

The HM Revenue & Customs IRmark number assigned to the Corporation Tax Return information is:
LDTRAUNDKU7WEMWF5L5BIZX6YXZZFEOE

This number appears on each page of this copy, which is consecutively numbered from 1 to 16
The following details comprise the information to be sent electronically.

Name	UTR
Barbican Arts Group Trust	3003600916

Where the Corporation Tax Return (or amended Return) contains a claim for repayment, your signature confirms that you have authorised HM Revenue & Customs to make any repayment arising from this return to the nominee as detailed on the form.

Signature  Date 10, 07, 2024

BARBICAN ARTS GROUP TRUST

(A Company Limited by Guarantee)

REPORT

AND

ACCOUNTS

FOR THE YEAR ENDED 24TH DECEMBER 2023

Registered Charity Number: 1120918

Company Number: 6355408

BARBICAN ARTS GROUP TRUST
REPORT AND ACCOUNTS
FOR THE YEAR ENDED 24TH DECEMBER 2023

Contents

Page	2	:	Report of the Directors and Trustees
	7	:	Independent Examiner's Report
	8	:	Statement of Financial Activities
	9	:	Balance Sheet
	10	:	Notes to the Accounts
	14	:	Annual Report detailing achievements and objectives

BARBICAN ARTS GROUP TRUST
REPORT OF THE DIRECTORS AND TRUSTEES
FOR THE YEAR ENDED 24TH DECEMBER 2023

The following people were Directors/Trustees of the Charity on the date of approval of the Report.

<u>DIRECTORS/TRUSTEES</u>	<u>DATE ELECTED</u>
DANIEL DAHL	29 th August 2007 (resigned 27 th December 2023)
DOMO BAAL	23 rd August 2017
LIELA HASHAM	6 th January 2020
RUPERT MAUDE	12 th March 2020
DANIEL KENNEDY DAVIES	15 th July 2021

BARBICAN ARTS GROUP TRUST
REPORT OF THE DIRECTORS AND TRUSTEES (Cont'd)
FOR THE YEAR ENDED 24TH DECEMBER 2023

The Trustees (who are also the Directors for the purpose of Company Law) have pleasure in presenting their Annual Report and the Financial Statements for the year ended 24th December 2023. The financial statements have been prepared in accordance with Accounting and Reporting by Charities: Statement of Recommended Practice (SORP) applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2015), with FRS 102 and with the requirements of the Companies Act 2006.

1. REFERENCE AND ADMINISTRATIVE DETAILS

Charity Name:	Barbican Arts Group Trust
Charity Registration:	1120918
Company Registration:	6355408
Registered Office:	32a, Hertford Road, London, N1 5SH.
Company Secretary:	Mr. M. Wainwright
Bankers:	HSBC Bank Plc, 74 Goswell Road, London EC1V 7DA
Independent Examiners	Southwell, Tyrrell & Co., Chartered Accountants, 15 Lower Ground Floor, 65 London Wall, London, EC2M 5TU.

2. OBJECTIVES AND ACTIVITIES

The purposes of the charity are:

- (a) the promotion and advancement of the visual arts in all their aspects for the public benefit and the furtherance of public knowledge, understanding and appreciation of the visual arts including arranging and holding exhibitions of artists work, and
- (b) the assistance of artists in necessitous circumstances particularly by the provision of accommodation, and
- (c) such other exclusively charitable objects and purposes (which without prejudice to the generality of the foregoing terms shall include any charitable trusts institutions foundations or other organisations) in the United Kingdom or in any other part of the word as the trustees shall in their discretion think fit.

BARBICAN ARTS GROUP TRUST
REPORT OF THE DIRECTORS AND TRUSTEES (Cont'd)
FOR THE YEAR ENDED 24TH DECEMBER 2023

2. OBJECTIVES AND ACTIVITIES (Cont'd)

The main activities undertaken during the year were:

- a) Projects for the year encompassed artists' residencies, open studios, solo/group shows.
- b) Blackhorse Lane Studios held Open Studios this year and the Project Space within studios hosted a number of exhibitions, and development opportunities for the studio artists.
- c) Hertford Road Studios continued its exhibition programme which extended to both studio artists and artists not associated with Barbican Arts Group Trust.
- d) The vast majority of the expenses of the Charity relate to the rent, rates and insurance of the two studio buildings in Blackhorse Lane E17 and Hertford Road N1.

3. ACHIEVEMENTS AND PERFORMANCE

A detailed description of the activities of the Trust are given in the Annual Report which starts after page 13 of these accounts.

Investment Activities

The Charity does not currently hold any investments.

4. FINANCIAL REVIEW

Financial Position

Incoming resources in the year were £152,033 (2022: £149,652). Of this £0 (2022: £0) related to project restricted activities.

A deficit of £10,591 (2022: Surplus £14,105) was made in the year. At 24th December 2023, total reserves were £333,369 (2022: £343,960) of which £12,081 (2022: £12,081) represented restricted funds.

Reserves Policy

Barbican Arts Group Trust is required to ensure that free monies are available in each financial year to meet any reasonable foreseeable contingency.

Funds in Deficit

No funds were in deficit at the Balance Sheet date.

BARBICAN ARTS GROUP TRUST
REPORT OF THE DIRECTORS AND TRUSTEES (Cont'd)
FOR THE YEAR ENDED 24TH DECEMBER 2023

5. STRUCTURE, GOVERNANCE AND MANAGEMENT

Governing Document

Barbican Arts Group Trust is a registered charity and a Company Limited by Guarantee. The maximum liability of each member is limited to one pound. At 24th December 2023 the Company had 5 (2022 : 5) Members. Barbican Arts Group Trust is governed by its Memorandum and Articles of Association.

Barbican Arts Group Trust was incorporated as a Company limited by Guarantee on 29th August 2007. The Charity commenced operations on 29th August 2007 at which date the assets and liabilities of the unincorporated Barbican Arts Group Trust were acquired.

Recruitment, Appointment of Trustees

The Trustees are Directors of the Company. The main procedure for the appointment of Trustees is described in the Memorandum of Association, as is the procedure for the election of the Chair.

Organisational Structure

The Charity has no full or part-time employees, any administration work being performed by volunteers. All of the Trustees are unpaid.

Major Risks

The Trustees recognise that any major risks to which the Charity is exposed need to be reviewed and systems put in place to mitigate those risks. To that end Barbican Arts Group Trust is continually monitoring and managing its risk and ensuring action plans are in place to mitigate its key risks.

The Trustees are aware of the need to secure long-term accommodation for the artists it is assisting and are confident that matters will be clarified in the near future.

BARBICAN ARTS GROUP TRUST
REPORT OF THE DIRECTORS AND TRUSTEES (Cont'd)
FOR THE YEAR ENDED 24TH DECEMBER 2023

6. DIRECTORS' RESPONSIBILITIES

Company Law and Charity Law require the Directors to prepare financial statements for each financial year, which give a true and fair view of the state of affairs of Barbican Arts Group Trust and the surplus or deficit for that period. In preparing those financial statements, the Directors are required to:

- (a) select suitable accounting policies and then apply them consistently;
- (b) make judgements and estimates that are reasonable and prudent;
- (c) state whether applicable accounting standards have been followed, subject to any material departures disclosed and explained in the financial statements, and;
- (d) prepare the financial statements on the going concern basis unless it is inappropriate to presume that the Company will continue in operation.

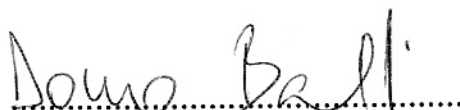
The Directors are also responsible for keeping proper accounting records which disclose with reasonable accuracy at any time the financial position of Barbican Arts Group Trust and to enable them to ensure that the financial statements comply with the Companies Act 2006.

The Directors are responsible for ensuring that the Company maintains an adequate system of internal control designed to provide reasonable assurance that assets are safeguarded against material loss or unauthorised use and to prevent and detect fraud and other irregularities.

This Report has been prepared in accordance with the Statement of Recommended Practice - Accounting and Reporting by Charities and in accordance with the provisions of Part 15 of the Companies Act 2006 applicable to companies subject to the small companies regime.



.....
Company Secretary - M. Wainwright



.....
Director - D. Baal

Approved on behalf of the Board of Trustees on: 10th July 2024

BARBICAN ARTS GROUP TRUST
INDEPENDENT EXAMINER'S REPORT TO THE TRUSTEES OF
FOR THE YEAR ENDED 24TH DECEMBER 2023

I report to the charity trustees on my examination of the accounts of the charity for the year ended 24th December 2023 which are set out on pages 8 to 13.

RESPONSIBILITIES AND BASIS OF REPORT

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

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

INDEPENDENT EXAMINER'S STATEMENT

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

1. accounting records were not kept in respect of the company as required by section 386 of the 2006 Act; or
2. the accounts do not accord with those records; or
3. the accounts do not comply with the accounting requirements of section 396 of the 2006 Act other than any requirement that the accounts give a 'true and fair view' which is not a matter considered as part of an independent examination; or
4. the accounts have not been prepared in accordance with the methods and principles of the Statement of Recommended Practice for accounting and reporting by charities [applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102)].

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

S. R. Clark BSc ACA
Southwell, Tyrrell & Co.,
Chartered Accountants,
15 Lower Ground Floor,
65 London Wall,
London, EC2M 5TU.

Date: 10th July 2024

BARBICAN ARTS GROUP TRUST
STATEMENT OF FINANCIAL ACTIVITIES
FOR THE YEAR ENDED 24TH DECEMBER 2023

	<u>NOTE</u>	<u>UNRESTRICTED</u> <u>FUNDS</u>	<u>RESTRICTED</u> <u>FUNDS</u>	<u>TOTAL</u> <u>FUNDS</u> <u>2023</u>	<u>TOTAL</u> <u>FUNDS</u> <u>2022</u>
		£	£	£	£
Income:					
Donations		9,731	-	9,731	44,312
Other trading activities	2	7,937	-	7,937	855
Investment income	3	134,365	-	134,365	104,485
		-----	-----	-----	-----
Total income		£152,033	£-	£152,033	£149,652
		=====	=====	=====	=====
Expenditure:					
	4				
Charitable activities		160,674	-	160,674	133,687
Governance cost		1,950	-	1,950	1,860
		-----	-----	-----	-----
Total expenditure		£162,624	£-	£162,624	£135,547
		=====	=====	=====	=====
Net income/ (expenditure) for the year		(10,591)	-	(10,591)	14,105
Transfer between Funds		-	-	-	-
		-----	-----	-----	-----
Net movement in Funds		(10,591)	-	(10,591)	14,105
Fund Balances at 25 th December 2022		331,879	12,081	343,960	329,855
		-----	-----	-----	-----
Fund Balances at 24 th December 2023		£321,288	£12,081	£333,369	£343,960
		=====	=====	=====	=====

BARBICAN ARTS GROUP TRUST
BALANCE SHEET
AS AT 24TH DECEMBER 2023

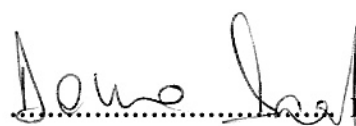
	<u>Notes</u>	<u>2023</u>		<u>2022</u>	
		£	£	£	£
FIXED ASSETS					
Leasehold Improvements	5		12,875		16,310
CURRENT ASSETS					
Debtors	6	32,250		11,000	
Cash at bank and in hand		362,261		347,711	
		————		————	
			394,511		358,711
CREDITORS: amounts falling due within one year	7	(74,017)		(31,061)	
		————		————	
NET CURRENT ASSETS			320,494		327,650
			————		————
TOTAL ASSETS LESS CURRENT LIABILITIES			£333,369		£343,960
			=====		=====
TOTAL NET ASSETS			£333,369		£343,960
			=====		=====
RESTRICTED FUND	8-9		12,081		12,081
UNRESTRICTED FUND	8-9		321,288		331,879
TOTAL FUNDS			£333,369		£343,960
			=====		=====

The Directors are satisfied that the Company is entitled to exemption from the requirement to obtain an audit under Section 477 of the Companies Act 2006 and that the Members have not required the Company to obtain an audit in accordance with Section 476 of the Act.

The Directors acknowledge their responsibilities for complying with the requirements of the Companies Act 2006 with respect to accounting records and the preparation of Accounts.

The Accounts have been prepared in accordance with the provisions in Part 15 of the Companies Act 2006 applicable to companies subject to the small companies regime.

Approved on behalf of the Board of Trustees:

 D. Baal - Trustee

Dated: 10th July 2024

BARBICAN ARTS GROUP TRUST
NOTES TO THE ACCOUNTS
FOR THE YEAR ENDED 24TH DECEMBER 2023

1. ACCOUNTING POLICIES

- a) The financial statements have been prepared in accordance with Accounting and Reporting by Charities: Statement of Recommended Practice (SORP) applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2015) – (Charities SORP (FRS 102)), with FRS 102 and with the requirements of the Companies Act 2006.

Barbican Arts Group Trust meets the definition of a public benefit entity under the FRS102. Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy note(s).

- b) The Trustees consider that there are no material uncertainties about the Charity's ability to continue as a going concern.
- c) Income from donations and other trading activities is brought in as the income arises.
- d) Income from investments represents rental income receivable.
- e) Advantage has been taken within the provisions of the Statement of Recommending Practice to show on the Statement of Financial Activities expenditure classifications appropriate to the Charity.
- f) Leasehold Improvements initially recognised at historical cost and are being written off over the period of the lease (20 years).
- g) 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 discounts due.
- h) Cash at bank and cash in hand only includes cash and the charity do not hold any other short-term/highly liquid investments.
- i) 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.
- j) No cash flow statement has been prepared as the Charity falls within the exemption provisions of FRS 102 "Statement of cash flow".

2. INCOME FROM OTHER TRADING ACTIVITIES

	<u>2023</u>	<u>2022</u>
	£	£
Artists' fees received	6,807	-
Fundraising	1,130	855

Income from Artists' fees in both the current and previous years relate to unrestricted funds.
Income from Fundraising in the current year relating to restricted funds was £0 (2022: £0).

BARBICAN ARTS GROUP TRUST
NOTES TO THE ACCOUNTS (cont'd)
FOR THE YEAR ENDED 24TH DECEMBER 2023

3. INVESTMENT INCOME

	<u>2023</u>	<u>2022</u>
	£	£
Rental income	134,365	104,485

All investment income in both the current and previous years relates to unrestricted funds.

4. ANALYSIS OF EXPENDITURE

	<u>2023</u>	<u>2022</u>
	£	£
Charitable Activities:		
Studio rent, rates and insurance	137,307	113,342
Artists fees and materials	4,762	4,763
Trust Development	4,717	4,966
Repairs and maintenance	465	3,136
Promotional Activities	95	113
Cleaning	2,895	2,173
Legal Fees	5,466	53
Sundry Expenses including travel	1,532	1,706
Depreciation	3,435	3,435
	160,674	133,687
Governance cost:		
Independent examiners fee	1,950	1,860
	£162,264	£135,547

5. FIXED ASSETS

	Leasehold Improvements
Cost	£
At 25 th December 2022	68,693
At 24 th December 2023	£68,693
Depreciation	
At 25 th December 2022	52,383
Charge for year	3,435
At 24 th December 2023	£55,818
Net Book Value	
At 24 th December 2023	£12,875
At 24 th December 2022	£16,310

BARBICAN ARTS GROUP TRUST
NOTES TO THE ACCOUNTS (Cont'd)
FOR THE YEAR ENDED 24TH DECEMBER 2023

6. DEBTORS

	<u>2023</u>	<u>2022</u>
	£	£
Studio Deposits	11,000	11,000
Trade	21,250	-
	<u>£32,250</u>	<u>£11,000</u>
	=====	=====

7. CREDITORS: amounts falling due within one year

	<u>2023</u>	<u>2022</u>
	£	£
Studio Deposits held	29,201	29,201
Trade Creditors and Accruals	44,816	1,860
	<u>£74,017</u>	<u>£28,564</u>
	=====	=====

8. FUND ACCOUNTING

The Charity maintains various types of funds as follows:

a) **Restricted Funds**

These are amounts which have been put aside at the discretion of the Trustees. This Fund is maintained for the specific purpose of improving the public appreciation of art by way of, for example, the sponsoring of exhibitions in schools and other community facilities. It is built up by way of the net proceeds raised from the annual "Silent Auctions" and at 24th December 2023 had a balance of £12,081 (2022: £12,081).

b) **Unrestricted Fund**

This fund is expendable at the discretion of the Trustees in the furtherance of the objects of the Charity, such a fund being held in order also to finance both working capital and capital investment requirements. It is built up by the excess of investment income over general administrative expenses and by way of transfers to or from the restricted funds. At 24th December 2023, the fund had a balance of £321,288 (2022: £331,879).

BARBICAN ARTS GROUP TRUST
NOTES TO THE ACCOUNTS (Cont'd)
FOR THE YEAR ENDED 24TH DECEMBER 2023

9. ANALYSIS OF NET ASSETS BETWEEN FUNDS

	Restricted Fund	Unrestricted Fund	Total
	£	£	£
Leasehold Improvements	-	12,875	12,875
Debtors		32,250	32,250
Cash at Bank	12,081	350,180	362,261
Creditors: amounts falling due within one year	-	(74,017)	(74,017)
	<u>£12,081</u>	<u>£321,288</u>	<u>£333,369</u>

10. TRUSTEES REMUNERATION AND EXPENSES

None of the Trustees received any remuneration or expenses in the year [2022: NIL].

11. OTHER INFORMATION

Barbican Arts Group Trust is a private company limited by Guarantee and incorporated in England. Its registered office is;
32a, Hertford Road,
London, N1 5SH.

Barbican Arts Group Trust

Annual Report - 2023

Reg Charity 1120918 / Company No 06355408
Report Cycle 4 - Phase 5

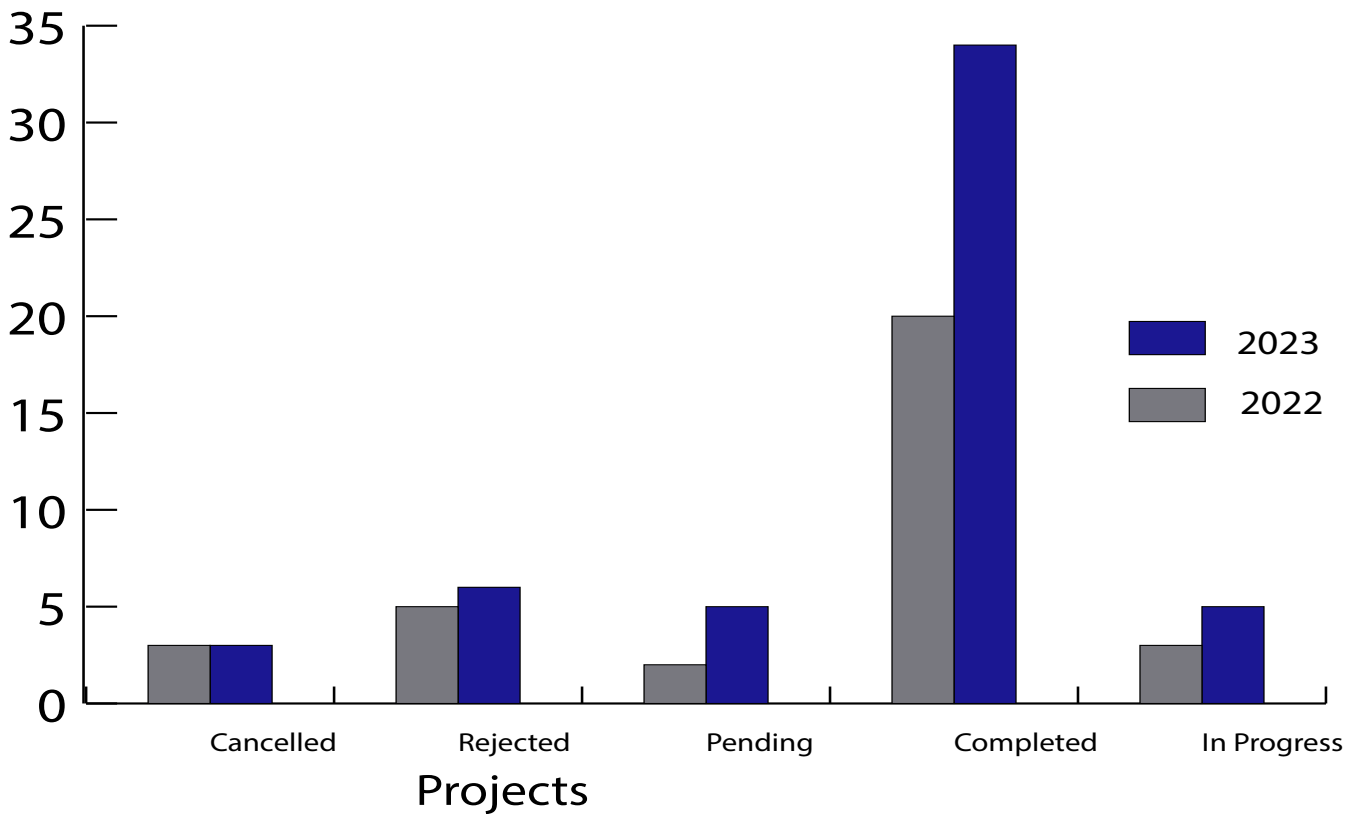
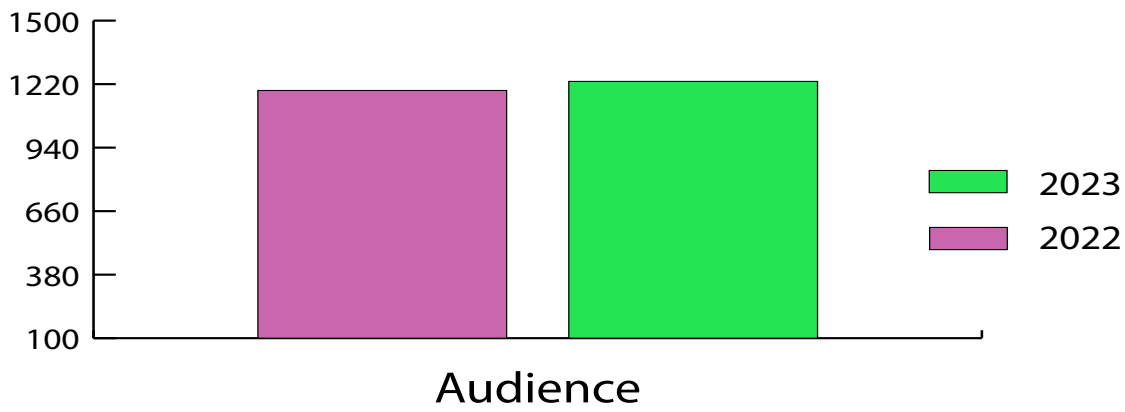




RAW - Atrium Space



ArtWorks Open- ArtWorks Project Space





Blackhorse Lane Open Studios - Jean-Pierre Mas



Blackhorse Lane Open Studios - Elizabeth Demonchaux

Executive Director

1 Studio(s) Committee

- 1.1 Small maintenance
- 1.2 Cleaning supervision
- 1.3 Internal decoration
- 1.4 Internal studio allocation
- 1.5 Open Studios
 - 1.5.1 Silent auction sales
 - 1.5.2 Publicity
 - 1.5.3 Promotion
 - 1.5.3.1 PV card
 - 1.5.3.2 Mail-out
 - 1.5.4 Artists voluntary time
 - 1.5.5 Door & bar rota
- 1.6 Studio applications
- 1.7 Health & Safety
- 1.8 Studio Rules
- 1.9 Fire Risk
- 1.10 Personal Risk
- 1.11 Artists voluntary time

2 Studios

- 2.1 Insurance
 - 2.1.1 Public Liability
 - 2.1.2 Building Insurance
- 2.2 Open Studios
 - 2.2.1 Budgets
- 2.3 Lets
 - 2.3.1 Studio applications (with committee)
 - 2.3.2 Rents and other charges
- 2.4 Household
 - 2.4.1 Cleaning
 - 2.4.1.1 Budgets
- 2.5 Buildings
 - 2.5.1 Personal Risk
 - 2.5.2 Health & Safety
 - 2.5.3 Fire Risk
 - 2.5.4 Maintenance
 - 2.5.4.1 External
 - 2.5.4.1.1 Roof
 - 2.5.4.1.2 Windows
 - 2.5.4.1.3 Entrances
 - 2.5.4.2 Internal
 - 2.5.4.2.1 Windows
 - 2.5.4.2.2 Utilities
 - 2.5.4.2.3 Doors
 - 2.5.4.2.4 Plumbing

3 BAGT Administration

- 3.1 Appointments
- 3.2 Reports
- 3.3 Finances
- 3.4 Office
- 3.5 Subscriptions
- 3.6 Friends

4 Development: ArtWorks Public Programme

- 4.1 Outreach
 - 4.1.1 Residencies
 - 4.1.1.1 Business
 - 4.1.1.2 Educational establishments
 - 4.1.1.3 Studio
 - 4.1.2 Studio exchange
 - 4.1.2.1 National
 - 4.1.2.2 International
 - 4.1.3 Workshops
- 4.2 ArtWorks Project Space
 - 4.2.1 Workshops
 - 4.2.1.1 Film editing
 - 4.2.1.2 Life class
 - 4.2.1.3 Animation
 - 4.2.1.4 Sculpture
 - 4.2.2 Talks
 - 4.2.3 Hire
 - 4.2.4 Exhibitions
 - 4.2.4.1 ArtWorks Open Exhibition
 - 4.2.4.2 Curated Exhibitions
 - 4.2.4.3 BAGT artists
 - 4.2.4.4 Other artists
 - 4.2.4.5 Student Exhibitions
- 4.3 Professional Development
 - 4.3.1 BAGT artists
 - 4.3.2 BAGT Staff & Trustees
 - 4.3.3 Non BAGT artists



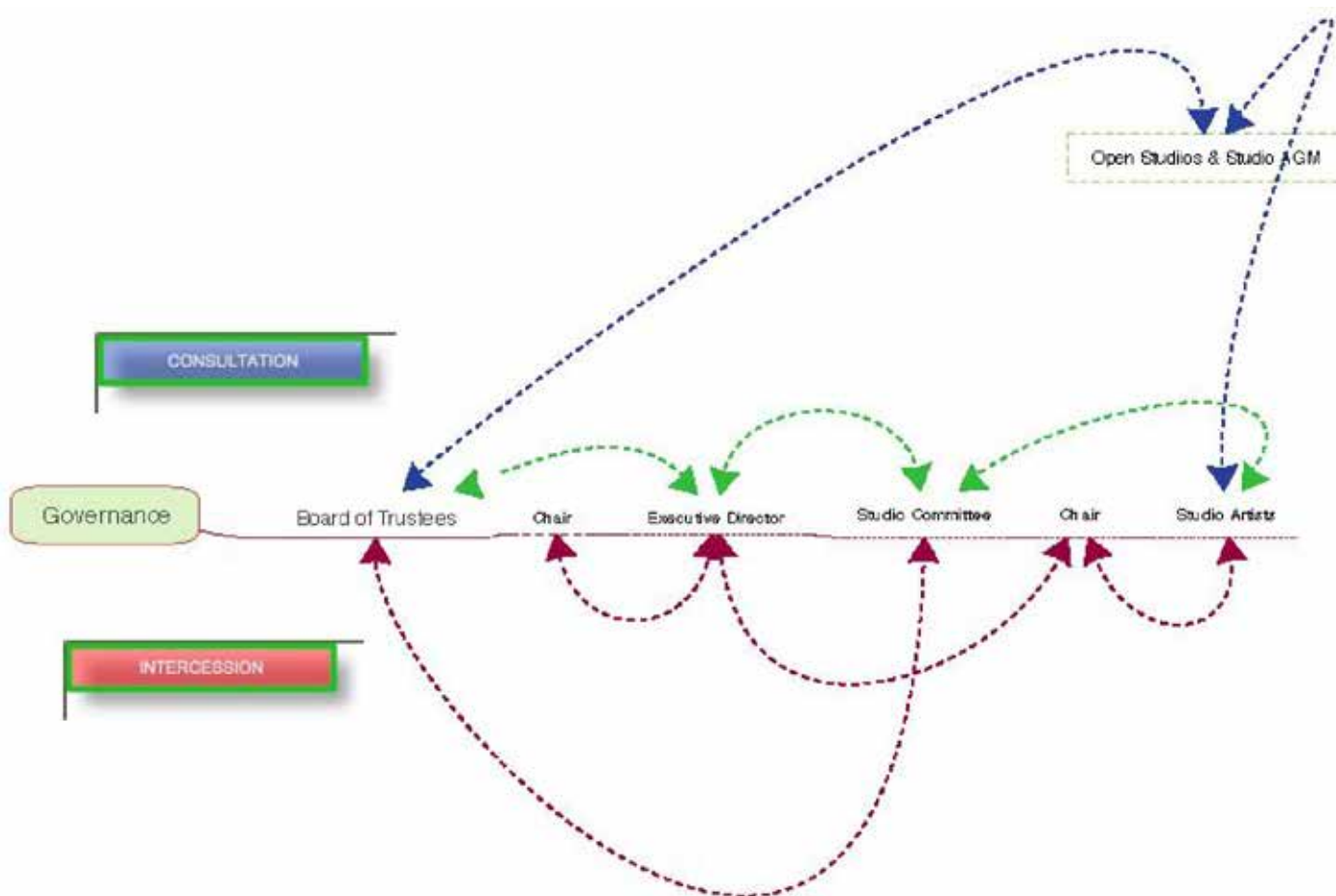
Fuse - ArtWorks Project Space



Blackhorse Lane Open Studios - Sandie M Sutton



Fuse - ArtWorks Project Space





ARTE - ArtWorks Project Space

Exhibitions at Atrium Space Hertford Road Studios fell short of a target of 5 shows by 3 exhibitions. Each studio artist is expected to participate in a show curated around their work (including at least 2 artists not resident at the studios) once in every 3-year period. The shortfall was disappointing, but due in part, to a number of artists leaving the studios.

The 5-year rent review at Blackhorse Lane Studios dragged on for most of the year – as in past rent reviews. The landlord was sticking out for an increase of 56%. BAGT's representatives were finally able to settle on 26%. Artist studios are rents are increasingly under pressure from the commercial sector. BAGT is essential providing studios to artists who do not earn from their work. They use the opportunity to research and develop their practice, whilst generating income by other means notably from teaching and working for museums and galleries.

Happily, Blackhorse Lane studio artists were able to open their studios to the public. The event was well attended and greatly appreciated by the visitors in attendance.

The total number of visitors for the year increased by 3.4%, rising from 1,192 to 1,232. The total time donated by artists increased by 2.4%, totaling 116 days at a value of £16,205.



Onwards and Upwards - Atrium Space



ARTE - ArtWorks Project Space -Pauline Evans



Fuse - ArtWorks Project Space

ArtWorks Project Space

Keep Your Love On

Ross Head, Neil Haas, Lissa Penny

KEEP YOUR LOVE ON

LISA PENNY - NEIL HAAS - ROSS HEAD

20-29th JANUARY 2023

PRIVATE VIEW 6-9PM, FRIDAY 20TH



& SAT-SUN 21st-22nd, FRI-SUN 27th-29th
12-6PM

ARTWORKS PROJECT SPACE

BARBICAN ARTS GROUP TRUST

114A BLACKHORSE LANE - LONDON - E17 6AA

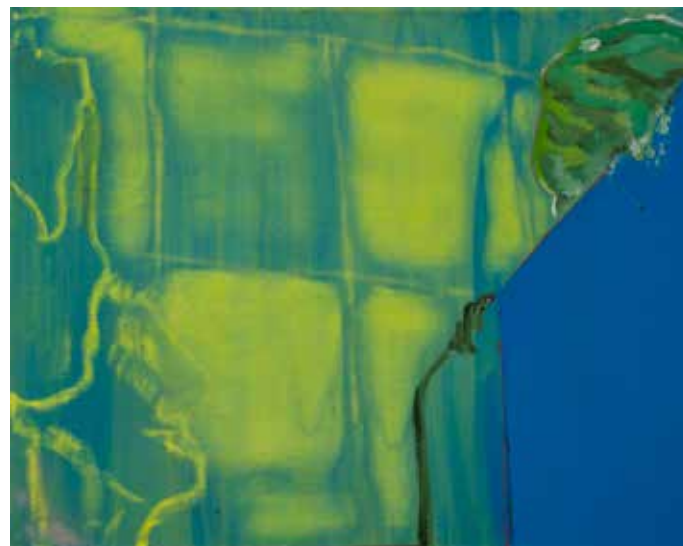
Keep Your Love On

For all the disgust desire harbours when spoken aloud, it remains a life force endowed with possibility. Like a choice garment, it can re-route our day's trajectory, lensing our take on everyday ephemera and interactions that otherwise amount to nothing. Indeed, our whole mode of being recalibrates when we embrace – or put on – our desire. For some, the dress-up is conspicuous. Your archetypal leatherman, for example, adopts a commanding prowess from the moment he steps into biker and chaps. For others, desire hides in plain sight, contained in that sweet spot of voyeur, dreamer and fantasist. Instead of flippant fetish objects, this plain-clothes opportunist wears an invisible jacket – common to one and all.

Yes, you too are the lover: they who dials up their desire when the whimsy of a moment takes hold. But where do you put it once the encounter peters? In the UK, we contribute to some 3.5 tons of unrequited

love and forgotten crushes a day, leaving it to rot in the great garbage heap of shame. Fortunately, a few traces are salvaged from the rubble. Artists Ross Head, Neil Haas and Lisa Penny dedicate their practices to safeguarding these magical imagine-ifs, bridging the chasm between reality and fabulation. Forming a spectrum of intensity, together the trio chart desire from its infancy, through its growing pains, all the way to climax, balancing lust with endearment throughout.

In Head's work, desire flickers in trepidation, haunting the manicured tiles of a swimming bath. Overhead, figures peek and claw at cubicle walls, the heterosexual matrix hanging in the balance. From the artist's gaze, a site of mundane leisure takes on mystical significance, presenting opportunities for intimacy between men that only emerge when one puts their love on. While the male forms and their conventional surroundings are sometimes hard to differentiate in the paintings, this synergy of body and space introduces an alternative utopia built on memory.



José Esteban Muñoz calls this not-yet-here – often based on a once-was – the 'ghosts of public sex'. Summoning memories from a pre-AIDs era of gay culture, the artist renders these spectres on canvas, defiantly reviving them for our present. In the vein of Muñoz, we might treat Head's work as a threshold

Keep Your Love On

Ross Head, Neil Haas, Lissa Penny

between sterile monotony and the joys of cruising, both literally and as a method of world building.[1]

However, this method is not engaged without resistance, and tensions between abject (see queer) desire and the wholesome release of exercise butt heads. Artificial day-glow clashes against earthy hues; windows demarcate the natural world outside and the contained vat of water inside. Together, these dichotomies mimic the ever-contested lines between homosocial bonds and homosexuality, the former a member in the natural order, the latter at home in the sticky artifice of saunas and bars.



If Head's work is the foyer of desire where closeted steps towards fantasy begin, then Haas lights the way for its coming out. In these margins, the artist teeters between guilt and passing fancies, peeping through blinds at the boy next door before hastily closing them. At first, it sounds like a sad place, but with further immersion, its dreamy allure becomes clear. With Haas, stashed-away pin-ups from men's fashion magazines of his youth move from the soft focus of his bedroom to the quasi-realities of his work. Rather than idling in the dead ends of repression or impossibility, he drafts something better: desire reified. The hunk's curtained locks that vanish as soon as they appear are savoured with artistic license, and the woody notes of his fragrance are bottled for safekeeping.

As this desire unravels further, a form of memory work begins. Items Haas once thought naff, in part because they revealed too much, return from the depths of adolescence. He finds himself infatuated by a leather jacket seen umpteen times before. Resplendent on a coated page, the prop of machismo enters his visual record of masculinity, romanticised further in colour pencil and flamboyance.

In this vein, these markers of manhood verge on caricature, taking on a camp suggestion redolent of Warhol's shoe illustrations. Allusions to the daredevil motorcyclist or mouthy punk are skewered by a queeny touch. Again, as Eve Sedgwick professed,



homosocial spaces are always threatened with a potential to blossom into homosexual ones, and so masculinity is policed accordingly.[2] For Haas, this tension is fair game.

Where Penny's concerned, softening masculinity with subtle accoutrements – be it an earring, meticulous grooming or deliberate sartorial touches

Keep Your Love On

Ross Head, Neil Haas, Lissa Penny

– is part and parcel of her fascination with the male form. The splayed collar on a shirt or a man's dramatic smoulder hark back to an original interest in eighties icons and dandyism, where effete touches trouble the performance of gender. It's an ambiguity she cherishes, especially within a contemporary context of gender fluidity.

Drawing on found imagery from gay porn, celebrity and Tinder, the artist confronts the problematics of anonymity in her work, often toiling with stylistic accessories and considered crops to control her distance from the subjects. By working across different planes, she can home in on peachy buttocks or the slick bulge below belted trousers, crystallising her desires without emotionally hurting herself or the mystery man.

Of course, playing the field of dating apps can be a cold, if not clinical, affair, but Penny's adoration for these fleeting characters reimbues the modern cruise with intimacy and vulnerability. At its most toxic, masculinity skews body image and behaviour, but at its best, it warrants sympathy and perhaps touch. Under Penny's hand, the idyllic abs and bulging backs unwind, floating in bucolic settings, parkland and tropical paradise. Where blokey hedonism rears its head in today's vice, cream chargers, dowelling and calico cloth provide a balm to bravado.

Beyond pure sex, Penny's renditions of men support a running theme throughout the show: To fancy, gaze upon and be attracted to the male form can be more fruitful than coitus itself. In manifesting their desires for men on canvas, paper or Venetian blinds, the artists continue to contest and complicate masculinity, singing desire's praises beyond the rubric of etiquette in an ongoing cruise.

Text by Joe Bobowicz

[1] Muñoz, J. (2019) *Cruising Utopia: The Then and There of Queer Futurity*, New York: New York University Press.

[2] Sedgwick, E. (1985) *Between Men: English Literature and Male Homosocial Desire*, New York: Columbia University Press.



Achievements

ArtWorks Project Space



Keep Your Love On

Ross Head, Neil Haas, Lissa Penny



Achievements

ArtWorks Project Space



Squeeze

Slade Fine Art Media Students



Slade Fine Art Media students used the project space to test their collective experience of installing and exhibiting their work prior to their interim show in the college.

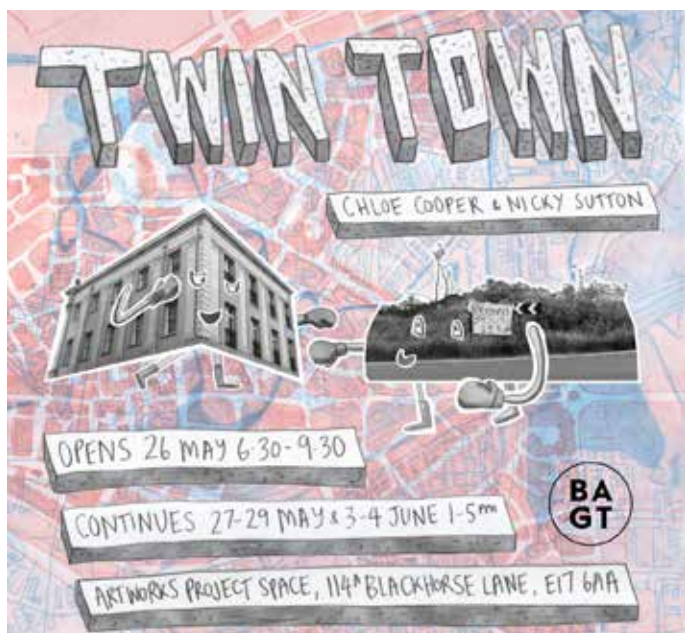
The opportunity is passed on annually annually to up coming students. The exhibition forms part of a developing relationship, now in it's fourth year, between Fine Art Media students and BAGT.

Yuyue He • Corrine Chan • Chika Annen • Yiwen Li
• Isabelle Pead • Zifan Liu • Eva Bachmann • Kate Towsey • Sana Iqbal • Harry Smithson • Frederika Dalwood • Raphaella Pester • Jiayu Sun • Chaney Diao • Ivan Kashdan • Blithe Germ • Shoshana Kessler • Marietta Mavrokordatou



Twin Town

Chloe Cooper and Nicky Sutton



An exhibition of new print-based work comparing the architectural masterplans of Thamesmead with those of Poundbury. Whilst Thamesmead was designed to be a modernist utopia, Poundbury was designed according to the traditionalist principles of Prince Charles. He was super-critical of places like Thamesmead, calling post-war housing “a victory of ideology and arrogance over humanity and common sense”. As residents of Thamesmead, the artists travelled to Poundbury to check out his alternative. Once they’d recovered, they began drawing, writing and desktop publishing to produce this show about nostalgia, taste, inequity, housing and hate. It’s a coronation special!

Chloe and Nicky started working together in 2022, inspired by the sheer excitement of living near Abbey Wood station when the Elizabeth line opened. They rated every Elizabeth line station between Abbey Wood and Paddington in their first zine Tunnel Tourists. After entering Tunnel Tourists into ArtWorks Open 2022, they were awarded the exhibition prize by artist-selectors Louise Ashcroft @louiseashcroft1 and Jasleen Kaur @_jasleen.kaur. This is their first solo show.



When they’re not making zines together Chloe marbles paper to make zines about knee pain, wearing glasses during Covid and drinking wine whilst working from home. She collaborates with composer and vibraphonist Jackie Walduck as Viben n Marblin to make audiovisual performances. Here, Chloe’s marbling responds to Jackie’s music and vice versa, resulting in immersive video projections and mesmeric vibraphone soundscapes. Nicky puts her neurodiversity into dabbling with photography, pixel manipulation, multi-media mess-making and other, less productive studio practice. She is also an art therapist, a workshop facilitator, has fun green woodworking, and discovered that she is sometimes alright at being a small-time fundraiser.



Achievements

ArtWorks Project Space



Fuse

George Storm Fletcher



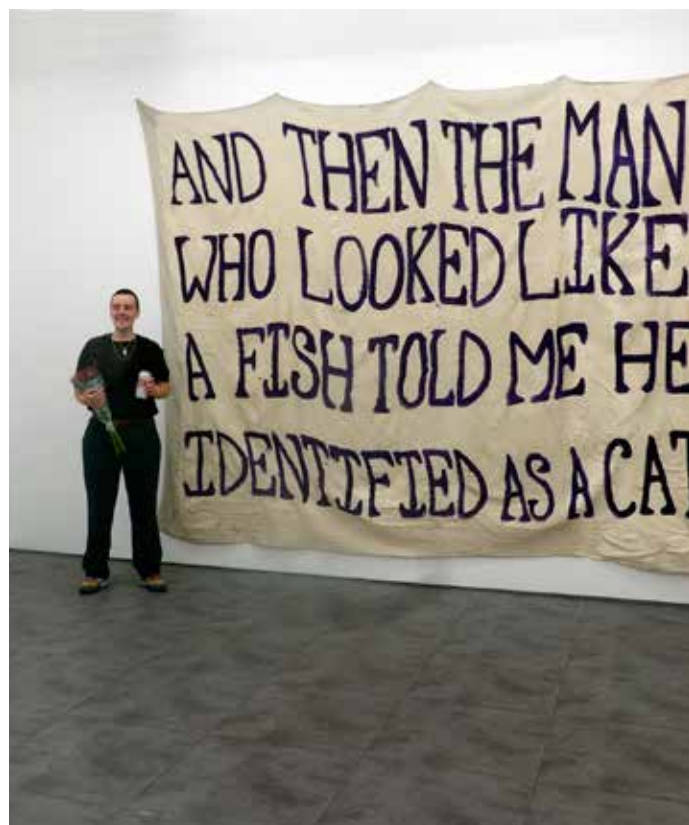
George Storm Fletcher is a performance artist, and menace. They are at their best when being outrageously queer, playful, and heartfelt.

Their work focuses on the unimaginable effects of happenings and histories. In recent years this has manifested as a series of text-based interventions, with their trademark, immediate, DIY aesthetic.

Grounded in Britain, their work plays with informal expressions and slang. Referencing domestic buildings and architectures, they use magnolia vinyl matt emulsion to root the work in their personal history.

Fletcher's piece, *The First Rule of Assertiveness*, was awarded a prize at 2022's Artworks Open. It was selected by curators Jasleen Kaur and Louise Ashcroft. The prize consists of a residency and solo show at the Barbican Arts Group Trust.

FUSE will open on Thursday the 24th of August at 6pm, in the ArtWorks Project Space. It will present three new works by Fletcher and a performance, *Docky*. Using found objects and their infamous hand-painted letters, Fletcher will question current narratives of renovation and the resurgence of 'boundaries'.



Achievements

ArtWorks Project Space



Hope Over Experience Kally Laurence and Pen Dalton



The triumph of hope over experience”: a quotation from Dr Johnson referring to second marriage.

We begin painting with an imagined ideal, a vague plan and a lot of optimism - hoping that this will be ‘The One’. But the painting has its own ideas- makes its own demands. We have to follow through responding to the realities of the materials and the limitations of our own experiences. We make it work

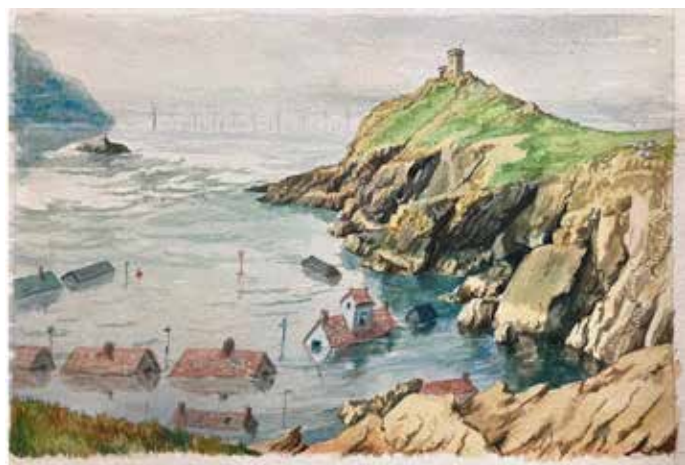


Arte

Blackhorse Lane Studios Show - Curated by Daniela Rizzi



- Franki Austin
- Anja Borowicz
- Julie Caves
- Eizabeth de Monchaux
- Pauline Evans
- Charlotte Gerrard
- Neil Irons
- Tam Joseph
- Matthew Krishanu
- Valerie Large
- Kally Laurence
- Jean Pierre-Mas
- Helen Maurer
- Lucile Montague
- Rebecca Munday
- Jonet Harley-Peters
- Daniela Rizzi
- Emma Shankland
- Noga Shatz
- YiMiao Shih
- William Stok
- Sandie M Sutton
- Barry Sykes



Group show curated by DaniellaRizzi of recent work by the majority of artists currently holding studios at Blackhorse Lane Studios.



ArtWorks Open

Selected by Jasleen Kaur & Rudy Loewe



Art is powerful, but not powerful enough ¹

What is the artist's role in revolution?

Rudy and I select the work for this show at a time when artists across the globe are holding institutions to account, signing letters of support, losing already precarious work, pounding the streets in their millions for Palestine. I am, amidst many moments of hopelessness, asking myself this question.

When I lose faith in art and being an artist, like prayer, I open my well-thumbed copy of Lola Olufemi's, *Feminism, Interrupted* at Chapter 6 titled *Art for art's sake*. In the same way that Jeffrey dancing is painted repeatedly, studying it more than once is necessary to take in its fullness. I read it with my students; I read it with my collaborators in an attempt to propel us into action.

Art is best utilised as a weapon, a writing back, as evidence that we were here. ²

The school hasn't got much funding so the art provision is low. The Tories have hollowed out state

education. After school he writes:

FRE E EE E

E

on the back of his home made Palestinian flag, adds two sticks and holds it up above his head at The march.

The divide between politics and art is not real.³

In what looks like an archive image, a crowd of protestors carries a fellow protester horizontally above their heads. Some carry placards. It is an uprising. They are demanding justice. The deliberate blurring obscures their faces, protecting them from our gaze and reminds me of pleas to censor images of protestors before uploading to social media due to increased surveillance by the Met Police. The artist points towards history showing us that revolution is possible. History and the current moment are close.



A black, brown and white body is connected by a pink gut like thread, through their ears. They are tethered through the act of listening together. Quantum Listening is listening in as many ways as possible simultaneously — changing and being changed by the listening. ⁴ Elsewhere a sea of people carry each other, through history and through time. Both artists conjure a kind of togetherness that is

¹ The title is borrowed from a longer quote, 'Art is powerful, but it is not powerful enough to undo centuries of colonial domination or climate catastrophe.' Lola Olufemi, *Feminism, Interrupted*, p.85.

² Lola Olufemi, *Feminism, Interrupted*, p.85.

³ Lola Olufemi, *Feminism, Interrupted*, p.87.

⁴ Pauline Oliveros, *Quantum Listening*, p.30.

Achievements

ArtWorks Project Space



ArtWorks Open

Selected by Jasleen Kaur & Rudy Loewe



Achievements

Blackhorse Lane Studios



Open Studios

**OPEN
STUDIOS**

16 - 17 September 2023
12 - 5pm

Meet artists, group exhibition, art sale, activity for children

Blackhorse Lane Studios (BAGT)

114a Blackhorse Lane
London E17 6AA

ANJA BOROWICZ	LUIGI RIZZO
BARRY SYKES	MATTHEW KRISHANU
CHARLOTTE GERRARD	NEIL IRONS
DANIELA RIZZI	NICKIE COUNSELL
DIANE CHAPPALLEY	NOGA SHATZ
ELIZABETH DE MONCHAUX	PAULINE EVANS
EMMA SHANKLAND	REBECCA MUNDAY
FRANKI AUSTIN	RUDY LOEWE
HELEN MAURER	SANDIE M SUTTON
JEAN-PIERRE MAS	TAM JOSEPH
JONET HARLEY-PETERS	VALERIE LARGE
JULIE CAVES	WILLIAM STOK
KALLY LAURENCE	YIMIAO SHIH
LUCILE MONTAGUE	

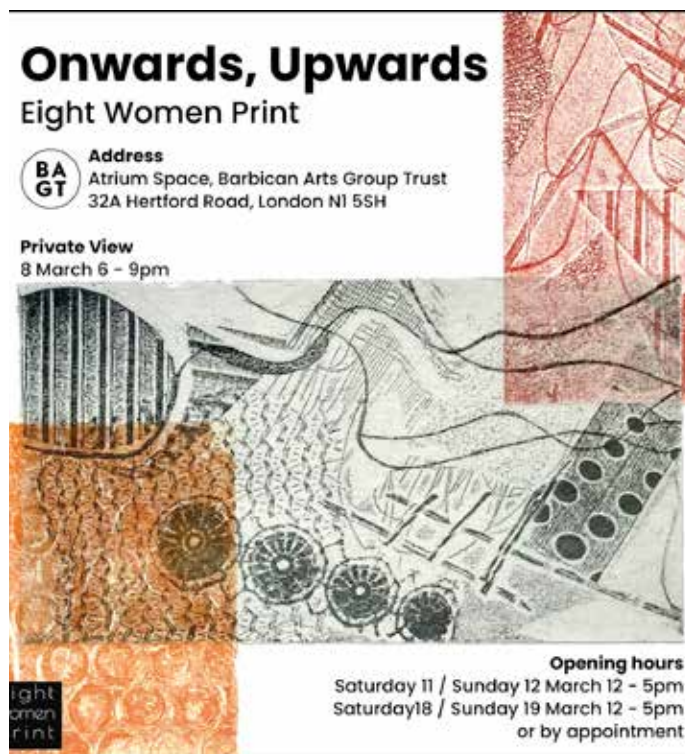
*Barbican Arts Group Trust studios
in Walthamstow E17 since 2007*



27 studios artists at Blackhorse Lane studios open their studios to the public. There were 270 visitors over the weekend who saw over 170 works.

Atrium Space

Onwards and Upwards Eight Women Print



Eight Women Print is an art collective formed by artists who originally met on an advanced printing course at City Lit. They came together during Covid, tuning in on line each week to each others' spaces, printing on their kitchen tables.

Their distinctive identities, languages, cultures, ideals, and narratives are an integral part of their art and collective practice.

Onwards, upwards, is their third show, and opens on the second anniversary of their official launch as a group. The exhibition coincided with International Women's Day, celebrating and shining a light on the plight and treatment of women around the world.

The collective's objective is to show that print is not just "pretty", reproduced work on paper. It can take shape of something that is 3-D or conceptual. It can be painterly, sculptural or woven in. A print can lead to interesting unfinished spaces. A series of accidents, processes, or ripped up work repurposed and recycled; immersing us in a memory, or a story, a musing.



Achievements



Atrium Space

RAW

Curated by JJ Morgan



Claire Brewster ♦ Mari Fujii-Pratt ♦ Lindsay Mapes ♦ JJ Morgan ♦ Vesna Parche ♦ Ingrid Petersen

Raw brings together six women artists in a celebration of the tactile; the real; the handmade.

All of these are evident in the artist's mark which touches us today as viscerally as pre-historic handprints have always done, reminding us that, no matter who we are, we recognise the human signal that 'I am here': living, breathing, going about life in all its messy, chaotic uncertainty and through the medium of a friable body in a frangible world. In this, we are interconnected despite the invidious taxonomy of class, race, religion, gender and in the face of the increasing incursions of digitalisation.

Through this indexical sign of the hand at work, Raw captures decisions made in a specific moment and with specific materials, isolating something evanescent that will never quite happen again; the fly in amber; the nano-second that flies away, the molecules that collide.





ArtWorks Open- ArtWorks Project Space



RAW - Atrium Space

- Schedule new shows for Atrium Space
- Appoint new Trustee
- Challenge rateable value of Hertford Rd Studios
- Form proposal to purchase Hertford Road studio building
- Negotiate extension to lease on Blackhorse Lane Studios



Contributor	Task Main	Task Sub	Time worked
2023	Total Time worked	810.25	Total days/Year
			116
		Value	£16,205.00
379	Keep Your Love On	Total hours donated to project	64
Lisa Penny	Planning / prep	exhibition planning	5
Lisa Penny	Planning / prep	install exhibition	5
Lisa Penny	Visitor experience	invigilation	24
Neil Haas	Planning / prep	publicity	2
Neil Haas	Visitor experience	invigilation	12
Ross Head	Visitor experience	invigilation	6
Ross Head	Planning / prep	install exhibition	3
Neil Haas	Planning / prep	install exhibition	2
Ross Head	Planning / prep	press release	1
Lisa Penny	Planning / prep	de-rig exhibition	2
Ross Head	Planning / prep	de-rig exhibition	2
380	Eight Women Print	Total hours donated to project	73.5
Lorena Herrero	Planning / prep	exhibition planning	3
Lorena Herrero	Planning / prep	poster	1
Lorena Herrero	Visitor experience	install exhibition	3
Lorena Herrero	Publicity	poster	2
Lorena Herrero	General help	de-rig exhibition	2.5
Lorena Herrero	Visitor experience	invigilation	12
Jenny Crispin	Visitor experience	invigilation	12
Sarrah El-Bushra	Visitor experience	invigilation	6
Giorgia Grassini	Visitor experience	invigilation	6
Alpana Kishore	Visitor experience	invigilation	6
Jane Laborie	Visitor experience	invigilation	6
Jenny Crispin	Visitor experience	exhibition participant	1
Sarrah El-Bushra	Visitor experience	exhibition participant	1
Giorgia Grassini	Visitor experience	exhibition participant	1
Alpana Kishore	Visitor experience	exhibition participant	1
Jane Laborie	Visitor experience	exhibition participant	1
D M O'Leary	Visitor experience	exhibition participant	1
Eleanor Morris	Visitor experience	exhibition participant	1
D M O'Leary	Planning / prep	install exhibition	2
Jane Laborie	Planning / prep	install exhibition	3
Alpana Kishore	Planning / prep	install exhibition	2
381	RAW	Total hours donated to project	95
J J Morgan	Planning / prep	Curation	7
J J Morgan	Visitor experience	invigilation	6
J J Morgan	Planning / prep	install exhibition	5
J J Morgan	Planning / prep	de-rig exhibition	3
J J Morgan	Planning / prep	publicity	1.5
Claire Brewster	Planning / prep	Curation	2
Claire Brewster	Planning / prep	install exhibition	4
Claire Brewster	Visitor experience	invigilation	6

11/10/2024



Contributor	Task Main	Task Sub	Time worked
Claire Brewster	Planning / prep	de-rig exhibition	6
Mari Fujii-Pratt	Planning / prep	Curation	2
Mari Fujii-Pratt	Planning / prep	invigilation	6
Mari Fujii-Pratt	Planning / prep	install exhibition	4
Mari Fujii-Pratt	Planning / prep	de-rig exhibition	2
Mari Fujii-Pratt	Planning / prep	publicity	1.5
Lindsay Mapes	Planning / prep	Curation	2
Lindsay Mapes	Visitor experience	invigilation	6
Lindsay Mapes	Planning / prep	install exhibition	3
Lindsay Mapes	Planning / prep	de-rig exhibition	1.5
Lindsay Mapes	Planning / prep	publicity	2.5
Vesna Parchet	Planning / prep	Curation	2
Vesna Parchet	Visitor experience	invigilation	6
Vesna Parchet	Planning / prep	install exhibition	2
Vesna Parchet	Planning / prep	de-rig exhibition	1
Ingrid Petersen	Planning / prep	Curation	1
Ingrid Petersen	Planning / prep	install exhibition	3
Ingrid Petersen	Planning / prep	de-rig exhibition	1
Ingrid Petersen	Visitor experience	invigilation	6
Ingrid Petersen	Planning / prep	publicity	2
384	Squeeze - Slade Show	Total hours donated to project	78
Marietta	Visitor experience	exhibition participant	1
Marietta	Visitor experience	exhibition planning	1
Shoshana Kessler	Visitor experience	exhibition participant	1
Shoshana Kessler	Visitor experience	exhibition planning	1
Blithe Germ	Visitor experience	exhibition participant	1
Blithe Germ	Visitor experience	exhibition planning	1
Chaney Diao	Visitor experience	exhibition participant	1
Chaney Diao	Visitor experience	exhibition planning	1
Jiayu Sun	Visitor experience	exhibition participant	1
Jiayu Sun	Visitor experience	exhibition planning	1
Raphaella Pester	Visitor experience	exhibition participant	1
Raphaella Pester	Visitor experience	exhibition planning	1
Frederika Dalwood	Visitor experience	exhibition participant	1
Frederika Dalwood	Visitor experience	exhibition planning	1
Harry Smithson	Visitor experience	exhibition participant	1
Harry Smithson	Visitor experience	exhibition planning	1
ySana Iqbal	Visitor experience	exhibition participant	1
ySana Iqbal	Visitor experience	exhibition planning	1
Kate Towse	Visitor experience	exhibition participant	1
Kate Towse	Visitor experience	exhibition planning	1
Zifan Lui	Visitor experience	exhibition participant	1
Zifan Lui	Visitor experience	exhibition planning	1
Isabelle Pead	Visitor experience	exhibition participant	1



Contributor	Task Main	Task Sub	Time worked
Isabelle Pead	Visitor experience	exhibition planning	1
Yiwen Li	Visitor experience	exhibition planning	1
Yiwen Li	Visitor experience	exhibition participant	1
Chika Annen	Visitor experience	exhibition participant	1
Chika Annen	Visitor experience	exhibition planning	1
Corrine Chan	Visitor experience	exhibition planning	1
Corrine Chan	Visitor experience	exhibition participant	1
Yuvue He	Visitor experience	exhibition participant	1
Yuvue He	Visitor experience	exhibition planning	1
Ivan Kashdan	Visitor experience	exhibition participant	1
Ivan Kashdan	Visitor experience	exhibition planning	4
Ivan Kashdan	Visitor experience	install exhibition	5
Ivan Kashdan	Visitor experience	invigilation	7
Ivan Kashdan	Visitor experience	de-rig exhibition	3
Corrine Chan	Visitor experience	invigilation	7
Isabelle Pead	Visitor experience	invigilation	7
Kate Towse	Visitor experience	invigilation	7
Zifan Lui	Visitor experience	de-rig exhibition	2
Harry Smithson	Visitor experience	install exhibition	3
385	TWIN TOWN - Chloe Cooper and	Total hours donated to project	47.5
Nicky Sutton	Planning / prep	exhibition planning	3
Chloe Cooper	Planning / prep	poster	2
Nicky Sutton	Planning / prep	press release	2.5
Nicky Sutton	Visitor experience	invigilation	14
Chloe Cooper	Visitor experience	invigilation	10
Nicky Sutton	Planning / prep	install exhibition	6
Chloe Cooper	Planning / prep	install exhibition	4.5
Nicky Sutton	Planning / prep	de-rig exhibition	2.5
Chloe Cooper	Planning / prep	de-rig exhibition	3
386	Fuse-George Storm Fletcher	Total hours donated to project	11.5
George Storm Fletcher	Planning / prep	Curation	3
George Storm Fletcher	Visitor experience	install exhibition	4
George Storm Fletcher	Visitor experience	de-rig exhibition	2.5
George Storm Fletcher	Visitor experience	performance	2
389	ArtWorks Open - 2023	Total hours donated to project	20
JASLEEN KAUR	Planning / prep	selector	6
JASLEEN KAUR	Prize Awards		4
Rudy Loewe	Planning / prep	selector	6
Rudy Loewe	Prize Awards		4
392	Hope Over Experience Kally	Total hours donated to project	37
Kally Laurence	Planning / prep	Curation	5
Kally Laurence	Visitor experience	invigilation	8
Kally Laurence	Visitor experience	install exhibition	4
Kally Laurence	Visitor experience	de-rig exhibition	2

11/10/2024



Contributor	Task Main	Task Sub	Time worked
Pen Dalton	Planning / prep	Curation	3
Pen Dalton	Visitor experience	invigilation	8
Pen Dalton	Planning / prep	install exhibition	2
Pen Dalton	Planning / prep	de-rig exhibition	2
Pen Dalton	Planning / prep	publicity	3
395	BHL Open Studios	Total hours donated to project	309
Neil Irons	Studios Committee		6
Neil Irons	Visitor experience	open studios	15
Franki Austin	Visitor experience	open studios	15
Lucile Montague	Visitor experience	open studios	15
William Stok	Visitor experience	open studios	15
Valerie Large	Visitor experience	open studios	15
Tam Joseph	Visitor experience	open studios	15
Elizabeth de Monchaux	Visitor experience	open studios	15
Matthew Krishanu	Visitor experience	open studios	15
Matthew Krishanu	Visitor experience	open studios	15
Julie Caves	Visitor experience	open studios	15
Sandie M Sutton	Visitor experience	open studios	15
Pauline Evans	Visitor experience	open studios	15
Daniela Rizzi	Visitor experience	open studios	15
Daniela Rizzi	Studios Committee		6
Charlotte Gerrard	Visitor experience	open studios	15
Charlotte Gerrard	Studios Committee		6
Helen Maurer	Visitor experience	open studios	15
Anja Borowicz	Visitor experience	open studios	15
Anja Borowicz	Studios Committee		6
Barry Sykes	Visitor experience	open studios	15
Nickie Counsell	Did not participate		0
Noga Shatz	Visitor experience	open studios	15
Luigi Rizzo	Did not participate		0
Emma Talbot	Did not participate		0
Julika Gittner	Did not participate		0
Jean-Pierre Mas	Visitor experience	open studios	15
421	In Circles	Total hours donated to project	31
Valerie Large	Planning / prep		9
Valerie Large	Planning / prep	install exhibition	5
Valerie Large	Planning / prep	de-rig exhibition	3
Valerie Large	Planning / prep	publicity	2
William Stok	Planning / prep	install exhibition	9
William Stok	Planning / prep	de-rig exhibition	3
424	ARTE - BHL Studio show	Total hours donated to project	43.75
Daniela Rizzi	Planning / prep	exhibition planning	6
Daniela Rizzi	Visitor experience	install exhibition	9
Daniela Rizzi	Visitor experience	exhibition participant	.25

11/10/2024



Contributor	Task Main	Task Sub	Time worked
Rebecca Munday	Visitor experience	exhibition participant	.25
Rebecca Munday	Visitor experience	install exhibition	5
Rebecca Munday	Planning / prep	de-rig exhibition	3
Daniela Rizzi	Planning / prep	de-rig exhibition	
Daniela Rizzi	Planning / prep	publicity	2
Sandie M Sutton	Visitor experience	exhibition participant	.25
Sandie M Sutton	Visitor experience	install exhibition	3
Sandie M Sutton	Planning / prep	de-rig exhibition	2.5
Neil Irons	Visitor experience	exhibition participant	.25
Neil Irons	Planning / prep	de-rig exhibition	2
Franki Austin	Visitor experience	exhibition participant	.25
Anja Borowicz	Visitor experience	exhibition participant	.25
Julie Caves	Visitor experience	exhibition participant	.25
Elizabeth de Monchaux	Visitor experience	exhibition participant	.25
Pauline Evans	Visitor experience	exhibition participant	.25
Pauline Evans	Visitor experience	install exhibition	3
Pauline Evans	Planning / prep	de-rig exhibition	2.5
Charlotte Gerrard	Visitor experience	exhibition participant	.25
Tam Joseph	Visitor experience	exhibition participant	.25
Matthew Krishanu	Visitor experience	exhibition participant	.25
Valerie Large	Visitor experience	exhibition participant	.25
Kally Laurence	Visitor experience	exhibition participant	.25
Jean-Pierre Mas	Visitor experience	exhibition participant	.25
Helen Maurer	Visitor experience	exhibition participant	.25
Lucile Montague	Visitor experience	exhibition participant	.25
Jonet Harley-Peters	Visitor experience	exhibition participant	.25
Emma Shankland	Visitor experience	exhibition participant	.25
Noga Shatz	Visitor experience	exhibition participant	.25
YiMiao Shih	Visitor experience	exhibition participant	.25
William Stok	Visitor experience	exhibition participant	.25
Barry Sykes	Visitor experience	exhibition participant	.25

Project

AUDIENCE

Artist Project Category Status	Artists Actual Expected	Artists Talk Actual Expected	Attending Actual Expected	Audience Total
Totals actual	80		1232	1232
Totals expected	114		1735	1735
Keep Your Love On				
Lisa Penny				
<input type="text"/>	3		75	
<input type="text"/>	3		75	
Completed	100.0%		100.0%	
PROFESSIONAL DEVELOPMENT				
Helen Maurer				
<input type="text"/>				
Completed				
Eight Women Print				
Lorena Herrero				
<input type="text"/>	8		75	
<input type="text"/>	8		70	
Completed	100.0%		107.1%	
Squeeze - Slade Show				
Ivan Kashdan				
<input type="text"/>	17		65	
<input type="text"/>	17		70	
Completed	100.0%		92.9%	
Birthday Party				
Barry Sykes				
<input type="text"/>				
Completed				
TWIN TOWN - Chloe Cooper and Nicky Sutton				
Nicky Sutton				
<input type="text"/>			80	
<input type="text"/>			70	
Completed			114.3%	

Project

Artist
Project Category
Status

Artists
Actual
Expected

Artists Talk
Actual
Expected

Attending
Actual
Expected

Audience Total

AUDIENCE

Tam Joseph - Photo Shoot

Tam Joseph

Booking

Completed

RAW

J J Morgan

BAGT Project

6

70

6

70

Completed

100.0%

100.0%

AWO - Residency 2 Xueyang Xia

Xueyang Xia

Cancelled

Fuse-George Storm Fletcher

George Storm Fletcher

1

25

1

30

Completed

100.0%

83.3%

The Open Art Club CIC

Noga Shatz

Cancelled

BHL Open Studios

Neil Irons

28

250

500

Completed

50.0%

AWO - Residency 1

Cancelled

Project

Artist
Project Category
Status

Artists
Actual
Expected

Artists Talk
Actual
Expected

Attending
Actual
Expected

Audience Total

AUDIENCE

Atrium Show

Amanda Lwin

Pending

Hope Over Experience Kally Laurence & Pen

Kally Laurence

2

42

2

50

Completed

100.0%

84.0%

ArtWorks Open - 2023

Mark Wainwright

20

280

21

300

Completed

95.2%

93.3%

Professional Development

Rudy Loewe

Completed

Professional development

Noga Shatz

Cancelled

Art Materials for children

Justyna Traczyk

In progress

ARTE - BHL Studio show

Daniela Rizzi

23

270

28

500

Completed

82.1%

54.0%

BARBICAN ARTS GROUP TRUST

England & Wales - Charity number 1120918

Accounts

BARBICAN ARTS GROUP TRUST
(A Company Limited by Guarantee)

REPORT
AND
ACCOUNTS

FOR THE YEAR ENDED 24TH DECEMBER 2022

Registered Charity Number: 1120918

Company Number: 6355408

BARBICAN ARTS GROUP TRUST
REPORT AND ACCOUNTS
FOR THE YEAR ENDED 24TH DECEMBER 2022

Contents

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	7	:	Independent Examiner's Report
	8	:	Statement of Financial Activities
	9	:	Balance Sheet
	10	:	Notes to the Accounts
	14	:	Annual Report detailing achievements and objectives

BARBICAN ARTS GROUP TRUST
REPORT OF THE DIRECTORS AND TRUSTEES
FOR THE YEAR ENDED 24TH DECEMBER 2022

The following people were Directors/Trustees of the Charity on the date of approval of the Report.

<u>DIRECTORS/TRUSTEES</u>	<u>DATE ELECTED</u>
DANIEL DAHL	29 th August 2007
DOMO BAAL	23 rd August 2017
LIELA HASHAM	6 th January 2020
RUPERT MAUDE	12 th March 2020

BARBICAN ARTS GROUP TRUST
REPORT OF THE DIRECTORS AND TRUSTEES (Cont'd)
FOR THE YEAR ENDED 24TH DECEMBER 2022

The Trustees (who are also the Directors for the purpose of Company Law) have pleasure in presenting their Annual Report and the Financial Statements for the year ended 24th December 2022. The financial statements have been prepared in accordance with Accounting and Reporting by Charities: Statement of Recommended Practice (SORP) applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2015), with FRS 102 and with the requirements of the Companies Act 2006.

1. REFERENCE AND ADMINISTRATIVE DETAILS

Charity Name:	Barbican Arts Group Trust
Charity Registration:	1120918
Company Registration:	6355408
Registered Office:	32a, Hertford Road, London, N1 5SH.
Company Secretary:	Mr. M. Wainwright
Bankers:	HSBC Bank Plc, 74 Goswell Road, London EC1V 7DA
Independent Examiners	Southwell, Tyrrell & Co., Chartered Accountants, 15 Lower Ground Floor, 65 London Wall, London, EC2M 5TU.

2. OBJECTIVES AND ACTIVITIES

The purposes of the charity are:

- (a) the promotion and advancement of the visual arts in all their aspects for the public benefit and the furtherance of public knowledge, understanding and appreciation of the visual arts including arranging and holding exhibitions of artists work, and
- (b) the assistance of artists in necessitous circumstances particularly by the provision of accommodation, and
- (c) such other exclusively charitable objects and purposes (which without prejudice to the generality of the foregoing terms shall include any charitable trusts institutions foundations or other organisations) in the United Kingdom or in any other part of the world as the trustees shall in their discretion think fit.

BARBICAN ARTS GROUP TRUST
REPORT OF THE DIRECTORS AND TRUSTEES (Cont'd)
FOR THE YEAR ENDED 24TH DECEMBER 2022

2. OBJECTIVES AND ACTIVITIES (Cont'd)

The main activities undertaken during the year were:

- a) Projects for the year encompassed artists' residencies, open studios, solo/group shows.
- b) Blackhorse Lane Studios did not undertake Open Studios this year whilst the Project Space within studios hosted a number of exhibitions and development opportunities for the studio artists.
- c) Hertford Road Studios continued its exhibition programme which extended to both studio artists and artists not associated with Barbican Arts Group Trust.
- d) The vast majority of the expenses of the Charity relate to the rent, rates and insurance of the two studio buildings in Blackhorse Lane E17 and Hertford Road N1.

3. ACHIEVEMENTS AND PERFORMANCE

A detailed description of the activities of the Trust are given in the Annual Report which starts after page 13 of these accounts.

Investment Activities

The Charity does not currently hold any investments.

4. FINANCIAL REVIEW

Financial Position

Incoming resources in the year were £149,652 (2021: £168,275). Of this £0 (2021: £220) related to project restricted activities.

A surplus of £14,105 (2021: £36,066) was made in the year. At 24th December 2022, total reserves were £343,960 (2021: £329,855) of which £12,081 (2021: £12,081) represented restricted funds.

Reserves Policy

Barbican Arts Group Trust is required to ensure that free monies are available in each financial year to meet any reasonable foreseeable contingency.

Funds in Deficit

No funds were in deficit at the Balance Sheet date.

BARBICAN ARTS GROUP TRUST
REPORT OF THE DIRECTORS AND TRUSTEES (Cont'd)
FOR THE YEAR ENDED 24TH DECEMBER 2022

5. STRUCTURE, GOVERNANCE AND MANAGEMENT

Governing Document

Barbican Arts Group Trust is a registered charity and a Company Limited by Guarantee. The maximum liability of each member is limited to one pound. At 24th December 2022 the Company had 4 (2021 : 4) Members. Barbican Arts Group Trust is governed by its Memorandum and Articles of Association.

Barbican Arts Group Trust was incorporated as a Company limited by Guarantee on 29th August 2007. The Charity commenced operations on 29th August 2007 at which date the assets and liabilities of the unincorporated Barbican Arts Group Trust were acquired.

Recruitment, Appointment of Trustees

The Trustees are Directors of the Company. The main procedure for the appointment of Trustees is described in the Memorandum of Association, as is the procedure for the election of the Chair.

Organisational Structure

The Charity has no full or part-time employees, any administration work being performed by volunteers. All of the Trustees are unpaid.

Major Risks

The Trustees recognise that any major risks to which the Charity is exposed need to be reviewed and systems put in place to mitigate those risks. To that end Barbican Arts Group Trust is continually monitoring and managing its risk and ensuring action plans are in place to mitigate its key risks.

The Trustees are aware of the need to secure long-term accommodation for the artists it is assisting and are confident that matters will be clarified in the near future.

BARBICAN ARTS GROUP TRUST
REPORT OF THE DIRECTORS AND TRUSTEES (Cont'd)
FOR THE YEAR ENDED 24TH DECEMBER 2022

6. DIRECTORS' RESPONSIBILITIES

Company Law and Charity Law require the Directors to prepare financial statements for each financial year, which give a true and fair view of the state of affairs of Barbican Arts Group Trust and the surplus or deficit for that period. In preparing those financial statements, the Directors are required to:

- (a) select suitable accounting policies and then apply them consistently;
- (b) make judgements and estimates that are reasonable and prudent;
- (c) state whether applicable accounting standards have been followed, subject to any material departures disclosed and explained in the financial statements, and;
- (d) prepare the financial statements on the going concern basis unless it is inappropriate to presume that the Company will continue in operation.

The Directors are also responsible for keeping proper accounting records which disclose with reasonable accuracy at any time the financial position of Barbican Arts Group Trust and to enable them to ensure that the financial statements comply with the Companies Act 2006.

The Directors are responsible for ensuring that the Company maintains an adequate system of internal control designed to provide reasonable assurance that assets are safeguarded against material loss or unauthorised use and to prevent and detect fraud and other irregularities.

This Report has been prepared in accordance with the Statement of Recommended Practice - Accounting and Reporting by Charities and in accordance with the provisions of Part 15 of the Companies Act 2006 applicable to companies subject to the small companies regime.

.....
Company Secretary - M. Wainwright

.....
Director - D. Baal

Approved on behalf of the Board of Trustees on: 14th September 2023

BARBICAN ARTS GROUP TRUST
INDEPENDENT EXAMINER'S REPORT TO THE TRUSTEES OF
FOR THE YEAR ENDED 24TH DECEMBER 2022

I report to the charity trustees on my examination of the accounts of the charity for the year ended 24th December 2022 which are set out on pages 8 to 13.

RESPONSIBILITIES AND BASIS OF REPORT

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

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

INDEPENDENT EXAMINER'S STATEMENT

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

1. accounting records were not kept in respect of the company as required by section 386 of the 2006 Act; or
2. the accounts do not accord with those records; or
3. the accounts do not comply with the accounting requirements of section 396 of the 2006 Act other than any requirement that the accounts give a 'true and fair view' which is not a matter considered as part of an independent examination; or
4. the accounts have not been prepared in accordance with the methods and principles of the Statement of Recommended Practice for accounting and reporting by charities [applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102)].

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

S. R. Clark BSc ACA
Southwell, Tyrrell & Co.,
Chartered Accountants,
15 Lower Ground Floor,
65 London Wall,
London, EC2M 5TU.

Date: 14th September 2023

BARBICAN ARTS GROUP TRUST
STATEMENT OF FINANCIAL ACTIVITIES
FOR THE YEAR ENDED 24TH DECEMBER 2022

	<u>NOTE</u>	<u>UNRESTRICTED FUNDS</u>	<u>RESTRICTED FUNDS</u>	<u>TOTAL FUNDS 2022</u>	<u>TOTAL FUNDS 2021</u>
		£	£	£	£
Income:					
Donations		44,312	-	44,312	68,703
Other trading activities	2	855	-	855	3,799
Investment income	3	104,485	-	104,485	95,773
		_____	_____	_____	_____
Total income		£149,652	£-	£149,652	£168,275
		=====	=====	=====	=====
Expenditure:					
	4				
Charitable activities		133,687	-	133,687	130,391
Governance cost		1,860	-	1,860	1,818
		_____	_____	_____	_____
Total expenditure		£135,547	£-	£135,547	£132,209
		=====	=====	=====	=====
Net income/ (expenditure) for the year		14,105	-	14,105	36,066
Transfer between Funds		-	-	-	-
		_____	_____	_____	_____
Net movement in Funds		14,105	-	14,105	36,066
Fund Balances at 25 th December 2021		317,774	12,081	329,855	293,789
		_____	_____	_____	_____
Fund Balances at 24 th December 2022		£331,879	£12,081	£343,960	£329,855
		=====	=====	=====	=====

BARBICAN ARTS GROUP TRUST
BALANCE SHEET
AS AT 24TH DECEMBER 2022

	<u>Notes</u>	<u>2022</u>	<u>2021</u>
		£	£
FIXED ASSETS			
Leasehold Improvements	5	16,310	19,745
CURRENT ASSETS			
Debtors	6	11,000	11,000
Cash at bank and in hand		347,711	327,674
		—————	—————
		358,711	338,674
CREDITORS: amounts falling due within one year	7	(31,061)	(28,564)
		—————	—————
NET CURRENT ASSETS		327,650	310,110
		—————	—————
TOTAL ASSETS LESS CURRENT LIABILITIES		£343,960	£329,855
		=====	=====
TOTAL NET ASSETS		£343,960	£329,855
		=====	=====
RESTRICTED FUND	8-9	12,081	12,081
UNRESTRICTED FUND	8-9	331,879	317,774
TOTAL FUNDS		£343,960	£329,855
		=====	=====

The Directors are satisfied that the Company is entitled to exemption from the requirement to obtain an audit under Section 477 of the Companies Act 2006 and that the Members have not required the Company to obtain an audit in accordance with Section 476 of the Act.

The Directors acknowledge their responsibilities for complying with the requirements of the Companies Act 2006 with respect to accounting records and the preparation of Accounts.

The Accounts have been prepared in accordance with the provisions in Part 15 of the Companies Act 2006 applicable to companies subject to the small companies regime.

Approved on behalf of the Board of Trustees:

..... **D. Baal - Trustee**

Dated: 14th September 2023

BARBICAN ARTS GROUP TRUST
NOTES TO THE ACCOUNTS
FOR THE YEAR ENDED 24TH DECEMBER 2022

1. ACCOUNTING POLICIES

- a) The financial statements have been prepared in accordance with Accounting and Reporting by Charities: Statement of Recommended Practice (SORP) applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2015) – (Charities SORP (FRS 102)), with FRS 102 and with the requirements of the Companies Act 2006.

Barbican Arts Group Trust meets the definition of a public benefit entity under the FRS102. Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy note(s).

- b) The Trustees consider that there are no material uncertainties about the Charity's ability to continue as a going concern.
- c) Income from donations and other trading activities is brought in as the income arises.
- d) Income from investments represents rental income receivable.
- e) Advantage has been taken within the provisions of the Statement of Recommending Practice to show on the Statement of Financial Activities expenditure classifications appropriate to the Charity.
- f) Leasehold Improvements initially recognised at historical cost and are being written off over the period of the lease (20 years).
- g) 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 discounts due.
- h) Cash at bank and cash in hand only includes cash and the charity do not hold any other short-term/highly liquid investments.
- i) 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.
- j) No cash flow statement has been prepared as the Charity falls within the exemption provisions of FRS 102 "Statement of cash flow".

2. INCOME FROM OTHER TRADING ACTIVITIES

	<u>2022</u>	<u>2021</u>
	£	£
Artists' fees received	-	3,279
Fundraising	855	520

Income from Artists' fees in both the current and previous years relate to unrestricted funds. Income from Fundraising in the current year relating to restricted funds was £0 (2021: £220).

BARBICAN ARTS GROUP TRUST
NOTES TO THE ACCOUNTS (cont'd)
FOR THE YEAR ENDED 24TH DECEMBER 2022

3. INVESTMENT INCOME

	<u>2022</u>	<u>2021</u>
	£	£
Rental income	104,485	95,773

All investment income in both the current and previous years relates to unrestricted funds.

4. ANALYSIS OF EXPENDITURE

	<u>2022</u>	<u>2021</u>
	£	£
Charitable Activities:		
Studio rent, rates and insurance	113,342	111,951
Artists fees and materials	4,763	2,598
Trust Development	4,966	4,323
Repairs and maintenance	3,136	1,048
Promotional Activities	113	171
Cleaning	2,173	4,941
Legal Fees	53	53
Sundry Expenses including travel	1,706	1,871
Depreciation	3,435	3,435
	133,687	130,391
Governance cost:		
Independent examiners fee	1,860	1,818
	£135,547	£132,209

5. FIXED ASSETS

	Leasehold Improvements
	£
Cost	
At 25 th December 2021	68,693
At 24 th December 2022	£68,693
Depreciation	
At 25 th December 2021	48,948
Charge for year	3,435
At 24 th December 2022	£52,383
Net Book Value	
At 24 th December 2022	£16,310
At 24 th December 2021	£19,745

BARBICAN ARTS GROUP TRUST
NOTES TO THE ACCOUNTS (Cont'd)
FOR THE YEAR ENDED 24TH DECEMBER 2022

6. DEBTORS

	<u>2022</u> £	<u>2021</u> £
Studio Deposits	11,000	11,000
Trade	-	-
	<u>£11,000</u>	<u>£11,000</u>

7. CREDITORS: amounts falling due within one year

	<u>2022</u> £	<u>2021</u> £
Studio Deposits held	29,201	26,000
Trade Creditors and Accruals	1,860	2,564
	<u>£31,061</u>	<u>£28,564</u>

8. FUND ACCOUNTING

The Charity maintains various types of funds as follows:

a) **Restricted Funds**

These are amounts which have been put aside at the discretion of the Trustees. This Fund is maintained for the specific purpose of improving the public appreciation of art by way of, for example, the sponsoring of exhibitions in schools and other community facilities. It is built up by way of the net proceeds raised from the annual "Silent Auctions" and at 24th December 2022 had a balance of £12,081 (2021: £12,081).

b) **Unrestricted Fund**

This fund is expendable at the discretion of the Trustees in the furtherance of the objects of the Charity, such a fund being held in order also to finance both working capital and capital investment requirements. It is built up by the excess of investment income over general administrative expenses and by way of transfers to or from the restricted funds. At 24th December 2022, the fund had a balance of £331,879 (2021: £317,774).

BARBICAN ARTS GROUP TRUST
NOTES TO THE ACCOUNTS (Cont'd)
FOR THE YEAR ENDED 24TH DECEMBER 2022

9. ANALYSIS OF NET ASSETS BETWEEN FUNDS

	Restricted Fund	Unrestricted Fund	Total
	<u>£</u>	<u>£</u>	<u>£</u>
Leasehold Improvements	-	16,310	16,310
Debtors		11,000	11,000
Cash at Bank	12,081	335,850	347,711
Creditors: amounts falling due within one year	-	(31,061)	(31,061)
	<u>£12,081</u>	<u>£331,879</u>	<u>£343,960</u>
	=====	=====	=====

10. TRUSTEES REMUNERATION AND EXPENSES

None of the Trustees received any remuneration or expenses in the year [2021: NIL].

11. OTHER INFORMATION

Barbican Arts Group Trust is a private company limited by Guarantee and incorporated in England. Its registered office is;
 32a, Hertford Road,
 London, N1 5SH.

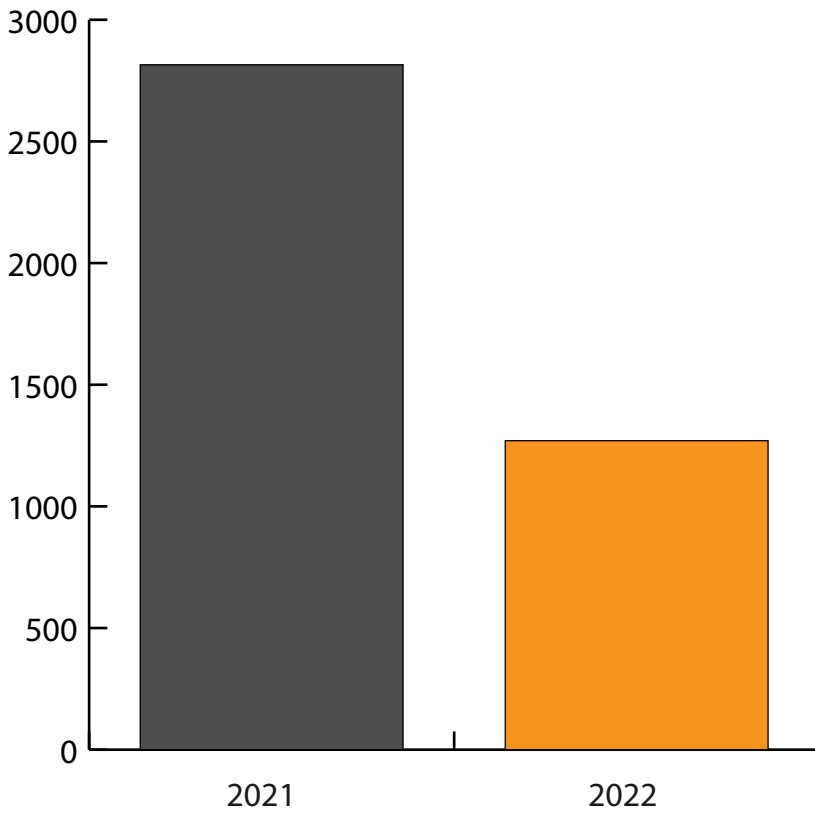
BARBICAN ARTS GROUP TRUST

Annual Report - 2022

Reg Charity 1120918 / Company No 06355408
Report Cycle 4 - Phase 4

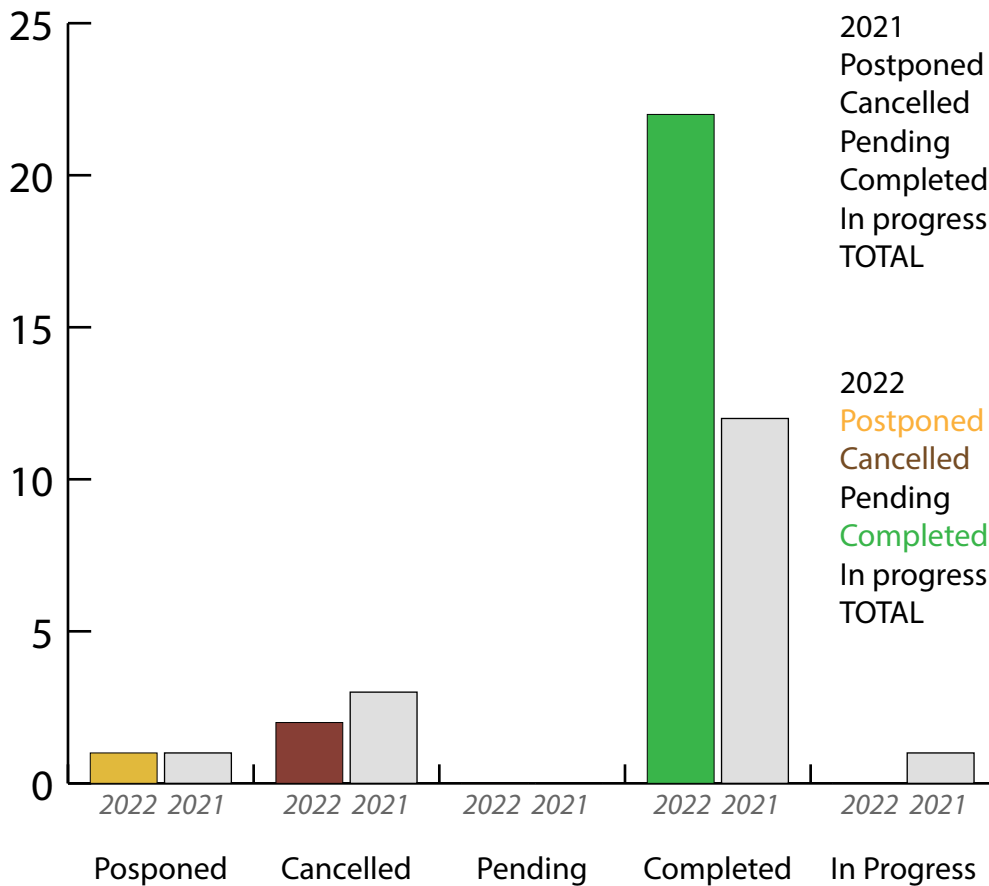


Achievements



ArtWorks Open PV

AUDIENCE



2021	
Postponed	1 (6%)
Cancelled	3 (18%)
Pending	0 (0%)
Completed	12 (70%)
In progress	1 (6%)
TOTAL	17 (100%)

2022	
Postponed	1 (4%)
Cancelled	2 (8%)
Pending	0 (0%)
Completed	22 (88%)
In progress	0 (0%)
TOTAL	25 (100%)

PROJECTS 2022

Executive Director

1 Studio(s) Committee

- 1.1 Small maintenance
- 1.2 Cleaning supervision
- 1.3 Internal decoration
- 1.4 Internal studio allocation
- 1.5 Open Studios
 - 1.5.1 Silent auction sales
 - 1.5.2 Publicity
 - 1.5.3 Promotion
 - 1.5.3.1 PV card
 - 1.5.3.2 Mail-out
 - 1.5.4 Artists voluntary time
 - 1.5.5 Door & bar rota
- 1.6 Studio applications
- 1.7 Health & Safety
- 1.8 Studio Rules
- 1.9 Fire Risk
- 1.10 Personal Risk
- 1.11 Artists voluntary time

2 Studios

- 2.1 Insurance
 - 2.1.1 Public Liability
 - 2.1.2 Building Insurance
- 2.2 Open Studios
 - 2.2.1 Budgets
- 2.3 Lets
 - 2.3.1 Studio applications (with committee)
 - 2.3.2 Rents and other charges
- 2.4 Household
 - 2.4.1 Cleaning
 - 2.4.1.1 Budgets
- 2.5 Buildings
 - 2.5.1 Personal Risk
 - 2.5.2 Health & Safety
 - 2.5.3 Fire Risk
 - 2.5.4 Maintenance
 - 2.5.4.1 External
 - 2.5.4.1.1 Roof
 - 2.5.4.1.2 Windows
 - 2.5.4.1.3 Entrances
 - 2.5.4.2 Internal
 - 2.5.4.2.1 Windows
 - 2.5.4.2.2 Utilities
 - 2.5.4.2.3 Doors
 - 2.5.4.2.4 Plumbing

3 BAGT Administration

- 3.1 Appointments
- 3.2 Reports
- 3.3 Finances
- 3.4 Office
- 3.5 Subscriptions
- 3.6 Friends



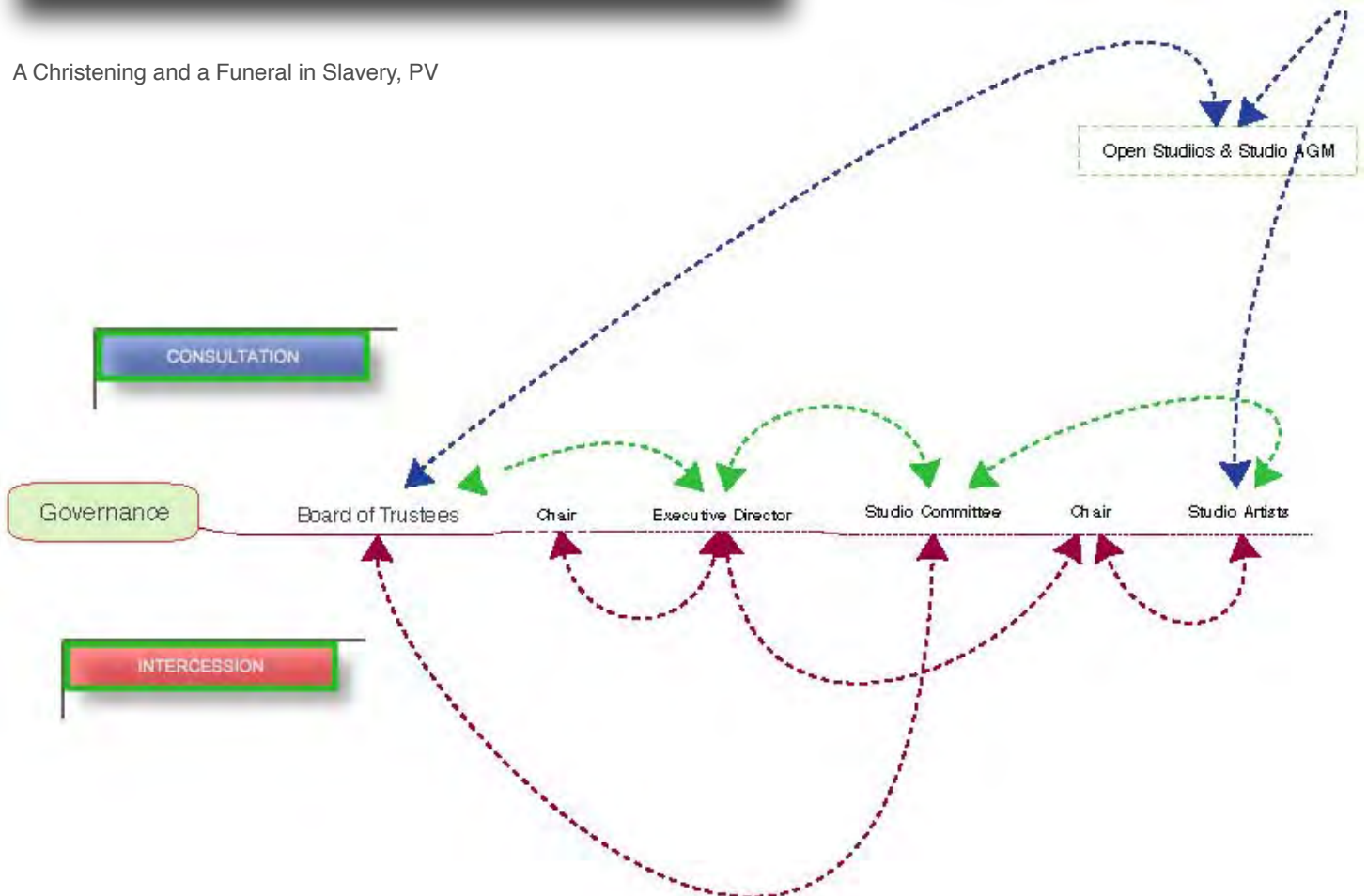
Julian King "Untitled", The Numbering, Atrium Space

4 Development: ArtWorks Public Programme

- 4.1 Outreach
 - 4.1.1 Residencies
 - 4.1.1.1 Business
 - 4.1.1.2 Educational establishments
 - 4.1.1.3 Studio
 - 4.1.2 Studio exchange
 - 4.1.2.1 National
 - 4.1.2.2 International
 - 4.1.3 Workshops
- 4.2 ArtWorks Project Space
 - 4.2.1 Workshops
 - 4.2.1.1 Film editing
 - 4.2.1.2 Life class
 - 4.2.1.3 Animation
 - 4.2.1.4 Sculpture
 - 4.2.2 Talks
 - 4.2.3 Hire
 - 4.2.4 Exhibitions
 - 4.2.4.1 ArtWorks Open Exhibition
 - 4.2.4.2 Curated Exhibitions
 - 4.2.4.3 BAGT artists
 - 4.2.4.4 Other artists
 - 4.2.4.5 Student Exhibitions
- 4.3 Professional Development
 - 4.3.1 BAGT artists
 - 4.3.2 BAGT Staff & Trustees
 - 4.3.3 Non BAGT artists



A Christening and a Funeral in Slavery, PV



Achievements



Sasan Sahafi - Artist In Residence



Jayne-Anita Smith, "A Fragile State"
ArtWorks Project Space

Exhibitions taking place at Atrium Space, Hertford Road, increased by 200%, averaging one show every 2 months. All of these were spearheaded by Hertford Road Studio artists.

Artists at Blackhorse Lane Studios, whilst not able to host Open Studios, launched an on line exhibition ("Virtually Collectable") that included completed work from the on-line Open Studios of last year.

In all, across the two studio buildings and project spaces, there was an increase of 108% completed projects; totalling 25 in number.

Artists contributed 113 days of voluntary time to these activities, at a value of £15,820.

Negotiations concerning the 5-year rent review commenced in July of the year. No agreement had been reached by December, by which time negotiating surveyors had been commissioned. Negotiations will continue in January 2023.



Peter Sutton "Threshold",
Four Corners, Atrium Space



Polam Chan, "Contained Circulation"
ArtWorks Open

Objectives

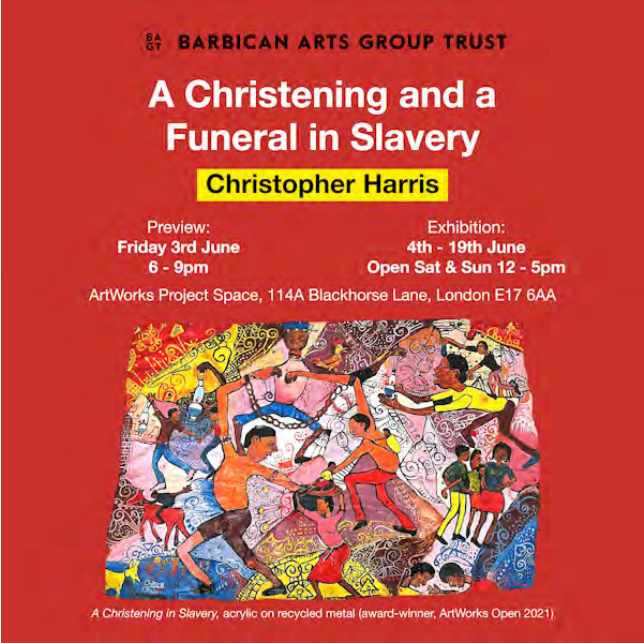
- Revive and extend Atrium Space exhibition programme.
- Negotiate favourable Rent Review for Blackhorse Lane Studios
- Reinstate Blackhorse Lane Open Studios to visiting public.



"Judd", Artworks Project Space, Slade MA/MFA Students

Achievements

A Christening and a Funeral in Slavery
 Christopher Harris
 ArtWorks Project Space



Christopher Harris lives and works in the parish of St Catherine, Jamaica. His father's side of the family were Maroons, descendants of escaped slaves who set up independent communities in the mountainous, inaccessible regions of Jamaica.

His work is concerned with the contradictions of present-day Jamaican society. It examines how slavery, colonialism and neo-colonialism feed into what he sees and experiences around him. 'In this country, the brutality of slavery is interwoven with the spiritual customs and beliefs carried down from our forefathers.'

'I am blessed in sensing and seeing my ancestors, including my beloved father in my daily life, especially when I produce my work. My art is guided by them.'



Achievements

Sasan Sahafi - Artists in Residence
ArtWorks Project Space



Sasan Sahafi is a London-based artist. Following a 20-year career as an Architectural Designer, Sasan changed his journey in 2021 to focus on art.

“The Void: Collision” is an abstract artefact of such an observation. Movement does not only exist within isolated individual voids, but intersects, impacts, collides and works together, giving opportunity for unique possibilities.

In the pipeline of life, individual experiences intersect and become shared. The collision always changes the individual. Our paths are not unique without the contributions of others...



Achievements

JUDD - Slade MFA Fine Art Media
ArtWorks Project Space



JUDD, an exhibition of work by final year MA/MFA media students from the Slade School of Art.

Participating :

Gillies Adamson Simple, Samuel Atkins, Maggie Barrett, Zhuoran Chen, James Patrick Cox, Ládáin Éire, Songwon Han, Yu Han, Ed Haslam, Yifan He, Elora Kadir, Marie Larsen, Gal Leshem, Jo McGarry, Louis Blue Newby, Max Norton, Eva Popović, Zhongyao Su, Ngo Chun Tse, Yanan Zhu, Yirou Zhou



Achievements

World Famous Babylon

Jake Hasapopoulos Lucia Farrow Mila Rowyszyn Arlette
ArtWorks Project Space



We have found Solitude and purgatory within a dark lit post-juvenile roadside resurrection of the final years of freedom, a time that some may call the origin of the future. Through calling upon the industrial framework that bred designer teens, we have provided an altar to our coming of age manifesto, written from a birds eye view. We were Birthed in nature, bred in a lab and educated to the highest level we could reach. Re-born Virgins who speak in tongues streaming to the masses. Growing information out of the linoleum flooring, letting fungi tower over us. Sacredly and neurotically holding onto the past in an attempt to re-live the melancholia we all wish to feel, time and time again.



A Fragile State - Jayne-Anita Smith ArtWorks Project Space



A FRAGILE STATE
Jayne Anita Smith

Private View Friday 15th July 6pm - 8pm
15th July - 30th July - Open Friday & Weekends 1pm - 5pm
ArtWorks Project Space, Berlin: Arts Group Trust, 11A Blackhorse Lane London E17 6AA

These paintings are from an ongoing series of works, Monuments and Echoes, made in response to both personal and collective loss over the past couple of years. Despite the global pandemic, global warming and imminent threat of war, we are intent on getting everything 'back to normal', although seeming still to be set on a path of self destruction.

Jayne-Anita's processes are informed by an investigation into the conflict between the spiritual and physical, in a society where the contemporary focus is very much on materiality and where the eternal pursuit of the sublime is often lost



Achievements



FEED - Simon Leahy-Clark
ArtWorks Project Space



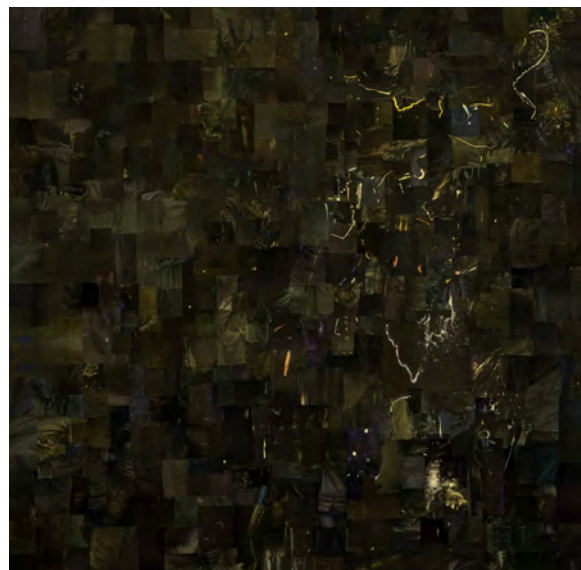
In his solo exhibition FEED, Simon Leahy-Clark presents large scale newspaper collages made over the last 4 years, including two new works made specifically for the Artworks Project Space.

These black collage works explore painterly language and mark-making through the editing, dislocating and the eventual re-coalescing of photographs from daily newspapers. Various gradients of dark tones, with occasional disturbances of highlights, lines and objects, are collaged onto a canvas surface, creating what appears to be an action or monochrome painting. The static images are re-animated into a new frozen moment of making.



Aside from the lines on the surface, the shape of the cuttings play an important part in the work. Being all square or rectangle they lend the work a pixelated aesthetic, albeit in a glitchy, post-digital manner. The accumulation of hundreds of these truncated pictures replicates our modern ways of swiping or flicking through the vast amount of imagery we now consume in the high-speed digital world - a feed of fleeting form and content.

The installation will incorporate artist-made seating to complement the work.



Achievements

Particles Of Uncertainty - Mark Bell
ArtWorks Project Space



ArtWorks Project Space : Barbican Arts Group Trust
 20th - 29th May 2022 Gallery open Fri 20th Sat 21st 28th Sun 22nd 29th 12pm - 5pm
 Artist talks: Fri 27th & Sat 28th 1pm
 114A Blackhorse Lane London E17 6AA

'Particles of Uncertainty' is a new cycle of five large-format paintings by London based artist Mark Bell. The cycle focuses on figurative work and continues with an existentialist tone that is often evident in the artist's work. Over arching themes of the cycle are violence, Nature, kinship, and the cosmos, which are seen here as fundamental particles of existence in all their uncertainty. The work is not deliberately dystopian, but comments on an understanding of reality.

Characteristic of the five works is the use of sheet aluminium, one of Bell's signature materials for its contemporary quality that is both seductive and aesthetically satisfying, yet with a sense of neutral cold permanence. Bell's previous works on aluminium span over figurative, textual, and mixed media work.



Bad Language

Katrina Blannin - Caterina Lewis - Neil Zakiewicz

Atrium Space

Bad Language.

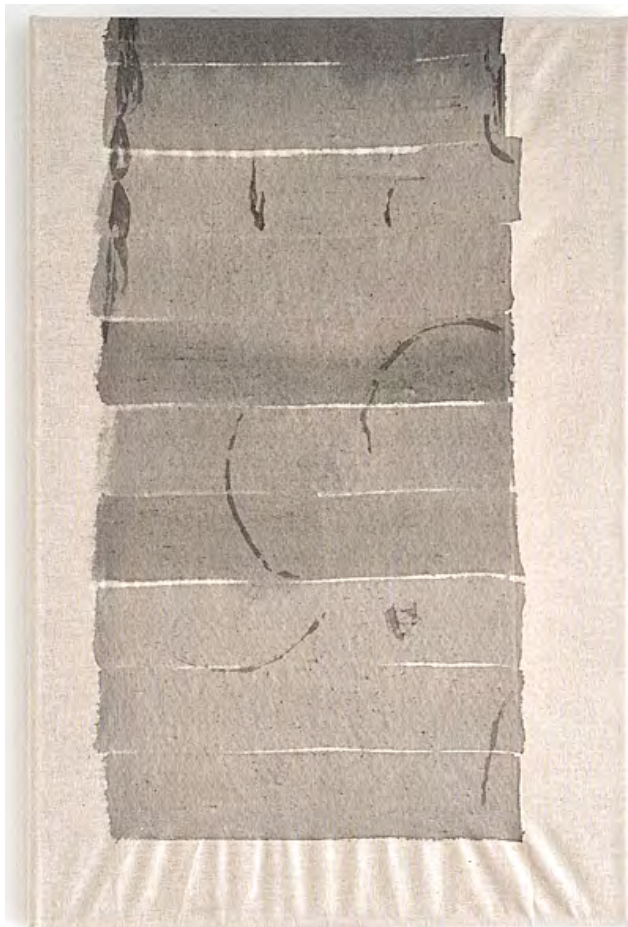
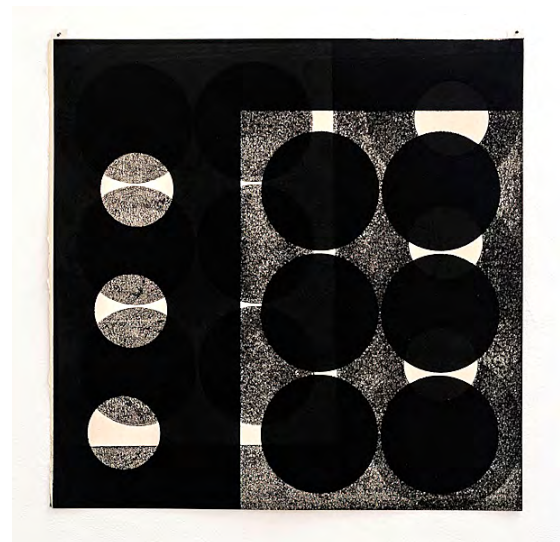
Opening 11th March 6-8pm

Katrina Blannin
Caterina Lewis
Neil Zakiewicz

Atrium Space, 32A Hertford Rd, N1 5SG
Exhibition opening times:
12th, 13th, 19th & 20th March, 12-5pm
Or by appointment.



As written language can be reduced to letters and punctuation, these works strip down everything bar the essential. The processes used are laid bare and to an extent dictate the visual proposition of the works. The apparent directness at first glance suggests clear, perhaps even logical meanings but this logic often loops back on itself. Repetition, masking and the artists hand result in chance and the incidental. These very human instances create a deep ambiguity. As if a sentence is begun and veers off into a quite different one.



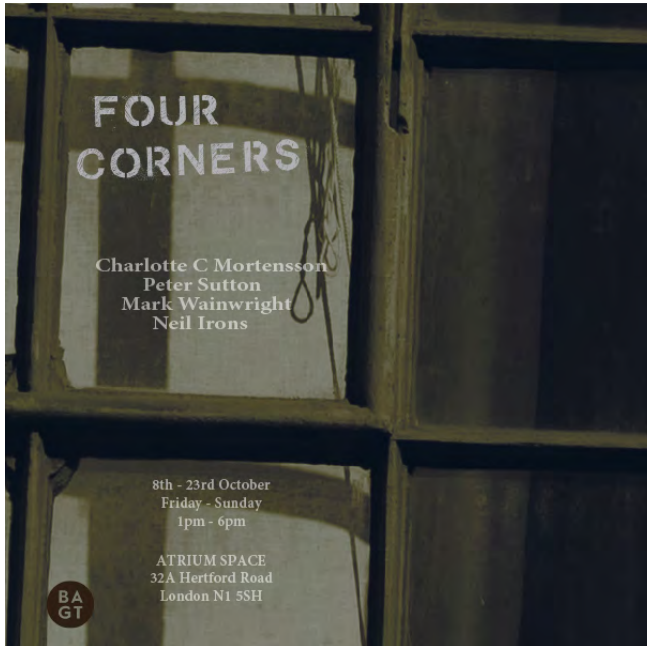
Achievements



Four Corners

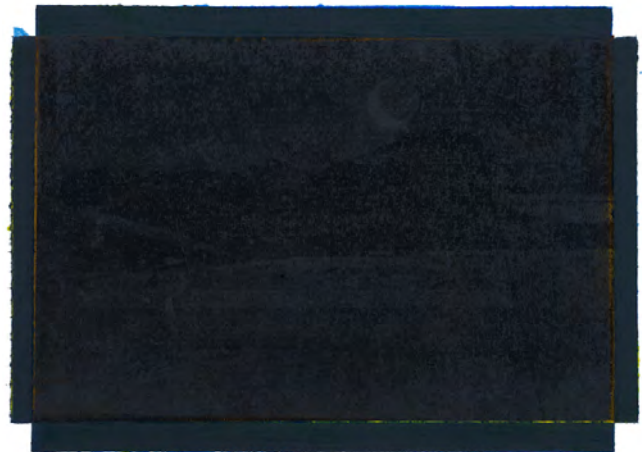
Charlotte C Mortensson Peter Sutton
Mark Wainwright Neil Irons

Atrium Space



The works in the exhibition were not selected as such, each artist merely asked to bring what they chose to the table. It was important to include artists with a connection to Barbican Arts Group Trust. They share the values of community and camaraderie that so characterised the practice and life of the Artists that set BAGT up in the nineteen seventies.

Neil has curated a number of shows at ArtWorks Project Space. His help and encouragement has greatly benefited those he has worked with. Charlotte has frequently helped organising exhibitions at Artworks Project Space and Atrium Space. Peter, in his capacity as Production Manager for the Barbican Art Gallery, initiated the recycling of materials for the development of the exhibition spaces and the studios at both buildings.



Achievements

Recollect
Georgina Griffiths . Emily Bellhouse . Tansy Hargan
Atrium Space

recollect

Georgina Griffiths Emily Bellhouse Tansy Hargan

Exhibition Private View 27th May 6-9pm
Atrium Space, Barbican Arts Group Trust,
32A Hertford Road, London, N1 5SH
open to public: 28-29 May 4-5 June 12-5pm
or by appointment: info@georginagriffiths.com

Recollect brings together a diverse collection of works on glass, textiles and paper by three different artists. Although their approaches are highly distinctive, common themes are clear to see. The accumulation and reconfiguration of found materials - from discarded textiles and window glass to obsolete technology – is prevalent in many pieces. The reuse of unwanted materials reflects a strong connection with the past and a curiosity about how memories may be perceived within objects and distorted or reinvented over time. Landscapes – whether real or imagined – are a recurrent subject; the processes of layering and destruction that form them are often reflected and echoed by the artists in the innovative techniques they use to create their work.



A Fragile State - Jayne-Anita Smith
Atrium Space

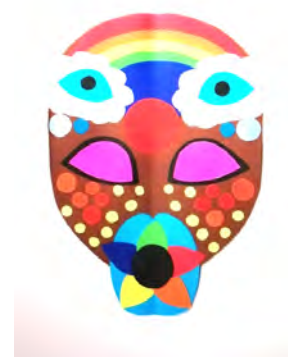


My name is Majik and I make collage and paper art.

My art is self taught and spontaneous. My aesthetic is bold colours, symmetry and shapes, patterns and symbols. I'm interested in exploring community and identity; modern expressions of African art and culture; the intersection of spirituality with psychedelia; and queer and punk cultures.

This exhibition showcases the art I've been making prolifically over the past two years. It began as a response to my feelings of isolation during the pandemic lock down. I covered my walls with colourful cheerful faces and disembodied mouths, to keep me company. I minimised my demons by making them art and putting them where I could confront them.

Through my work I attempt to explore an ongoing conversation around representations myself, my community and my heritage as a queer person of African descent.



Achievements



The Numbering - Christmas Print Show
Atrium Space

The poster features a background of various print images in shades of yellow and orange. The text is centered and reads:

The Numbering
Hertford Road Studios
Blackhorse Lane Studios
& Special Guests

Prints

Amanda Lwin	Mark Wainwright
Caterina Lewis	Matthew Krishanu
David Leister	Neil Irons
Franki Austin	Nickie Counsell
Hayley Harrison	Pauline Evans
John Bischoff	Simon Leahy-Clark
Julian King	Tam Joseph
Lesley Dalton	Timothy Hyman RA
Lorena Herrero	Tom Woolner
Lucile Montague	Valerie Large
Mark Bell	William Stok

Private View
Friday 9 December 6:30 - 8:30 pm
Mulled Wine & Mince Pies

Exhibition
10 & 11, 17 & 18 December 12 pm - 3pm

Atrium Space
32A Hertford Road, London N1 5SH



The Numbering, Christmas Print show featured BAGT print Edition #1 prints, together with those of Hertford Road studio artists and their guests.



Aspirations



- Increase scope of Atrium Space Exhibitions
- Reinstate Blackhorse Lane Open Studios
- Settle Blackhorse Lane Studios Rent Review



Project



AUDIENCE

Artist	Project Category	Status	Artists Actual Expected	Artists Talk Actual Expected	Attending Actual Expected	Audience Total	Artists' time in kind Hours Days	Value				
Totals actual							98	78	1192	1270	113.0	£15,820.0
Totals expected							105	55	1005	1060		
Professional development												
Julika Gittner												
Artist Development												
Completed												
Professional Development												
Helen Maurer												
Artist Development												
Completed												
JUDD- Slade Student Show												
BAGT Project							21		70		64.5	
							21		50		9.2	£1,290.0
Completed							100.0%		140.0%			
Professional Development												
Elizabeth de Monchaux												
Completed												
Bad Language												
Caterina Lewis												
							3		75		45.3	
							3		50		6.5	£905.0
Completed							100.0%		150.0%			
Artist in Residence - Sasan												
Sasan Sahafi												
BAGT Project							1		40		24.5	
							1		50		3.5	£490.0
Completed							100.0%		80.0%			

Project



AUDIENCE

Artist
Project Category
Status

Artists
Actual
Expected

Artists Talk
Actual
Expected

Attending
Actual
Expected

Audience Total

Artists' time in kind
Hours
Days
Value

Particles of Uncertainty - Mark Bell

Mark Bell

	1	8	70	48.5	
	1	10	50	6.9	£970.0
Completed	100.0%	80.0%	140.0%		

recollect - Georgina Griffiths

Georgina Griffiths

	3		48	46.8	
	3		50	6.7	£935.0
Completed	100.0%		96.0%		

Christopher Harris - Solo Show

Charlotte C. Mortensson

BAGT Project	1		95	96.5	
	1		50	13.8	£1,930.0
Completed	100.0%		190.0%		

WORLD FAMOUS BABYLON - Central St

Jake Hasapopoulos

BAGT Project	4	35	112	90.0	
	4	20	50	12.9	£1,800.0
Completed	100.0%	175.0%	224.0%		

Due Show - Daniek & Zachary Talbot-Mason

Dainiel Talbot-Mason

Cancelled					

Atrium Show

Richard Liley

Cancelled					

Jayne-Anita Smith - A Fragile State

Jayne Anita Smith

BAGT Project	1		42	36.0	
	1		50	5.1	£720.0
Completed	100.0%		84.0%		

Project



AUDIENCE

Artist
Project Category
Status

Artists
Actual
Expected

Artists Talk
Actual
Expected

Attending
Actual
Expected

Audience Total

Artists' time in kind
Hours
Days
Value

Majik - Friends & Demons

Majik

<input type="text"/>	1		51	<input type="text" value="38.8"/>	
<input type="text"/>	1		50	<input type="text" value="5.5"/>	<input type="text" value="£775.0"/>
Completed	100.0%		102.0%		

Professional Development

Franki Austin

<input type="text"/>				<input type="text"/>	<input type="text"/>
Completed					

ArtWorks Open Residency - Katya Granova

Katya Granova

<input type="text"/>	1	34	34	<input type="text" value="40.0"/>	
<input type="text"/>	1	25	25	<input type="text" value="5.7"/>	<input type="text" value="£800.0"/>
Completed	100.0%	136.0%	136.0%		

Photoshoot - Tam Joseph

Tam Joseph

<input type="text"/>				<input type="text"/>	<input type="text"/>
Completed					

Four Corners

Mark Wainwright

<input type="text"/>	4		200	<input type="text" value="136.0"/>	
<input type="text"/>	4		130	<input type="text" value="19.4"/>	<input type="text" value="£2,720.0"/>
Completed	100.0%		153.8%		

Simon Leahy-Clark - FEED

Simon Leahy-Clark

<input type="text"/>	1	1	65	<input type="text" value="49.0"/>	
<input type="text"/>	1		50	<input type="text" value="7.0"/>	<input type="text" value="£980.0"/>
Completed	100.0%	?	130.0%		

ArtWorks Open 2022

Mark Wainwright

<input type="text"/>	34		270	<input type="text" value="25.0"/>	
<input type="text"/>	35		300	<input type="text" value="3.6"/>	<input type="text" value="£500.0"/>
Completed	97.1%		90.0%		

Project

Artist
Project Category
Status

Artists
Actual
Expected

Artists Talk
Actual
Expected

Attending
Actual
Expected

Audience Total

Artists' time in kind
Hours
Days Value



AUDIENCE

Hertford Road Print Show

Mark Wainwright

22

28

Completed

78.6%

20

50

40.0%

50.3

7.2

£1,005.0

Atrium Show

Amanda Lwin

Postspend

Professional Development

Emma Talbot

Completed

Barry Birthday Party

Barry Sykes

Completed

Professional development

Alessandro Graziani

Completed

Contributor	Task Main	Task Sub	Time worked
2022	Total Time worked 791	Total days/Year 113	Value £15,820.00
342	Particles of Uncertainty - Mark Bell	Total hours donated to project	48.5
Mark Bell	Planning / prep		7
Mark Bell	Planning / prep	install exhibition	3.5
Mark Bell	Planning / prep	publicity	4
Mark Bell	Planning / prep	poster	1.5
Mark Bell	Visitor experience	invigilation	30
Mark Bell	Visitor experience	Artist Talk	2.5
353	Christopher Harris - Solo Show	Total hours donated to project	96.5
Charlotte C. Mortensson	Planning / prep		21
Charlotte C. Mortensson	Planning / prep	install exhibition	5
Charlotte C. Mortensson	Planning / prep	press release	0.5
Charlotte C. Mortensson	Visitor experience	invigilation	30
Christopher Harris	Planning / prep	install exhibition	5
Christopher Harris	Visitor experience	invigilation	30
Mark Wainwright	Planning / prep	install exhibition	5
354	Artist in Residence - Sasan	Total hours donated to project	24.5
Sasan Sahafi	Planning / prep		4
Sasan Sahafi	Planning / prep	install exhibition	3.5
Sasan Sahafi	Planning / prep	poster	1
Sasan Sahafi	Planning / prep	publicity	2
Sasan Sahafi	Visitor experience	invigilation	14
355	Bad Language	Total hours donated to project	45.25
Caterina Lewis	Planning / prep		7
Neil Zakiewicz	Planning / prep		2
Katrina Blannin	Planning / prep		2
Katrina Blannin	Planning / prep	install exhibition	3.5
Neil Zakiewicz	Planning / prep	install exhibition	2
Caterina Lewis	Planning / prep	install exhibition	3.25
Caterina Lewis	Planning / prep	publicity	2
Katrina Blannin	Planning / prep	poster	3.5
Caterina Lewis	Visitor experience	invigilation	10
Katrina Blannin	Visitor experience	invigilation	6
Neil Zakiewicz	Visitor experience	invigilation	4
356	JUDD- Slade Student Show	Total hours donated to project	64.5
Yirou Zhou	Planning / prep	exhibition participant	1.5
Gillies Adamson Simple	Planning / prep	exhibition participant	1.5
Samuel Atkins	Planning / prep	exhibition participant	1.5
Maggie Barrett	Planning / prep	exhibition participant	1.5
Zhuoran Chen	Planning / prep	exhibition participant	1.5
James Patrick Cox	Planning / prep	exhibition participant	1.5
Líadáin Eire	Planning / prep	exhibition participant	1.5
Songwon Han	Planning / prep	exhibition participant	1.5



Contributor	Task Main	Task Sub	Time worked
Yu Han	Planning / prep	exhibition participant	1.5
Ed Haslam	Planning / prep	exhibition participant	1.5
Yifan He	Planning / prep	exhibition participant	1.5
Elora Kadir	Planning / prep	exhibition participant	1.5
Marie Larsen	Planning / prep	exhibition participant	1.5
Gal Leshem	Planning / prep	exhibition participant	1.5
Jo McGarry	Planning / prep	exhibition participant	1.5
Louis Blue Newby	Planning / prep	exhibition participant	1.5
Eva Popović	Planning / prep	exhibition participant	1.5
Zhongyao Su	Planning / prep	exhibition participant	1.5
Ngo Chun Tse	Planning / prep	exhibition participant	1.5
Yanan Zhu	Planning / prep	exhibition participant	1.5
Yirou Zhou	Planning / prep	exhibition participant	1.5
Max Norton	Planning / prep	exhibition participant	1.5
Marie Larsen	Planning / prep	exhibition planning	7
Maggie Barrett	Planning / prep	exhibition planning	7
Líadain Eire	Visitor experience	install exhibition	4
Gillies Adamson Simple	Visitor experience	install exhibition	4
Gillies Adamson Simple	Visitor experience	install exhibition	2
Eva Popović	Publicity	exhibition participant	3
Jo McGarry	Publicity	invite	1.5
Samuel Atkins	General help		3
358	recollect - Georgina Griffiths	Total hours donated to project	46.75
Georgina Griffiths	Planning / prep		6
Georgina Griffiths	Planning / prep	install exhibition	4
Georgina Griffiths	Planning / prep	publicity	1.25
Georgina Griffiths	Planning / prep	poster	2
Georgina Griffiths	Visitor experience	invigilation	12
Emily Bellhouse	Planning / prep		2
Emily Bellhouse	Visitor experience	exhibition planning	2
Emily Bellhouse	Planning / prep	install exhibition	3
Emily Bellhouse	Visitor experience	invigilation	5
Tansy Hargan	Planning / prep		1.75
Tansy Hargan	Planning / prep	install exhibition	2.75
Tansy Hargan	Visitor experience	invigilation	5
360	Four Corners	Total hours donated to project	136
Charlotte C. Mortensson	Planning / prep	Curation	3
Mark Wainwright	Planning / prep	Curation	3
Mark Wainwright	Planning / prep		1
	Planning / prep		1
Neil Irons	Planning / prep		1
Charlotte C. Mortensson	Planning / prep		1
Mark Wainwright	Publicity	Catalogue	1.5
Charlotte C. Mortensson	Planning / prep	Catalogue	1





Contributor	Task Main	Task Sub	Time worked
Mark Wainwright	Planning / prep		1
Neil Irons	Planning / prep		2
Mark Wainwright	Planning / prep	Catalogue	21
Charlotte C. Mortensson	Planning / prep	Catalogue	3
Charlotte C. Mortensson	Planning / prep	Catalogue	6
	Planning / prep	install exhibition	8
Mark Wainwright	Planning / prep	install exhibition	8
Neil Irons	Planning / prep	install exhibition	5
Charlotte C. Mortensson	Planning / prep	install exhibition	8
Charlotte C. Mortensson	Planning / prep	signage	5
Mark Wainwright	Planning / prep	poster	1.5
Neil Irons	Planning / prep		7
Charlotte C. Mortensson	Planning / prep		2
Mark Wainwright	Planning / prep		2
	Planning / prep		2
Neil Irons	Planning / prep		2
	Visitor experience	invigilation	5
	Visitor experience	invigilation	5
Neil Irons	Visitor experience	invigilation	5
Neil Irons	Visitor experience	invigilation	5
Neil Irons	Visitor experience	invigilation	5
Charlotte C. Mortensson	Visitor experience	invigilation	5
Charlotte C. Mortensson	Visitor experience	invigilation	5
Charlotte C. Mortensson	Visitor experience	invigilation	5
365	Majik - Friends & Demons	Total hours donated to project	38.75
Majik	Planning / prep		6
Majik	Planning / prep	install exhibition	6.5
Majik	Publicity	press release	1
Majik	Publicity	poster	1.25
Majik	Visitor experience	invigilation	24
366	WORLD FAMOUS BABYLON -	Total hours donated to project	90
ARLETTE	Planning / prep		2
Lucia Farrow	Planning / prep		2.5
Jake Hasapopoulos	Planning / prep		7
Mila Rowyszyn	Planning / prep		3
Mila Rowyszyn	Planning / prep	install exhibition	4
Jake Hasapopoulos	Planning / prep	install exhibition	5
ARLETTE	Planning / prep	install exhibition	2
Lucia Farrow	Planning / prep	install exhibition	4
Jake Hasapopoulos	Publicity	poster	2
Jake Hasapopoulos	Publicity	press release	1
Mila Rowyszyn	Publicity	press release	2
ARLETTE	Publicity	press release	0.5
Lucia Farrow	Planning / prep	invite	1



Contributor	Task Main	Task Sub	Time worked
Jake Hasapopoulos	Visitor experience	invigilation	14
Lucia Farrow	Visitor experience	invigilation	14
Mila Rowyszyn	Visitor experience	invigilation	12
ARLETTE	Visitor experience	invigilation	14
367	Jayne-Anita Smith - A Fragile State	Total hours donated to project	36
Jayne Anita Smith	Planning / prep	install exhibition	7
Jayne Anita Smith	General help	de-rig exhibition	3
Jayne Anita Smith	Visitor experience	invigilation	6
Mark Wainwright	Visitor experience	invigilation	20
368	ArtWorks Open 2022	Total hours donated to project	25
Neil Irons	Planning / prep	install exhibition	5
Louise Ashcroft	Planning / prep	selector	6
Louise Ashcroft	Prize Awards		4
JASLEEN KAUR	Planning / prep	selector	6
JASLEEN KAUR	Prize Awards		4
369	ArtWorks Open Residency - Katya	Total hours donated to project	40
Katya Granova	Planning / prep		2
Katya Granova	Planning / prep	install exhibition	1.5
Katya Granova	Visitor experience	invigilation	36
Katya Granova	Planning / prep	poster	0.5
370	Simon Leahy-Clark - FEED	Total hours donated to project	49
Simon Leahy-Clark	Planning / prep		5
Simon Leahy-Clark	Visitor experience		
Simon Leahy-Clark	Visitor experience	invigilation	36
Simon Leahy-Clark	Publicity	invite	1.5
Simon Leahy-Clark	Visitor experience	install exhibition	4.5
Simon Leahy-Clark	General help	de-rig exhibition	2
?	Hertford Road Print Show	Total hours donated to project	50.25
Franki Austin	Visitor experience	work exhibited one	0.25
Franki Austin	Visitor experience	exhibition participant	1
Timothy Hyman RA	Visitor experience	work exhibited one	0.25
Timothy Hyman RA	Visitor experience	exhibition participant	1
John Bischoff	Visitor experience	work exhibited one	0.25
John Bischoff	Visitor experience	exhibition participant	1
Lesley Dalton	Visitor experience	work exhibited one	0.25
Lesley Dalton	Visitor experience	exhibition participant	1
Lucile Montague	Visitor experience	work exhibited one	0.25
Lucile Montague	Visitor experience	exhibition participant	1
Mark Wainwright	Visitor experience	work exhibited one	0.25
Mark Wainwright	Visitor experience	exhibition participant	1
Mark Wainwright	Planning / prep		6
Mark Wainwright	Planning / prep	install exhibition	4
Mark Wainwright	Visitor experience	invigilation	12

Contributor	Task Main	Task Sub	Time worked
Valerie Large	Visitor experience	work exhibited one	0.25
Valerie Large	Visitor experience	exhibition participant	1
Mark Bell	Visitor experience	work exhibited one	0.25
Mark Bell	Visitor experience	exhibition participant	1
Tam Joseph	Visitor experience	work exhibited one	0.25
Tam Joseph	Visitor experience	exhibition participant	1
Neil Irons	Visitor experience	work exhibited one	0.25
Neil Irons	Visitor experience	work exhibited one	1
Matthew Krishanu	Visitor experience	work exhibited one	0.25
Matthew Krishanu	Visitor experience	exhibition participant	1
Pauline Evans	Visitor experience	work exhibited one	0.25
Pauline Evans	Visitor experience	exhibition participant	1
Simon Leahy-Clark	Visitor experience	work exhibited one	0.25
Simon Leahy-Clark	Visitor experience	exhibition participant	1
Alessandro Graziani	Visitor experience	work exhibited one	0.25
Alessandro Graziani	Visitor experience	exhibition participant	1
Nickie Counsell	Visitor experience	work exhibited one	0.25
Nickie Counsell	Visitor experience	exhibition participant	1
Caterina Lewis	Visitor experience	work exhibited one	0.25
Caterina Lewis	Visitor experience	exhibition participant	1
Hayley Harrison	Visitor experience	work exhibited one	0.25
Hayley Harrison	Visitor experience	exhibition participant	1
David Leister	Visitor experience	work exhibited one	0.25
David Leister	Visitor experience	work exhibited one	0.25
David Leister	Visitor experience	exhibition participant	1
Amanda Lwin	Visitor experience	works exhibited three	0.75
Amanda Lwin	Visitor experience	exhibition participant	1
Lorena Herrero	Visitor experience	work exhibited one	0.25
Lorena Herrero	Visitor experience	exhibition participant	1
Tom Woolner	Visitor experience	work exhibited one	0.25
Tom Woolner	Visitor experience	exhibition participant	1
Julian King	Visitor experience	work exhibited one	0.25
Julian King	Visitor experience	exhibition participant	1



BARBICAN ARTS GROUP TRUST

England & Wales - Charity number 1120918

Accounts

BARBICAN ARTS GROUP TRUST
(A Company Limited by Guarantee)

REPORT
AND
ACCOUNTS

FOR THE YEAR ENDED 24TH DECEMBER 2021

Registered Charity Number: 1120918

Company Number: 6355408

BARBICAN ARTS GROUP TRUST
REPORT AND ACCOUNTS
FOR THE YEAR ENDED 24TH DECEMBER 2021

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	8	:	Statement of Financial Activities
	9	:	Balance Sheet
	10	:	Notes to the Accounts
	14	:	Annual Report detailing achievements and objectives

BARBICAN ARTS GROUP TRUST
REPORT OF THE DIRECTORS AND TRUSTEES
FOR THE YEAR ENDED 24TH DECEMBER 2021

The following people were Directors/Trustees of the Charity on the date of approval of the Report.

<u>DIRECTORS/TRUSTEES</u>	<u>DATE ELECTED</u>
DANIEL DAHL	29 th August 2007
DOMO BAAL	23 rd August 2017
LIELA HASHAM	6 th January 2020
RUPERT MAUDE	12 th March 2020

BARBICAN ARTS GROUP TRUST
REPORT OF THE DIRECTORS AND TRUSTEES (Cont'd)
FOR THE YEAR ENDED 24TH DECEMBER 2021

The Trustees (who are also the Directors for the purpose of Company Law) have pleasure in presenting their Annual Report and the Financial Statements for the year ended 24th December 2021. The financial statements have been prepared in accordance with Accounting and Reporting by Charities: Statement of Recommended Practice (SORP) applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2015), with FRS 102 and with the requirements of the Companies Act 2006.

1. REFERENCE AND ADMINISTRATIVE DETAILS

Charity Name:	Barbican Arts Group Trust
Charity Registration:	1120918
Company Registration:	6355408
Registered Office:	32a, Hertford Road, London, N1 5SH.
Company Secretary:	Mr. M. Wainwright
Bankers:	HSBC Bank Plc, 74 Goswell Road, London EC1V 7DA
Independent Examiners	Southwell, Tyrrell & Co., Chartered Accountants, 15 Lower Ground Floor, 65 London Wall, London, EC2M 5TU.

2. OBJECTIVES AND ACTIVITIES

The purposes of the charity are:

- (a) the promotion and advancement of the visual arts in all their aspects for the public benefit and the furtherance of public knowledge, understanding and appreciation of the visual arts including arranging and holding exhibitions of artists work, and
- (b) the assistance of artists in necessitous circumstances particularly by the provision of accommodation, and
- (c) such other exclusively charitable objects and purposes (which without prejudice to the generality of the foregoing terms shall include any charitable trusts institutions foundations or other organisations) in the United Kingdom or in any other part of the world as the trustees shall in their discretion think fit.

BARBICAN ARTS GROUP TRUST
REPORT OF THE DIRECTORS AND TRUSTEES (Cont'd)
FOR THE YEAR ENDED 24TH DECEMBER 2021

2. OBJECTIVES AND ACTIVITIES (Cont'd)

The main activities undertaken during the year were:

- a) Projects for the year encompassed artists' residencies, on-line auctions and solo/group shows. A number of projects were cancelled as a consequence of the roll on from pandemic.
- b) Blackhorse Lane studio artists, still wary of large groups of visitors, launched an on-line "Virtual Auction" which included works made during the pandemic.
- c) Hertford Road Studios studio artists exhibition programme relaunched, Attendance overall was encouraging, though the programme did not fully kick start.
- d) The vast majority of the expenses of the Charity relate to the rent, rates and insurance of the two studios in Blackhorse Lane and Hertford Road.

3. ACHIEVEMENTS AND PERFORMANCE

A detailed description of the activities of the Trust are given in the Annual Report which starts after page 13 of these accounts.

Investment Activities

The Charity does not currently hold any investments.

4. FINANCIAL REVIEW

Financial Position

Incoming resources in the year were £168,275 (2020: £152,275). Of this £220 (2020: £0) related to project restricted activities.

A surplus of £36,066 (2020: £24,102) was made in the year. At 24th December 2021, total reserves were £329,855 (2020: £293,789) of which £12,081 (2020: £11,861) represented restricted funds.

Reserves Policy

Barbican Arts Group Trust is required to ensure that free monies are available in each financial year to meet any reasonable foreseeable contingency.

Funds in Deficit

No funds were in deficit at the Balance Sheet date.

BARBICAN ARTS GROUP TRUST
REPORT OF THE DIRECTORS AND TRUSTEES (Cont'd)
FOR THE YEAR ENDED 24TH DECEMBER 2021

5. STRUCTURE, GOVERNANCE AND MANAGEMENT

Governing Document

Barbican Arts Group Trust is a registered charity and a Company Limited by Guarantee. The maximum liability of each member is limited to one pound. At 24th December 2021 the Company had 4 (2020 : 4) Members. Barbican Arts Group Trust is governed by its Memorandum and Articles of Association.

Barbican Arts Group Trust was incorporated as a Company limited by Guarantee on 29th August 2007. The Charity commenced operations on 29th August 2007 at which date the assets and liabilities of the unincorporated Barbican Arts Group Trust were acquired.

Recruitment, Appointment of Trustees

The Trustees are Directors of the Company. The main procedure for the appointment of Trustees is described in the Memorandum of Association, as is the procedure for the election of the Chair.

Organisational Structure

The Charity has no full or part-time employees, any administration work being performed by volunteers. All of the Trustees are unpaid.

Major Risks

The Trustees recognise that any major risks to which the Charity is exposed need to be reviewed and systems put in place to mitigate those risks. To that end Barbican Arts Group Trust is continually monitoring and managing its risk and ensuring action plans are in place to mitigate its key risks.

The Trustees are aware of the need to secure long-term accommodation for the artists it is assisting and are confident that matters will be clarified in the near future.

BARBICAN ARTS GROUP TRUST
REPORT OF THE DIRECTORS AND TRUSTEES (Cont'd)
FOR THE YEAR ENDED 24TH DECEMBER 2021

6. DIRECTORS' RESPONSIBILITIES

Company Law and Charity Law require the Directors to prepare financial statements for each financial year, which give a true and fair view of the state of affairs of Barbican Arts Group Trust and the surplus or deficit for that period. In preparing those financial statements, the Directors are required to:

- (a) select suitable accounting policies and then apply them consistently;
- (b) make judgements and estimates that are reasonable and prudent;
- (c) state whether applicable accounting standards have been followed, subject to any material departures disclosed and explained in the financial statements, and;
- (d) prepare the financial statements on the going concern basis unless it is inappropriate to presume that the Company will continue in operation.

The Directors are also responsible for keeping proper accounting records which disclose with reasonable accuracy at any time the financial position of Barbican Arts Group Trust and to enable them to ensure that the financial statements comply with the Companies Act 2006.

The Directors are responsible for ensuring that the Company maintains an adequate system of internal control designed to provide reasonable assurance that assets are safeguarded against material loss or unauthorised use and to prevent and detect fraud and other irregularities.

This Report has been prepared in accordance with the Statement of Recommended Practice - Accounting and Reporting by Charities and in accordance with the provisions of Part 15 of the Companies Act 2006 applicable to companies subject to the small companies regime.

.....
/ **Company Secretary - M. Wainwright**

.....
Director - D. Baal

Approved on behalf of the Board of Trustees on: 22nd August 2022

BARBICAN ARTS GROUP TRUST
INDEPENDENT EXAMINER'S REPORT TO THE TRUSTEES OF
FOR THE YEAR ENDED 24TH DECEMBER 2021

I report to the charity trustees on my examination of the accounts of the charity for the year ended 24th December 2021 which are set out on pages 8 to 13.

RESPONSIBILITIES AND BASIS OF REPORT

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

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

INDEPENDENT EXAMINER'S STATEMENT

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

1. accounting records were not kept in respect of the company as required by section 386 of the 2006 Act; or
2. the accounts do not accord with those records; or
3. the accounts do not comply with the accounting requirements of section 396 of the 2006 Act other than any requirement that the accounts give a 'true and fair view' which is not a matter considered as part of an independent examination; or
4. the accounts have not been prepared in accordance with the methods and principles of the Statement of Recommended Practice for accounting and reporting by charities [applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102)].

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

S. R. Clark BSc ACA
Southwell, Tyrrell & Co.,
Chartered Accountants,
15 Lower Ground Floor,
65 London Wall,
London, EC2M 5TU.

Date: 22nd August 2022

BARBICAN ARTS GROUP TRUST
STATEMENT OF FINANCIAL ACTIVITIES
FOR THE YEAR ENDED 24TH DECEMBER 2021

	<u>NOTE</u>	<u>UNRESTRICTED</u> <u>FUNDS</u>	<u>RESTRICTED</u> <u>FUNDS</u>	<u>TOTAL</u> <u>FUNDS</u> <u>2021</u>	<u>TOTAL</u> <u>FUNDS</u> <u>2020</u>
		£	£	£	£
Income:					
Donations		68,703	-	68,703	38,666
Other trading activities	2	3,579	220	3,799	6,226
Investment income	3	95,773	-	95,773	107,383
		-----	-----	-----	-----
Total income		£168,055	£220	£168,275	£152,275
		=====	=====	=====	=====
Expenditure:					
	4				
Charitable activities		130,391	-	130,391	126,397
Governance cost		1,818	-	1,818	1,776
		-----	-----	-----	-----
Total expenditure		£132,209	£-	£132,209	£128,173
		=====	=====	=====	=====
Net income/ (expenditure) for the year		35,846	220	36,066	24,102
Transfer between Funds		-	-	-	-
		-----	-----	-----	-----
Net movement in Funds		35,846	220	36,066	24,102
Fund Balances at 25 th December 2020		281,928	11,861	293,789	269,687
		-----	-----	-----	-----
Fund Balances at 24 th December 2021		£317,774	£12,081	£329,855	£293,789
		=====	=====	=====	=====

BARBICAN ARTS GROUP TRUST
BALANCE SHEET
AS AT 24TH DECEMBER 2021

	<u>Notes</u>	<u>2021</u>	<u>2020</u>
		£	£
FIXED ASSETS			
Leasehold Improvements	5	19,745	23,180
CURRENT ASSETS			
Debtors	6	11,000	12,883
Cash at bank and in hand		327,674	301,786
		—————	—————
		338,674	314,669
CREDITORS: amounts falling due within one year	7	(28,564)	(44,060)
		—————	—————
NET CURRENT ASSETS		310,110	270,609
		—————	—————
TOTAL ASSETS LESS CURRENT LIABILITIES		£329,855	£293,789
		=====	=====
TOTAL NET ASSETS		£329,855	£293,789
		=====	=====
RESTRICTED FUND	8-9	12,081	11,861
UNRESTRICTED FUND	8-9	317,774	281,928
		—————	—————
TOTAL FUNDS		£329,855	£293,789
		=====	=====

The Directors are satisfied that the Company is entitled to exemption from the requirement to obtain an audit under Section 477 of the Companies Act 2006 and that the Members have not required the Company to obtain an audit in accordance with Section 476 of the Act.

The Directors acknowledge their responsibilities for complying with the requirements of the Companies Act 2006 with respect to accounting records and the preparation of Accounts.

The Accounts have been prepared in accordance with the provisions in Part 15 of the Companies Act 2006 applicable to companies subject to the small companies regime.

Approved on behalf of the Board of Trustees:

..... D. Baal - Trustee

Dated: 22nd August 2022

BARBICAN ARTS GROUP TRUST
NOTES TO THE ACCOUNTS
FOR THE YEAR ENDED 24TH DECEMBER 2021

1. ACCOUNTING POLICIES

- a) The financial statements have been prepared in accordance with Accounting and Reporting by Charities: Statement of Recommended Practice (SORP) applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2015) – (Charities SORP (FRS 102)), with FRS 102 and with the requirements of the Companies Act 2006.

Barbican Arts Group Trust meets the definition of a public benefit entity under the FRS102. Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy note(s).

- b) The Trustees consider that there are no material uncertainties about the Charity's ability to continue as a going concern.
- c) Income from donations and other trading activities is brought in as the income arises.
- d) Income from investments represents rental income receivable.
- e) Advantage has been taken within the provisions of the Statement of Recommending Practice to show on the Statement of Financial Activities expenditure classifications appropriate to the Charity.
- f) Leasehold Improvements initially recognised at historical cost and are being written off over the period of the lease (20 years).
- g) 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 discounts due.
- h) Cash at bank and cash in hand only includes cash and the charity do not hold any other short-term/highly liquid investments.
- i) 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.
- j) No cash flow statement has been prepared as the Charity falls within the exemption provisions of FRS 102 "Statement of cash flow".

2. INCOME FROM OTHER TRADING ACTIVITIES

	<u>2021</u>	<u>2020</u>
	£	£
Artists' fees received	3,279	6,211
Fundraising	520	15

Income from Artists' fees in both the current and previous years relate to unrestricted funds.
Income from Fundraising in the current year relating to restricted funds was £220 (2020: £0).

BARBICAN ARTS GROUP TRUST
NOTES TO THE ACCOUNTS (cont'd)
FOR THE YEAR ENDED 24TH DECEMBER 2021

3. INVESTMENT INCOME

	<u>2021</u>	<u>2020</u>
	£	£
Rental income	95,773	107,383

All investment income in both the current and previous years relates to unrestricted funds.

4. ANALYSIS OF EXPENDITURE

	<u>2021</u>	<u>2020</u>
	£	£
Charitable Activities:		
Studio rent, rates and insurance	111,951	109,683
Artists fees and materials	2,598	2,810
Trust Development	4,323	4,288
Repairs and maintenance	1,048	2,841
Promotional Activities	171	89
Cleaning	4,941	2,780
Legal Fees	53	-
Sundry Expenses including travel	1,871	471
Depreciation	3,435	3,435
	130,391	126,397
Governance cost:		
Independent examiners fee	1,818	1,776
	£132,209	£128,173

5. FIXED ASSETS

	Leasehold Improvements
	£
Cost	
At 25 th December 2020	68,693
At 24 th December 2021	£68,693
Depreciation	
At 25 th December 2020	45,513
Charge for year	3,435
At 24 th December 2021	£48,948
Net Book Value	
At 24 th December 2021	£19,745
At 24 th December 2020	£23,180

BARBICAN ARTS GROUP TRUST
NOTES TO THE ACCOUNTS (Cont'd)
FOR THE YEAR ENDED 24TH DECEMBER 2021

6. DEBTORS

	<u>2021</u> £	<u>2020</u> £
Studio Deposits	11,000	12,883
Trade	-	-
	<u>£11,000</u>	<u>£12,883</u>

7. CREDITORS: amounts falling due within one year

	<u>2021</u> £	<u>2020</u> £
Studio Deposits held	26,000	15,003
Trade Creditors and Accruals	2,564	3,057
Rent Advances	-	26,000
	<u>£28,564</u>	<u>£44,060</u>

8. FUND ACCOUNTING

The Charity maintains various types of funds as follows:

a) **Restricted Funds**

These are amounts which have been put aside at the discretion of the Trustees. This Fund is maintained for the specific purpose of improving the public appreciation of art by way of, for example, the sponsoring of exhibitions in schools and other community facilities. It is built up by way of the net proceeds raised from the annual "Silent Auctions" and at 24th December 2021 had a balance of £12,081 (2020: £11,861).

b) **Unrestricted Fund**

This fund is expendable at the discretion of the Trustees in the furtherance of the objects of the Charity, such a fund being held in order also to finance both working capital and capital investment requirements. It is built up by the excess of investment income over general administrative expenses and by way of transfers to or from the restricted funds. At 24th December 2021, the fund had a balance of £317,774 (2020: £281,928).

BARBICAN ARTS GROUP TRUST
NOTES TO THE ACCOUNTS (Cont'd)
FOR THE YEAR ENDED 24TH DECEMBER 2021

9. ANALYSIS OF NET ASSETS BETWEEN FUNDS

	Restricted Fund	Unrestricted Fund	Total
	<u>£</u>	<u>£</u>	<u>£</u>
Leasehold Improvements	-	19,745	19,745
Debtors		11,000	11,000
Cash at Bank	12,081	315,593	327,674
Creditors: amounts falling due within one year	-	(28,564)	(28,564)
	<u>£12,081</u>	<u>£317,774</u>	<u>£329,855</u>
	=====	=====	=====

10. TRUSTEES REMUNERATION AND EXPENSES

None of the Trustees received any remuneration or expenses in the year [2020: NIL].

11. OTHER INFORMATION

Barbican Arts Group Trust is a private company limited by Guarantee and incorporated in England. Its registered office is;
32a, Hertford Road,
London, N1 5SH.

BARBICAN ARTS GROUP TRUST

Annual Report - 2021

Reg Charity 1120918 / Company No. 06355408
Report Cycle 4 - Phase 3



Executive Director

1 Studio(s) Committee

- 1.1 Small maintenance
- 1.2 Cleaning supervision
- 1.3 Internal decoration
- 1.4 Internal studio allocation
- 1.5 Open Studios
 - 1.5.1 Silent auction sales
 - 1.5.2 Publicity
 - 1.5.3 Promotion
 - 1.5.3.1 PV card
 - 1.5.3.2 Mail-out
 - 1.5.4 Artists voluntary time
 - 1.5.5 Door & bar rota
- 1.6 Studio applications
- 1.7 Health & Safety
- 1.8 Studio Rules
- 1.9 Fire Risk
- 1.10 Personal Risk
- 1.11 Artists voluntary time

2 Studios

- 2.1 Insurance
 - 2.1.1 Public Liability
 - 2.1.2 Building Insurance
- 2.2 Open Studios
 - 2.2.1 Budgets
- 2.3 Lets
 - 2.3.1 Studio applications (with committee)
 - 2.3.2 Rents and other charges
- 2.4 Household
 - 2.4.1 Cleaning
 - 2.4.1.1 Budgets
- 2.5 Buildings
 - 2.5.1 Personal Risk
 - 2.5.2 Health & Safety
 - 2.5.3 Fire Risk
 - 2.5.4 Maintenance
 - 2.5.4.1 External
 - 2.5.4.1.1 Roof
 - 2.5.4.1.2 Windows
 - 2.5.4.1.3 Entrances
 - 2.5.4.2 Internal
 - 2.5.4.2.1 Windows
 - 2.5.4.2.2 Utilities
 - 2.5.4.2.3 Doors
 - 2.5.4.2.4 Plumbing

3 BAGT Administration

- 3.1 Appointments
- 3.2 Reports
- 3.3 Finances
- 3.4 Office
- 3.5 Subscriptions
- 3.6 Friends



Death, In Bloom - ArtWorks Project Space

4 Development: ArtWorks Public Programme

- 4.1 Outreach
 - 4.1.1 Residencies
 - 4.1.1.1 Business
 - 4.1.1.2 Educational establishments
 - 4.1.1.3 Studio
 - 4.1.2 Studio exchange
 - 4.1.2.1 National
 - 4.1.2.2 International
 - 4.1.3 Workshops
- 4.2 ArtWorks Project Space
 - 4.2.1 Workshops
 - 4.2.1.1 Film editing
 - 4.2.1.2 Life class
 - 4.2.1.3 Animation
 - 4.2.1.4 Sculpture
 - 4.2.2 Talks
 - 4.2.3 Hire
 - 4.2.4 Exhibitions
 - 4.2.4.1 ArtWorks Open Exhibition
 - 4.2.4.2 Curated Exhibitions
 - 4.2.4.3 BAGT artists
 - 4.2.4.4 Other artists
 - 4.2.4.5 Student Exhibitions
- 4.3 Professional Development
 - 4.3.1 BAGT artists
 - 4.3.2 BAGT Staff & Trustees
 - 4.3.3 Non BAGT artists

Achievements



The year saw an encouraging return to a fuller schedule whilst the influence of covid-19 prevailed.

Projects and activities increased in number by 50%. Three exhibitions that were postponed in 2020 were included in the total of 12 completed projects. Regrettably, an ArtWorks Open solo show was cancelled, the first in its 15-year history. A promising talks programme also had to be cancelled due to funding issues.

Whilst the year saw an increase in project activity there was an overall decrease in audience attendance of 42%. However, this represented an actual 0.2% decrease on expected attendance. Artists contributed a total of 70 hours time in kind to projects at a value of £8,293, a 39% less than the previous year.

Funds raised directly from projects were reduced by 29%. Of these, BAGT Print Editions, a new project, generated 11.8% of funds raised.

In July, Daniel Kennedy Davies joined the board of trustees. Daniel is a solicitor specializing in Banking, Financial Services and Information Technology.



Andrew Omoding - Artist in Residence



Abigail Jones - ArtWorks Open Prizewinner

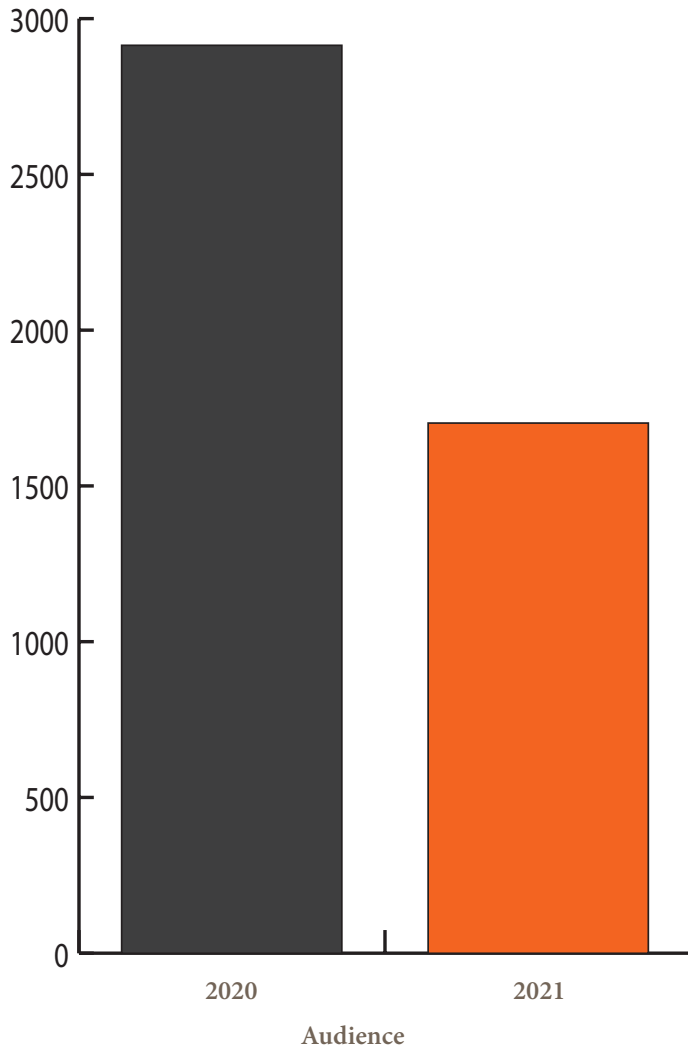


Sasan Sahafi - Artist in Residence

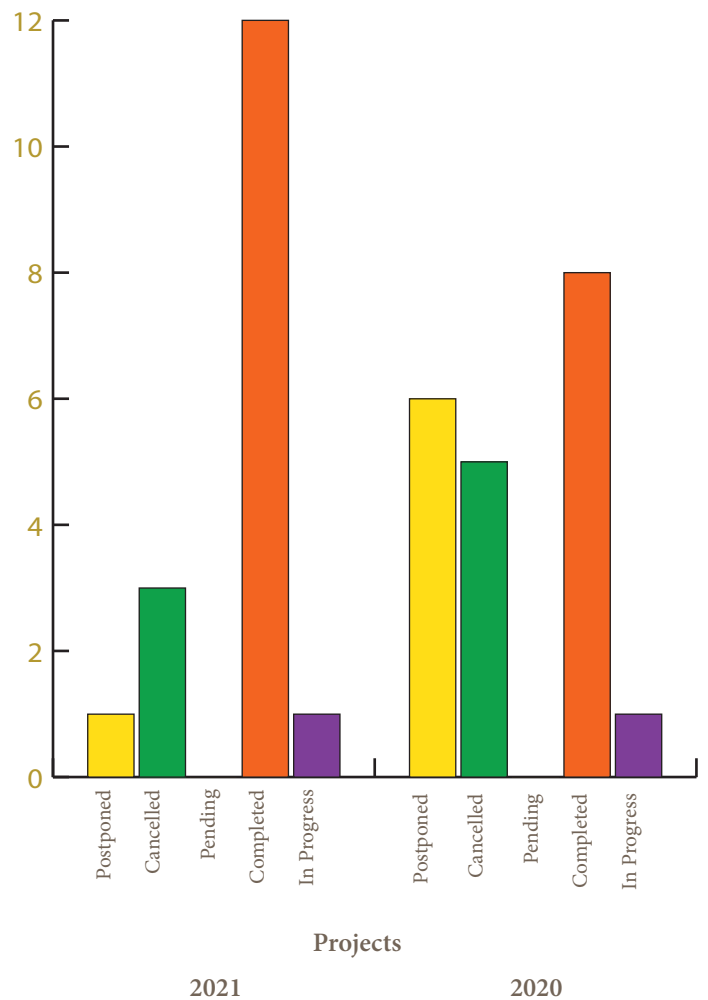


Michelle Williams Gamaker and Louise Ashcroft
ArtWorks Open Selectors

Achievements



Lesley Dalton - Hertford Road Christmas Show



Mark Bell - Hertford Road Christmas Show

Achievements



ArtWorks Project Space

Julika Gittner - Professional Development

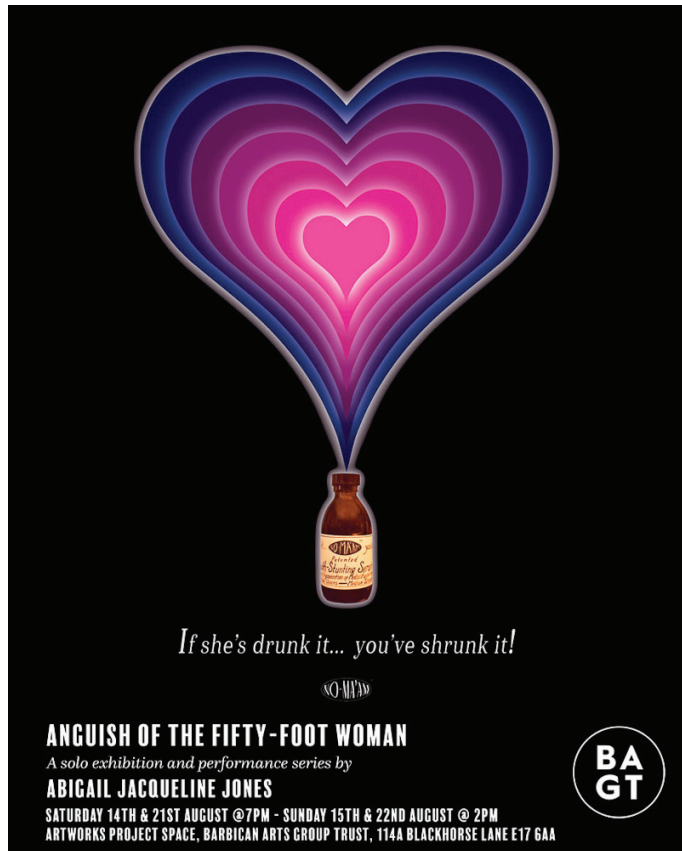
Blackhorse Lane studio artist Julika Gittner used the space to prepare documentary installation shots in preparation for the Mark Tanner Sculpture Award.

Julika was shortlisted for the award.



ArtWorks Project Space

Abigail Jones - Anguish of The Fifty-Foot Woman



Through biographical fiction, gruesomely gory folk tales, 'Fifties B-Movie' homages, installations, illustrations, costumes and a few incredibly serendipitous references to US sitcom *Married with Children*, Abigail Jacqueline Jones' solo debut *Anguish of the Fifty-Foot Woman* takes a deep dive into Western cultural portrayals of female giants. Taking its name from the iconic 1958 Allied Artists cult classic, *Attack of the Fifty-Foot Woman* - which features Allison Hayes as its titular monster, Nancy Archer, who attempts to take revenge upon a world that stigmatised her neurodivergence and a husband who mistreated her, as she is enlarged to superhuman scale following an encounter with an alien spaceship - *Anguish* follows a trio of female giants attempting to eschew the shackles of a system of gendered norms that demand smallness and weakness from women, embrace their inherently gender-subversive bodies, and transform themselves into 'monsters on their own terms' - fighting for the liberation of 'abnormal' bodies and souls from the systems of oppression that

bind them.

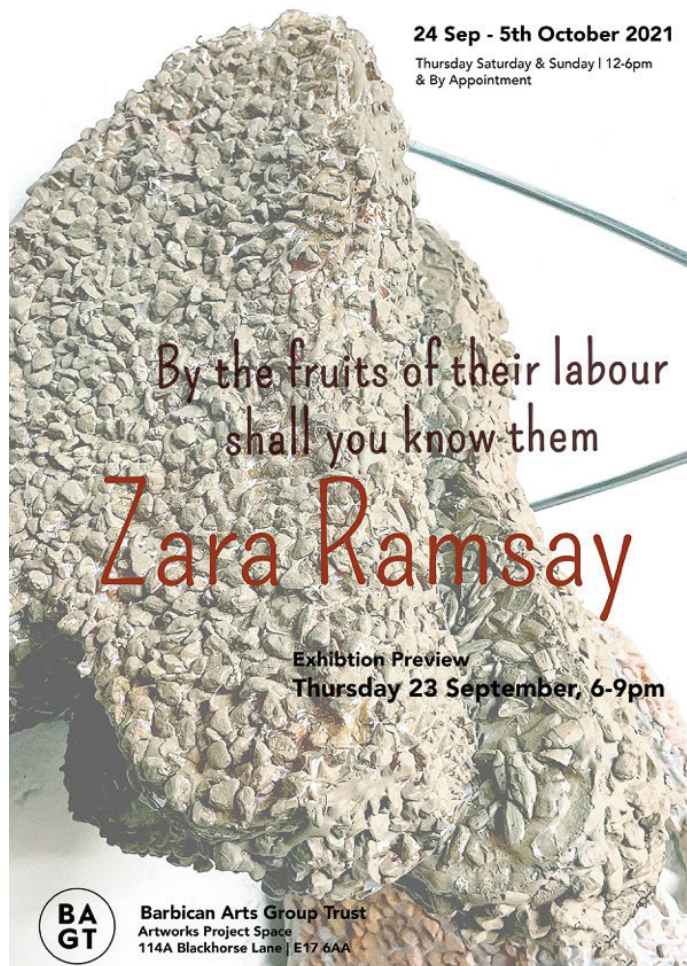
Dripping with Americana, set amongst secretive laboratories and military testing grounds in the Sierra Nevada, the first of these narratives analyses the supernaturally sized giantess as pornographic puppet of patriarchy, whose destructive power is determined solely by the imagination of the men who fetishise her, and the role of the pharmaceutical industry in pathologising female largeness in the second half of the twentieth century, enforcing gender-normative smallness through prescriptions of oestrogens to stunt growth. The exhibition's titular performance follows one scientist's goal to bring down NO-MA'AM - the 'National Organisation of Medics Against Amazonian Masterhood,' a fictitious company infamous for preying on tall young girls' insecurities, and selling them a 'cure' in the form of shrinking serums - and the unexpected consequences of her methods of doing so: her accidental transformation into a skyscraper-sized giant, who despite possessing the strength to demolish whole cities in mere moments, has rather less ability than appearances suggest to demand the societal change she seeks.

Fictionalised stories centring two historical female giants constitute the remainder of the show. Drawn from tales of abuse and dehumanisation suffered by performing freaks in centuries past, and by the continued objectification of adolescent girls of extreme height today, *A Monster on her Own Terms* is a piece of performative storytelling inspired by Trijntje Keever, a seventeenth-century Dutch girl and life-long travelling freak-show attraction who stood eight feet, four inches tall at the time of her death at the age of seventeen. A further collection of costume, set and prop experiments for a future piece of film work, inspired by the life of nineteenth-century giant and former human exhibit at P.T. Barnum's American Museum, *Anna Swan*, round out the exhibition.

Abigail Jones was an ArtWorks Open solo show prizewinner.

ArtWorks Project Space

Zara Ramsey - By the fruits of their labours shall you know them



our homes. In that the titles of these works often point to early modernist artists, women that have sparked Ramsay's imagination such as Hilma af Klint and Emma Kunz, allusions to energy fields and spiritual matters, ecological concerns and folk-culture, are integral to the creations. It is possible that a philosophy of spirituality and mindfulness is at the heart of this intersection between ourselves and the things that surround us. Perhaps the unseen labor focused on emotional and mental well-being, most often performed by women, is situated within these forms and Ramsay has tapped into existent intentions lying within otherwise dormant articles.

This suggests the continuation of an ongoing conversation with the works of these women artists, and others as well; Ilona Kesarü, Eva Hesse, Louise Bourgeois, Judy Chicago. References to the Willow Tea Room and the Zia sun symbol sit easily alongside Judd-like influences, but the overarching feature is Ramsay's obvious pleasure in the materials she works with. From hat-net mesh to clay to pipe cleaners, these sculptures suggest an expanded domicile, sitting just alongside the places we currently inhabit.

Dr SE Barnet is an artist and educator whose practice employs anecdote and language towards a consideration of personal histories sited within political discourse. She is Senior Lecturer and Course Leader for Fine Art at the University of Suffolk.

Exploded domesticity - Dr SE Barnet

Zara Ramsay's sculptures exist as daftly confident domestic monuments, or minuments as Ramsay suggests. In direct opposition to heroic minimalism/modernism, the lived experience of these objects are set free to run riot. The works come from a laser-like attention to everyday items such as window blinds and pebble-dashed walls. Here, details become enlarged in a serious wonderland of scale - where physical weight is undermined through a conflation of rough with soft and heavy with light. The outcome builds with an incongruity of materials, colors and forms, resulting in a kind of humanist minimalism.

These are minuments to something fleeting within our everyday existence. Something ineffable that exists amidst the design and craft we live with in



ArtWorks Project Space

Andrew Omoding - Artist in Residence



Andrew Omoding
ArtWorks Open Artist in Residence
selected by
Alex Schady & Michelle Williams Gamaker

Open Studio
Sculpture
Storytelling
Performance

ArtWorks Project Space Saturday 17 July
114a Blackhorse Lane E17 6AA 11am - 4pm



Andrew Omoding was awarded the 6-week resident by ArtWorks Open 2020 selectors Alex Schady and Michelle Williams Gammaker.

Andrew was supported by Action Space Artist Facilitator Lisa Brown, who has worked closely with Andrew for over 10 years.

Andrew worked tirelessly through his six week residency. Many of the sculptures he created enveloped story telling and performance, incorporating music and both written and spoken language. All the component parts were the gathered and recycled from the local environs. The works comprised of weaving, sewing and assemblage techniques.

Towards the completion of the residence Andrew was invited to take part in the Exploreres Conference: Art, Rights and Representation, a two day event about neurodiversity, art and the politics of inclusion.



ArtWorks Project Space

Jose Pindian - Artist in Residence



Jose Pindian, ArtWorks Open Residency prizewinner awarded by artists Alex Schady and Michelle Williams Gamaker who selected the show.

The residency ran for 6 weeks culminating with an exhibition which was open for 6 days, 6:6!

The artist met with members of the public showing and discussing his work and methods.

Jose was born in Kerala, India. After training in fine art he began a career in advertising. He moved to the UK in 2003 to study fine art at the University of Bolton. In 2012 Jose completed an MA in Fine Art at the University of the Creative Arts, Surrey. Since graduating he has exhibited widely in museums and galleries. Jose runs art workshops for children and adults across the UK.



ArtWorks Project Space

Neil Irons / Tam Joseph - The Teddy Bears' Picnic

 BARBICAN ARTS GROUP TRUST
The Teddy Bears Picnic



Tam Joseph **Neil Irons**

Invite you down to the Woods

Thursday October 28 - Wednesday 03 November 2021 12pm - 6pm
Artists' Conversation Sunday 31 October 3pm

ArtWorks Project Space, 114A Blackhorse Lane London E17 6AA

At a time when the demand for new woods and trees is escalating, our existing woods and trees are under great pressure. They remain affected by past loss and damage while being subject to new and emerging threats.

The astonishing array of benefits which people stand to gain from more wooded landscapes across the UK will only be achieved when we can stop these threats and bring back wildlife on a large scale.

Native woods and trees provide one of the best ways to simultaneously tackle both the climate and nature crises. A really good understanding of their current state, how we got here and what we can do about it, will enable us all to better realise their vital role in reducing climate change impacts, improving our health and well-being, and recovering nature.



ArtWorks Project Space

Barry Sykes - Missing You Already



Missing You Already! brings together recent sculpture, drawing and performance by Barry Sykes that are all about the paradoxes of tangible absence and awkward pleasure.

Featuring wall-sized drawing, cameraless photography, laughter workshops, an exercise class, research tables, a picnic bench and activity sheets, the exhibition combines elements from several current bodies of work, including a residency at a naturist club, content for an Activity (& Inactivity) Book, and the practice of Laughter Yoga.

As Artist in Residence at Oakwood Naturist Club in Essex, Barry studied this secretive suburban community via a number of inventive tactics – including life drawing, questionnaires and sunography, now using this material to develop informal filing systems and structures that have the casual clumsiness of human bodies.

Barry's ongoing Activity (& Inactivity) Book started as a collection of puzzles, drawings and questions and has developed into a study of absence, stillness and negation. This now also incorporates his Laughter Yoga teaching, his Sauna Reading Group,

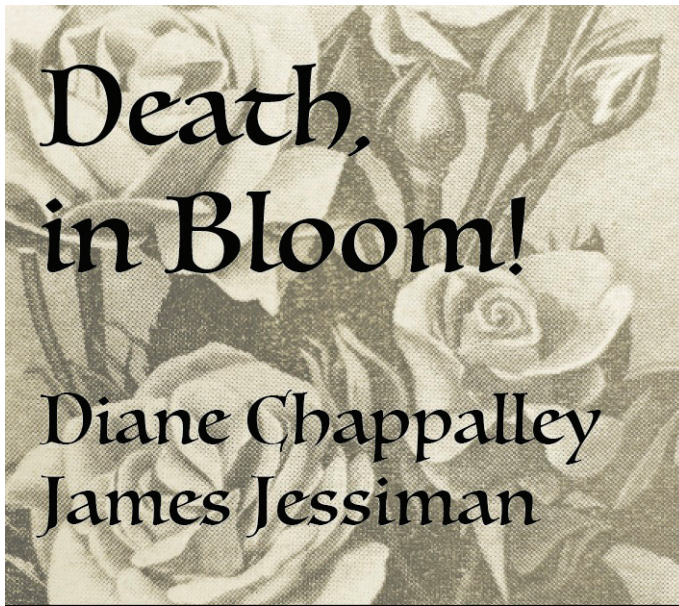
stationary exercise routines and a growing collection of magic wands and zero birthday candles.

These works all involve gestures towards some kind of unreachable catharsis or epiphany, but in acknowledging their inevitable shortfall, find contentment. Whilst many of these projects have been developing for years, much of it has been completed during the recent lockdowns. Although not directly about the pandemic, it was already work concerned with the compromised ways we interact, self-reflect or navigate our surroundings. In bringing these works together for the first time we will see what insight these various approaches might offer us.



ArtWorks Project Space

Diane Chappalle / James Jessiman -
Death, in Bloom



Artworks Project Space
114a Blackhorse Lane
E17 6AA
29th - 31st July 2021

Diane Chappalley is a Swiss artist living and working in London. She studied at Bern University of the Arts Switzerland. Having moved to London she graduated from City & Guilds of London Art School.

James Jessiman graduated from the Royal College of Art in 2017 and has completed an MA in Printmaking.

Often varied in output, James' work attempts to display and mesh together a number of references. Using an archive of collected printed matter, he strips away context and language to focus on themes of the future and ask where our world might be going.

An important beginning to the work, whether sculpture or collage, is drawing. His drawings represent fictive spaces that lie between the gallery and the domestic, as well as workings out for sculptural works.

Hopes and intentions from movements in contemporary culture, Modernist architecture, early European rave movements, Science Fiction, and a personal collection of spiritual and religious leaflets all inform his practice. Each has their own positive vision for the future and shared optimism to build towards a New World. If each sets their sight on a new world, where does this new world go upon every movement's failure?



ArtWorks Project Space

ArtWorks Open



Artists in the Wake...

The beautiful thing about Artworks Open is the space offered to artists in need of being recognised. It does so by giving them a platform, in the wake of all sorts of life circumstances that affect artists, both early on in their careers and for those with more experience. This might be the time which unfolds post-degree; that seemingly inescapable phase of wondering what next? Or, someone returning to making after a hiatus, or perhaps someone eager to share where their work is or their enthusiasm for the material. Whatever the reason for applying, I think the decision to enter Artworks Open relates to having your work witnessed. Once selected, a temporary community forms, shifting the private dialogue you have with your work. Here, your piece can co-exist and be part of a broader conversation.

When Alex Schady passed the baton onto me to join as an artist selector, we did so online. The pandemic's

grip was more keenly felt, meaning the chance to celebrate the artists and the show could not be experienced together. This year, I had the pleasure of working alongside my fellow selector Louise Ashcroft, and we both can't wait to see the works installed and to celebrate the exhibition with the artists and the public.

How we exist as artists is more precarious within a pandemic. Artists are no strangers to precarity, but our resilience and capacity to continue making against the odds should not go unnoticed. I want to thank all the artists who submitted works this year. We could see your ambition, your dreams and your speculative inventions. Louise and I did not have an agenda when we began our selection, but we spoke a great deal about each work. As we became familiar with the submissions, the ones that reached out to us from the screen were the ones that seemed to connect to other works – a snowballing selection, which gathered momentum helped form this show. The works in this exhibition were somehow already conversing or vibrating melodiously; we just noticed their frequency.

The combined chemistry of our selection included:
Green things that brought the landscape in,
Furred creatures contained and unfurling.

A sliver of organ, an inflated torso and a deflated bronze toad,

Chickens dancing alongside vampiric giant squid.
Mirrored tigers.

Mum and Nietzsche discussing Crypto on a Sarcophagus Bed,

A languid lover lounging alongside a starry eyed raver.

A cherry gloss coated egg box found in the desolation of a post-Brexit supermarket,

Bacchanalian skeletons barbecuing, while making small talk with a Tin Woman.

Hard concrete meets the fuzzy glow of a theatre's Intermission,

Lost objects and found ones,

A christening as memorial.

Pencil and biro splendour,

Exquisitely handled newspaper,

Undulations in text and metal.

Mesmeric, spiralling portholes,

The wilderness meets The Order of Things.

Achievements



ArtWorks Project Space

ArtWorks Open

A life-cycle as shield.

I am not sure what this says about you, us or the world we find ourselves in, but in the wake of the past 21-months and since the last Artworks Open, we felt joy and hope emanating from your artworks, so, a heartfelt thank you.

Finally, a H-U-G-e thank you to Alex Schady, who asked me to be part of this wonderful process last year. To Louise Ashcroft for joining me this year. Also, to Mark Wainwright for overseeing the whole process with his care, diligence and professional calm, which I now understand, is his default mode. I really appreciate BAGT's support of all the artists who applied and its consideration of the needs and wellbeing for the artists selected this year.

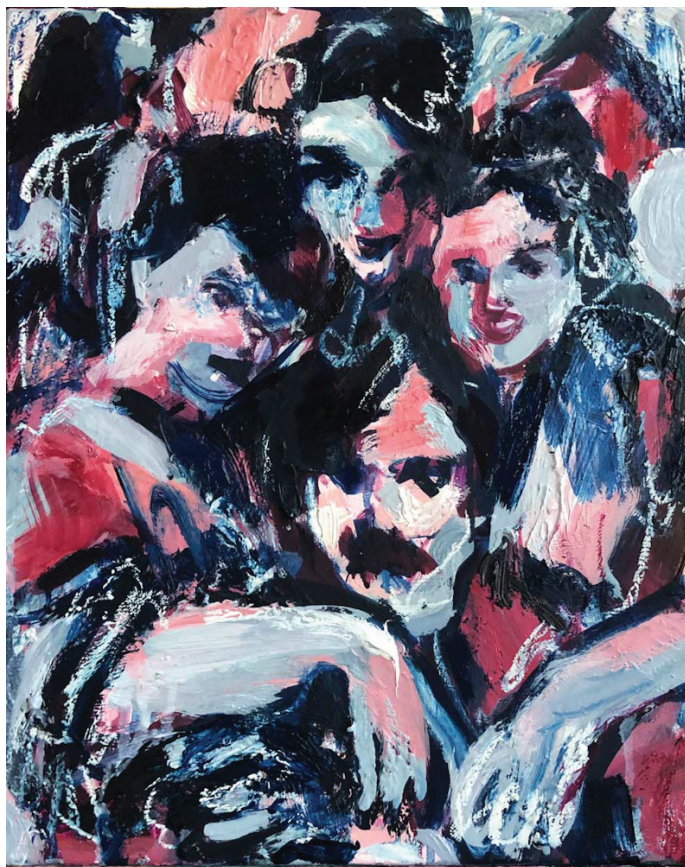
Michelle Williams Gamaker
November 2021



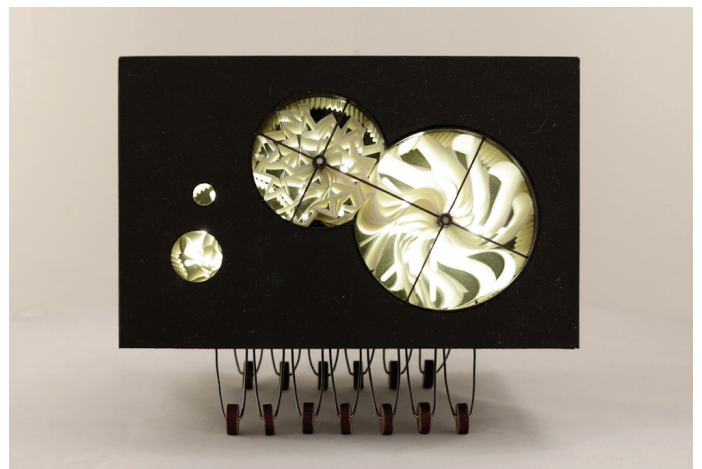
Jayne Anita Smith - Solo Show and £1,000 winner



Christopher Harris - Solo Show and £1,000 winner



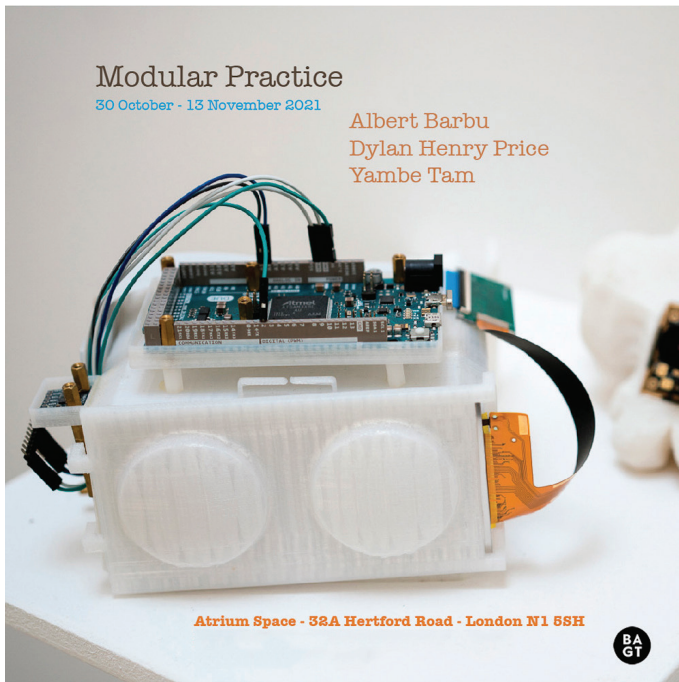
Katya Granova - Residency winner



Sasan Sahafi - Residency winner

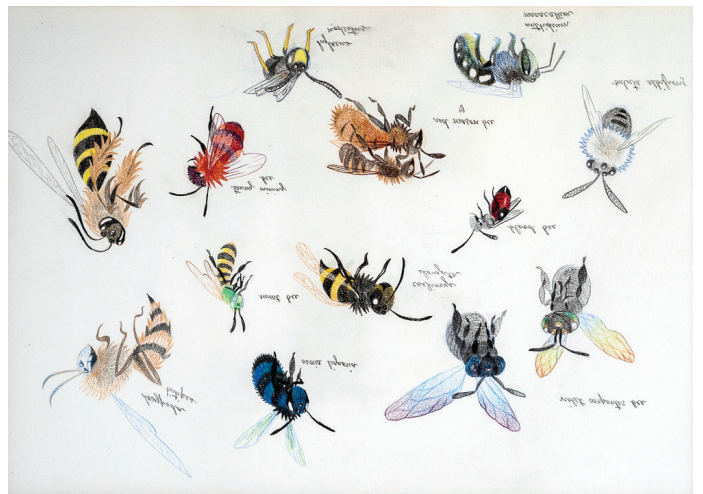
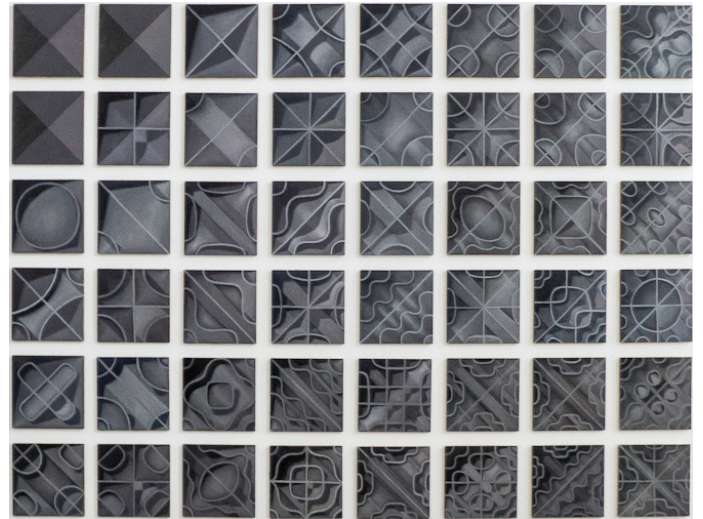
Atrium Space

artist - project



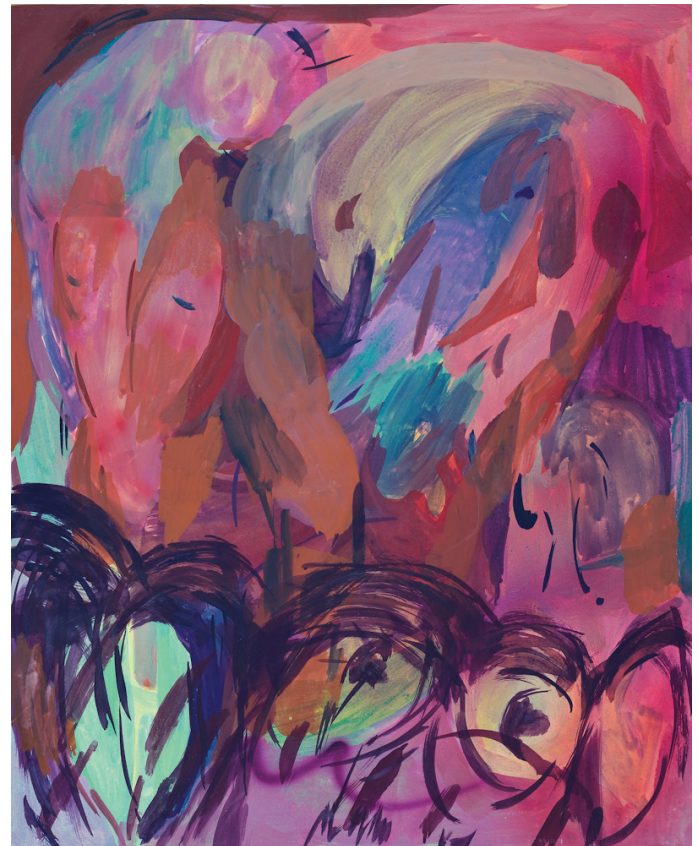
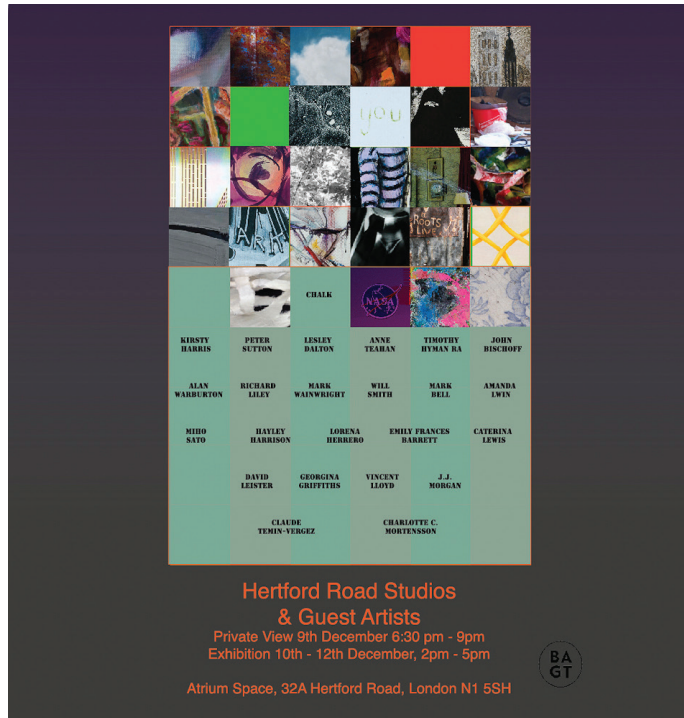
This group exhibition shows the individual and collective artistic practices of Albert Barbu (AB), Dylan Henry Price (DHP), and Yambe Tam (YT) - three UK-based creatives who often collaborate together while also retaining their own individual practices. Their collaborative works, which include VR videogames and immersive sound and sculpture installations, have been exhibited with Lewisham Arthouse (YT+AB+DHP, 2021), TBA-21 Academy (DHP+YT, 2020), FACT Liverpool (YT+AB, 2021), and Attenborough Arts Centre (YT+DHP, 2021).

Modular Practice offers a glimpse into the group's R&D process alongside individual and collaborative works made in different combinations across the trio. Many were made in remote collaboration during the 2020 pandemic lockdown, and include an ambient sound meditation videogame (YT+DHP), visuals for the EP 'Sleeper' (DHP+AB), concept drawings and prototypes for XR projects.



Atrium Space

Hertford Road Studios Christmas Show



Caterina Lewis - studio artist

Seasonal exhibition by Hertford Road Studios artists and guests artists.

- **Chalk** • Mark Bell • John Bischoff • Lesley Dalton • Emily Frances Barrett • Georgina Griffiths • **Kirsty Harris** • Hayley Harrison • Lorena Herrero • Timothy Hyman RA • David Leister • Caterina Lewis • Richard Liley • **Vincent Lloyd** • Amanda Lwin • J J Morgan • **Charlotte C. Mortensson** • Miho Sato • **Will Smith** • Peter Sutton • Anne Teahan • **Claude Temin-Vergez** • Mark Wainwright • Alan Warburton



Anne Teahan - guest artist



Miho Sato - studio artist

ON Line

Virtually Collectable - Blackhorse Lane Artists



Virtually Collectable **ARTISTS** **BLACKHORSE LANE STUDIOS**

<https://www.barbicanartsgrouptrust.co.uk>

Blackhorse Lane studio artists span a wide range of practices. Many have international reputations whilst others are emerging with great promise.

Lucile Montague is widely collected by private collectors in the UK and Europe. She has exhibited in many national shows that include The Royal Academy Summer Show, the Whitechapel Gallery, and the Pastel Society.

Valerie Large is well known for her work "Space Cut". It is one of eight printed works in the limited edition "Tetrad Pamphlets Vol.II". Tetrad Pamphlets consists of eight fold-out paper pamphlets in a grey cardboard box. The pamphlets occupy the middle ground between artist's book and free-standing print work. The box also includes work by Ian Tyson, Jerome Rothenberg, Richard Johnny John, Ian Breakwell, Tom Phillips, Richard Pinkney, Donato Cinicolo and Christian Wolff.

Julie Caves has made astonishing leaps in the development of her painting and exhibits constantly. Her current exhibition is "Lost in The Woods", Stone Space Gallery, London.

Sandie M Sutton works predominately as a sculptor of recycled materials. "Instead of thinking of the natural world dying around us – think about how much you would like to be surrounded by birds, fruits and flowers, clean oceans full of fish and marine life, living forests and woodlands."

Adam Henessey holds regular shows at New Art Projects, London.

Matthew Krishanu is widely exhibited and fast gaining a highly repeated reputation. his shows in 2021 include "Mixing It Up: Painting Today, Hayward Gallery, London; "Drawing Biennial", The Drawing Room, London and "John Moores Painting Prize', Walker Art Gallery, Liverpool.

Elizabeth de Monchaux has been a practising sculptor and photographer for over 25 years making work for commissions and exhibitions. Elizabeth is a member of The Royal Society Sculptors.



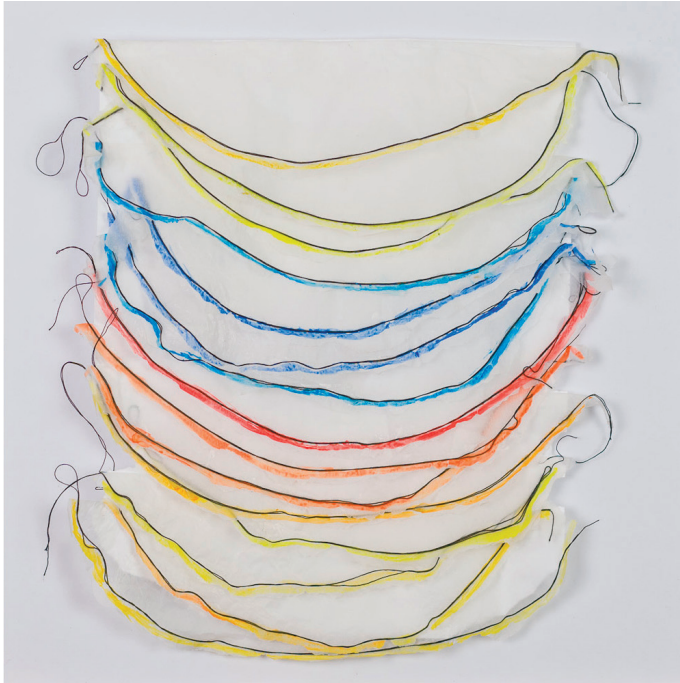
Julie Caves

Achievements



ON Line

Virtually Collectable - Blackhorse Lane Artists



Valerie Large



William Stok



Adam Hennessey



Daniela Rizzi

BAGT Editions #1

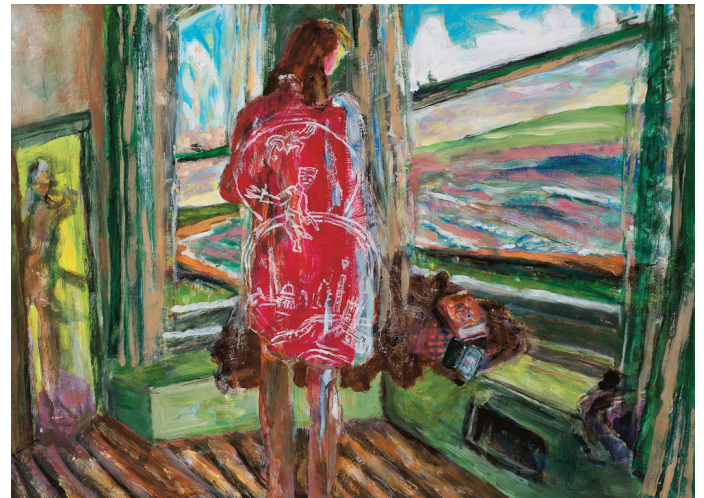


The graphic features the BAGT logo in a circle at the top left, followed by the text 'EDITIONS #1' in a serif font. Below this is a series of horizontal black lines. A QR code with the BAGT logo is positioned on the left side. To the right of the QR code is a list of artist names.

**BA
GT**

EDITIONS #1

Caterina Lewis
Lesley Dalton
Lucile Montague
Matthew Krishanu
Neil Irons
Pauline Evans
Tam Joseph
Timothy Hyman
William Stok

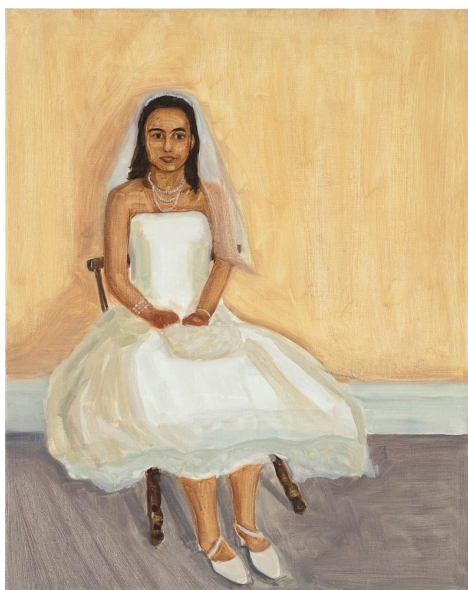


Just Arrived (Carrying London to the Sea) - Timothy Hyman RA

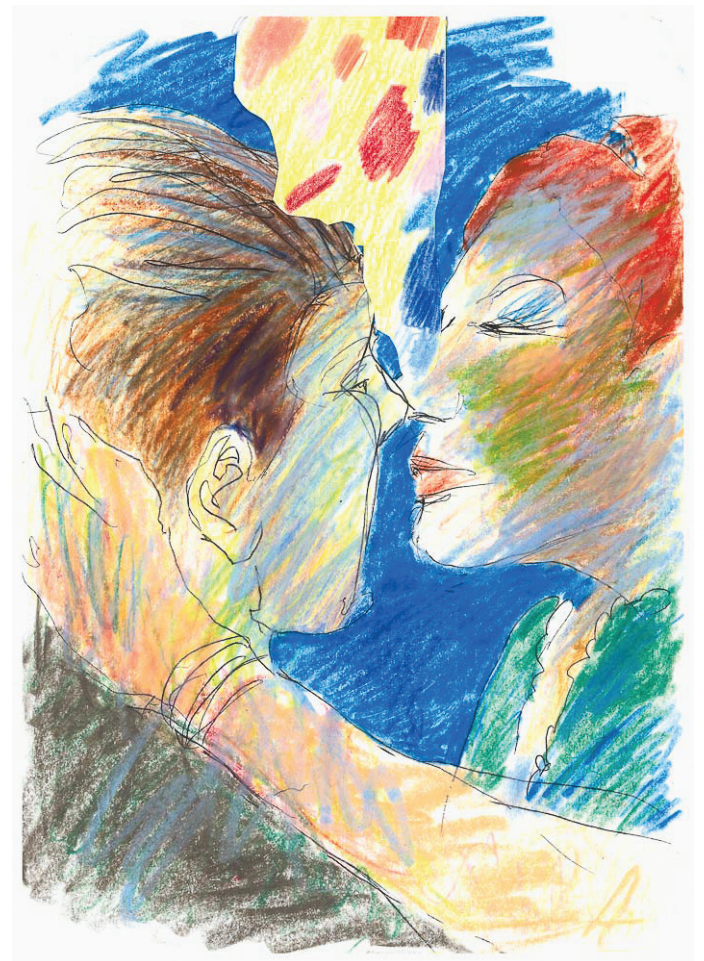
BAGT Editions #1 is the first in a projected series of limited edition giclée prints.

Editions #1 comprises of two editions by artists from both of BAGT's studios. There is an edition of 10 signed prints 50.8 cm x 40.6cm, and an edition of 20 smaller prints 30.5 x 25.4 cm.

Both print editions are available for BAGT's web site.



The Wedding Dress - Matthew Krishanu



Soft Words - William Stok



Sasan Sahafi - Artist in Residence

Revive and extend exhibition programme at Atrium Space

Negotiate Rent Review on Blackhorse Lane Studios

Reinstate Blackhorse Lane Open Studios to visiting public

Project

AUDIENCE



Artist
Project Category
Status

Artists
Actual
Expected

Artists Talk
Actual
Expected

Attending
Actual
Expected

Audience Total

Artists' time in kind
Hours
Days
Value

Totals actual	104	70	1632	1702	69.7	£8,291.8
Totals expected	99	100	1605	1705		

Cancelled

Rithika Pandey - Solo Show

Rithika Pandey

Cancelled

Professional Development

Julika Gittner

Cancelled

Talks Programme Noga Shatz

Noga Shatz

Cancelled

Completed

Abigail Jones - Anguish of The Fifty-Foot

Abigail Jones

1 35 49

26.5

1 50 50

3.8 £450.5

Completed 100.0% 70.0% 98.0%

Zara Ramsay - By the fruits of their labours

Zara Ramsay

1 48

59.0

1 50

8.4 £1,003.0

Completed 100.0% 96.0%

Artist in Residence - Andrew Omoding

Andrew Omoding

1 245

134.0

1 50

19.1 £2,278.0

Completed 100.0% 490.0%

Project

AUDIENCE



Artist
Project Category
Status

Artists
Actual
Expected

Artists Talk
Actual
Expected

Attending
Actual
Expected

Audience Total

Artists' time in kind
Hours
Days
Value

Artist in Residence - Jose Pindian

Jose Pindian

	10		75	10.5	
	1		50	1.5	£178.5
Completed	1000.0%		150.0%		

ArtWorks Open 2021

Mark Wainwright

BAGT Project	35		195	13.0	
	32		150	1.9	£221.0
Completed	109.4%		130.0%		

The Teddy Bears Picnic

Tam Joseph

	2	15	45	67.5	
	2	25	50	9.6	£1,147.5
Completed	100.0%	60.0%	90.0%		

BHL - Virtually Collectable Art Auction

Mark Wainwright

	17		800	32.3	
	30		1000	4.6	£548.3
Completed	56.7%		80.0%		

'Death, In Bloom!'

Diane Chappalley

	2		30	35.0	
	2		50	5.0	£595.0
Completed	100.0%		60.0%		

Missing You Already

Barry Sykes

	1	20	39	66.0	
	1	25	50	9.4	£1,122.0
Completed	100.0%	80.0%	78.0%		

Modular Practice

Yambe Tam

	3		8	22.0	
	3		30	3.1	£374.0
Completed	100.0%		26.7%		

Project



AUDIENCE

Artist
Project Category
Status

Artists
Actual
Expected

Artists Talk
Actual
Expected

Attending
Actual
Expected

Audience Total

Artists' time in kind
Hours
Days **Value**

Professional Development

Julika Gittner

1
 1
Completed 100.0%

HR Christmas Show

Mark Wainwright

23 98
 17 75
Completed 135.3% 130.7%

22.0
 3.1 £374.0

In Progress

Giclée print editions (1st Edition)

Mark Wainwright

BAGT Project 7
 7
In Progress 100.0%

Posponed

Tom Kaniok - Solo Show

Tom Kaniok

Posponed

Contributor

Task Main

Task Sub

Time worked



2021	Total Time worked	487.75	Total days/Year	70	Value	£8,291.75
330	Abigail Jones - Anguish of The Fifty-	Total hours donated to project			26.5	
Abigail Jones	Planning / prep					5
Abigail Jones	Planning / prep		install exhibition			6
Abigail Jones	Visitor experience		performance			12
Abigail Jones	Planning / prep		poster			1.5
Abigail Jones	Planning / prep		publicity			2
331	Zara Ramsay - By the fruits of their	Total hours donated to project			59	
Zara Ramsay	Visitor experience		invigilation			48
Zara Ramsay	Visitor experience		install exhibition			7
Zara Ramsay	Planning / prep					2
Zara Ramsay	Publicity					2
332	Artist in Residence - Andrew	Total hours donated to project			134	
Andrew Omoding	Visitor experience		Artist Talk			4
Sheryll Cato	General help		invigilation			10
Lisa Brown	General help		Artist support worker			120
333	Artist in Residence - Jose Pindian	Total hours donated to project			10.5	
Jose Pindian	Planning / prep		publicity			3
Jose Pindian	Publicity		invite			1.5
Jose Pindian	Visitor experience		invigilation			6
336	ArtWorks Open 2021	Total hours donated to project			13	
Neil Irons	Visitor experience		install exhibition			5
Mark Wainwright	Visitor experience		invigilation			8
337	The Teddy Bears Picnic	Total hours donated to project			67.5	
Tam Joseph	Planning / prep					2
Tam Joseph	Publicity		poster			1
Tam Joseph	Planning / prep		install exhibition			4
Tam Joseph	Visitor experience		invigilation			24
Tam Joseph	Visitor experience		Artist Talk			2
Neil Irons	Planning / prep					2
Neil Irons	Planning / prep		install exhibition			4.5
Neil Irons	Planning / prep		publicity			2
Neil Irons	Visitor experience		invigilation			24
Neil Irons	Visitor experience		Artist Talk			2
340	BHL - Virtually Collectable Art	Total hours donated to project			32.25	
Mark Wainwright	Visitor experience		photography			3
Mark Wainwright	Visitor experience		invite			1
Mark Wainwright	Visitor experience		web site			7
Daniela Rizzi	Visitor experience		work exhibited one			0.25
Daniela Rizzi	Visitor experience		exhibition participant			1
Lucile Montague	Visitor experience		exhibition participant			1
Lucile Montague	Visitor experience		work exhibited one			0.25
Sandie M Sutton	Visitor experience		exhibition participant			1

20/10/2022


1



Contributor	Task Main	Task Sub	Time worked
Sandie M Sutton	Visitor experience	work exhibited one	0.25
Julie Caves	Visitor experience	exhibition participant	1
Julie Caves	Visitor experience	work exhibited one	0.25
Franki Austin	Visitor experience	work exhibited one	0.25
Franki Austin	Visitor experience	exhibition participant	1
Valerie Large	Visitor experience	exhibition participant	1
Valerie Large	Visitor experience	work exhibited one	0.25
Neil Irons	Visitor experience	exhibition participant	1
Neil Irons	Visitor experience	work exhibited one	0.25
Elizabeth de Monchaux	Visitor experience	exhibition participant	1
Elizabeth de Monchaux	Visitor experience	work exhibited one	0.25
Tam Joseph	Visitor experience	work exhibited one	0.25
Tam Joseph	Visitor experience	exhibition participant	1
William Stok	Visitor experience	exhibition participant	1
William Stok	Visitor experience	work exhibited one	0.25
Charlotte Gerrard	Visitor experience	work exhibited one	0.25
Charlotte Gerrard	Visitor experience	exhibition participant	1
Diane Chappalley	Visitor experience	exhibition participant	1
Diane Chappalley	Visitor experience	work exhibited one	0.25
Pauline Evans	Visitor experience	exhibition participant	1
Pauline Evans	Visitor experience	work exhibited one	0.25
Adam Hennessey	Visitor experience	exhibition participant	1
Adam Hennessey	Visitor experience	work exhibited one	0.25
Wendy D'Souza-Daniels	Visitor experience	exhibition participant	1
Wendy D'Souza-Daniels	Visitor experience	work exhibited one	0.25
Matthew Krishanu	Visitor experience	exhibition participant	1
Matthew Krishanu	Visitor experience	work exhibited one	0.25
Barry Sykes	Visitor experience	exhibition participant	1
Barry Sykes	Visitor experience	work exhibited one	0.25
Noga Shatz	Did not participate		0
Luigi Rizzo	Did not participate		0
Julika Gittner	Did not participate		0
Kally Laurence	Did not participate		0
Cara Nahaul	Did not participate		0
Nickie Counsell	Did not participate		0
Jean-Pierre Mas	Did not participate		0
Anja Borowicz	Did not participate		0
Helen Maurer	Did not participate		0
Emma Talbot	Did not participate		0
Jonet Harley-Peters	Did not participate		0
345	'Death, In Bloom!'	Total hours donated to project	35
Diane Chappalley	Planning / prep		2
Diane Chappalley	Planning / prep	install exhibition	3
Diane Chappalley	Planning / prep	publicity	3



Contributor	Task Main	Task Sub	Time worked
Diane Chappalley	Visitor experience	invigilation	9
Diane Chappalley	General help	de-rig exhibition	2
James Jessiman	Planning / prep		1.5
James Jessiman	Planning / prep	install exhibition	3
James Jessiman	Visitor experience	invigilation	9
James Jessiman	General help	de-rig exhibition	2.5
346	Missing You Already	Total hours donated to project	66
Barry Sykes	Planning / prep		3
Barry Sykes	Visitor experience	invigilation	36
Barry Sykes	Planning / prep	install exhibition	4
Barry Sykes	Visitor experience	invigilation	18
Barry Sykes	Visitor experience	Artist Talk	2
Barry Sykes	General help	de-rig exhibition	3
347	Modular Practice	Total hours donated to project	22
Yambe Tam	Planning / prep		2
Yambe Tam	Planning / prep	install exhibition	4
Yambe Tam	Visitor experience	invigilation	6
Yambe Tam	General help	de-rig exhibition	1.5
Mark Wainwright	Publicity		5
Dylan Henry-Price	Planning / prep	install exhibition	2
Albert Barbu	Planning / prep	install exhibition	1.5
350	HR Christmas Show	Total hours donated to project	22
Timothy Hyman RA	Visitor experience	exhibition participant	1
John Bischoff	Visitor experience	exhibition participant	1
Lesley Dalton	Visitor experience	exhibition participant	1
Mark Wainwright	Visitor experience	exhibition participant	1
Mark Bell	Visitor experience	exhibition participant	1
Georgina Griffiths	Visitor experience	exhibition participant	1
Hayley Harrison	Visitor experience	exhibition participant	1
David Leister	Visitor experience	exhibition participant	1
Amanda Lwin	Visitor experience	exhibition participant	1
J J Morgan	Visitor experience	exhibition participant	1
Yambe Tam	Did not participate		0
Emily Frances Barrett	Visitor experience	exhibition participant	1
Lorena Herrero	Visitor experience	exhibition participant	1
Alan Warburton	Visitor experience	exhibition participant	1
Claude Temin-Vergez	Visitor experience	exhibition participant	1
Charlotte C. Mortensson	Visitor experience	exhibition participant	1
Charlotte C. Mortensson	Visitor experience	works exhibited two	0.5
Anne Teahan	Visitor experience	exhibition participant	1
Anne Teahan	Visitor experience	works exhibited three	0.75
Peter Sutton	Visitor experience	exhibition participant	1
Peter Sutton	Visitor experience	work exhibited one	0.25
Will Smith	Visitor experience	exhibition participant	1

Contributor	Task Main	Task Sub	Time worked	
Will Smith	Visitor experience	works exhibited two	0.5	
Kirsty Harris	Visitor experience	exhibition participant	1	
Kirsty Harris	Visitor experience	work exhibited one	1	

BARBICAN ARTS GROUP TRUST

England & Wales - Charity number 1120918

Accounts

BARBICAN ARTS GROUP TRUST

(A Company Limited by Guarantee)

REPORT

AND

ACCOUNTS

FOR THE YEAR ENDED 24TH DECEMBER 2020

Registered Charity Number: 1120918

Company Number: 6355408

BARBICAN ARTS GROUP TRUST
REPORT AND ACCOUNTS
FOR THE YEAR ENDED 24TH DECEMBER 2020

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	8	:	Statement of Financial Activities
	9	:	Balance Sheet
	10	:	Notes to the Accounts
	14	:	Annual Report detailing achievements and objectives

BARBICAN ARTS GROUP TRUST
REPORT OF THE DIRECTORS AND TRUSTEES
FOR THE YEAR ENDED 24TH DECEMBER 2020

The following people were Directors/Trustees of the Charity on the date of approval of the Report.

<u>DIRECTORS/TRUSTEES</u>	<u>DATE ELECTED</u>
GRAHAM CROWLEY (resigned 10 th January 2020)	29 th August 2007
DANIEL DAHL	29 th August 2007
DOMO BAAL	23 rd August 2017
LIELA HASHAM	6 th January 2020
RUPERT MAUDE	12 th March 2020

BARBICAN ARTS GROUP TRUST
REPORT OF THE DIRECTORS AND TRUSTEES (Cont'd)
FOR THE YEAR ENDED 24TH DECEMBER 2020

The Trustees (who are also the Directors for the purpose of Company Law) have pleasure in presenting their Annual Report and the Financial Statements for the year ended 24th December 2020. The financial statements have been prepared in accordance with Accounting and Reporting by Charities: Statement of Recommended Practice (SORP) applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2015), with FRS 102 and with the requirements of the Companies Act 2006.

1. REFERENCE AND ADMINISTRATIVE DETAILS

Charity Name:	Barbican Arts Group Trust
Charity Registration:	1120918
Company Registration:	6355408
Registered Office:	32a, Hertford Road, London, N1 5SH.
Company Secretary:	Mr. M. Wainwright
Bankers:	HSBC Bank Plc, 74 Goswell Road, London EC1V 7DA
Independent Examiners	Southwell, Tyrrell & Co., Chartered Accountants, 15 Lower Ground Floor, 65 London Wall, London, EC2M 5TU.

2. OBJECTIVES AND ACTIVITIES

The purposes of the charity are:

- (a) the promotion and advancement of the visual arts in all their aspects for the public benefit and the furtherance of public knowledge, understanding and appreciation of the visual arts including arranging and holding exhibitions of artists work, and
- (b) the assistance of artists in necessitous circumstances particularly by the provision of accommodation, and
- (c) such other exclusively charitable objects and purposes (which without prejudice to the generality of the foregoing terms shall include any charitable trusts institutions foundations or other organisations) in the United Kingdom or in any other part of the word as the trustees shall in their discretion think fit.

BARBICAN ARTS GROUP TRUST
REPORT OF THE DIRECTORS AND TRUSTEES (Cont'd)
FOR THE YEAR ENDED 24TH DECEMBER 2020

2. OBJECTIVES AND ACTIVITIES (Cont'd)

The main activities undertaken during the year were:

- a) Projects for the year encompassed artists' residencies, open studios, silent auctions, solo/group shows and a new sponsorship partnership. A number of projects were cancelled due to pandemic. Studio artists were, for the most part, able to continue using their studios under strict conditions adhering to the government guideline.
- b) Blackhorse Lane studio artists opened their doors virtually to visitors across the internet. Held annually, the Open Studios provide studio artists with the opportunity to demonstrate their ongoing commitment to local and wider community engagement. Each artist hosted a week of online posts focusing on their studio practice. Visitors were able to participate in live talks and demonstrations given by a number of the resident artists of wide-ranging disciplines. Blackhorse Lane studio is the largest complex in Walthamstow providing space and facilities for 30 Fine Artists.
- c) Hertford Road Studios studio artists exhibition programme, due to start in June, was cancelled. The studios are located between Shoreditch and Dalston in an area that has seen a proliferation of gated communities that are hard to distribute cards to. To a large extent the studios rely on passing footfall in terms of the local community and social media to the wider audience.
- d) The vast majority of the expenses of the Charity relate to the rent, rates and insurance of the two studios in Blackhorse Lane and Hertford Road.

3. ACHIEVEMENTS AND PERFORMANCE

A detailed description of the activities of the Trust are given in the Annual Report which starts after page 13 of these accounts.

Investment Activities

The Charity does not currently hold any investments.

4. FINANCIAL REVIEW

Financial Position

Incoming resources in the year were £152,275 (2019: £167,059). Of this £0 (2019: £2,405) related to project restricted activities.

A surplus of £24,102 (2019: £31,000) was made in the year. At 24th December 2020, total reserves were £293,789 (2019: £269,687) of which £11,861 (2019: £11,861) represented restricted funds.

Reserves Policy

Barbican Arts Group Trust is required to ensure that free monies are available in each financial year to meet any reasonable foreseeable contingency.

Funds in Deficit

No funds were in deficit at the Balance Sheet date.

BARBICAN ARTS GROUP TRUST
REPORT OF THE DIRECTORS AND TRUSTEES (Cont'd)
FOR THE YEAR ENDED 24TH DECEMBER 2020

5. STRUCTURE, GOVERNANCE AND MANAGEMENT

Governing Document

Barbican Arts Group Trust is a registered charity and a Company Limited by Guarantee. The maximum liability of each member is limited to one pound. At 24th December 2020 the Company had 4 (2019 : 4) Members. Barbican Arts Group Trust is governed by its Memorandum and Articles of Association.

Barbican Arts Group Trust was incorporated as a Company limited by Guarantee on 29th August 2007. The Charity commenced operations on 29th August 2007 at which date the assets and liabilities of the unincorporated Barbican Arts Group Trust were acquired.

Recruitment, Appointment of Trustees

The Trustees are Directors of the Company. The main procedure for the appointment of Trustees is described in the Memorandum of Association, as is the procedure for the election of the Chair.

Organisational Structure

The Charity has no full or part-time employees, any administration work being performed by volunteers. All of the Trustees are unpaid.

Major Risks

The Trustees recognise that any major risks to which the Charity is exposed need to be reviewed and systems put in place to mitigate those risks. To that end Barbican Arts Group Trust is continually monitoring and managing its risk and ensuring action plans are in place to mitigate its key risks.

The Trustees are aware of the need to secure long-term accommodation for the artists it is assisting and are confident that matters will be clarified in the near future.

BARBICAN ARTS GROUP TRUST
REPORT OF THE DIRECTORS AND TRUSTEES (Cont'd)
FOR THE YEAR ENDED 24TH DECEMBER 2020

6. DIRECTORS' RESPONSIBILITIES

Company Law and Charity Law require the Directors to prepare financial statements for each financial year, which give a true and fair view of the state of affairs of Barbican Arts Group Trust and the surplus or deficit for that period. In preparing those financial statements, the Directors are required to:

- (a) select suitable accounting policies and then apply them consistently;
- (b) make judgements and estimates that are reasonable and prudent;
- (c) state whether applicable accounting standards have been followed, subject to any material departures disclosed and explained in the financial statements, and;
- (d) prepare the financial statements on the going concern basis unless it is inappropriate to presume that the Company will continue in operation.

The Directors are also responsible for keeping proper accounting records which disclose with reasonable accuracy at any time the financial position of Barbican Arts Group Trust and to enable them to ensure that the financial statements comply with the Companies Act 2006.

The Directors are responsible for ensuring that the Company maintains an adequate system of internal control designed to provide reasonable assurance that assets are safeguarded against material loss or unauthorised use and to prevent and detect fraud and other irregularities.

This Report has been prepared in accordance with the Statement of Recommended Practice - Accounting and Reporting by Charities and in accordance with the provisions of Part 15 of the Companies Act 2006 applicable to companies subject to the small companies regime.

.....
Company Secretary - M. Wainwright

.....
Director - D. Baal

Approved on behalf of the Board of Trustees on: 10th September 2021

BARBICAN ARTS GROUP TRUST
INDEPENDENT EXAMINER'S REPORT TO THE TRUSTEES OF
FOR THE YEAR ENDED 24TH DECEMBER 2020

I report to the charity trustees on my examination of the accounts of the charity for the year ended 24th December 2020 which are set out on pages 8 to 13.

RESPONSIBILITIES AND BASIS OF REPORT

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

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

INDEPENDENT EXAMINER'S STATEMENT

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

1. accounting records were not kept in respect of the company as required by section 386 of the 2006 Act; or
2. the accounts do not accord with those records; or
3. the accounts do not comply with the accounting requirements of section 396 of the 2006 Act other than any requirement that the accounts give a 'true and fair view' which is not a matter considered as part of an independent examination; or
4. the accounts have not been prepared in accordance with the methods and principles of the Statement of Recommended Practice for accounting and reporting by charities [applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102)].

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

S. R. Clark BSc ACA
Southwell, Tyrrell & Co.,
Chartered Accountants,
15 Lower Ground Floor,
65 London Wall,
London, EC2M 5TU.

Date: 10th September 2021

BARBICAN ARTS GROUP TRUST
STATEMENT OF FINANCIAL ACTIVITIES
FOR THE YEAR ENDED 24TH DECEMBER 2020

	<u>NOTE</u>	<u>UNRESTRICTED</u> <u>FUNDS</u>	<u>RESTRICTED</u> <u>FUNDS</u>	<u>TOTAL</u> <u>FUNDS</u> <u>2020</u>	<u>TOTAL</u> <u>FUNDS</u> <u>2019</u>
		£	£	£	£
Income:					
Donations		38,666	-	38,666	55,221
Other trading activities	2	6,226	-	6,226	11,292
Investment income	3	107,383	-	107,383	100,546
		—	—	—	—
Total income		£152,275	£-	£152,275	£167,059
		=====	=====	=====	=====
Expenditure:					
	4				
Charitable activities		126,397	-	126,397	134,331
Governance cost		1,776	-	1,776	1,728
		—	—	—	—
Total expenditure		£128,173	£-	£128,173	£136,059
		=====	=====	=====	=====
Net income/ (expenditure) for the year		24,102	-	24,102	31,000
Transfer between Funds		-	-	-	-
		—	—	—	—
Net movement in Funds		24,102	-	24,102	31,000
Fund Balances at 25 th December 2019		257,826	11,861	269,687	238,687
		—	—	—	—
Fund Balances at 24 th December 2020		£281,928	£11,861	£293,789	£269,687
		=====	=====	=====	=====

BARBICAN ARTS GROUP TRUST
BALANCE SHEET
AS AT 24TH DECEMBER 2020

	<u>Notes</u>	£	<u>2020</u>	£	£	<u>2019</u>	£
FIXED ASSETS							
Leasehold Improvements	5		23,180			26,615	
CURRENT ASSETS							
Debtors	6	12,883			12,909		
Cash at bank and in hand		301,786			273,261		
		—————			—————		
			314,669		286,170		
CREDITORS: amounts falling due within one year	7	(44,060)			(43,098)		
		—————			—————		
NET CURRENT ASSETS			270,609			242,072	
			—————			—————	
TOTAL ASSETS LESS CURRENT LIABILITIES			£293,789			£269,687	
			=====			=====	
TOTAL NET ASSETS			£293,789			£269,687	
			=====			=====	
RESTRICTED FUND	8-9		11,861			11,861	
UNRESTRICTED FUND	8-9		281,928			257,826	
			—————			—————	
TOTAL FUNDS			£293,789			£269,687	
			=====			=====	

The Directors are satisfied that the Company is entitled to exemption from the requirement to obtain an audit under Section 477 of the Companies Act 2006 and that the Members have not required the Company to obtain an audit in accordance with Section 476 of the Act.

The Directors acknowledge their responsibilities for complying with the requirements of the Companies Act 2006 with respect to accounting records and the preparation of Accounts.

The Accounts have been prepared in accordance with the provisions in Part 15 of the Companies Act 2006 applicable to companies subject to the small companies regime.

Approved on behalf of the Board of Trustees:

..... D. Baal - Trustee

Dated: 10th September 2021

BARBICAN ARTS GROUP TRUST
NOTES TO THE ACCOUNTS
FOR THE YEAR ENDED 24TH DECEMBER 2020

1. ACCOUNTING POLICIES

- a) The financial statements have been prepared in accordance with Accounting and Reporting by Charities: Statement of Recommended Practice (SORP) applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2015) – (Charities SORP (FRS 102)), with FRS 102 and with the requirements of the Companies Act 2006.

Barbican Arts Group Trust meets the definition of a public benefit entity under the FRS102. Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy note(s).

- b) The Trustees consider that there are no material uncertainties about the Charity's ability to continue as a going concern.
- c) Income from donations and other trading activities is brought in as the income arises.
- d) Income from investments represents rental income receivable.
- e) Advantage has been taken within the provisions of the Statement of Recommending Practice to show on the Statement of Financial Activities expenditure classifications appropriate to the Charity.
- f) Leasehold Improvements initially recognised at historical cost and are being written off over the period of the lease (20 years).
- g) 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 discounts due.
- h) Cash at bank and cash in hand only includes cash and the charity do not hold any other short-term/highly liquid investments.
- i) 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.
- j) No cash flow statement has been prepared as the Charity falls within the exemption provisions of FRS 102 "Statement of cash flow".

2. INCOME FROM OTHER TRADING ACTIVITIES

	<u>2020</u>	<u>2019</u>
	£	£
Artists' fees received	6,211	6,938
Fundraising	15	4,354

Income from Artists' fees in both the current and previous years relate to unrestricted funds.
Income from Fundraising in the current year relating to restricted funds was £0 (2019: £2,045).

BARBICAN ARTS GROUP TRUST
NOTES TO THE ACCOUNTS (cont'd)
FOR THE YEAR ENDED 24TH DECEMBER 2020

3. INVESTMENT INCOME

	<u>2020</u>	<u>2019</u>
	£	£
Rental income	107,383	100,546

All investment income in both the current and previous years relates to unrestricted funds.

4. ANALYSIS OF EXPENDITURE

	<u>2020</u>	<u>2019</u>
	£	£
Charitable Activities:		
Studio rent, rates and insurance	109,683	108,532
Artists fees and materials	2,810	2,748
Trust Development	4,288	6,390
Repairs and maintenance	2,841	2,825
Promotional Activities	89	866
Cleaning	2,780	4,314
Legal Fees	-	-
Sundry Expenses including travel	471	5,221
Depreciation	3,435	3,435
	126,397	134,331
Governance cost:		
Independent examiners fee	1,776	1,728
	£128,173	£136,059

5. FIXED ASSETS

	Leasehold Improvements
	£
Cost	
At 25 th December 2019	68,693
At 24 th December 2020	£68,693
Depreciation	
At 25 th December 2019	42,078
Charge for year	3,435
At 24 th December 2020	£45,513
Net Book Value	
At 24 th December 2020	£23,180
At 24 th December 2019	£26,615

BARBICAN ARTS GROUP TRUST
NOTES TO THE ACCOUNTS (Cont'd)
FOR THE YEAR ENDED 24TH DECEMBER 2020

6. DEBTORS	<u>2020</u>	<u>2019</u>
	£	£
Studio Deposits	12,883	12,883
Trade	-	26
	<u>£12,883</u>	<u>£12,909</u>
	<u> </u>	<u> </u>
7. CREDITORS: amounts falling due within one year	<u>2020</u>	<u>2019</u>
	£	£
Studio Deposits held	15,003	15,003
Trade Creditors and Accruals	3,057	2,095
Rent Advances	26,000	26,000
	<u>£44,060</u>	<u>£43,098</u>
	<u> </u>	<u> </u>

8. **FUND ACCOUNTING**

The Charity maintains various types of funds as follows:

a) **Restricted Funds**

These are amounts which have been put aside at the discretion of the Trustees. This Fund is maintained for the specific purpose of improving the public appreciation of art by way of, for example, the sponsoring of exhibitions in schools and other community facilities. It is built up by way of the net proceeds raised from the annual "Silent Auctions" and at 24th December 2020 had a balance of £11,861 (2019: £11,861).

b) **Unrestricted Fund**

This fund is expendable at the discretion of the Trustees in the furtherance of the objects of the Charity, such a fund being held in order also to finance both working capital and capital investment requirements. It is built up by the excess of investment income over general administrative expenses and by way of transfers to or from the restricted funds. At 24th December 2020, the fund had a balance of £281,928 (2019: £257,826).

BARBICAN ARTS GROUP TRUST
NOTES TO THE ACCOUNTS (Cont'd)
FOR THE YEAR ENDED 24TH DECEMBER 2020

9. ANALYSIS OF NET ASSETS BETWEEN FUNDS

	Restricted Fund	Unrestricted Fund	Total
	£	£	£
Leasehold Improvements	-	23,180	23,180
Debtors		12,883	12,883
Cash at Bank	11,861	289,925	301,786
Creditors: amounts falling due within one year	-	(44,060)	(44,060)
	<u>£11,861</u>	<u>£281,928</u>	<u>£281,928</u>

10. TRUSTEES REMUNERATION AND EXPENSES

None of the Trustees received any remuneration or expenses in the year [2019: NIL].

11. OTHER INFORMATION

Barbican Arts Group Trust is a private company limited by Guarantee and incorporated in England. Its registered office is;
32a, Hertford Road,
London, N1 5SH.

BARBICAN ARTS GROUP TRUST

Annual Report - 2020

Reg Charity 1120918 / Company No 06355408
Report Cycle 4 - Phase 2



Executive Director

1 Studio(s) Committee

- 1.1 Small maintenance
- 1.2 Cleaning supervision
- 1.3 Internal decoration
- 1.4 Internal studio allocation
- 1.5 Open Studios
 - 1.5.1 Silent auction sales
 - 1.5.2 Publicity
 - 1.5.3 Promotion
 - 1.5.3.1 PV card
 - 1.5.3.2 Mail-out
 - 1.5.4 Artists voluntary time
 - 1.5.5 Door & bar rota
- 1.6 Studio applications
- 1.7 Health & Safety
- 1.8 Studio Rules
- 1.9 Fire Risk
- 1.10 Personal Risk
- 1.11 Artists voluntary time

2 Studios

- 2.1 Insurance
 - 2.1.1 Public Liability
 - 2.1.2 Building Insurance
- 2.2 Open Studios
 - 2.2.1 Budgets
- 2.3 Lets
 - 2.3.1 Studio applications (with committee)
 - 2.3.2 Rents and other charges
- 2.4 Household
 - 2.4.1 Cleaning
 - 2.4.1.1 Budgets
- 2.5 Buildings
 - 2.5.1 Personal Risk
 - 2.5.2 Health & Safety
 - 2.5.3 Fire Risk
 - 2.5.4 Maintenance
 - 2.5.4.1 External
 - 2.5.4.1.1 Roof
 - 2.5.4.1.2 Windows
 - 2.5.4.1.3 Entrances
 - 2.5.4.2 Internal
 - 2.5.4.2.1 Windows
 - 2.5.4.2.2 Utilities
 - 2.5.4.2.3 Doors
 - 2.5.4.2.4 Plumbing

3 BAGT Administration

- 3.1 Appointments
- 3.2 Reports
- 3.3 Finances
- 3.4 Office
- 3.5 Subscriptions
- 3.6 Friends



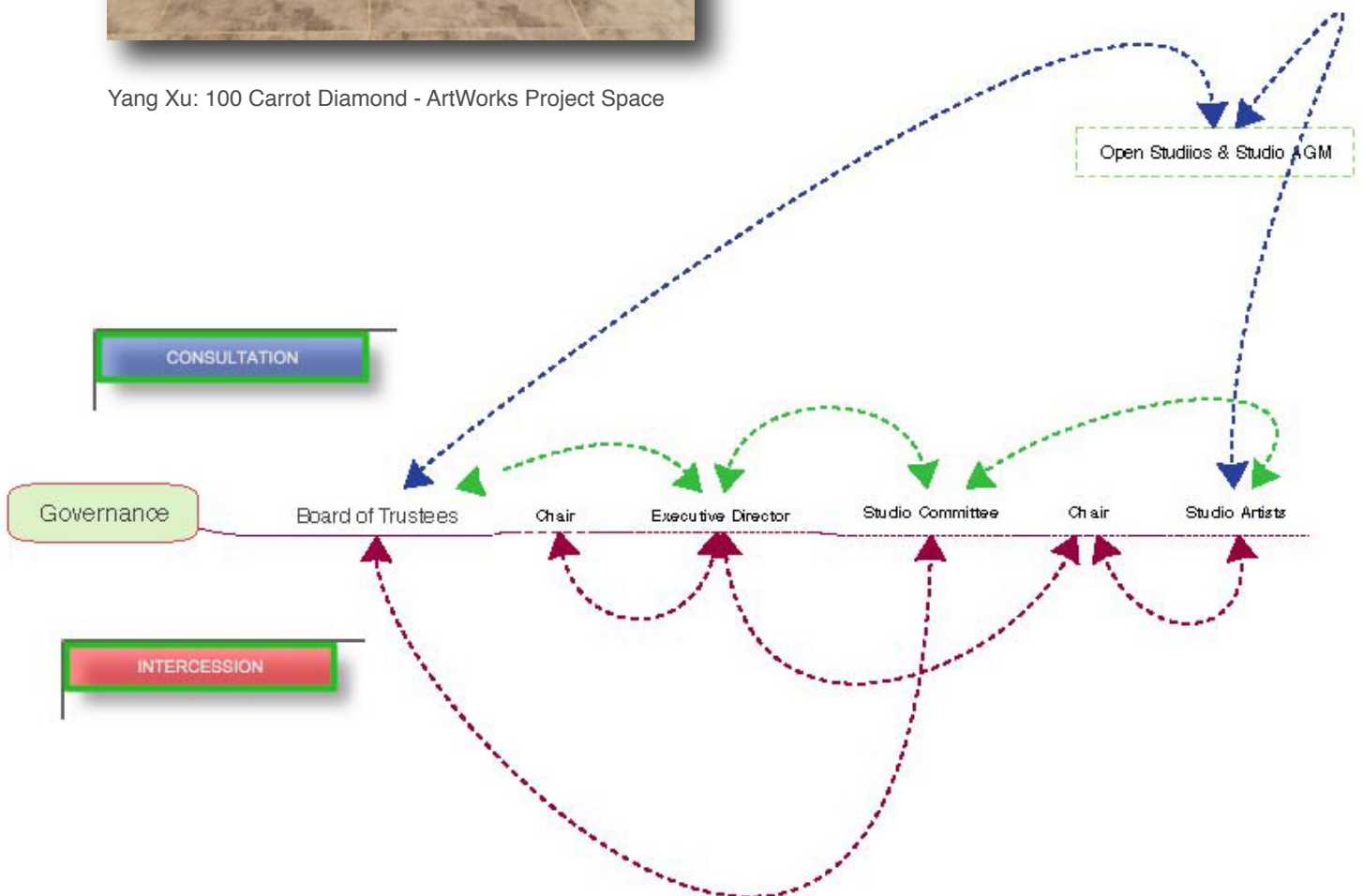
Steph Huang - ArtWorks Open Artist Residency

4 Development: ArtWorks Public Programme

- 4.1 Outreach
 - 4.1.1 Residencies
 - 4.1.1.1 Business
 - 4.1.1.2 Educational establishments
 - 4.1.1.3 Studio
 - 4.1.2 Studio exchange
 - 4.1.2.1 National
 - 4.1.2.2 International
 - 4.1.3 Workshops
- 4.2 ArtWorks Project Space
 - 4.2.1 Workshops
 - 4.2.1.1 Film editing
 - 4.2.1.2 Life class
 - 4.2.1.3 Animation
 - 4.2.1.4 Sculpture
 - 4.2.2 Talks
 - 4.2.3 Hire
 - 4.2.4 Exhibitions
 - 4.2.4.1 ArtWorks Open Exhibition
 - 4.2.4.2 Curated Exhibitions
 - 4.2.4.3 BAGT artists
 - 4.2.4.4 Other artists
 - 4.2.4.5 Student Exhibitions
- 4.3 Professional Development
 - 4.3.1 BAGT artists
 - 4.3.2 BAGT Staff & Trustees
 - 4.3.3 Non BAGT artists



Yang Xu: 100 Carrot Diamond - ArtWorks Project Space



Achievements



Kenneth Winterschladen - ArtWorks Open Residency



Tam Joseph - Blackhorse Lane Open Studios

Graham Crowley resigned from the board and chair in January after 12 years of dedicated service to BAGT and the studio artists. We cannot thank him enough for the tremendous help and time he committed to the development of BAGT.

BAGT welcomed two new trustees in the first quarter of the year. In January, Leila Hasham, Deputy Director, Forma Arts & Media. In March, Rupert Maude, Retired Chartered Surveyor. Leila and Rupert are strong additions to BAGT and the board looks forward to working with them.

Projects and activities for the year were adversely affected by the covid pandemic post March. Eight were completed that included Virtual open studios, exhibitions and professional development.

Artists contributed 115 days of voluntary time to these activities, at a value of £13,677 - a decrease of 46.6 days. Actual audience attendance increased by 105% on expected, taking account of the open studios and ArtWorks Open virtual audiences. There were a total of 109 new products created over 19 projects. Gross funds from projects decreased by 41% on the total for last year.

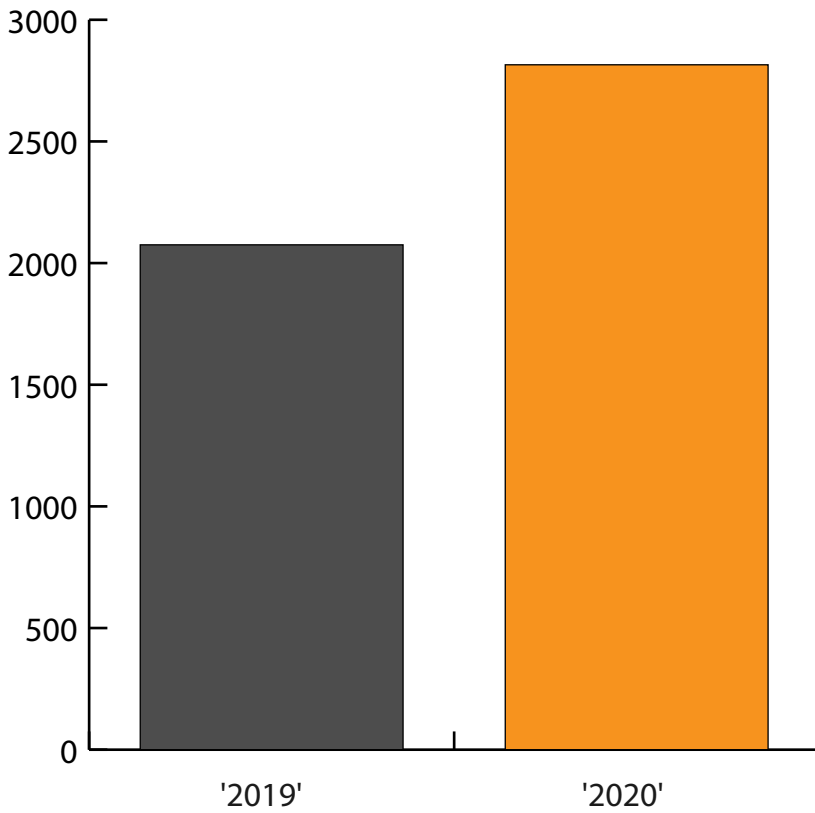


100 Carrot Diamond PV - ArtWorks Project Space



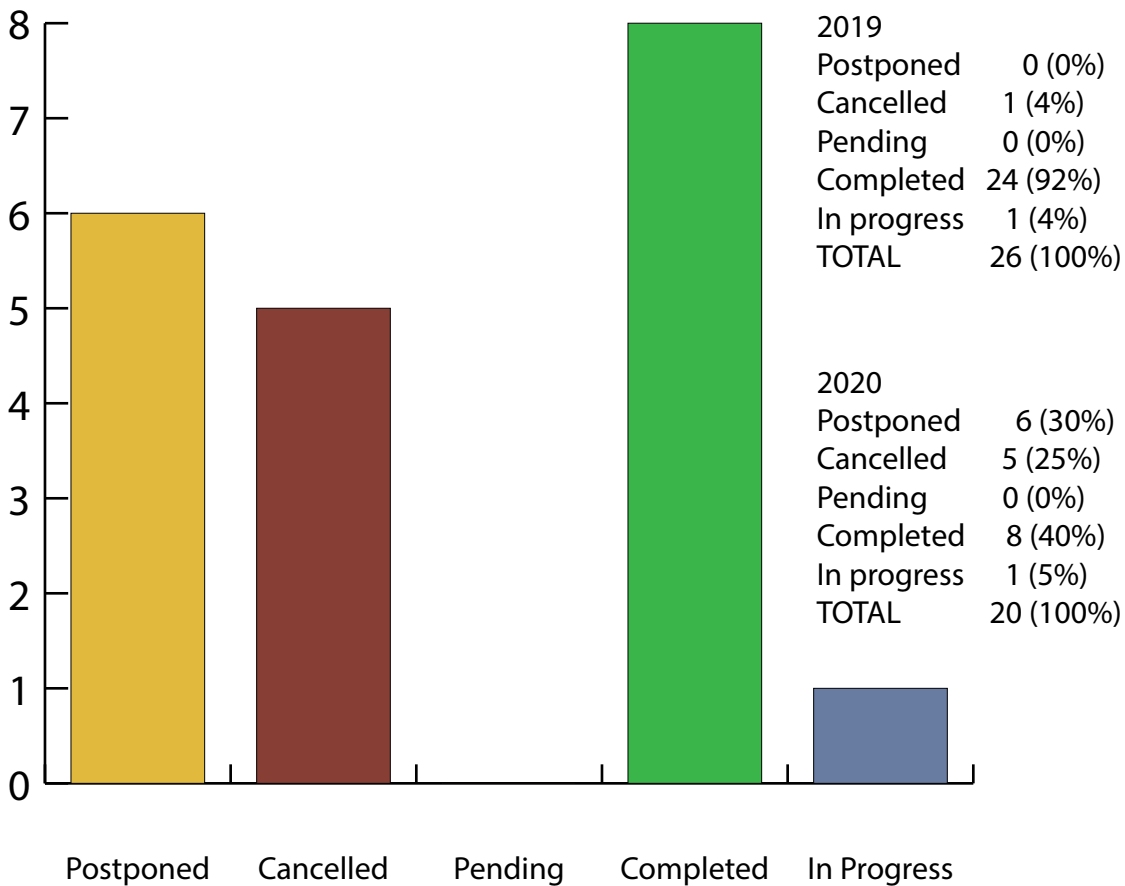
ArtWorks Open - ArtWorks Project Space

Achievements



Intimacy Spills PV - Slade MFA Fine Art Media

AUDIENCE



PROJECTS 2020

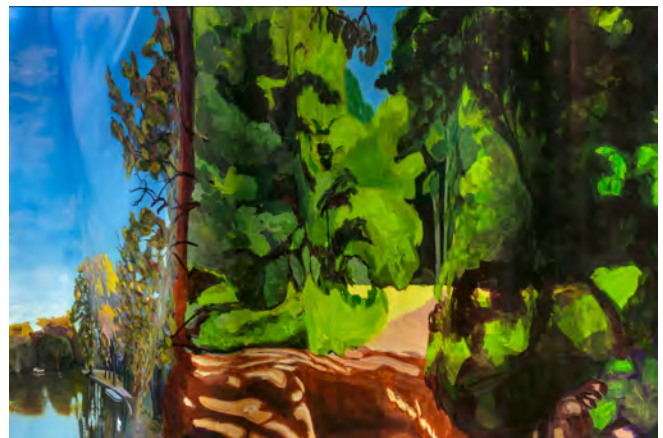
Achievements



Julie Caves - Professional Development ArtWorks Project Space

Blackhorse Lane studio artist Julie Caves used the ArtWorks Project Space to paint a 10 meter long canvas in preparation for her installation at Stone Space, Leytonstone.

The painting was installed to be viewed through the window from the street, and hung in folds, like curtains.

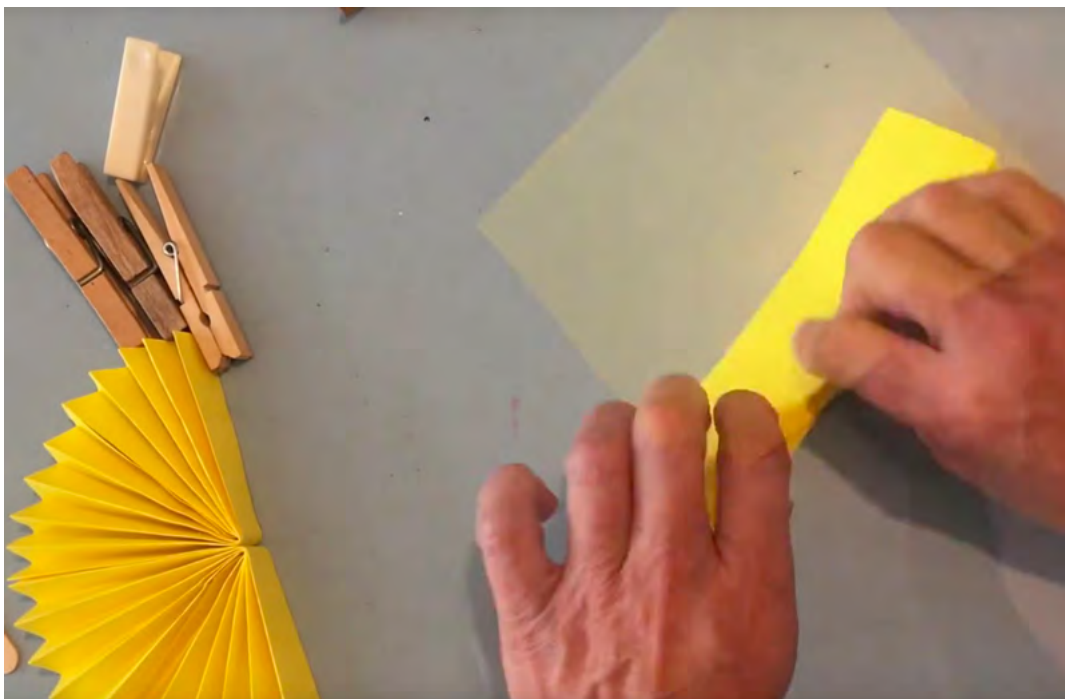


Achievements



Helen Maurer - Professional Development ArtWorks Project Space

Blackhorse Lane studio artist used the space to film some supporting footage for an educational project for which she was commissioned for. 'Same Sky' was part of Walthamstow Garden Party in the Air, 2020.



Intamacy Spills - Slade MFA Fine Art Media **ArtWorks Project Space**



Banner Graphic By Yuli Serfaty

Intamacy Spills brought together 16 Slade students concerned with challenging new media as a way of exploring territories including nature, loss, culture, politics, resistance and sexuality.

Fiorella Angelini • Magnus Ayers • James Berrington • Holly Buckle • Bo Choy • Eva Kraljic • Jeff Lam • Emma Leary • Izzy Nakhla • Josephine Rock • Yuli Serfaty • Geraldine Snell • Korallia Stergides • Eleanor Turnbull • Ruby Wroe & Nuoran Zhang



Steph Huang
ArtWorks Open Artist in Residence
ArtWorks Project Space

Steph Huang
presents:

I Never Promised You a Wonder land

ArtWoks Project Space

Blackhorse Lane Studios
114A Blackhorse Lane
London E17 6AA



stephuang.com
steph.iyinhuang@gmail.com



Steph Huang was one of two artists to win the 2019 ArtWorks Open 6-week residency. The residency culminated in an exhibition of a new body of works made in response to her 6-week residency.



Achievements

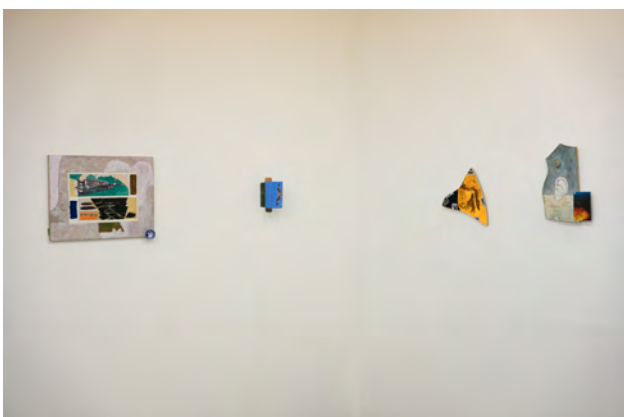


Kenneth Winterschladen
- ArtWorks Open Artist in Residence
ArtWorks Project Space



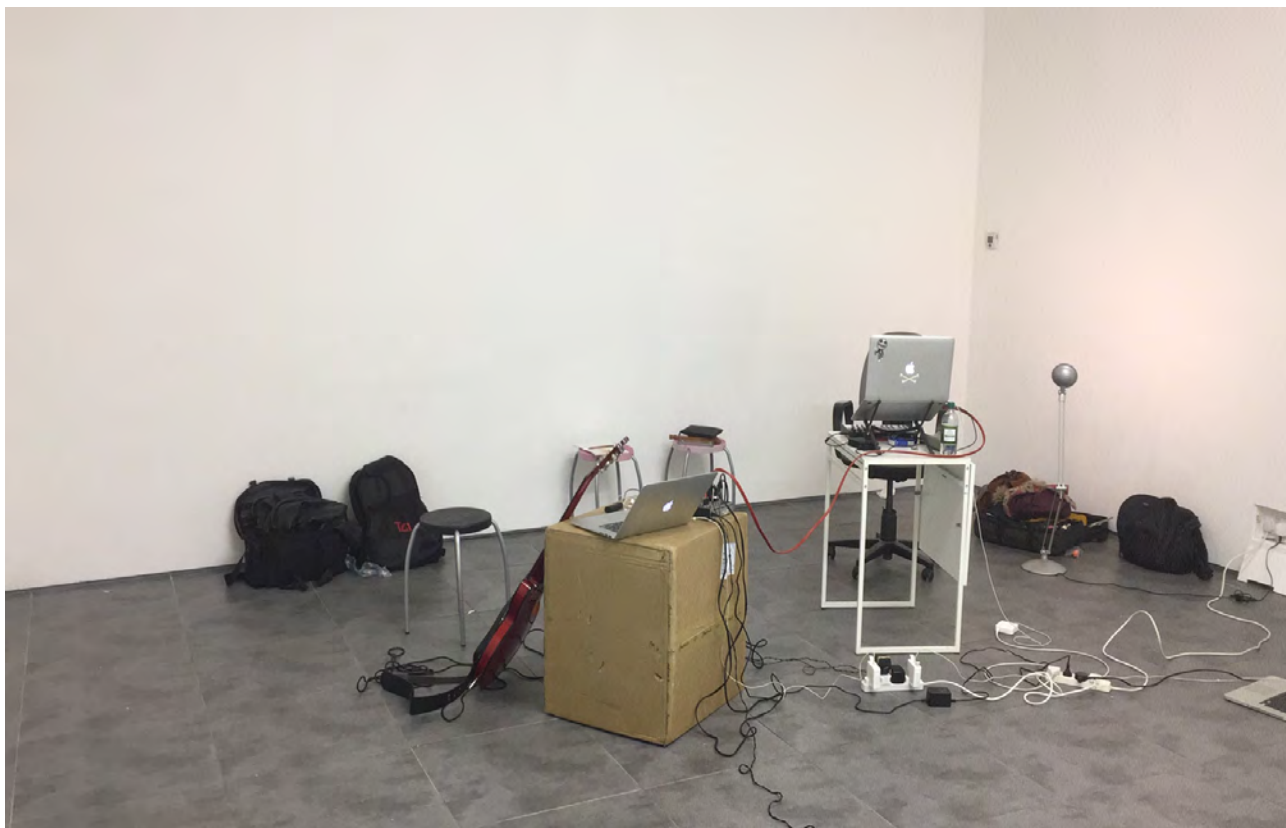
Kenneth Winterschladen was the 2019 prize winner of a 6-week residency. He used the residency to continue developing work based on his preoccupation with sensory and emotional memory of lived and imaginary experiences.

At the end of the residency Kenneth produced a pop up exhibition of the work he produced.



Luigi Rizzo - Professional Development ArtWorks Project Space

Blackhorse Lane sound and film artist Luigi Rizzo used the space for developing a project proposal for a dance film.



Achievements

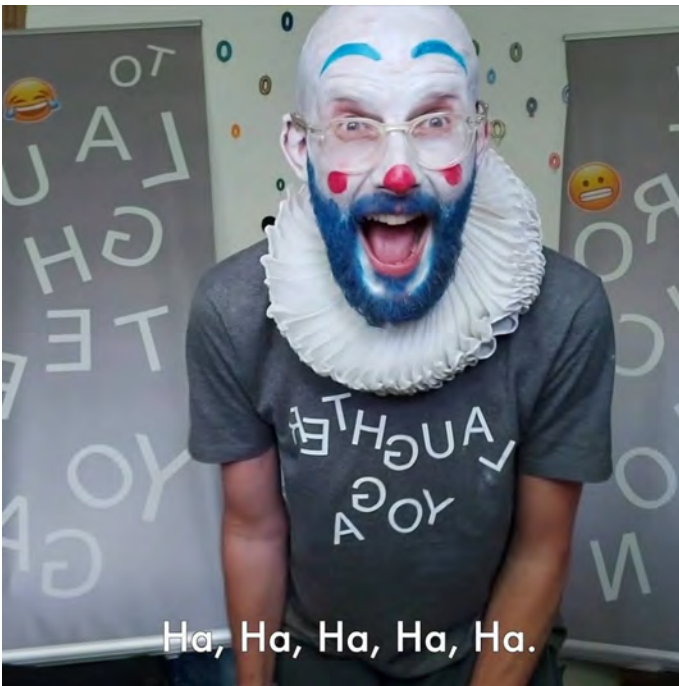


Open Studios

Blackhorse Lane Studios E17



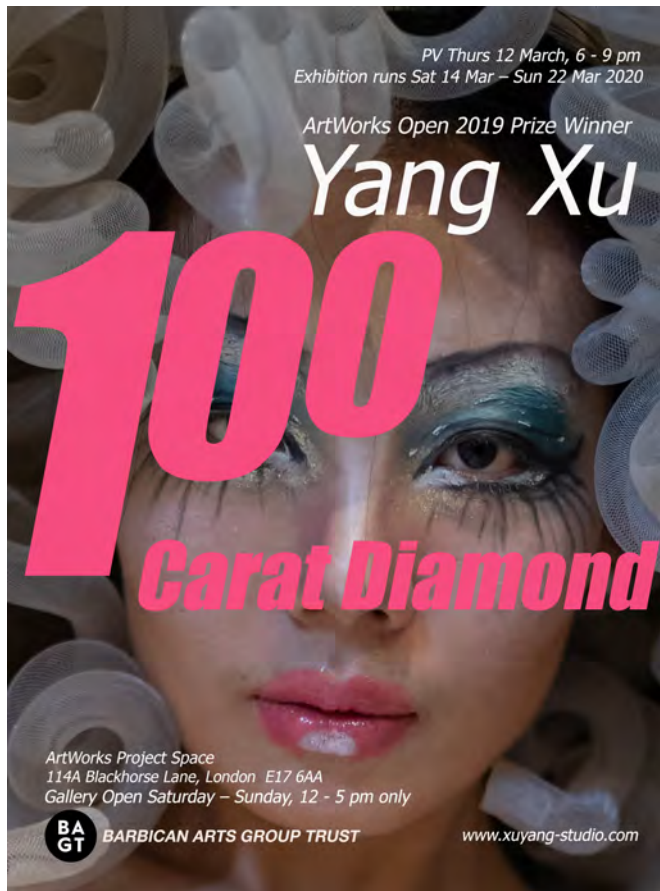
It was not possible to hold Open Studios this year due to the pandemic. The studio group devised a virtual version of the annual event that was co-ordinated by artists Julie Caves and Diane Chappalley. Each of the 28 studio artists held week-long open studios on Instagram. Many chose to hold live events such as talks, discussions and performance. The event was considered a great success. But, there is nothing better than meeting the artists in person in their working environment!



Ha, Ha, Ha, Ha, Ha.



100 Carat Diamond - Yang Xu ArtWorks Project Space



Yang Xu was one of the 2019 ArtWorks Open Prize winners. Her show **100 Carat Diamond** took place in March 2020.

Overrun with mysteries and multiple readings and begging numerous questions, 100 Carat Diamond brought together recent works mirroring reflections on Xu's identity constructed through her performative paintings and photographic prints.

Xu uses her gestures and female body to explore the realms of sexuality and desire, with her playful brushstrokes on linen she creates a fictional wonderland, and through textured photographic realism Xu allows us to peer into her world of fantasies.

Xu explores the construction of identity through a contemporary female gaze. Drawing on art history, fashion, fairytale and drag performance she pushes beyond the canvas and behind the mask to question what is real and what is fake and what is woman in her fantasy world. Inspired by the French Rococo art movement's elaborate and extravagant style, Xu believes that rococo at the end carried void, lavish and corrupt privilege of power and female stereotypes, however she uses her own contemporary creations to celebrate the exuberance, surprise and drama that rococo originally sought to express.



ArtWorks Open
selected by
Alex Schady and Michelle Williams Gamaker
ArtWorks Project Space



Open ArtWorks in times of Lockdown

From a deadly pandemic to a global movement for racial justice, the year since I last helped select work for ArtWorks Open has been world changing. Closer to home, in London we have seen countless exhibitions cancelled or postponed and a worrying number of longstanding spaces have shut.

In spite of all this the number of submissions this year rose to 566. I want to thank all the artists for submitting such ambitious and inspiring work under these challenging circumstances. It was a privilege to spend time reacquainting myself with some familiar works and getting to know many more that were new to me. There could have been many wonderful exhibitions put together from these submissions and our final selection is not a judgement of value, but rather the result of a subjective discussion between me and fellow selector Michelle Williams Gamaker. Each submission was considered alone and our discussions focused on the individual merits of each work. You hope that the works being put together will produce a coherent exhibition but it is only at the end of

the process and with some trepidation that you bring the works together onto one screen.

Faced with the bleak reality of the current situation it is comforting that much of the work has a sense of hope and mystery. If I close my eyes, I can see a horse sat peacefully on what appears to be a giant marshmallow swirl; a naked figure asleep on a bed, her head concealed by the large book she had been reading, a cat sleeping by her side; a delicately drawn ghostly apparition hovers above a wood, eyes open and looking down kindly; discarded shoes that may have belonged to a supernatural being. Magical forces are at work, but the magic at play is not a retreat into fantasy or a whimsical denial of political realities. These works challenge Eurocentric, patriarchal forms of knowledge. Given how social distancing has limited physical contacts, it is perhaps not surprising that many of the works in the show foreground their seductive materiality. I can see imprints of a maker's hand pressed into the form of a clay fence; a large inflatable that seems about to burst as it is squashed in place with a wooden vice; a row of ceramic tassels dangle below an exuberantly painted tooth. These physical properties joyfully assert the physicality of the encounter between artist and material.

The show itself will have limited public access this year as lockdown measures are currently in place. There will be no private view to fill the gallery with visitors and for most, the show will be experienced digitally. Under these conditions it is tempting to ask if the effort of delivering and installing the works was worth it. Might a virtual model of the show have been just as effective? However the events of the last few months have left many with a profound yearning for real human contact. The coming together of

ArtWorks Open
selected by
Alex Schady and Michelle Williams Gamaker
ArtWorks Project Space

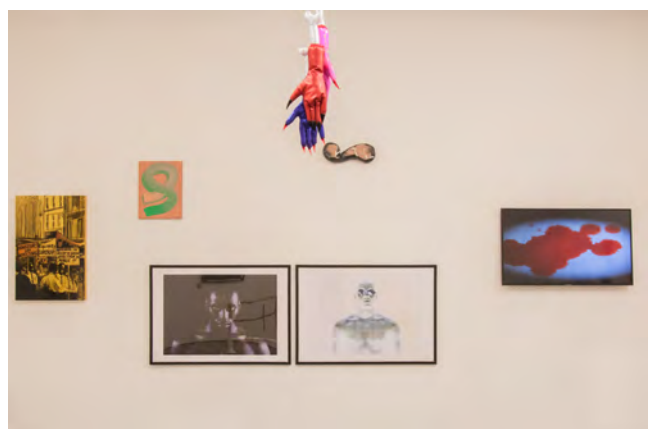
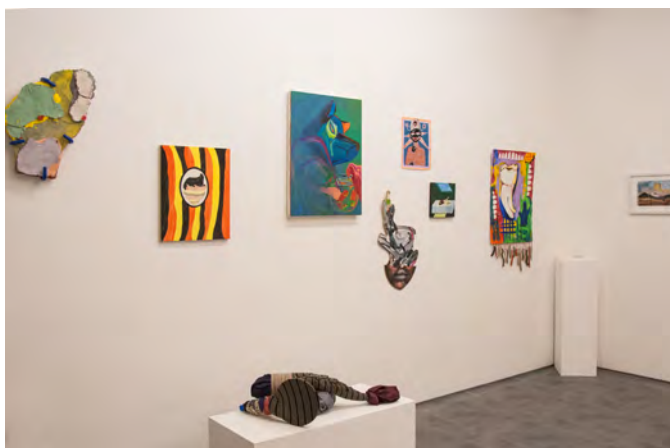


these works is an affirmation of the physical encounter. Only by joining forces can we create new forms of knowledge with which to resist the current global crisis. The show is being installed with the same care and attention shown by Mark Wainwright at every previous ArtWorks Open. As they are arranged, the works impinge on one another, provoking a silent conversation between the artists, and as a result new meanings and ideas will be created.

I don't like to think of this exhibition languishing without a physical audience. In the film Toy Story Woody and the other toys come to life only after their child has left the room. I like to imagine the gallery empty of people, but filled with conversations, as away from prying eyes the works reach out for one another and discuss their dreams, hopes and desires.

(A massive thank you to Emma Talbot, who first asked me to be a selector at last year's show, to Michelle Williams Gamaker for joining me in the selecting this year and to Mark Wainwright for overseeing the whole process so beautifully, mindful of the needs and wellbeing of all the artists who submitted work this year.)

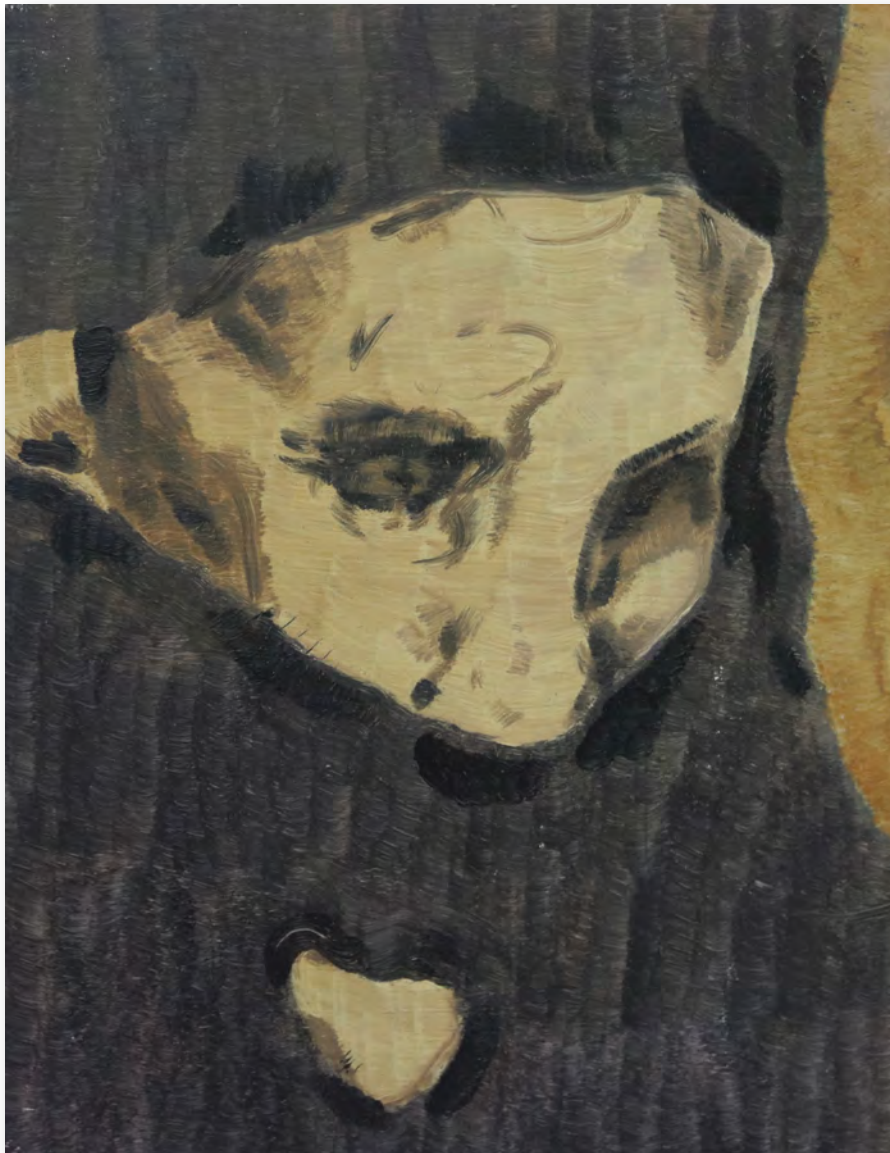
Alex Schady November 2020



Objectives



- Re open Hertford Road Atrium Space for public attendance.
- Increase professional capacity of BAGT Board of Trustees.
- Reinstate Blackhorse Lane Open Studios to visiting public.
- Reschedule projects that were postponed this year.



Jung Won Hur "Funeral Suit" - ArtWorks Open

Project

Artist
Project Category
Status

AUDIENCE



Artists
Actual
Expected

Artists Talk
Actual
Expected

Attending
Actual
Expected

Audience Total

Artists' time in kind
Hours
Days
Value

Totals actual **83** **99** **2815** **2914** **114.9** **£13,676.5**

Totals expected **83** **90** **1375** **1465**

Cancelled**Professional Development**

Barry Sykes

Artist
Development

n/a

n/a

n/a

n/a

n/a

n/a

Cancelled

?

?

?

Host - Total Art School

Mark Wainwright

BAGT Project

n/a

n/a

n/a

n/a

n/a

n/a

Cancelled

?

?

?

HR - Christmas Show

Mark Wainwright

BAGT Project

Cancelled

Professional Development

Julie Caves

Artist
Development

Cancelled

Professional Development

Julie Caves

Artist
Development

Cancelled

Completed**Professional Development**

Julie Caves

Artist
Development

1

n/a

n/a

1

n/a

n/a

Completed

100.0%

?

?

Intimacy Spills

Holly Buckley

BAGT Project

16

n/a

79

16

n/a

50

Completed

100.0%

?

158.0%

112.0

16.0

£1,904.0

Residency

Steph Huang

BAGT Project

1

n/a

41

1

n/a

50

Completed

100.0%

?

82.0%

18.5

2.6

£314.5

100 Carat Diamond

Yang Xu

BAGT Project

1

n/a

55

1

n/a

50

Completed

100.0%

?

110.0%

31.0

4.4

£527.0

Residency

Kenneth Winterschladen

BAGT Project

1

9

20

1

15

25

Completed

100.0%

60.0%

80.0%

Project

Artist
Project Category
Status

Artists
Actual
Expected

Artists Talk
Actual
Expected

Attending
Actual
Expected

Audience Total

Artists' time in kind
Hours
Days
Value

AUDIENCE



ArtWorks Open 2020

Mark Wainwright

BAGT Project	34		1500	18.0	
	34		600	2.6	£306.0
Completed	100.0%		250.0%		

Professional Development

Luigi Rizzo

Artist Development	1	na	n/a		
	1	na	n/a		
Completed	100.0%	?	?		

BHL Open Studios

Julie Caves

BAGT Project	28	90	1120	625.0	
	28	75	600	89.3	£10,625.0
Completed	100.0%	120.0%	186.7%		

Postponed

Imagined Realities

Tom Kaniok

Booking					
Postponed					

Waltamstow Schools Exhibition

Mark Wainwright

BAGT Project					
Postponed					

Solo Show

Zara Ramsay

BAGT Project					
Postponed					

Solo Show

Mark Bell

Booking					
Postponed					

Solo Show

Barry Sykes

Booking	n/a	n/a	n/a		
	n/a	n/a	n/a		
Postponed	?	?	?		

Diane Chappalley & James Jessiman

Mark Wainwright

Exhibition					
Postponed					

Contributor

Task Main

Task Sub

Time worked



2020	Total Time worked	804.5	Total days/Year	115	Value	£13,676.50
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307	Intimacy Spills	Total hours donated to project			112
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Fiorella Angelini	Visitor experience	exhibition participant	7
Magnus Ayers	Visitor experience	exhibition participant	7
Holly Buckley	Visitor experience	exhibition participant	7
James Berrington	Visitor experience	exhibition participant	7
Eva Kraljic	Visitor experience	exhibition participant	7
Jeff Lam	Visitor experience	exhibition participant	7
Emma Leary	Visitor experience	exhibition participant	7
Izzy Nakhla	Visitor experience	exhibition participant	7

Contributor	Task Main	Task Sub	Time worked
Josephine Rock	Visitor experience	exhibition participant	7
Yuli Serfaty	Visitor experience	exhibition participant	7
Geraldine Snell	Visitor experience	exhibition participant	7
Korallia Stergides	Visitor experience	exhibition participant	7
Eleanor Turnbull	Visitor experience	exhibition participant	7
Ruby Wroe	Visitor experience	exhibition participant	7
Nuoran Zhang	Visitor experience	exhibition participant	7
Holly Buckley	Publicity	exhibition planning	7
314	Residency	Total hours donated to project	18.5
Steph Huang	Planning / prep	exhibition planning	3.5
Steph Huang	Visitor experience	invigilation	15



Contributor

Task Main

Task Sub

Time worked



316 100 Carat Diamond Total hours donated to project 31

Yang Xu	Planning / prep		6
Yang Xu	Visitor experience	invigilation	23
Yang Xu	Planning / prep	poster	2

318 ArtWorks Open 2020 Total hours donated to project 18

Alex Schady	Visitor experience	selector	6
Alex Schady	Visitor experience	Awards Presentation	3
Michelle Williams	Visitor experience	selector	6
Michelle Williams	Visitor experience	Awards Presentation	3

Contributor

Task Main

Task Sub

Time worked



328 BHL Open Studios Total hours donated to project 625

Julie Caves	Open Studios	exhibition planning	29.5
Julie Caves	Visitor experience	publicity	45.5
Julie Caves	Visitor experience	exhibition participant	22
Franki Austin	Visitor experience	exhibition participant	22
Jonet Harley-Peters	Visitor experience	exhibition participant	22
Lucile Montague	Visitor experience	exhibition participant	22
William Stok	Visitor experience	exhibition participant	22
Valerie Large	Visitor experience	exhibition participant	22
Tam Joseph	Visitor experience	exhibition participant	22
Elizabeth de Monchaux	Visitor experience	exhibition participant	22

23/10/2021

Contributor	Task Main	Task Sub	Time worked
Neil Irons	Visitor experience	exhibition participant	22
Matthew Krishanu	Visitor experience	exhibition participant	22
Sandie M Sutton	Visitor experience	exhibition participant	22
Pauline Evans	Visitor experience	exhibition participant	22
Daniela Rizzi	Visitor experience	exhibition participant	22
Charlotte Gerrard	Visitor experience	exhibition participant	22
Helen Maurer	Visitor experience	exhibition participant	22
Anja Borowicz	Visitor experience	exhibition participant	22
Barry Sykes	Visitor experience	exhibition participant	22
Nickie Counsell	Visitor experience	exhibition participant	22
Wendy D'Souza-Daniels	Visitor experience	exhibition participant	22



23/10/2021

Contributor	Task Main	Task Sub	Time worked
Cara Nahaul	Visitor experience	exhibition participant	22
Adam Hennessey	Visitor experience	exhibition participant	22
Noga Shatz	Visitor experience	exhibition participant	22
Kally Laurence	Visitor experience	exhibition participant	22
Diane Chappalley	Visitor experience	exhibition participant	22
Luigi Rizzo	Visitor experience	exhibition participant	22
Emma Talbot	Did not participate		
Jean-Pierre Mas	Did not participate		

