

**BARBICAN ARTS GROUP TRUST**

**(A Company Limited by Guarantee)**

**REPORT**

**AND**

**ACCOUNTS**

**FOR THE YEAR ENDED 24<sup>TH</sup> DECEMBER 2020**

**Registered Charity Number: 1120918**

**Company Number: 6355408**

**BARBICAN ARTS GROUP TRUST**  
**REPORT AND ACCOUNTS**  
**FOR THE YEAR ENDED 24<sup>TH</sup> DECEMBER 2020**

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**BARBICAN ARTS GROUP TRUST**  
**REPORT OF THE DIRECTORS AND TRUSTEES**  
**FOR THE YEAR ENDED 24<sup>TH</sup> DECEMBER 2020**

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

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

**BARBICAN ARTS GROUP TRUST**  
**REPORT OF THE DIRECTORS AND TRUSTEES (Cont'd)**  
**FOR THE YEAR ENDED 24<sup>TH</sup> 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 24<sup>th</sup> 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**

<b>Charity Name:</b>	Barbican Arts Group Trust
<b>Charity Registration:</b>	1120918
<b>Company Registration:</b>	6355408
<b>Registered Office:</b>	32a, Hertford Road, London, N1 5SH.
<b>Company Secretary:</b>	Mr. M. Wainwright
<b>Bankers:</b>	HSBC Bank Plc, 74 Goswell Road, London EC1V 7DA
<b>Independent Examiners</b>	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 24<sup>TH</sup> 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 24<sup>th</sup> 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 24<sup>TH</sup> 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 24<sup>th</sup> 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 29<sup>th</sup> August 2007. The Charity commenced operations on 29<sup>th</sup> 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 24<sup>TH</sup> 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: 10<sup>th</sup> September 2021**

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

I report to the charity trustees on my examination of the accounts of the charity for the year ended 24<sup>th</sup> 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: 10<sup>th</sup> September 2021**



**BARBICAN ARTS GROUP TRUST**  
**STATEMENT OF FINANCIAL ACTIVITIES**  
**FOR THE YEAR ENDED 24<sup>TH</sup> 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>
		£	£	£	£
<b>Income:</b>					
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
		<hr/>	<hr/>	<hr/>	<hr/>
<b>Total income</b>		£152,275	£-	£152,275	£167,059
		<hr/>	<hr/>	<hr/>	<hr/>
<b>Expenditure:</b>	4				
Charitable activities		126,397	-	126,397	134,331
Governance cost		1,776	-	1,776	1,728
		<hr/>	<hr/>	<hr/>	<hr/>
<b>Total expenditure</b>		£128,173	£-	£128,173	£136,059
		<hr/>	<hr/>	<hr/>	<hr/>
<b>Net income/ (expenditure) for the year</b>		24,102	-	24,102	31,000
Transfer between Funds		-	-	-	-
		<hr/>	<hr/>	<hr/>	<hr/>
<b>Net movement in Funds</b>		24,102	-	24,102	31,000
Fund Balances at 25 <sup>th</sup> December 2019		257,826	11,861	269,687	238,687
		<hr/>	<hr/>	<hr/>	<hr/>
Fund Balances at 24 <sup>th</sup> December 2020		£281,928	£11,861	£293,789	£269,687
		<hr/>	<hr/>	<hr/>	<hr/>

**BARBICAN ARTS GROUP TRUST**  
**BALANCE SHEET**  
**AS AT 24<sup>TH</sup> DECEMBER 2020**

	<u>Notes</u>	<u>£</u> <u>2020</u>	<u>£</u>	<u>£</u> <u>2019</u>	<u>£</u>
<b>FIXED ASSETS</b>					
Leasehold Improvements	5	23,180		26,615	
<b>CURRENT ASSETS</b>					
Debtors	6	12,883		12,909	
Cash at bank and in hand		301,786		273,261	
		—————		—————	
		314,669		286,170	
<b>CREDITORS: amounts falling due within one year</b>	7	(44,060)		(43,098)	
		—————		—————	
<b>NET CURRENT ASSETS</b>		270,609		242,072	
		—————		—————	
<b>TOTAL ASSETS LESS CURRENT LIABILITIES</b>		£293,789		£269,687	
		=====		=====	
<b>TOTAL NET ASSETS</b>		£293,789		£269,687	
		=====		=====	
<b>RESTRICTED FUND</b>	8-9	11,861		11,861	
<b>UNRESTRICTED FUND</b>	8-9	281,928		257,826	
		—————		—————	
<b>TOTAL FUNDS</b>		£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: 10<sup>th</sup> September 2021**

**BARBICAN ARTS GROUP TRUST**  
**NOTES TO THE ACCOUNTS**  
**FOR THE YEAR ENDED 24<sup>TH</sup> 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 24<sup>TH</sup> 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>
	£	£
<b>Charitable Activities:</b>		
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
	<u>126,397</u>	<u>134,331</u>
<b>Governance cost:</b>		
Independent examiners fee	1,776	1,728
	<u>£128,173</u>	<u>£136,059</u>

**5. FIXED ASSETS**

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

**BARBICAN ARTS GROUP TRUST**  
**NOTES TO THE ACCOUNTS (Cont'd)**  
**FOR THE YEAR ENDED 24<sup>TH</sup> 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>

**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>

**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 24<sup>th</sup> 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 24<sup>th</sup> 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 24<sup>TH</sup> DECEMBER 2020**

**9. ANALYSIS OF NET ASSETS BETWEEN FUNDS**

	<b>Restricted Fund</b>	<b>Unrestricted Fund</b>	<b>Total</b>
	<u>£</u>	<u>£</u>	<u>£</u>
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



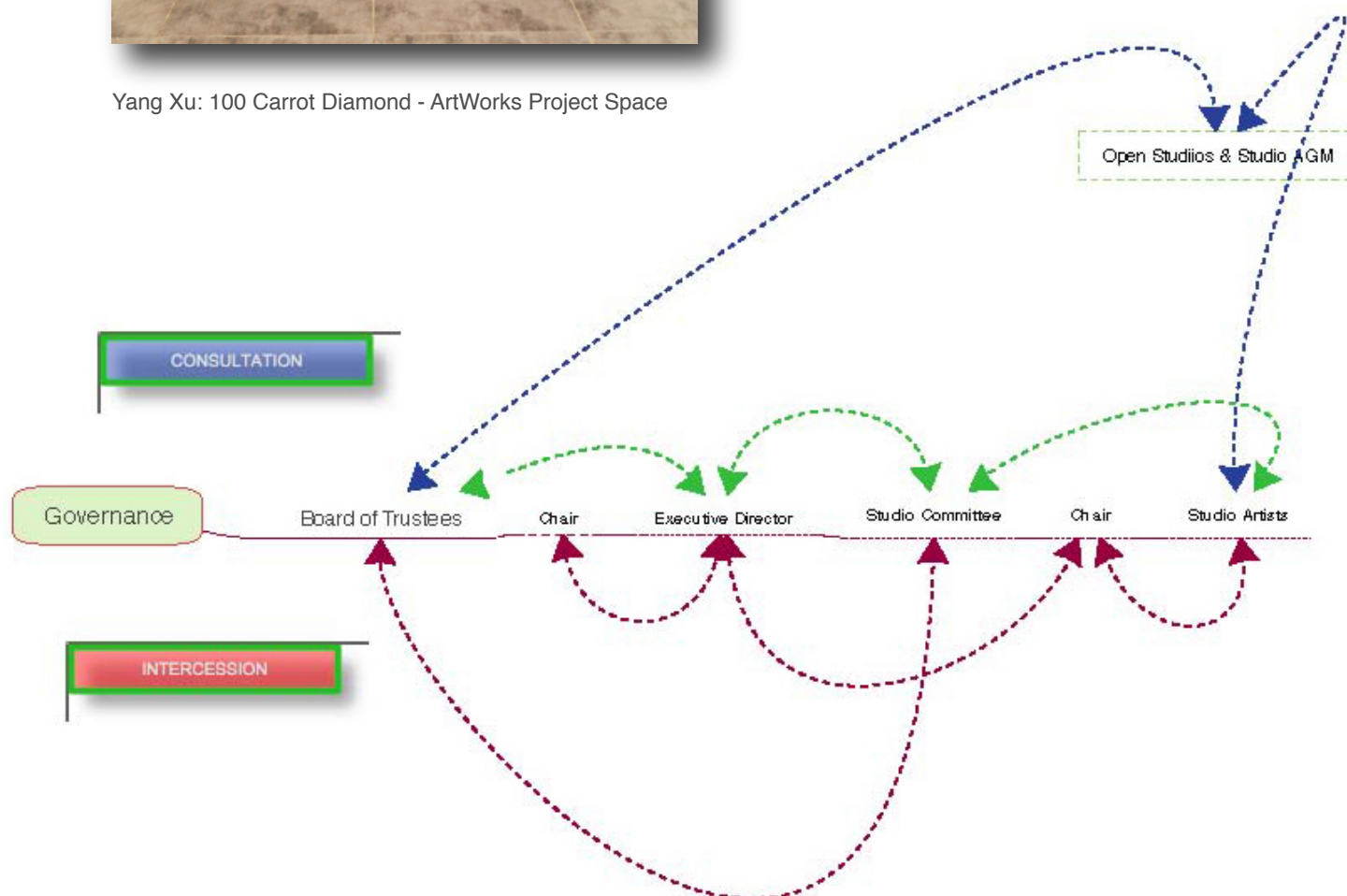
Steph Huang - ArtWorks Open Artist Residency

### 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







Kenneth Winterschlade - ArtWorks Open Residency

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.



Tam Joseph - Blackhorse Lane Open Studios

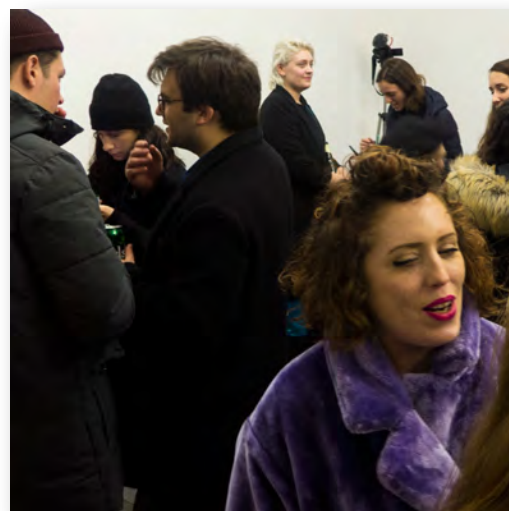
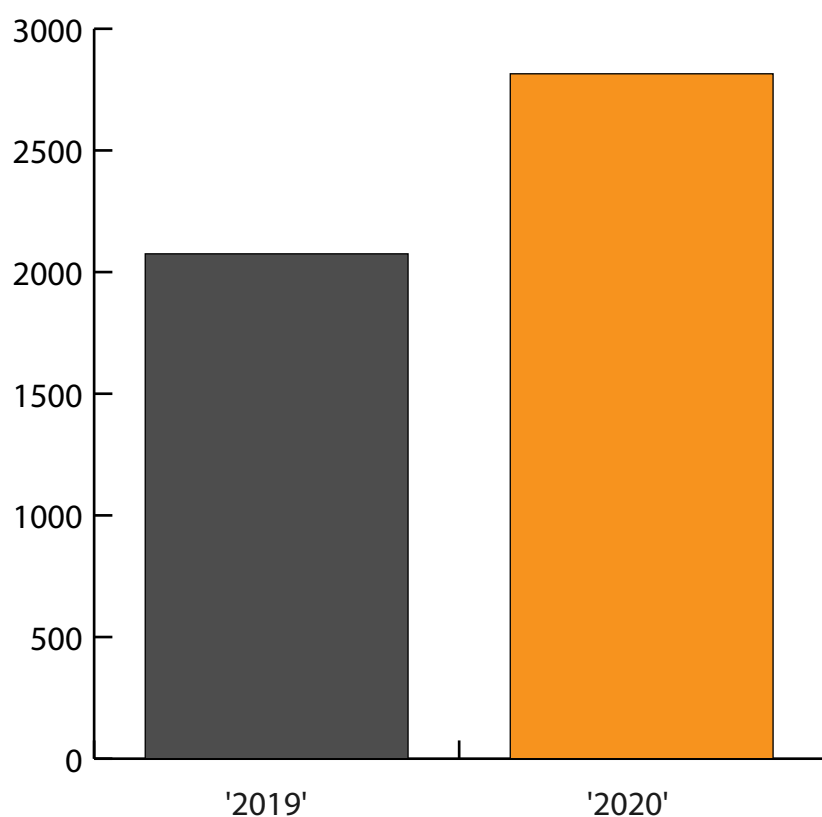


100 Carrot Diamond PV - ArtWorks Project Space



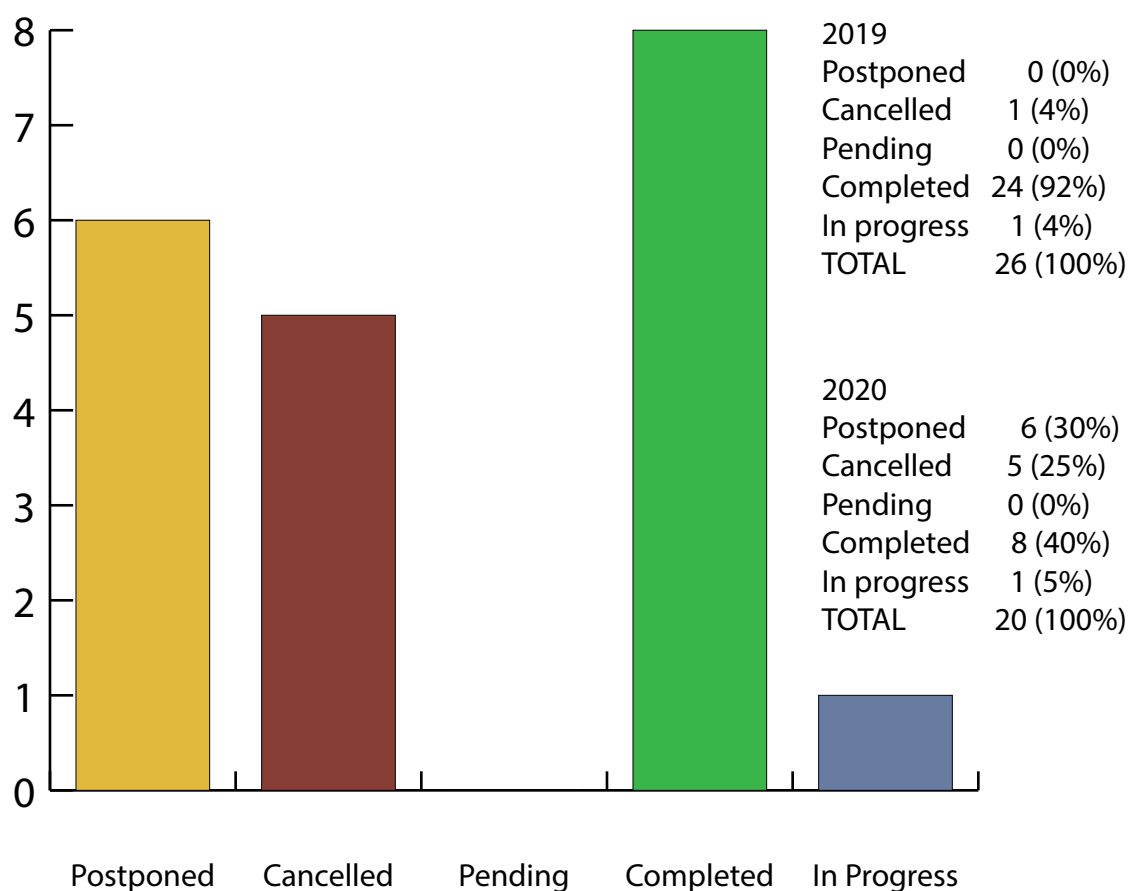
ArtWorks Open - ArtWorks Project Space





Intimacy Spills PV - Slade MFA Fine Art Media

## AUDIENCE

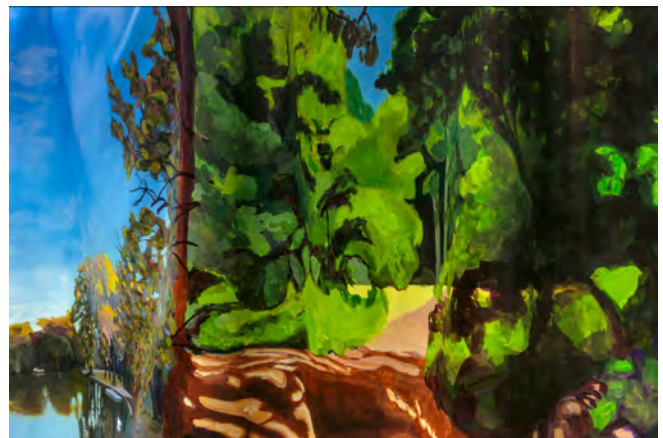


## PROJECTS 2020

## Julie Caves - Professional Development ArtWorks Project Space

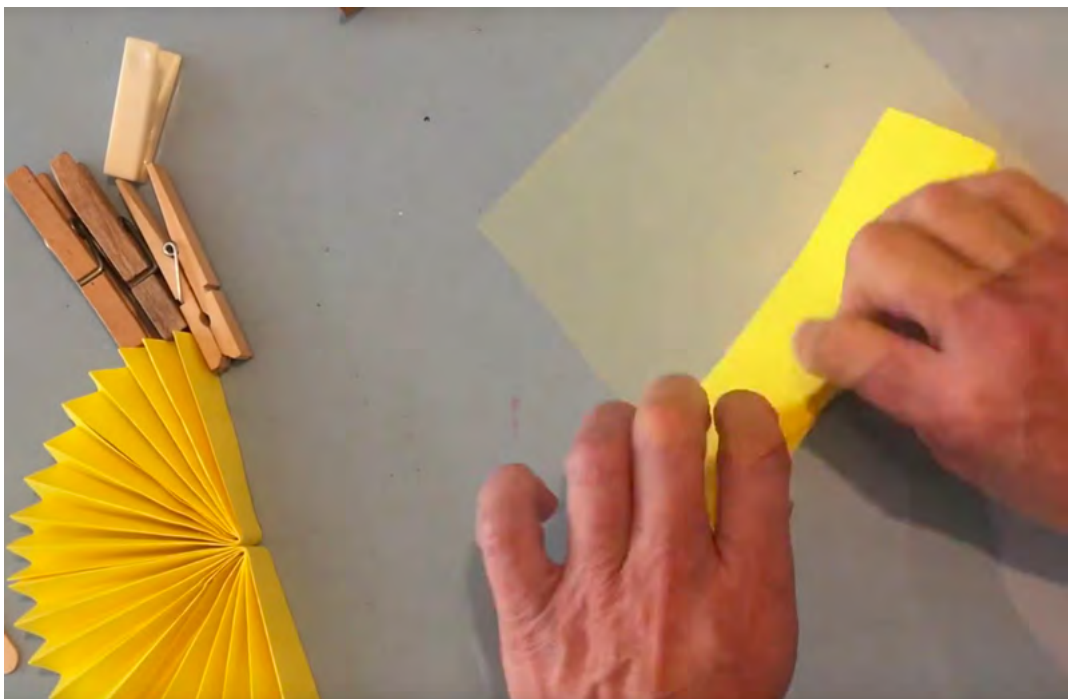
Blackhorse Lane studio artist Julie Caves used the ArtWorks Project Space to paint a 10 meter long canvas in preparation for her installation at Stone Space, Leytonstone.

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



## 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.





## Intimacy Spills - Slade MFA Fine Art Media **ArtWorks Project Space**



Banner Graphic By Yuli Serfaty

Intimacy 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

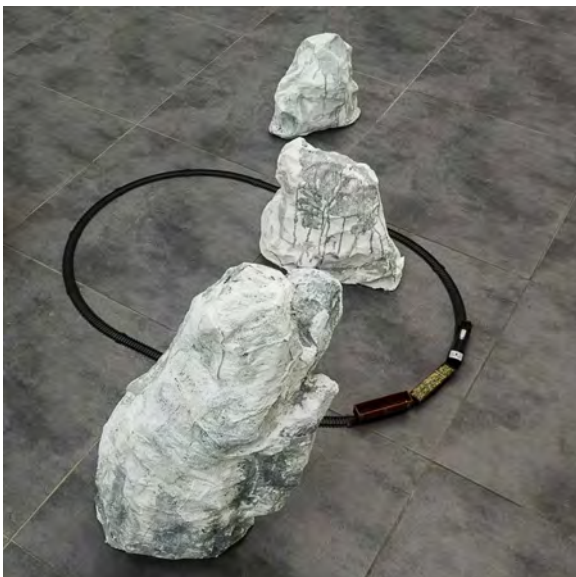
Blackhorse Lane Studios  
114A Blackhorse Lane  
London E17 6AA



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.



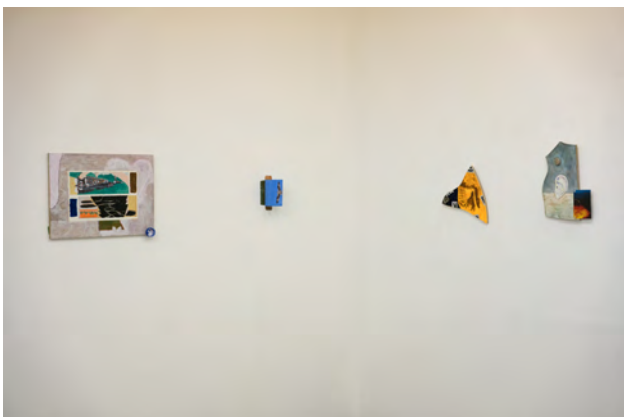


**Kenneth Winterschlade**  
- ArtWorks Open Artist in Residence  
**ArtWorks Project Space**



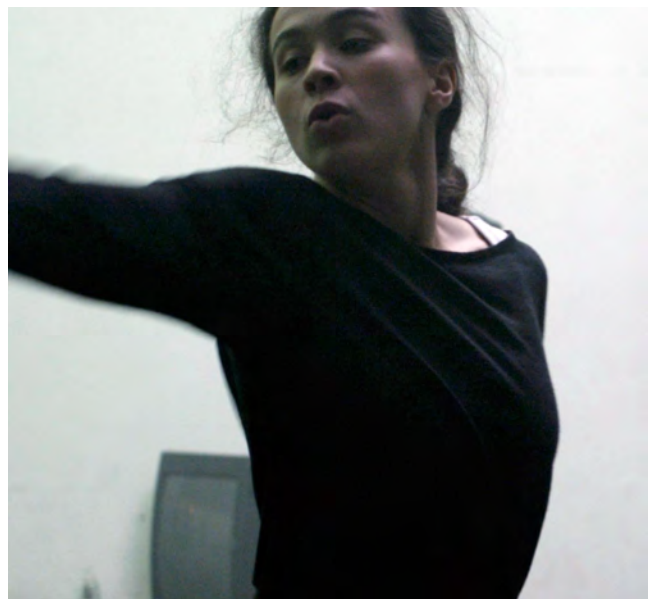
Kenneth Winterschlade was the 2019 prize winner of a 6-week residency. He used the residency to continue developing work based on his preoccupation with sensory and emotional memory of lived and imaginary experiences.

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.





## 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!





## 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

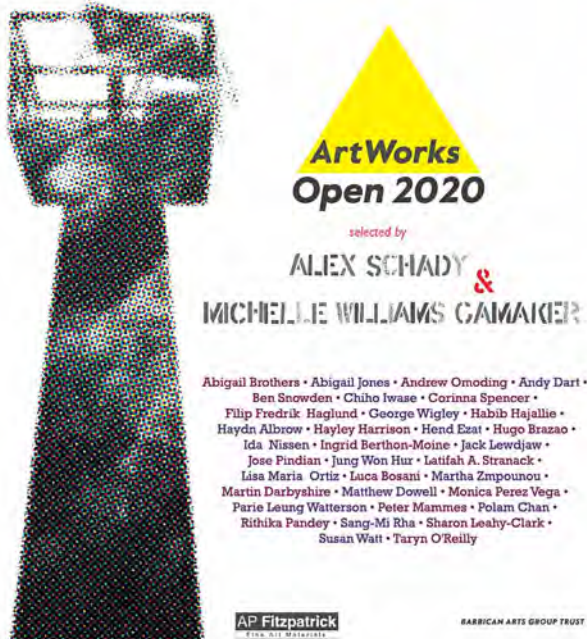
the process and with some trepidation that you bring the works together onto one screen.

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**

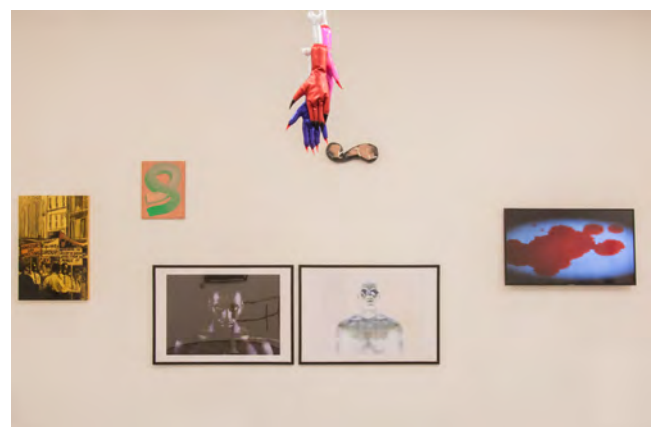
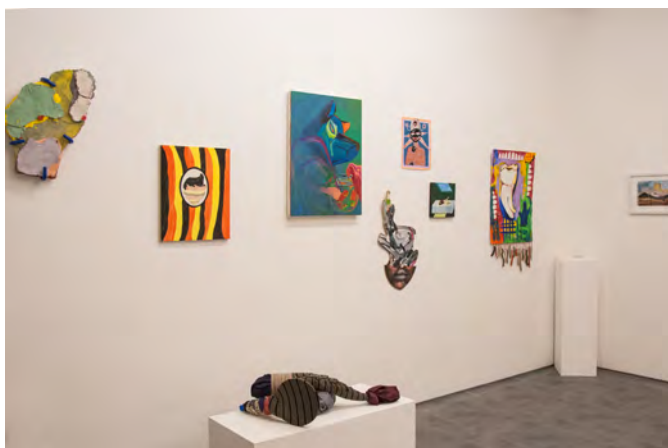


these works is an affirmation of the physical encounter. Only by joining forces can we create new forms of knowledge with which to resist the current global crisis. The show is being installed with the same care and attention shown by Mark Wainwright at every previous ArtWorks Open. As they are arranged,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

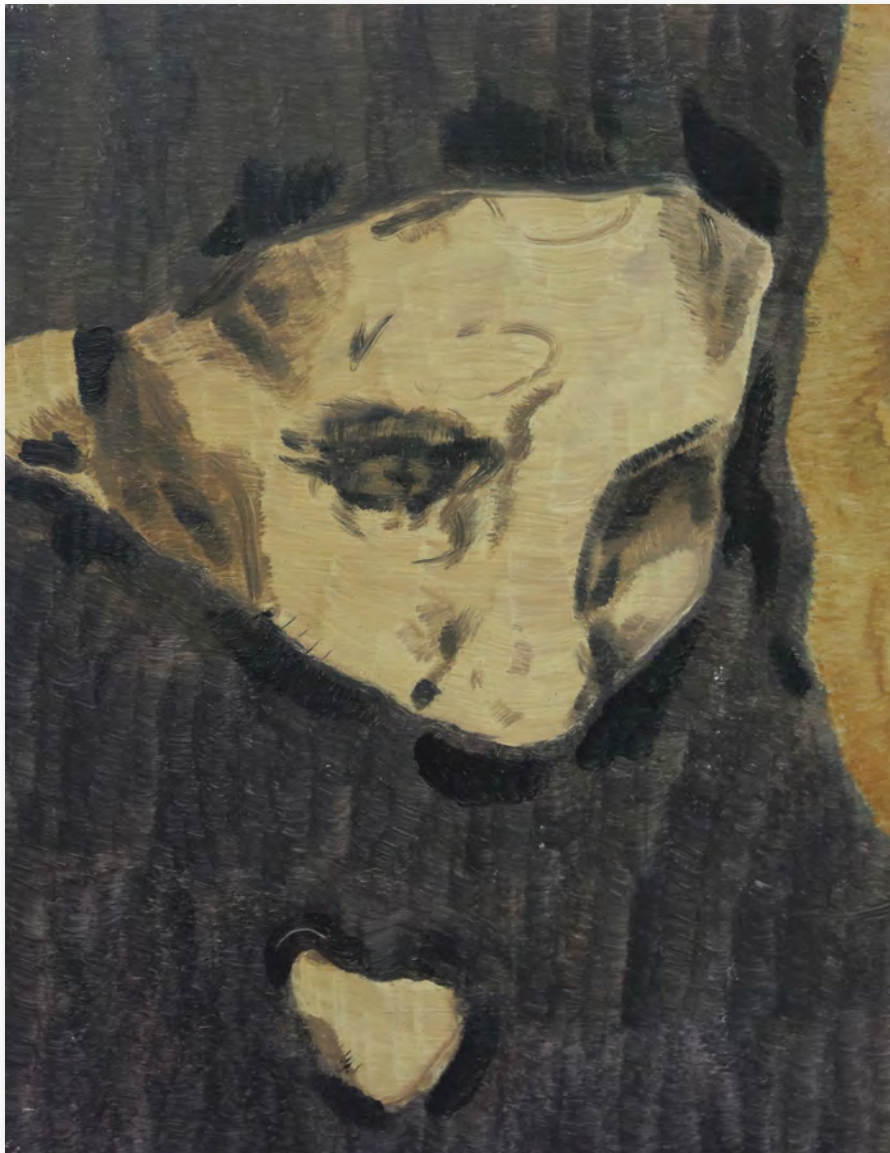
I don't like to think of this exhibition languishing without a physical audience. In the film Toy Story Woody and the other toys come to life only after their child has left the room. I like to imagine the gallery empty of people, but filled with conversations, as away from prying eyes the works reach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



- 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		AUDIENCE			BAGT	
Artist	Project Category	Artists	Artists Talk	Attending	Audience Total	Artists' time in kind
Status		Actual Expected	Actual Expected	Actual Expected		Hours DaysValue
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	112.0		
	16	n/a	50	16.0	£1,904.0	
Completed	100.0%	?	158.0%			
Residency						
Steph Huang						
BAGT Project	1	n/a	41	18.5		
	1	n/a	50	2.6	£314.5	
Completed	100.0%	?	82.0%			
100 Carat Diamond						
Yang Xu						
BAGT Project	1	n/a	55	31.0		
	1	n/a	50	4.4	£527.0	
Completed	100.0%	?	110.0%			
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

BAGT

ArtWorks Open 2020

Mark Wainwright

BAGT Project

34

34

Completed

100.0%

1500

600

250.0%

18.0

2.6

£306.0

Professional Development

Luigi Rizzo

Artist Development

1

1

Completed

100.0%

na

na

?

n/a

n/a

?

BHL Open Studios

Julie Caves

BAGT Project

28

28

Completed

100.0%

90

75

120.0%

1120

600

186.7%

625.0

89.3

£10,625.0

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

Postponed

?

?


?

Diane Chappalley & James Jessiman

Mark Wainwright


Exhibition

Postponed


Contributor	Task Main	Task Sub	Time worked	
				
<b>2020</b>	<b>Total Time worked</b>	<b>804.5</b>	<b>Total days/Year</b>	<b>115</b>
			<b>Value</b>	<b>£13,676.50</b>
<b>307</b>	<b>Intimacy Spills</b>	<b>Total hours donated to project</b>		
			<b>112</b>	
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	

23/10/2021



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	
<b>314</b>	<b>Residency</b>	<b>Total hours donated to project</b>	<b>18.5</b>	
Steph Huang	Planning / prep	exhibition planning	3.5	
Steph Huang	Visitor experience	invigilation	15	

23/10/2021

Contributor	Task Main	Task Sub	Time worked	
				
<b>316</b>	<b>100 Carat Diamond</b>	<b>Total hours donated to project</b>		<b>31</b>
Yang Xu	Planning / prep		6	
Yang Xu	Visitor experience	invigilation	23	
Yang Xu	Planning / prep	poster	2	
<b>318</b>	<b>ArtWorks Open 2020</b>	<b>Total hours donated to project</b>		<b>18</b>
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
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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

4

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		

