

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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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	
		<u> </u>		<u> </u>	
		338,674		314,669	
CREDITORS: amounts falling due within one year	7	(28,564)		(44,060)	
		<u> </u>		<u> </u>	
NET CURRENT ASSETS		310,110		270,609	
		<u> </u>		<u> </u>	
TOTAL ASSETS LESS CURRENT LIABILITIES		£329,855		£293,789	
		<u> </u>		<u> </u>	
TOTAL NET ASSETS		£329,855		£293,789	
		<u> </u>		<u> </u>	
RESTRICTED FUND	8-9	12,081		11,861	
UNRESTRICTED FUND	8-9	317,774		281,928	
		<u> </u>		<u> </u>	
TOTAL FUNDS		£329,855		£293,789	
		<u> </u>		<u> </u>	

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
	<u>130,391</u>	<u>126,397</u>
Governance cost:		
Independent examiners fee	1,818	1,776
	<u>£132,209</u>	<u>£128,173</u>

5. FIXED ASSETS

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

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
	£	£	£
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>
	<u>=====</u>	<u>=====</u>	<u>=====</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

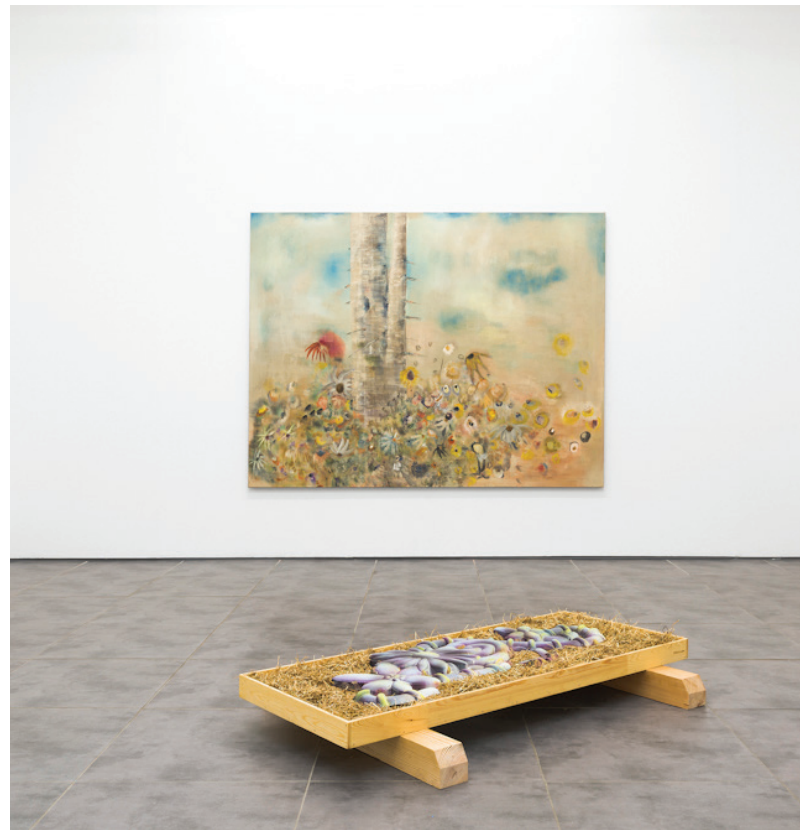
- 1.1 Small maintenance
- 1.2 Cleaning supervision
- 1.3 Internal decoration
- 1.4 Internal studio allocation
- 1.5 Open Studios
 - 1.5.1 Silent auction sales
 - 1.5.2 Publicity
 - 1.5.3 Promotion
 - 1.5.3.1 PV card
 - 1.5.3.2 Mail-out
 - 1.5.4 Artists voluntary time
 - 1.5.5 Door & bar rota
- 1.6 Studio 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



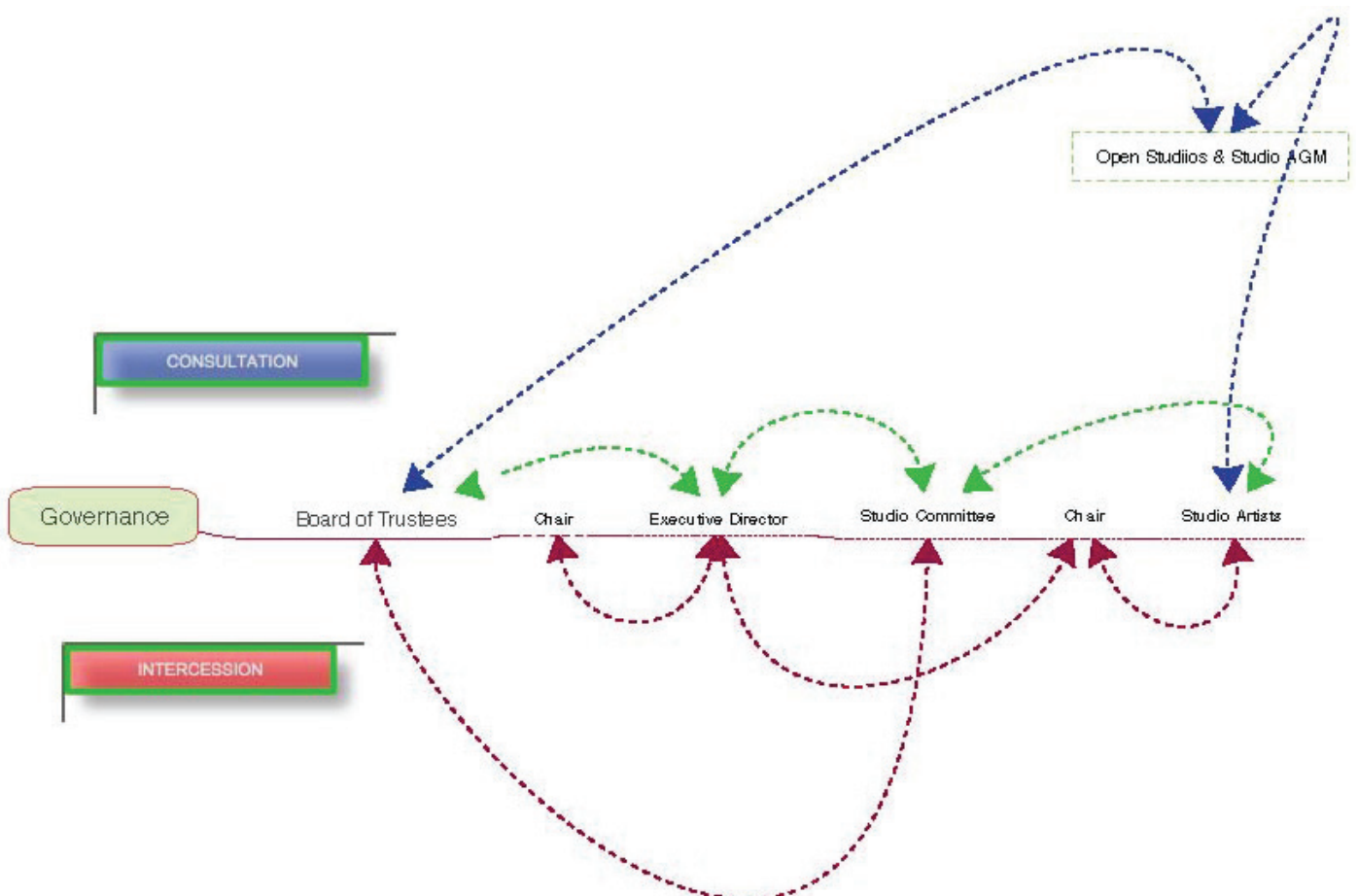
Death, In Bloom - ArtWorks Project Space

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



ArtWorks Open - ArtWorks Project Space



Acheivements



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

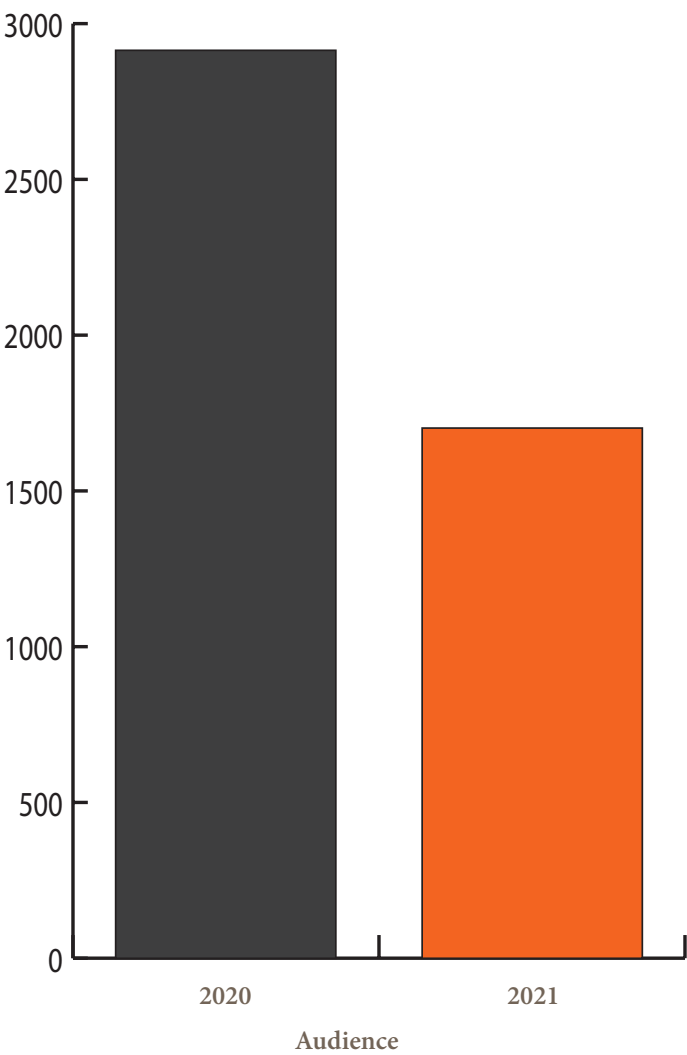


Sasan Sahafi - Artist in Residence



Michelle Williams Gamaker and Louise Ashcroft
ArtWorks Open Selectors

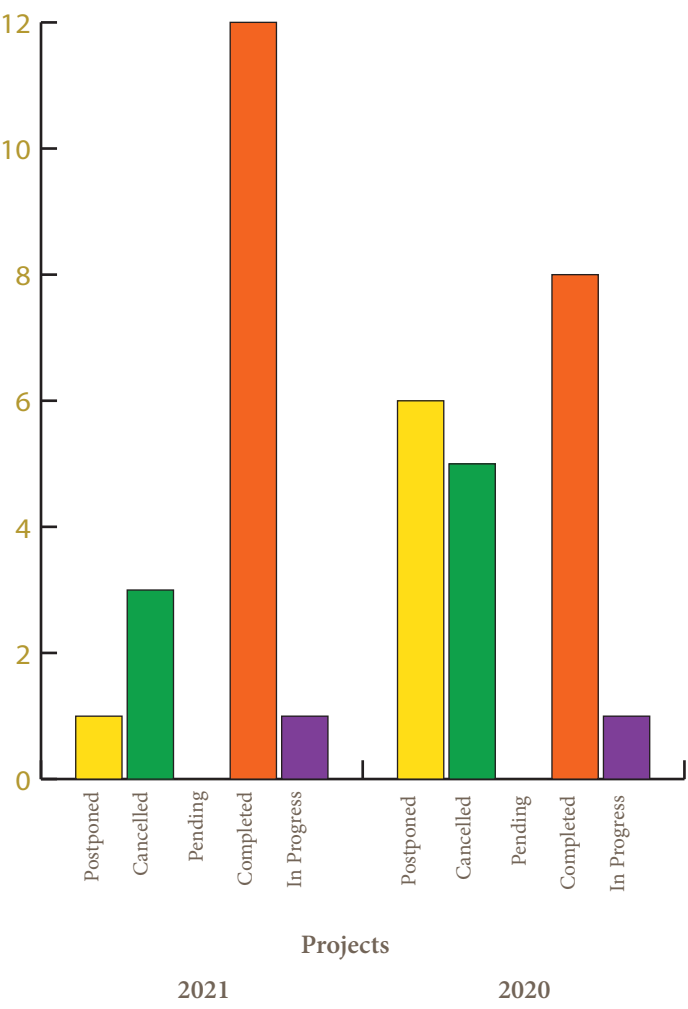
Acheivements



Lesley Dalton - Hertford Road Christmas Show



Mark Bell - Hertford Road Christmas Show



ArtWorks Project Space

Julika Gittner - Professional Development

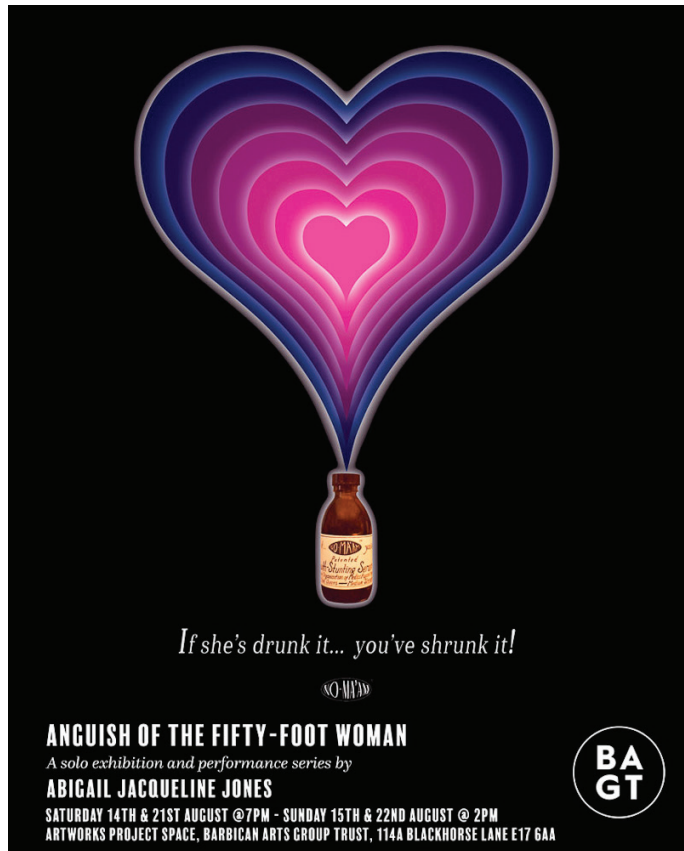
Blackhorse Lane studio artist Julika Gittner used the space to prepare documentary installation shots in preparation for the Mark Tanner Sculpture Award.

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.

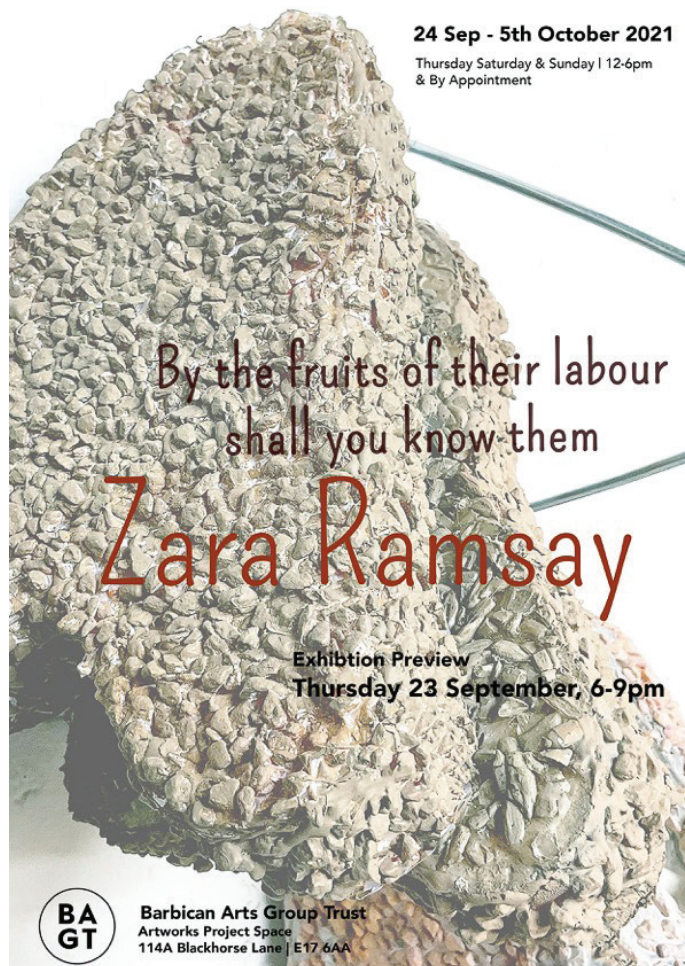
Abigail Jones was an ArtWorks Open solo show prizewinner.

ArtWorks Project Space

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

24 Sep - 5th October 2021

Thursday Saturday & Sunday | 12-6pm
& By Appointment



Exhibition Preview
Thursday 23 September, 6-9pm



Barbican Arts Group Trust
Artworks Project Space
114A Blackhorse Lane | E17 6AA

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 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, sowing 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



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,

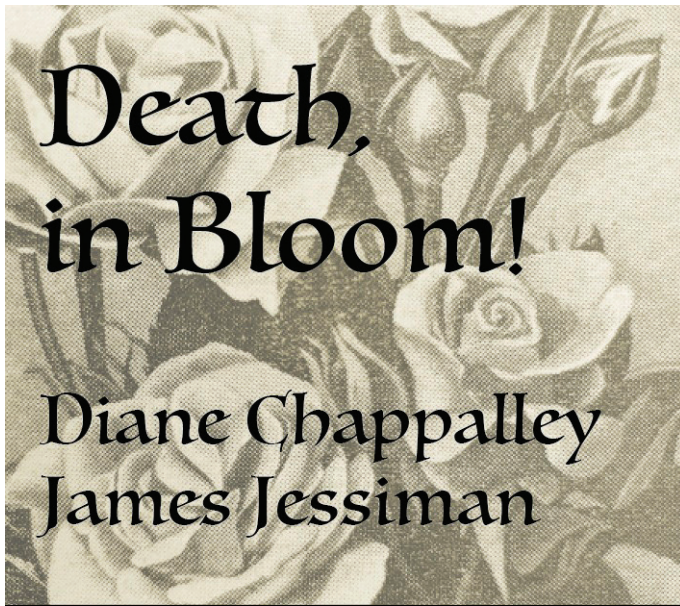
stationary exercise routines and a growing collection of magic wands and zero birthday candles.

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 have 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.

ArtWorks Project Space

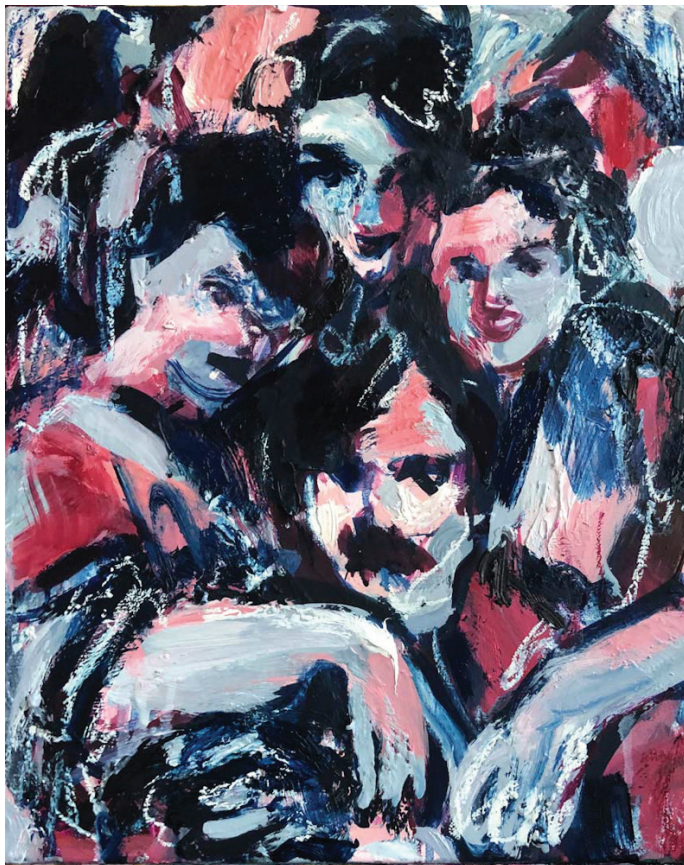
ArtWorks Open

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



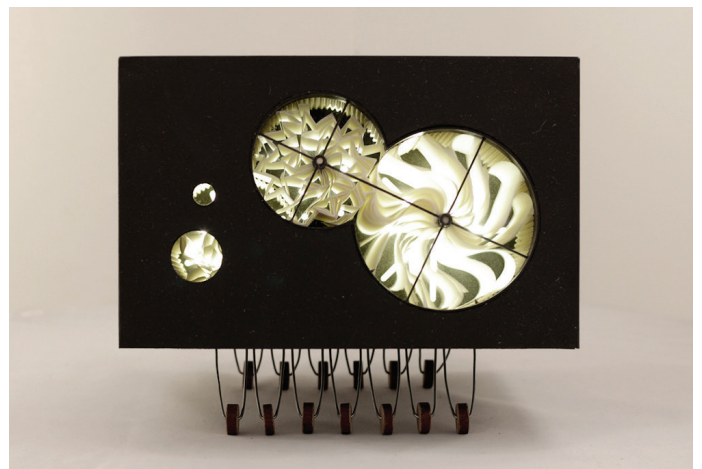
Katya Granova - Residency winner



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



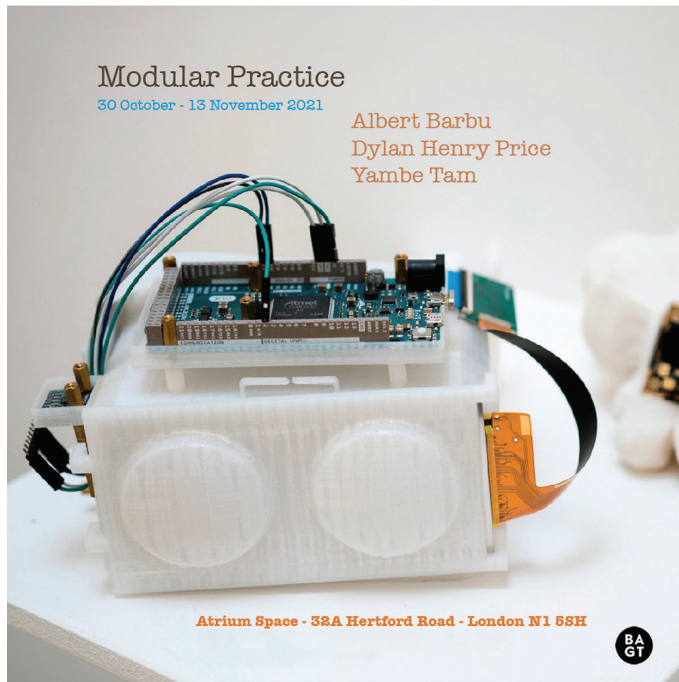
Christopher Harris - Solo Show and £1,000 winner



Sasan Sahafi - Residency winner

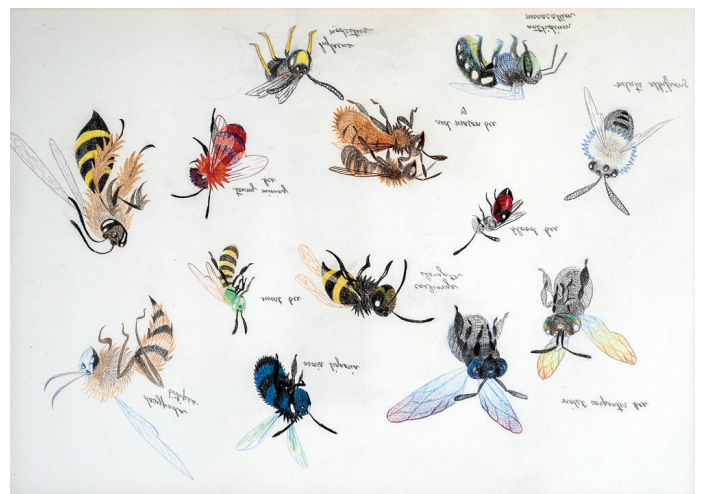
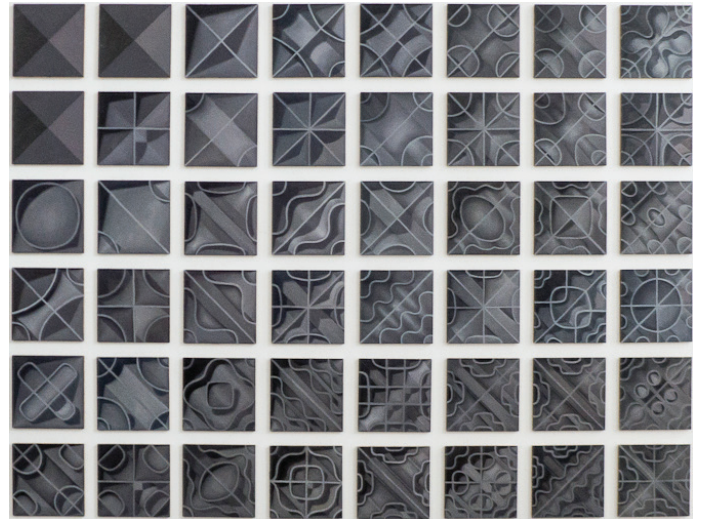
Atrium Space

artist - project



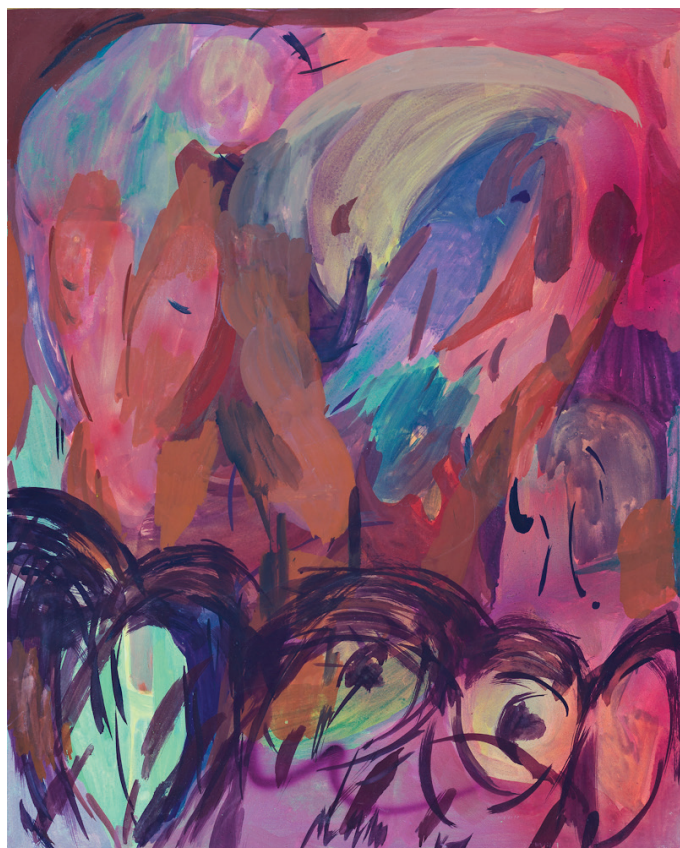
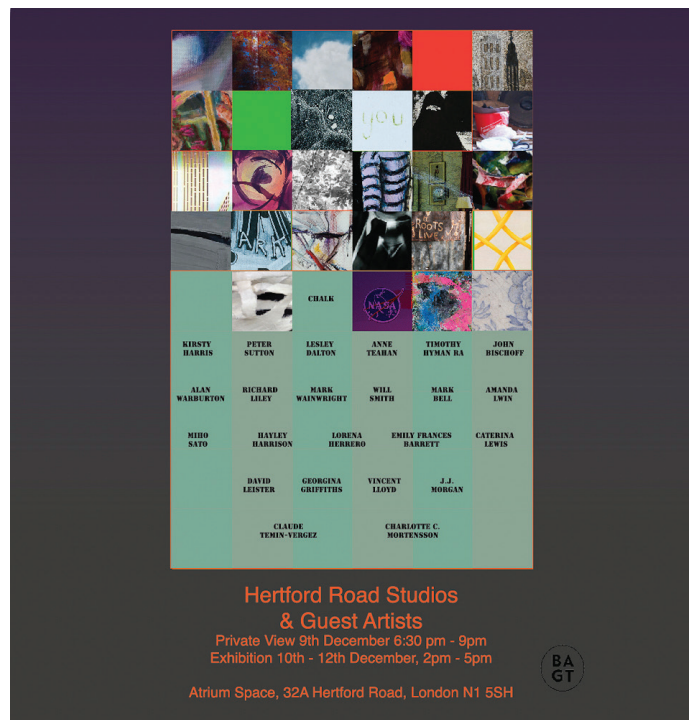
This group exhibition shows the individual and collective artistic practices of Albert Barbu (AB), Dylan Henry Price (DHP), and Yambe Tam (YT) - three UK-based creatives who often collaborate together while also retaining their own individual practices. Their collaborative works, which include VR videogames 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.

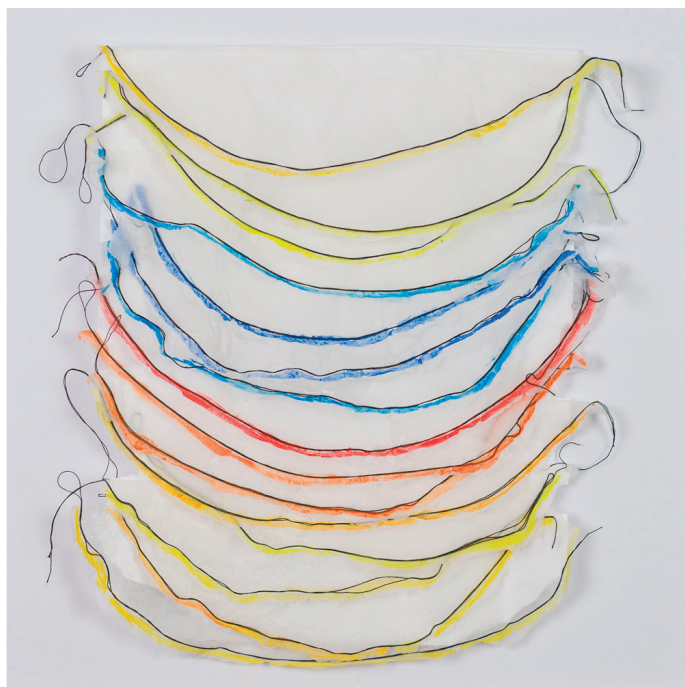
Elizabeth de Monchaux has been a practising sculptor and photographer for over 25 years making work for commissions and exhibitions. Elizabeth is a member of The Royal Society Sculptors.



Julie Caves

ON Line

Virtually Collectable - Blackhorse Lane Artists



Valerie Large



William Stok

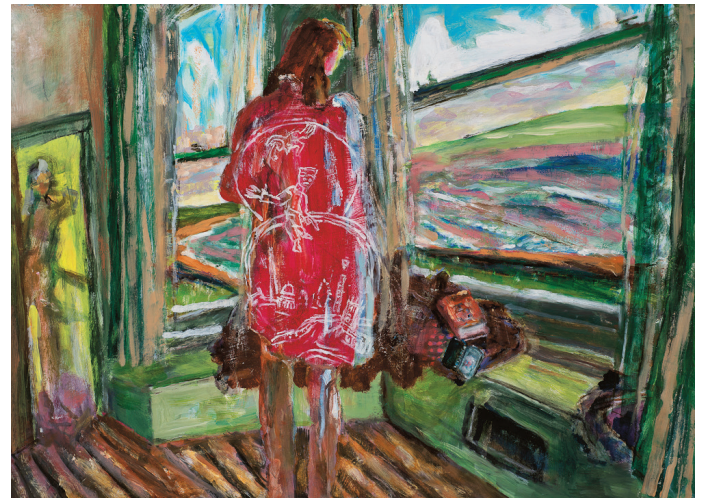


Adam Hennessey



Daniela Rizzi

BAGT Editions #1

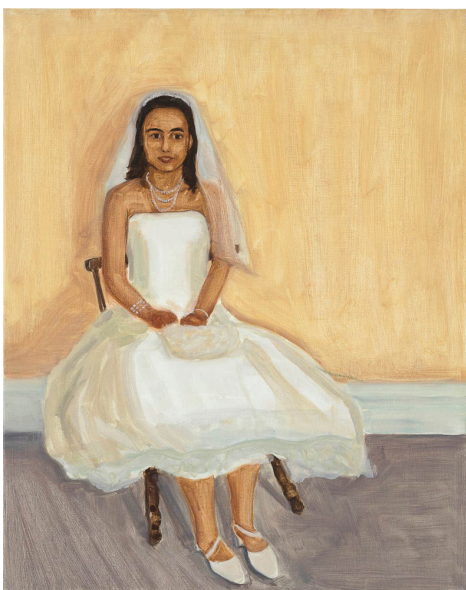


Just Arrived (Carrying London to the Sea) - Timothy Hyman RA

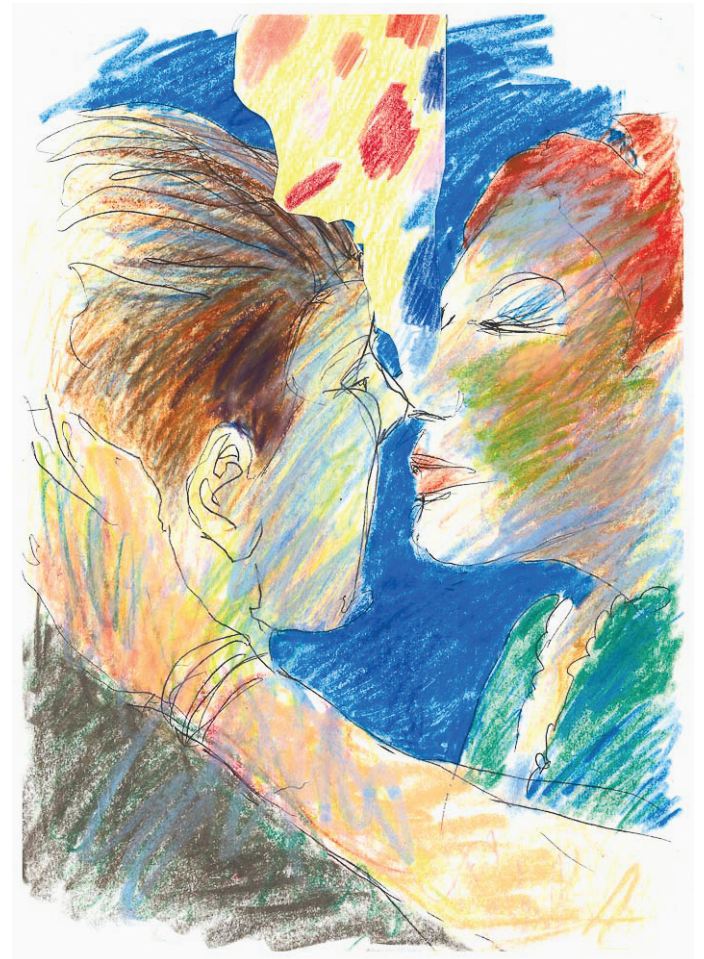
BAGT Editions #1 is the first in a projected series of limited edition giclée prints.

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

Exhibition

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

Exhibition

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

ArtistsActual

Expected

Artists TalkActual

Expected

AttendingActual

Expected

Audience TotalArtists' time in kindHours

Days

Value

Artist in Residence - Jose Pindian

Jose Pindian

10

1

Completed

1000.0%

75

50

150.0%

10.5

1.5

£178.5

ArtWorks Open 2021

Mark Wainwright

35

32

Completed

109.4%

195

150

130.0%

13.0

1.9

£221.0

The Teddy Bears Picnic

Tam Joseph

2

2

Completed

100.0%

15

25

60.0%

45

50

90.0%

67.5

9.6

£1,147.5

BHL - Virtually Collectable Art Auction

Mark Wainwright

17

30

Completed

56.7%

800

1000

80.0%

32.3

4.6

£548.3

'Death, In Bloom!'

Diane Chappalley

2

2

Completed

100.0%

30

50

60.0%

35.0

5.0

£595.0

Missing You Already

Barry Sykes

1

1

Completed

100.0%

20

25

80.0%

39

50

78.0%

66.0

9.4

£1,122.0

Modular Practice

Yambe Tam

3

3

Completed

100.0%

8

30

26.7%

22.0

3.1

£374.0

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
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Professional Development

Julika Gittner			1					
			1					
Completed			100.0%					

HR Christmas Show

Mark Wainwright			23		98		22.0	
			17		75		3.1	£374.0
Completed			135.3%		130.7%			

In Progress

Giclée print editions (1st Edition)

Mark Wainwright			7					
BAGT Project			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	

Contributor	Task Main	Task Sub	Time worked	BAGT
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	