

Charity number 1150535  
Company number 07809603

**REPORT OF THE TRUSTEES AND  
UNAUDITED FINANCIAL STATEMENTS  
FOR THE YEAR ENDED 31 MARCH 2021  
FOR  
BLOCK336 LTD**

**(A company limited by Guarantee)**

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for the Year Ended 31 March 2021**

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**REPORT OF THE TRUSTEES  
for the year ended 31 March 2021**

The Trustees present their report and unaudited financial statements for the year ended 31 March 2021.

**Reference and administrative information**

Charity name:	Block 336 Ltd
Charity registration number:	1150535
Company registration number:	07809603
Registered office and operational Address:	336 Brixton Road London SW9 7AA

**Trustees**

X Basterra - a Co-Founder of Block 336 and an artist, currently based in London. He has a background in finance.

E Gluckman - based in London, is Senior Curator and Deputy Director at Government Art Collection.

R Martin – resigned 26 February 2021.

J Sharples - based in London, is a Consultant solicitor at Canvas Art Law and Chief Operating Officer of the Poetry School.

**Accountants**

Hilary Adams Ltd  
Chartered Accountants  
158 High Street  
Herne Bay  
Kent  
CT6 5NP

**Management team**

- Jane Hayes Greenwood Director and Co-Founder | 2011 – 2021
- Alex Gough Gallery Manager (Original team member) | 2011 – 2021
- Robert Bell Technical Coordinator (Original team member) | 2011 – 2021
- Tess Charnley Programme Coordinator | 2017 – 2021

**Structure, Governance and Management**

**Governing Document**

The organisation is a charitable company limited by guarantee, incorporated on 13 October 2011 and registered as a charity on 18 January 2013. The company commenced operating on 1 December 2011.

The company was established under a Memorandum of Association which established the objects and powers of the charitable company and is governed under its Articles of Association. In the event of the company being wound up members are required to contribute an amount not exceeding £1.

**Recruitment and Appointment of new trustees**

The directors of the company are also charity trustees for the purposes of charity law. Under the requirements of the Memorandum and Articles of Association, at the second and subsequent annual general meetings one-third of the Directors must retire from office. Officers are elected by the Directors at their first meeting following the AGM. Regular trustee skills audits are carried out to identify the resources available within the Committee and gaps are addressed through training and by seeking new members with the requisite experience.

**Trustee Induction and Training**

All new trustees receive an introductory pack containing key documents related to the charity's governance and financial position which includes information from the Charity Commission on their roles and responsibilities.

**REPORT OF THE TRUSTEES  
for the Year Ended 31 March 2021**

**Objectives and Activities**

Block 336 is an artist-led gallery and studio provider, founded in 2011. Its core purpose is to support artists by providing time, space and resources to develop ambitious projects which they may not be able to realise elsewhere. Block 336 aims to advance the education of the public in contemporary art; to promote arts and culture; and to provide opportunities for artists. The vision that shapes our annual activities remains the promotion and advancement of knowledge of contemporary art.

Since 2012, we have worked with local organisations focused on disability, mental health and young people. Hosting collaborative educational projects and events for their staff, service users and the general public. We have developed partnerships with Artquest, BCA, Black Thrive, Brixton Inclusive, Carers' Hub Lambeth, Certitude, Creative Future, Lambeth College, Lambeth & Southwark Mind and the South London & Maudsley NHS Foundation Trust. The charity is committed to widening participation for individuals and groups who may not typically access contemporary art.

Block 336 has 3 major areas of activity: a contemporary art programme, subsidised artist studios, and a programme that is held in collaboration with charitable partners. It has also recently implemented a studio residency programme. All areas of activity aim to expand creative exchange and dialogue around contemporary art practices and debates.

To achieve the charity's aims and objectives, Block 336:

- Presents a number of critically engaged contemporary art exhibitions.
- Holds events for the education and enjoyment of our audiences and to expand the understanding of exhibitions.
- Provides studios for artists.
- Provides space for artists to develop ambitious projects, which are made accessible to a wide audience.
- Ensures the organisation's long-term resilience and sustainability through fundraising, promotion and marketing.
- Develops partnerships with other organisations where there is a specific focus on disability and wellbeing.

The trustees review the aims, objectives and activities of the charity each year. The review also helps the trustees ensure these remain focused on its stated purposes. We refer to the guidance presented by the Charity Commission's on public benefit when reviewing our aims and objectives and in planning future activities. This report reflects on our achievements and the outcomes of our work in the period: 2020-21.

**Contemporary Art Programme**

Block 336 programmed four free public exhibitions during the 2020-21 financial year. They were:

- The Structure of Feeling by Andy Holden;
- The Sleepers by Tom Worsfold;
- BLUE POWER | Ar'n't I a Woman! by Karen McLean; and
- an exhibition and series of performances by Florence Peake & Eve Stainton.

In response to the extraordinary set of circumstances produced by the COVID-19 pandemic however, Block 336 had to adapt its plans accordingly. This included an initial response to the loss of expected funding, caused by the organisation's pending Arts Council England application for the 2020 period, being diverted into the Arts Council Emergency Response Fund in March 2020.

Block 336's scheduled programme which included Andy Holden and Tom Worsfold's exhibitions, which were due to open at the point the first UK went into its first lockdown (March 2020), were postponed. Block 336 received a grant from the Arts Council's Emergency Response Fund, as well as a grant from the London Community Response Fund, which allowed us to implement an online 'Lockdown Programme' as well as open Tom Worsfold and Andy Holden's exhibitions in September 2020, when public health restrictions were relaxed.

**REPORT OF THE TRUSTEES  
for the year ended 31 March 2021**

**Contemporary Art Programme (continued)**

The funding received from both the Arts Council and London Community Response Fund allowed Block 336 to continue providing arts programming for our audiences despite the closure of our gallery space; allowing us to adapt as an organisation to a COVID-19 landscape. It also supported our artists and staff; mitigating the financial loss that would have been caused due to the postponement of our programme.

Block 336's multifaceted 'Lockdown Programme' included virtual studio visits and 'in conversation' events with artists; a series of virtual 'Artists' Legal Rights Sessions' (bringing together arts and legal professionals to discuss topics vital to artists such as copyright and contracts); commissions of new work by artists we were working with which were made available for sale; the creation of 3D scans of previous exhibitions to open up access to existing content; and written interviews with artists. The Lockdown Programme was very successful, and allowed us to engage audiences based outside of London and the UK. As the majority of Zoom events were recorded, they will also provide an ongoing resource for people to access through our website. We were also able to raise funds through Robin Mason's generous donation of 10 works on paper, with 100% of the proceeds of sales going to both Block 336 and the COVID19 City & Guilds of London Art School Student Hardship Fund.

Due to the circumstances of the pandemic, Block 336 was able to present a total of two public exhibitions in the period this report is reviewing: The Structure of Feeling (A Ghost Train Ride) by Andy Holden; and The Sleepers by Tom Worsfold. These exhibitions were presented concurrently, expanding the potential for the artists to reach new audiences. The exhibitions were highly successful, with every visiting slot booked throughout their runs and extensions we added due to their popularity. There was also positive press coverage in The Art Newspaper, Elephant Magazine, Time Out, FAD magazine, Brixton Blog, and sales made, with works entering important collections.

Prioritising the safety of our staff and visitors has been of utmost importance over the past year. We have successfully implemented Covid-19 Health & Safety regulations, in line with the Health & Safety policy of We Are 336 (the building in which Block 336 operates) as a whole. From fifty visitor surveys, 100% of visitors scored Block 336 between 7/10 and 10/10 for Covid safety regulations, with 60% scoring 10/10, indicating that they felt 'very safe' in the gallery.

Karen McLean's exhibition BLUE POWER | Ar'n't I a Woman!, which was due to open in January 2021, was postponed for a second time due to a third national lockdown (we intend to open this exhibition in May 2021).

**Long-term Artist Studio Lets and Other Career Development Opportunities**

Block 336 is committed to offering opportunities to artists for their professional development. The artists holding long-term studios play an integral role in the management of Block 336.

This year, Block 336 continued the free three-month studio residency programme for artists in local boroughs. After the first studio residency was offered in 2019 (Hamed Maiye), three placements were given in the last year, to artists Louis Caseley, Christopher Kirubi and Sola Olulode.

Block 336 continues to offer work experience to art students and graduates to provide them with arts administration and technical experience supporting the management and exhibition operations at the organisation. Placements have been offered to students from colleges such as Goldsmiths; City & Guilds of London Art School; Central Saint Martins; Camberwell College of Art; Wimbledon College of Art; Chelsea College of Art and international institutions. Block 336 offers regular opportunities to art school students to do short-term voluntary and paid Gallery Assistant work, particularly in relation to exhibition invigilation.

Where project support and invigilation services are offered voluntarily, proper training is given, which includes a Health & Safety induction. All paid and unpaid staff receive organisational policy information. Block 336 covers volunteer expenses and staff receive regular contact meetings in order for the organisation to gather feedback and improve our procedures, training and references for future employment.

**REPORT OF THE TRUSTEES  
for the year ended 31 March 2021**

**Partnerships**

In June 2020, Block 336 partnered with 2020Solidarity, a project by Wolfgang Tillmans and Between Bridges. 2020Solidarity was a project aimed at helping cultural venues, community projects and independent spaces that were existentially threatened by the COVID-19 crisis. For 2020Solidarity, over forty artists designed posters. Block 336 presented twelve designs for sale, including designs by: Njideka Akunyili Crosby; Nicole Eisenman; Luc Tuymans; Sabelo Mlangeni; Glenn Ligon; Betty Tompkins; Marlene Dumas; David Wojnarowicz; Elizabeth Peyton; Tomma Abts; Yinka Shonibare; and Elmgreen & Dragset. 100% of the proceeds went to Block 336. This initiative supported the organisation and helped to contribute towards our recovery in a time of extreme financial hardship for many galleries and arts organisations.

Block 336 has worked with a number of charitable organisations including Artquest, BCA, Black Thrive, Brixton Inclusive, Carers' Hub Lambeth, Certitude, Creative Future, Lambeth College, Lambeth & Southwark Mind and the South London & Maudsley NHS Foundation Trust, hosting collaborative projects and events for their staff, service users and the public. This model of working with partners in a way that is directly linked and integral to the organisation's exhibition programme is something Block 336 plans to develop in 2021-22 and beyond.

**Audiences**

Through the programme in 2020-21, Block 336 expanded its audience reach significantly. Presenting an online programme allowed us to reach a wider audience that may not have been previously familiar with Block 336.

Andy Holden's exhibition *The Structure of Feeling (A Ghost Train Ride)* received a great deal of attention and we had a significant number of notable visitors. As previously mentioned, the exhibition received extremely positive press coverage.

Survey questionnaires distributed during each project enable us to determine where our audiences travel from, whether they have been to Block 336 before and how they were reached. The results of 50 questionnaires distributed in 2020-21 inform us of the following:

- 74% had not been to Block 336 before (this highlights the effectiveness of project marketing and our strategies of programming to reach new audiences.)
- 52% were new to the artists' work (indicating that Block 336 is bringing artists' work to new audiences and, on the other hand, the reputation of the artists' bringing new audiences to Block. Mutually beneficial relationship.)
- 60% became aware of the projects through our social media, press and our mailing list, demonstrating the effectiveness of our marketing strategy.
- 38% became aware of the projects through a friend / colleague (indicating the importance of good reputation of the organisation)
- 60% scored Block 336 10/10 for Covid safety regulations, indicating that they felt 'very safe' in the gallery. 100% scored Block 336 between 6/10 and 10/10.

These statistics go beyond our aims for 2020-2021 and we intend to build on them during the next financial year.

**Reach**

The Block 336 website contains information about the organisation's past, present and upcoming programme. We have received over 18.7K live visitors since opening in 2012 and have had over 60,000 users on our website since launching in March 2012.

9.3K users accessed the website between 2020-21, an increase of approximately 1,000 since last year. We have a mailing list with over 1.9K subscribers who receive programme related news and information. Block 336 has a social media presence on Instagram, Facebook and Twitter with: 6.2K, 3.4K and 1.9K followers, respectively. Strategic promotional activities aim to engage diverse audiences and on average, we are reaching approx: 665,000 people online and in writing per exhibition project.

**REPORT OF THE TRUSTEES  
for the year ended 31 March 2021**

**Reach (continued)**

Block 336 is located at the premises of We Are 336, a building that houses a number of disability charities. We believe that our presence in the building expands access to contemporary art in a unique way to building staff and service users as well as local residents. There are 7 art colleges within a 6 mile radius of Block 336, which are targeted when marketing exhibitions and events.

Programme details are featured in a number of online platforms and printed media including: Art Monthly (printed and online), Time Out (printed and online), The Art Newspaper, The Guardian Guide, FAD, The Evening Standard, somethingcurated, The Brixton Bugle, Brixton Blog, Brixton Buzz, Elephant magazine, Floorr magazine, The Londonist, Art Rabbit, South London Art Map, Avenir Magazine, London Town, Artlyst, Aesthetica, Culture Trip, London Calling, Art Guide, The Big Issue, Artdaily, Art Licks, The Jackal, Seb's Art List and others. Block 336 also provides free information (press releases and exhibition essays) that visitors are able to take away and are also available to read online.

**Operations & Funding sources**

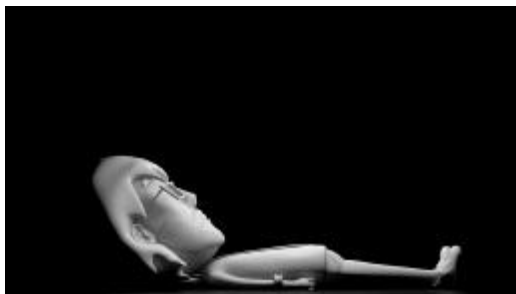
Block 336 has sound administrative and accounting procedures: billing, filing, payments, consignment inventory, insurance, etc. The Director is responsible for the day-to-day execution of these activities, supported by the Chair of the Board, who has an extensive background in business administration and finance. In order to ensure additional transparency and accountability, annual accounts and accounting records are reviewed by an external examiner each year.

During 2020-2021, through our productive partnership with We Are 336, Block 336 continued to have access to exhibition and studio space at affordable rates. Despite the challenging environment due to COVID-19, Block 336 presents a solid financial situation at the end of the 2020-21 financial year. Following the suspension of ACE project grants in April 2020, Block 336 applied and was successful in securing Emergency funding from Arts Council England, London Community Response Fund and Lambeth Council. The sale of artwork and posters online became an additional source of income.

As a result, our financial position improved significantly and we were able to deliver a successful lockdown programme and two in-person exhibitions during the Autumn. Later in the year, Arts Council project grant funding for 2021 resumed, and we succeeded in securing project funding. We will carry forward total funds of £56,862 (£45,283 in restricted funds) to the following financial year, that will cover the 1st half of our 2021-2022 programme.

We operate on a project-based approach, where each project is evaluated on a stand-alone basis, adjusting our expenditure to the funds we have secured for the specific project, therefore minimizing our financial risk. Our fixed costs and overheads are low and we finance them with self-generated funds. Our cash position is healthy, and we don't have any financial commitment that could compromise the financial stability of our charity.

**Exhibition Programme 2020 – 2021**



***The Structure of Feeling (A Ghost Train Ride)***

**Andy Holden**

**17<sup>th</sup> September – 12<sup>th</sup> December 2020**

As mentioned above, due to the COVID-19 pandemic, Block 336 postponed this exhibition which was originally due to open on March 20th 2020.

Reconceived for its opening in the COVID-19 'new normal', Andy Holden's *The Structure of Feeling (A Ghost Train Ride)* was presented as a behind the scenes tour that took place on an absurd, melancholic funfair ride. A

socially distanced "ghost train", guided the viewer through Holden's desolate post-cartoon landscape. From the desert, through the woods, past a sepulchre simulacrum, stopping in the mansion's haunted library, and then finally passing through an uninhabited city. Each chapter had at the centre a short, animated film, and the entire installation was set against the backdrop of a large 3D film that started every ten minutes when the space was plunged into darkness, transporting the viewer through the outer reaches of the cosmos, populated by floating eyeballs and cartoon constellation.

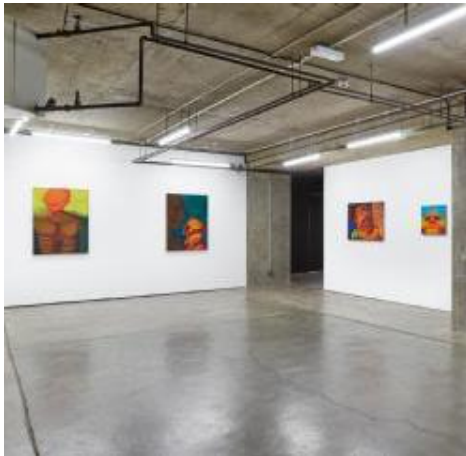
**REPORT OF THE TRUSTEES  
for the year ended 31 March 2021**

**Exhibition Programme 2020 – 2021 (continued)**

The exhibition was a great success, with all slots for its viewing completely booked out throughout the period it was open and extended, with positive press coverage in significant arts publications also produced. The exhibition closed half way through its run due to the second national lockdown in November 2020 but reopened and then was extended in December to honour the bookings already in place. Sales were made and pieces were placed in important collections. There were 769 visitors to the exhibition.

Andy Holden provided the feedback that: 'It was a pleasure to work with the consistently excellent team at Block 336. The support and communication were exemplary, always fast to respond, adapt and think ahead. The communication channels with the team were especially helpful, always being updated and the ball was not dropped once - over a very long period and under the especially difficult conditions created by Covid-19.'

The Structure of Feeling was kindly supported by Arts Council England



*The Sleepers*  
Tom Worsfold  
17<sup>th</sup> September – 12<sup>th</sup> December 2020

The Sleepers was an exhibition of new paintings by Tom Worsfold, extending the artist's focus on the body as site but here articulated through a new approach to materiality. The exhibition was shown in conjunction with Andy Holden's The Structure of Feeling (A Ghost Train Ride). There was a very positive response to the show and sales were made.

The works were painted on raw flax – a conscious departure from the smooth imagism of Worsfold's previous paintings. The works drew on the ways media narratives render the body as a project to be continually worked on. The figures in Worsfold's new paintings, however, express a sense of anxiety and alienation that is not merely a 21st century condition. The blind, existential figures that occupy his new works seem to dwell outside of time, gazing,

putting and unable to reach one another despite their close proximity. The exhibition was very successful with pieces placed in important collections.

Tom Worsfold described the exhibition as 'a personal highlight' in his career so far, commenting in particular on the 'excellent' communication, the 'brilliant' space, and the 'strong and consistent' promotion of the show.

The Sleepers was kindly supported by Arts Council England.

**COVID-19 Lockdown Programme 2020-21**



**Artists' Legal Rights Sessions: Gallery Representation and Consignment**  
18th February 2021, 7-8.30pm

The fourth session in the series looked at artists' relationships with galleries, what's reasonable in a consignment arrangement, and whether the traditional model of exclusive gallery representation has had its day. The session brought together artist Alvaro Barrington, gallerist Sadie Coles and

lawyer Fionnuala Rogers. It was attended by 259 people online and garnered very positive feedback.

Artists' Legal Rights Sessions: Gallery Representation and Consignment was kindly supported by Arts Council England, London Community Response Fund, Brixton Brewery and Canvas Arts Law.



**REPORT OF THE TRUSTEES  
for the year ended 31 March 2021**

**COVID-19 Lockdown Programme 2020-21 (continued)**



***A Strange Empathy***  
**Robert Bell**

Block 336 presented A Strange Empathy, a series of works by London-based artist and Block 336 Technical Coordinator Robert Bell. This included a moving image work, an interactive piece, and a series of prints that are available for purchase. A Strange Empathy 1-8, a series of C-type prints, considers the paradox of the reciprocal exchange of emotion with rendered objects that are part-creature, part-artefact; excavated from a world of pixels. Two works were sold from the series. The moving image work Happy Liquid, the audio of which was made in collaboration with Joe Goddard, brings movement to this form. It morphs and evolves in a way that simultaneously evokes light-chasing nights and moments of intimacy. Glossy Trouble takes our interaction with the work further. The barriers of empathy are crossed, and we are invited to physically probe the form, the slightest trace of a finger on a

trackpad marking its exploration.

Sales of these works supported Block 336.

A Strange Empathy was kindly supported by Arts Council England and London Community Response Fund.



***Lead Me Not Into Temptation 3D Scan***  
**Jane Hayes Greenwood**

Block 336 presented a specially produced 3D scan of Jane Hayes Greenwood's exhibition Lead Me Not Into Temptation, which took place at the gallery in 2017. Previously unseen, these interactive models allowed the viewer to go back in time and navigate the exhibition and the sculptural objects that were made for the show. The scans were produced as a way of documenting the exhibition and experimenting with the possibilities of its interaction.

The 3D models were created from a series of scans that were carried out by laser scanning company 3Deling in collaboration with Robert Bell. The company is led by Tom Bell.

Lead Me Not Into Temptation 3D Scan was kindly supported by Arts Council England and London Community Response Fund.



***Artists' Legal Rights Sessions: Copyright: Infringement***  
**27th August 2020, 6.30 - 8pm**

The third session in the series focused specifically on copyright infringement. Topics for conversation included: appropriation vs. plagiarism, fair dealing and fair use (and the differences between the US and the EU), inspiration vs. copying, and what it takes to get legal proceedings going. This session brought together London-based artist Haroon Mirza with Azmina Jasani, Partner at Constantine Cannon and leading art

lawyer; and David Stone, Global Head of IP at Allen & Overy, and Deputy High Court IP Judge. The session was attended by 84 people.

Artists' Legal Rights Sessions: Copyright: Infringement was kindly supported by Arts Council England, London Community Response Fund, Canvas Arts Law and Brixton Brewery.

**REPORT OF THE TRUSTEES  
for the year ended 31 March 2021**

**COVID-19 Lockdown Programme 2020-21 (continued)**



***Karen McLean Studio Visit***  
**20<sup>th</sup> August 2020, 1pm**

Block 336 presented a virtual studio visit with Karen McLean, conducted by Professor Paul Goodwin (independent curator, urban theorist and researcher based in London). Karen McLean's multidisciplinary practice is informed by her experience of growing up in the Caribbean during the 1960s. Through a variety of media, she explores themes of displacement, identity, capitalism and ethics, home, ideologies, modernism and globalisation.

Alongside a conversation between Paul and Karen, and an opportunity to look around Karen's home studio, there was an opportunity for the audience to ask questions.

Karen McLean Studio Visit was kindly supported by Arts Council England and London Community Response Fund.



***Artists' Legal Rights Sessions: Copyright: Challenging Categories***  
**29<sup>th</sup> July 2020, 5:30 – 7pm**

The second session in the series was the first of two looking at copyright, focusing specifically on artworks that fall outside of the categories traditionally recognised by the law and, to some extent, the market. Looking primarily at performance, possible topics for conversation also included: collaborations, installation, video games, VR, AR, and AI. This session brought together London-based artist Fani Parali with Catherine Wood, Senior Curator of International Art (Performance) at Tate, and Dr. Eleonora Rosati, Professor of IP law and leading copyright

commentator. The session was attended by 75 people.

Artists' Legal Rights Sessions: Copyright: Challenging Categories was kindly supported by Arts Council England, London Community Response Fund, Canvas Arts Law and Brixton Brewery.



***Louis Caseley Studio Vist***  
**22nd July 2020, 1:30pm**

Block 336 presented a live Zoom studio visit with Louis Caseley, the second recipient of our Studio Residency Award. Louis Caseley is interested in the way in which we expect objects to function or act, and he focuses on freezing this moment or the persistent state of non-delivery in his practice. He uses this trope in various ways to explore the human desire both for understanding and for closure, which often can never be reached. His work centres around themes of collective memory, constructed fictions, mythologies and function. Through installation, video and sculpture he creates familiar

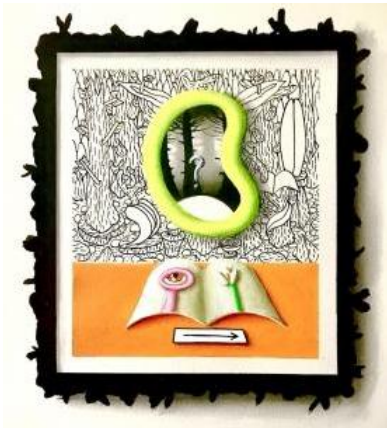
but distant environments that employ cultural symbols and artefacts as objects of perception, expectation and potential. He uses found objects and images to question notions of value, origin and sustainability within contemporary art practices.

The virtual studio visit consisted of a conversation between Louis and Tess Charnley (Block 336 Programme Coordinator), a tour of Louis' studio and there was the opportunity for audiences to ask questions at the end of the event.

Louis Caseley Studio Visit was kindly supported by Arts Council England and London Community Response Fund.

**REPORT OF THE TRUSTEES  
for the year ended 31 March 2021**

**COVID-19 Lockdown Programme 2020-21 (continued)**



***Robin Mason COVID-19***  
**1<sup>st</sup> July 2020**

Robin Mason donated 10 new works on paper, to help raise funds during the COVID-19 UK lockdown. The works were set at a price point in line with similar initiatives, with 100% of the proceeds from sales supporting Block 336 and the BA and MA Degree Show funds for City & Guilds of London Art School, where the artist is Head of Fine Art.

Set within 'forest frames', these works feature symbolic elements from Mason's artistic vocabulary. The works, all produced under lockdown conditions, reference elements from decades of images which Mason recently revisited through 'mining' his archive of around 200 sketchbooks.

The works sold out within 12 hours and were presented alongside a written interview with the artist and a 3D scan of the Mason's work included in Block 336's 5 Year Anniversary Exhibition.

Robin Mason COVID-19 was kindly supported by Arts Council England and London Community Response Fund.



***Tom Worsfold 'In Conversation'***  
**18<sup>th</sup> June 2020, 6pm**

Block 336 hosted an 'in conversation' event with Tom Worsfold, live via Zoom in advance of his exhibition The Sleepers which opened later in the year.

Alongside a conversation between Tom and Tess Charnley (Block 336 Programme Coordinator), there was an opportunity for the audience to ask questions. The session was attended by 25 people.

Tom Worsfold 'In Conversation' was kindly supported by Arts Council England and London Community Response Fund.



***Artists' Legal Rights Sessions: COVID-19 Special***  
**11<sup>th</sup> June 2020, 6 – 7:30pm**

From copyright to consignment agreements, an artist's practice can often feel fraught with pitfalls not covered at art school. Beginning on 11th June 2020, Block 336 presented a series of interactive talks on artists' legal rights, designed to explore some of the recurring themes in this area through the lens of how they affect artists. Organised by intellectual property lawyer and Block 336 board member Jon Sharples, the sessions bring together artists and arts and legal professionals to discuss copyright, artists' contracts, artists' estates and more. Alongside these talks, Block 336 also collated and presented information about available resources, advice clinics and law firms with pro bono offerings. Originally intended to be hosted at the gallery, the series was

presented as webinars via Zoom with the aim of conducting the remaining sessions in the gallery in due course.

**REPORT OF THE TRUSTEES  
for the year ended 31 March 2021**

**COVID-19 Lockdown Programme 2020-21 (continued)**

The first talk was a COVID-19 special, an addition to the original line up of talks as conceived at the start of this year. Focusing on issues raised by the pandemic, this session brought together internationally-acclaimed artist Rana Begum and Fatoş Üstek, Director of Liverpool Biennial and 2020 Turner Prize jury member, with Vicky Wickremaratne, employment lawyer at Allen & Overy; Jason Bright, insurance lawyer at Simmons & Simmons; and Richard Forsdyke, real estate lawyer at Herbert Smith Freehills. The conversation considered how the pandemic has impacted artists and institutions, as well as areas of mutual incomprehension between the art world and corporate employers, insurers and landlords. The session was attended by 53 people.

Artists' Legal Rights Sessions: COVID-19 Special was kindly supported by Arts Council England, London Community Response Fund, Canvas Arts Law and Brixton Brewery.



**2020 Solidarity**  
**Wolfgang Tillmans & Between Bridges**  
**June – July 2020**

Block 336 participated in 2020Solidarity, a project by Wolfgang Tillmans and Between Bridges. 2020Solidarity is a project aimed at helping cultural venues, community projects and independent spaces that are existentially threatened by the COVID-19 crisis. For this project, 40 artists designed posters to be sold by the participating organisations. Block 336 selected 12 posters to sell by Njideka Akunyili Crosby; Nicole Eisenman; Luc Tuymans; Sabelo Mlangeni; Glenn Ligon; Betty Tompkins; Marlene Dumas; David Wojnarowicz;

Elizabeth Peyton; Tomma Abts; Yinka Shonibare; and Elmgreen & Dragset. Each poster was priced at £50, excluding postage and packaging costs. 100% of the proceeds were directed back into the organisation.



**Andy Holden Studio Visit**  
**29<sup>th</sup> May 2020, 1 – 2:30pm**

On Friday 29<sup>th</sup> May at 1pm, Block 336 hosted a virtual studio visit with Andy Holden, live via Zoom. Andy Holden's exhibition *The Structure of Feeling* was scheduled to open at Block 336 in March 2020 and was postponed due to the ongoing COVID-19 pandemic, along with the rest of the gallery's scheduled programming.

Alongside a conversation between Andy and Tess Charnley (Block 336 Programme Coordinator), Andy performed a song live and gave a tour of his studio and gallery space, Ex-Baldessarre. There was an opportunity for the audience to ask questions at the end. The session was attended by 82 people.

Andy Holden Studio Visit was kindly supported by Arts Council England and London Community Response Fund.

**REPORT OF THE TRUSTEES  
for the year ended 31 March 2021**

**Responsibilities of the Trustees**

Company law requires the Trustees to prepare financial statements for each financial year which give a true and fair view of the state of the affairs of the charitable company as at the balance sheet date and of its incoming resources and application of resources, including income and expenditure, for the financial year. In preparing those financial statements, the Trustees should follow best practice and :

- select suitable accounting policies and then apply them consistently;
- make judgements and estimates that are reasonable and prudent; and
- prepare the financial statements on the going concern basis unless it is inappropriate to assume that the company will continue on that basis.

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

**Trustees**

The Trustees, who are directors for the purpose of company law and trustees for the purpose of charity law, who served during the year and up to the date of this report are set out on page 1.

This report has been prepared in accordance with the Statement of Recommended Practice: Accounting and Reporting by Charities (issued in March 2005) and in accordance with the special provisions of Part VII of the Companies Act 1985 relating to small entities.

The report has been prepared in accordance with the provisions of Financial Reporting Standard 102 "The Financial Reporting Standard applicable in the UK and Republic of Ireland" and the Companies Act 2006.

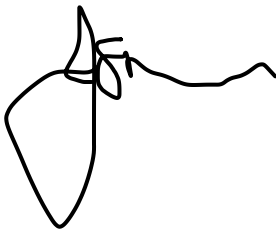
**Accountants**

The accountants, Hilary Adams Ltd, will be proposed for re-appointment at the forthcoming Annual General Meeting.

Approved by the Trustees on 2021 and signed on its behalf by:

.....  
X Basterra - Trustee

Date: 22.7.21  
.....





**STATEMENT OF FINANCIAL ACTIVITIES**  
**(including Income and Expenditure Account)**  
**for the Year Ended 31 March 2021**

	Notes	Unrestricted Funds 2021 £	Restricted Funds 2021 £	Total Funds 2021 £	Total Funds 2020 £
<b>Incoming resources:</b>					
<b>Voluntary income:</b>					
Contributions & grants		2,300	99,843	102,143	49,157
Donations		2,942	-	2,942	-
Other income		1,815	-	1,815	12,945
<b>Activities for generating funds:</b>					
Sales		12,861	-	12,861	4,200
Investment income				-	-
<b>Incoming resources from charitable activities:</b>					
		-	-	-	-
<b>Total incoming resources</b>		<b>19,918</b>	<b>99,843</b>	<b>119,761</b>	<b>66,302</b>
<b>Resources expended</b>					
<b>Costs of generating funds:</b>					
Costs of generating voluntary income		-	-	-	-
<b>Charitable activities</b>		<b>10,032</b>	<b>64,522</b>	<b>74,554</b>	<b>82,881</b>
<b>Total resources expended</b>	4	<b>10,032</b>	<b>64,522</b>	<b>74,554</b>	<b>82,881</b>
<b>STATEMENT OF TOTAL RECOGNISED GAINS AND LOSSES</b>					
<b>Net incoming resources before other recognised gains</b>					
(net income for the year)		9,886	35,321	45,207	(16,579)
<b>Transfer depreciation reserve</b>		-	-	-	-
<b>Other recognised gains</b>					
Gain on revaluation of investments		-	-	-	-
<b>Net movement in funds</b>		<b>9,886</b>	<b>35,321</b>	<b>45,207</b>	<b>(16,579)</b>
<b>Total funds brought forward</b>		<b>1,693</b>	<b>9,962</b>	<b>11,655</b>	<b>28,234</b>
<b>Total funds carried forward</b>	10	<b>11,579</b>	<b>45,283</b>	<b>56,862</b>	<b>11,655</b>

Movements in funds are disclosed in Note 10 to the financial statements.

The notes form part of these financial statements

**STATEMENT OF FINANCIAL POSITION**  
31 March 2021

	Notes	31.3.21 £	31.3.20 £
<b>CURRENT ASSETS</b>			
Debtors	8	7,346	2,400
Cash at bank and in hand		<u>63,416</u>	<u>14,715</u>
		70,762	17,115
<b>CREDITORS</b>			
Amounts falling due within one year	9	<u>13,900</u>	<u>5,460</u>
<b>NET CURRENT ASSETS</b>		<u>56,862</u>	<u>11,655</u>
<b>TOTAL ASSETS LESS CURRENT LIABILITIES</b>		<u>56,862</u>	<u>11,655</u>
<b>FUNDS</b>	10		
Unrestricted funds		11,579	1,693
Restricted funds		<u>45,283</u>	<u>9,962</u>
		<u>56,862</u>	<u>11,655</u>

The charity is entitled to exemption from audit under Section 477 of the Companies Act 2006 for the year ended 31 March 2021.

The members have not required the charity to obtain an audit of its financial statements for the year ended 31 March 2021 in accordance with Section 476 of the Companies Act 2006.

The directors acknowledge their responsibilities for:

- (a) ensuring that the charity keeps accounting records which comply with Sections 386 and 387 of the Companies Act 2006 and
- (b) preparing financial statements which give a true and fair view of the state of affairs of the charity as at the end of each financial year and of its surplus or deficit for each financial year in accordance with the requirements of Sections 394 and 395 and which otherwise comply with the requirements of the Companies Act 2006 relating to financial statements, so far as applicable to the company.

The report has been prepared in accordance with the provisions of the Financial Reporting Standard 102 "The Financial Reporting Standard applicable in the UK and Republic of Ireland" and the Companies Act 2006.

The financial statements were approved by the Board of Trustees on ..... and were signed on its behalf by:

.....  
X Basterra - Trustee

.....  
J Sharples - Trustee

**NOTES TO THE FINANCIAL STATEMENTS**  
for the Year Ended 31 March 2021

**1. STATUTORY INFORMATION**

Block336 Ltd is a private company, limited by guarantee, registered in England and Wales. The company's registered number and registered office address can be found on the Company Information page.

**2. ACCOUNTING POLICIES****Basis of preparing the financial statements**

These financial statements have been prepared in accordance with the provisions of Financial Reporting Standard 102 "The Financial Reporting Standard applicable in the UK and Republic of Ireland" and the Companies Act 2006. The financial statements have been prepared under the historical cost convention.

**Financial Reporting Standard Number 1**

Exemption has been taken from preparing a cash flow statement on the grounds that the company qualifies as a small company.

**Turnover**

Turnover represents contributions from artists and grants.

**Tangible fixed assets**

Depreciation is provided at the following annual rates in order to write off each asset over its estimated useful life.

Plant and machinery etc - 33% on cost

**Fund accounting**

- Unrestricted funds are available for use at the discretion of the trustees in furtherance of the general objectives of the charity.
- Designated funds are unrestricted funds earmarked by the Management Committee for particular purposes.
- Restricted funds are subjected to restrictions on their expenditure imposed by the donor or through the terms of an appeal.

**Incoming resources**

All incoming resources are included in the statement of financial activities when the charity is entitled to the income and the amount can be quantified with reasonable accuracy. The following specific policies are applied to particular categories of income:

- Artists contributions is included when receivable;
- Grants are recognised when receivable;
- Investment income is included when receivable

**Resources expended**

Expenditure is recognised on an accruals basis as a liability is incurred. Expenditure includes VAT and is reported as part of the expenditure to which it relates:

- Costs of generating funds comprise the costs associated with both the costs of attracting the income and those of providing the facilities to generate the income.
- Charitable expenditure comprises those costs incurred by the charity in the delivery of its activities and services for its beneficiaries. It includes both costs that can be allocated directly to such activities and those costs of an indirect nature necessary to support them.
- Governance costs include those costs associated with meeting the constitutional and statutory requirements of the charity and include the audit fees and costs linked to the strategic management of the charity.

**3. OPERATING SURPLUS/(DEFICIT)**

The operating surplus is stated after charging:

	31.3.21	31.3.20
	£	£
Depreciation - owned assets	—	—
Directors' remuneration and other benefits etc	—	—



**NOTES TO THE FINANCIAL STATEMENTS - continued**  
**for the Year Ended 31 March 2021**

**4. Total Resources Expended**

	Basis of allocation	Core	2021 Total	2020 Total
		£	£	£
<b>Costs directly allocated to activities</b>				
Artistic & creative costs	Direct	26,895	26,895	36,638
Marketing & developing audiences	Direct	4,296	4,296	16,966
Artists' fees	Direct	6,710	6,710	4,050
Management fees	Direct	27,858	27,858	16,673
<b>Support costs allocated to activities</b>				
Rent	Usage	4,410	4,410	4,261
Insurance	Usage	1,141	1,141	883
Accountancy	Usage	636	636	630
Communications	Usage	754	754	672
General office expenses	Usage	1,712	1,712	2,008
Fees and charges	Usage	142	142	100
Depreciation	Usage	-	-	-
<b>Total resources expended</b>		<b>74,554</b>	<b>74,554</b>	<b>82,881</b>

**NOTES TO THE FINANCIAL STATEMENTS - continued**  
**for the Year Ended 31 March 2021**

**5. TRUSTEE REMUNERATION AND RELATED PARTY TRANSACTIONS**

No members of the management committee received any remuneration during the year (2020 £nil). Expenses were reimbursed during the year amounting to £nil (2020 £nil).

No trustee or other person related to the charity had any personal interest in any contract or transaction entered into by the charity during the year. The trustees made contributions towards the costs of the charity for the space used

**6. TAXATION**

As a charity, Block336 Ltd is exempt from tax on income and gains falling within section 505 Of the Taxes Act 1988 or s256 of the Taxation of Chargeable Gains Act 1992 to the extent that these are applied to its charitable objects. No tax charges have arisen in the Charity.

**7. TANGIBLE FIXED ASSETS**

	Plant and machinery etc £
<b>COST</b>	
At 1 April 2020 and 31 March 2021	<u>8,118</u>
<b>DEPRECIATION</b>	
At 1 April 2020 and 31 March 2021	<u>8,118</u>
<b>NET BOOK VALUE</b>	
At 31 March 2021	<u>-</u>

**8. DEBTORS: AMOUNTS FALLING DUE WITHIN ONE YEAR**

	31.3.21 £	31.3.20 £
Trade debtors	5,240	2,400
Other debtors	<u>2,106</u>	<u>-</u>
	<u>7,346</u>	<u>2,400</u>

**9. CREDITORS: AMOUNTS FALLING DUE WITHIN ONE YEAR**

	31.3.21 £	31.3.20 £
Other creditors	<u>13,900</u>	<u>5,460</u>
	<u>13,900</u>	<u>5,460</u>

**NOTES TO THE FINANCIAL STATEMENTS - continued**  
**for the Year Ended 31 March 2021**

**10. MOVEMENT IN FUNDS**

Net movement in funds, included in the above are as follows:

	At 1.4.20	Net Movement in funds	At 31.3.21
	£	£	£
<b>Restricted funds</b>	9,962	35,321	45,283
<b>Unrestricted funds</b>			
Income and expenditure account	<u>1,693</u>	<u>9,886</u>	<u>11,579</u>
<b>TOTAL FUNDS</b>	<u><u>11,655</u></u>	<u><u>45,207</u></u>	<u><u>56,862</u></u>

Net movement in funds, included in the above, are as follows:

	Incoming resources	Resources expended	Movement in funds
	£	£	£
<b>Restricted funds</b>	99,843	(64,522)	35,321
<b>Unrestricted funds</b>			
Income and expenditure account	<u>19,918</u>	<u>(10,032)</u>	<u>9,886</u>
<b>TOTAL FUNDS</b>	<u><u>119,761</u></u>	<u><u>74,554</u></u>	<u><u>45,207</u></u>

**11. TRANSACTIONS WITH DIRECTORS**

Block336 received an interest free loan from one of the trustees to fund the initial capital investment. The amount outstanding at 31 March 2021 was £3,330 (2020 £4,830)

**CHARTERED ACCOUNTANTS' INDEPENDENT EXAMINER'S REPORT  
TO THE BOARD OF DIRECTORS  
ON THE UNAUDITED FINANCIAL STATEMENTS OF  
BLOCK336 LTD**

We report on the accounts of the company for the period ended 31 March 2021, which are set out on pages 12 to 17.

**Respective responsibilities of trustees and examiner**

The trustees (who are also the directors of the company for the purposes of company law) are responsible for the preparation of the accounts. The trustees consider that an audit is not required for this period under section 144 of the Charities Act 2011 (the 2011 Act) and that an independent examination is needed. Having satisfied ourselves that the charity is not subject to audit under company law and is eligible for independent examination, it is our responsibility to:

- examine the accounts under section 145 of the 2011 Act;
- to follow the procedures laid down in the general Directions given by the Charity Commission under section 145(5)(b) of the 2011 Act; and
- to state whether particular matters have come to our attention.

**Basis of independent examiner's report**

Our examination was carried out in accordance with the general Directions given by the Charity Commission. An examination includes a review of the accounting records kept by the charity and a comparison of the accounts presented with those records. It also includes consideration of any unusual items or disclosures in the accounts, and seeking explanations from you as trustees concerning any such matters. The procedures undertaken do not provide all the evidence that would be required in an audit and consequently no opinion is given as to whether the accounts present a 'true and fair view' and the report is limited to those matters set out in the statement below.

**Independent examiner's statement**

In connection with our examination, no matter has come to our attention:

(1) which gives us reasonable cause to believe that in any material respect the requirements: to keep accounting records in accordance with section 386 of the Companies Act 2006; and to prepare accounts which accord with the accounting records, comply with the accounting requirements of section 396 of the Companies Act 2006 and with the methods and principles of the Statement of Recommended Practice: Accounting and Reporting by Charities have not been met; or

(2) to which, in our opinion, attention should be drawn in order to enable a proper understanding of the accounts to be reached.

Hilary Adams Ltd  
Chartered Accountants  
158 High Street  
Herne Bay  
Kent  
CT6 5NP

Date: 22/7/21

**Block336 Limited**  
**Trading Income Statement**  
**For The Year Ended 31 March 2021**

	2021		2020	
	£	£	£	£
<b>TURNOVER</b>				
Sales	12,861		4,200	
Volunteer contributions	2,300		3,837	
Grant	99,843		45,320	
Miscellaneous income	1,815		12,945	
Donations	<u>2,942</u>		<u>-</u>	
		<b>119,761</b>		<b>66,302</b>
<b>Direct costs</b>				
Artistic & creative costs	26,895		36,638	
Marketing & developing audiences	4,296		16,966	
Artists' fees	6,710		4,050	
Management fees	<u>27,858</u>		<u>16,673</u>	
		<b>65,759</b>		<b>74,327</b>
<b>Support costs</b>				
Rent	4,410		4,261	
Insurance	1,141		883	
Accountancy fees	636		630	
Communications	754		672	
Travel expenses	39		250	
Software & maintenance	250		246	
Post and stationery	124		233	
Sundry expenses	1,299		1,279	
Bank charges	23		100	
Paypal charges	<u>119</u>		<u>-</u>	
		<b>8,795</b>		<b>8,554</b>
<b>NET SURPLUS/(DEFICIT)</b>		<u><b>45,207</b></u>		<u><b>(16,579)</b></u>

This page does not form part of the statutory financial statements