

**REPORT OF THE TRUSTEES AND
UNAUDITED FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2022
FOR
BLOCK336 LTD**

(A company limited by Guarantee)

**CONTENTS OF THE FINANCIAL STATEMENTS
for the Year Ended 31 March 2022**

	Page
Legal and administrative information	1
Report of the Trustees	1
Statement of Financial Activity	11
Statement of Financial Position	12
Notes to the Financial Statements	13
Independent Accountant's Report	17
Income and Expenditure Account	18

**REPORT OF THE TRUSTEES
for the year ended 31 March 2022**

The Trustees present their report and unaudited financial statements for the year ended 31 March 2022.

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.

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

A Demoah - British-Ghanaian multidisciplinary artist and founding member of the Black British Female artist (BBFA) Collective and a co-founder of the Intersectional Feminist (INFEMS) Art Collective.

R Harvest - Deputy Director at PEER.

B Tajudeen - Founder and curator of Black Blossoms and lecturer of Art in the Age of Black Girl Magic at Tate.

Accountants

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

Management team

- Jane Hayes Greenwood Director and Co-Founder | 2011 – 2022
- Alex Gough Gallery Manager (Original team member) | 2011 – 2022
- Robert Bell Technical Coordinator (Original team member) | 2011 – 2022
- Naomi Fitzsimmons Programme Coordinator | 2021- 2022

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.

**REPORT OF THE TRUSTEES
for the Year Ended 31 March 2022**

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.

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, Equalities Work, Share Community, 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.

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: 2021-22.

Contemporary Art Programme

Block 336 programmed three free public exhibitions during the 2021-22 financial year. They were:

- BLUE POWER / Ar'n't I A Woman by Karen McLean (20th May to 12th June 2021);
- No Place Like Home by Dale Lewis (17th September to 6th November 2021); and
- Diaspora Pavilion 2 London | Andrew Pierre Hart & Mohammad Barrangi, organised in partnership with ICF (11th February to 12th March 2022).

In response to the extraordinary set of circumstances produced by the COVID-19 pandemic, in 2021-22 Block 336 presented 2 exhibitions originally programmed for the previous year and continued to operate in line with rules on social distancing, and presented events in person and online to best engage and accommodate our audiences' needs.

Karen McLean's exhibition BLUE POWER | Ar'n't I a Woman! presented two major bodies of work in both of Block 336's galleries. Informed by the artist's experience of growing up in the Caribbean in the 1960s, McLean's powerful sculptural work explored the symbolic and historical weight of materials, interrogating their relationship to Britain's colonial legacy.

**REPORT OF THE TRUSTEES
for the year ended 31 March 2022**

Contemporary Art Programme (continued)

The exhibition opened from 20th May-12th June 2021, having been postponed twice previously due to national lockdowns. Due to government health guidance, visitor numbers for the opening event and throughout the exhibition run were carefully managed. Despite restrictions, the exhibition received very good live and online engagement and outstanding feedback. Karen McLean was interviewed by Make it Brixton, Oriana Fox and Black Blossoms Journal and invited as a guest artist on the Art Fictions podcast hosted by Elizabeth Fullerton. The artist's work was introduced to key art professionals. Karen McLean commented that the support offered by Block 336 was 'excellent' stating, "I would highly recommend this gallery to any artist! What a fantastic space with an unbelievable team!"

Dale Lewis's No Place Like Home was presented across both spaces in the gallery and showed a selection of new paintings commissioned by Block 336, made between 2020-21. The works responded to the artist's experience of Covid-19. Depicting a host of characters from London's lesser and well-known gay and LGBTQ+ scenes, the paintings reflected on how social distancing and enforced segregation impacted on the shared experiences of intimacy, pleasure, solidarity and loss.

A public programme of in conversation events allowed audiences to engage specifically with the LGBTQ+ themes in the work. Video and audio recordings were made and shared digitally allowing us to further expand engagement throughout the UK as well as internationally in America and the Netherlands. The exhibition received a great deal of attention and was listed in Time Out's 'top 10 exhibitions' to see.

For Diaspora Pavilion 2: London, Block 336 developed a new partnership with the International Curators Forum (ICF), which will be further developed in 2023. 'DP2' is a trans-national, collaborative project that advances ICF's engagement with diaspora as a critical concept following the first 'Diaspora Pavilion' held during the 57th Venice Biennale in 2017. Block 336 and ICF co-commissioned artists, Andrew Pierre Hart and Mohammad Barrangi to produce ambitious new work. Andrew Pierre Hart transformed Gallery 1 with a large-scale installation titled, genre pain -ting ; An Ode to Brixton that responded to Block 336's locality. Mohammad Barrangi produced five, mural-scale works, using his signature paper transfer technique, combining Persian calligraphy and motifs with scenes of nature from Barrangi's birthplace, Iran.

Through this project we were able to support and offer significant professional development to two artists. The opportunity to create new site-specific work allowed both artists to push their practice in new and exciting ways. Hart said of the opportunity:

'The opportunity to work with a space of such magnitude allowed me to realise my most ambitious work to date. Block 336 was very generous in allowing me to utilise the space on down days (roller-skating). This was a good opportunity to test ideas in my practice that otherwise would not have been able to happen.'

All exhibitions received good press and social media coverage. They were featured in Time Out, Art Monthly, Art Licks, Art Rabbit, Seb's Art List, FAD magazine, Brixton Bugle and received cross promotional support from Eastside Projects, Gasworks, ORT Gallery, Peer UK, Taiwanese Contemporary, ICF and Jerwood Arts accumulating a potential reach of over 4 million.

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 supported artists by offering them space to develop their work during and prior to exhibitions. Artists supported in this way include: Dale Lewis, Mohammad Barrangi, Andrew Pierre Hart and Melanie Jackson.

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.

**REPORT OF THE TRUSTEES
for the year ended 31 March 2022**

Long-term Artist Studio Lets and Other Career Development Opportunities (continued)

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

Partnerships

In November 2021, as previously mentioned, Block 336 partnered with the International Curators Forum (ICF) on the delivery of the exhibition Diaspora Pavilion 2. Working closely with ICF, we were able to learn from how they address systemic inequality in the arts and engage diverse audiences. Partnerships such as this will support us in delivering the aims and objectives set out in our Equality Action Plan.

In January 2022 we partnered with Equalities Work, a charity working at the intersection of art and social justice to provide workshops for disability charities based in the borough of Lambeth. This developed our outreach programme and together we presented hands-on activities for disabled people in the context of our exhibitions. The pilot workshop was led by exhibited artist, Mohammad Barrangi with students from the charity Share Community and was hugely successful. Students explicitly stated that the workshop had a positive impact on their mental health and boosted their creativity. We have committed to working with Equalities Work as part of their In the Mix project for the following 3 years, with the aim to improve access to the arts for those with disabilities.

Block 336 worked with a number of charitable organisations in connection with the exhibition programme: including BCA, Share Community, Queercircle, Lambeth College, hosting collaborative projects, workshops 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 will continue to develop in 2022-23 and beyond.

Audiences

Through the programme in 2021-22, Block 336 expanded its audience reach significantly. Presenting a varied programme of both emerging and more established artists allowed us to reach a wider audience and partner with larger organisations that may not have been previously familiar with Block 336.

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 127 questionnaires distributed in 2021-22 inform us of the following:

- 66.36 % had not been to Block 336 before (highlighting highly effective project marketing and our ability to attract new audiences.)
- 68.18% were new to the artists' work (indicating Block 336 is upholding its commitment to bringing artists' work to new audiences).
- 30% became aware of the exhibition through a friend / colleague / school (showing the importance of the organisation's reputation and the educational impact of its projects).
- 58.18% became aware of the exhibition through our mailing list, website and social media accounts - highlighting our effective digital presence.
- Of those that visited the gallery in person 47.27% of visitors came from South London highlighting Block's continued engagement with our local community.

We intend to build on these statistics 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 18.8K live visitors since opening in 2012 and have had over 75,000 users on our website since launching in March 2012.

**REPORT OF THE TRUSTEES
for the year ended 31 March 2022**

Reach (continued)

15.2K users accessed the website between 2021-22, an increase of approximately 5,500 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: 7.2K, 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.

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, an external examiner reviews annual accounts and accounting records each year.

We operate on a project-based approach, where each new project is evaluated on a stand-alone basis, adjusting our expenditure to the funds we have secured and therefore minimising financial risk. Our fixed costs and overheads are low and we finance them with self-generated funds.

The first half of our 2021-2022 programme was funded by funds brought forward from the previous financial year for a total of £56,862 (45,283 in restricted funds). We were able to secure further project funding from Arts Council and other funders, while at the same time diversifying our income base through sales of artworks, rental of exhibition space and our Block 336 Shop initiative, which was launched in December 2021 and offered affordable artworks to our audiences and networks. As a result, income from these sources represented 54% of the total income for the year.

Our cash position is healthy, and we don't have any financial commitment that could compromise the financial stability of our charity.

Exhibition Programme 2021 – 2022



Blue Power // Ar'n't I a Woman!

Karen McLean

20th May – 12th June 2021

McLean presented two major installations across both gallery spaces, bringing together two year's worth of work. Informed by the artist's experience of growing up in the Caribbean in the 1960s. In *Ar'n't I a Woman!* hessian sacking was used as part of the installation to reference the colonial trade of capital wares and acted as a metaphor for the womb and its commodification - the site of the production of children born into slavery. In *BLUE POWER*, bars of blue carbolic soap were held within eighty crosses presented in the

installation, incorporating a powerfully symbolic cleaning agent commonly used in the Caribbean, also believed to ward off bad omens.

**REPORT OF THE TRUSTEES
for the year ended 31 March 2022**

Exhibition Programme 2021 – 2022 (continued)

Both exhibitions received extremely positive feedback, with visitors stating the work was 'powerful' and 'hard hitting' and, 'An absolutely phenomenal such a powerful provoking exhibition.' An exhibition essay written by Dr. Gill Perry and artist-curator, Candice Nembhard was distributed to over 300 live visitors and is available online. The exhibition *Ar'n't I a Woman!* has since then been presented at New Art Gallery Walsall, a significant career achievement for the artist.

BLUE POWER and *Ar'n't I a Woman!* were kindly supported by Arts Council England Lambeth Council, We Are 336, Walsall Council, New Art Gallery Walsall and STEAMhouse.

Public programme



Virtual in conversation event with Karen McLean and Aindrea Emelife
27th May 2021 – 6-7pm

On Thursday 27th May, 6-7pm, Block 336 hosted a virtual 'in conversation' event between artist Karen McLean and art critic, independent curator, art historian, writer and presenter Aindrea Emelife. The event took place in conjunction with McLean's exhibition BLUE POWER | *Ar'n't I a Woman!* (20th May – 12th June 2021). The conversation focused on

McLean's practice informed by her experience of growing up in post-Independence Trinidad during the 1960s and her use of evocative and symbolic materials such as sugar, soap, wood, and hessian sacking.

Aindrea Emelife is an art critic, independent curator, art historian and presenter from London, included in this year's Forbes 30 under 30 list. She has presented art films for such prestigious institutions as The Royal Academy of Arts and The Hepworth Wakefield Museum and featured in programming on Sky Arts. She is currently working on her first two books, *A Little History of Protest Art* (Tate, 2022) and *How Art Can Change The World: A Manifesto* (Frances Lincoln, 2022). Aindrea debuted her first column for the Financial Times aged 20 years old, and has been published widely and internationally, including articles in The Guardian, Vanity Fair, The Telegraph, BBC, GQ, Frieze, The Independent and ArtNet. She features regularly on podcasts, most recently Talk Art and The Art Newspaper Podcast and is dedicated to public speaking, usually pertaining to discussions of contemporary art, popularising art history and championing female, black or artists of colour.



Virtual in conversation event with Karen McLean and Dr Emily Zobel Marshall
10th June 2021 – 6-7pm

On Thursday 10th June, 6-7pm, Block 336 hosted a virtual 'in conversation' event between artist Karen McLean and Dr. Emily Zobel Marshall, researcher and Reader at Leeds Beckett University. This event will take place in conjunction with McLean's exhibition BLUE POWER | *Ar'n't I a Woman!* (20th May – 12th June 2021). The discussion between McLean and

Marshall focused specifically on *Ar'n't I a Woman!* and the 3D models of Anansi, the West African trickster spider that has become symbolic of the struggles of enslaved Africans.

Dr. Emily Zobel Marshall is a Reader in Postcolonial Literature at the School of Cultural Studies at Leeds Beckett University. Her research specialisms are Caribbean literature and Caribbean carnival cultures. She is an expert on the trickster figure in the folklore, oral cultures and literature of the African Diaspora and has published widely in these fields. She has also established a Caribbean Carnival Cultures research platform and network that aims to bring the critical, creative, academic and artistic aspects of carnival into dialogue with one another.

**REPORT OF THE TRUSTEES
for the year ended 31 March 2022**

Public programme (continued)

These virtual, recorded conversions allowed us to present critical, contextual information around Karen McLean's work, in a way that was appropriate to the public health situation. It enabled us to reach a wide and international live audience and these resources continue to be available for our audiences.



***No Place Like Home*
Dale Lewis**

17th September - 6th November 2021

No Place Like Home was presented newly commissioned paintings by Dale Lewis. The artist is known for his large scale, carnivalesque works that document cities and their inhabitants, portraying the human condition at its most base level. Made throughout the 2020 and 2021 period, the works responded directly to Lewis's experience of Covid-19.

The exhibition enabled the artist to present his work in a completely new way. Receiving excellent feedback, the show was recommended as one of the top 10 exhibitions to see by Time Out. Visitors described the work as, 'inspiring' and a, 'really great exhibition depicting our times and the experience of queer people.' An exhibition essay written by queer writer and critic, Will Ballentyne-Reid, further contextualised the work and was distributed to over 500 visitors.

No Place Like Home was kindly supported by Edel Assanti and Arts Council England.



***Dale Lewis in conversation with Eliel Jones*
8th October 2021**

On Friday 8th October 2021, Block 336 hosted an in-conversation event, between London-based writer, curator and organiser, Eliel Jones and Dale Lewis. The event gave audiences the opportunity to listen to a casual conversation between the artist and curator.

Eliel Jones is a writer, curator and organiser based in London. He has curated projects in the UK and internationally, including in Jordan, Poland, and the United States. He has written essays for various artists' catalogues and publications, as well as reviews and features on contemporary art and performance for Artforum, Frieze, The Guardian, Flash Art, Mousse, Spike Art Quarterly, x-tra and MAP Magazine. During the COVID-19 pandemic, he delivered monthly commissioned projects across the world through Queer Correspondence, a mail-art initiative.



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***Dale Lewis in conversation with Gemma Rolls Bentley from Queercircle*
Saturday 6th November 2021**

On Saturday 6th November 2021, Block 336 hosted an in conversation between Gemma Rolls-Bentley and Dale Lewis, on the final day of No Place Like Home. As co-chair of Queercircle, Gemma Rolls-Bentley discussed the LGBTQ+ themes in Dale Lewis' work and reflected on the artist's experience of isolation and segregation caused by the COVID-19 pandemic.

**REPORT OF THE TRUSTEES
for the year ended 31 March 2022**

Public programme (continued)

Queercircle is a new LGBTQ+ led charity working at the intersection of arts, culture and social action. Queercircle's new home in the pioneering Design District will open in early 2022, creating a new home for LGBTQ+ artists and safe space for the LGBTQ+ community.

Gemma Rolls-Bentley is Chief Curator at Avant Arte. She is a visiting lecturer at the Royal College of Art and an advisor to early stage start-ups and cultural projects. She is a member of the Courtauld Association Committee board. In her work as a curator, writer, lecturer and business leader, Gemma spent nearly six years at Artsy and five years at Damien Hurst's studio. Over the past 15 years Gemma has delivered projects for a range of global institutions and platforms including the National Portrait Gallery, WOW Festival, Palace of Fine Arts San Francisco, Somerset House, Daata Editions, Gay Times, Soho House Group and the Fawcett Society, her work often explores cultural representation of queer identity and gender equality.



***ICF's Diaspora Pavilion 2: London
Featuring Andrew Pierre Hart and
Mohammad Barrangi
11th February – 12th March 2022***

DP2 was the second presentation in a series of peripatetic events culminating in ICF's Diaspora Pavilion 2 (DP2) project. This trans-national, collaborative project advances ICF's engagement with diaspora as a critical concept following the first Diaspora Pavilion during the 57th Venice Biennale in 2017. DP2 aims to interrogate and complicate the term diaspora across various curatorial formats as part of an ongoing mapping of the rich and complex material cultures,

mythologies, alternative histories and re-imagined landscapes that are born from the distinct and yet shared reality of belonging to a diaspora.

The artists, Andrew Pierre Hart and Mohammad Barrangi exhibited together for the first time allowing for each to benefit from one another's network. Andrew Pierre Hart transformed Gallery 1 with his installation, genre painting; *An Ode to Brixton*, a part imagined and part physical experience informed by Hart's research in the local area. Mohammad Barrangi produced five, mural-scale works, using his signature paper transfer technique, which filled the walls of Gallery 2. The works in *The Mystical Creatures of Eden* combined Persian calligraphy and motifs with scenes of nature from Barrangi's birthplace, Iran.

DP2 was kindly supported by ICF, Artfund and Arts Council England.



***Equalities Work Partnership
Workshop with Share Community
16th February 2022***

Artist Mohammad Barrangi leading a drawing and calligraphy workshop with students from Share Community, in conjunction with his solo installation *The Mystical Creatures of Eden*, exhibited as part of ICF's Diaspora Pavilion 2: London.

Based in the We Are 336 building, Share Community is a charity that provides training and

**REPORT OF THE TRUSTEES
for the year ended 31 March 2022**

Public programme (continued)

employment support for disabled adults, including those with learning disabilities, physical/sensory impairments, autism and mental health needs. Share's aim is to help disabled people live more healthily, independently and have more choice and control over all aspects of their lives.

The workshop was well attended and received positive feedback from participants claiming they would be delighted to have an opportunity to take part again.



***Workshop with Raw Material*
8th March 2022**

Andrew Pierre Hart led a sound and drawing workshop for students from Brixton based charity, Raw Material. Raw Material is a creative arts and music centre for young people and adults based in the locality. The extensive and widely inclusive programme maintains access for those with the greatest needs and their ethos places positive transformation at the forefront of creative pursuits.



***Lyrics Full of Culture*
5th March 2022**

Lyrics full of culture was a film screening event curated by Andrew Pierre Hart in conjunction with his solo exhibition genre pain-ting; an Ode to Brixton. It featured a selection of films by young artists and filmmakers who share, experience and respond through the medium of film and video. Hart selected these works because they offer insight into a generation whose film philosophies are shaped by a centre and speak in different ways to a wider idea of Brixton, London or city

living.

The film programme included:

David Lisbon (UK) - produce & labor, 2021
Steloolive (Ghana) - NiKANiKA Robotics, 2020
Emily Downe (UK) - Spinning Record, 2017
Hongrui Liu (Hong Kong) - Dialogue with Aeolus, 2021
Kirtis Clarke (Netherlands) - Lifetimes Lived Apart, 2021
Elijah Maja (UK) - Cold Calling, 2020
Roxanne Simone (UK) - 109, 2022.



***Bass an Place*
12th March 2022**

In correlation with his solo installation genre pain-ting ; An Ode to Brixton, Andrew Pierre Hart invited a group of artists to engage with the exhibition space through sound and movement, employing a responsive approach to the internal space of the gallery and the wider space that is Brixton as town, as centre.

Participants included:

**REPORT OF THE TRUSTEES
for the year ended 31 March 2022**

Public programme (continued)

Kamile Ofoeme (UK)
Andrew Pierre Hart (UK)
Remer Cier (UK)
Vasiliki Papapostolou (Greece)
With contributions from:
Ibrahim Cisse (France/Netherlands/Gambia)
Shabaka Hutchings (UK).

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 7 June 2022 and signed on its behalf by:


.....
X Basterra -/Trustee

Date: 22 July 2022
.....

STATEMENT OF FINANCIAL ACTIVITIES
(including Income and Expenditure Account)
for the Year Ended 31 March 2022

	Notes	Unrestricted Funds 2022 £	Restricted Funds 2022 £	Total Funds 2022 £	Total Funds 2021 £
Incoming resources:					
Voluntary income:					
Contributions & grants		-	22,000	22,000	102,143
Donations		1,119	-	1,119	2,942
Other income		11,456	-	11,456	1,815
Activities for generating funds:					
Sales		12,749	-	12,749	12,861
Investment income				-	-
Incoming resources from charitable activities:		-	-	-	-
Total incoming resources		25,324	22,000	47,324	119,761
Resources expended					
Costs of generating funds:					
Costs of generating voluntary income		-	-	-	-
Charitable activities		25,722	60,783	86,505	74,554
Total resources expended	4	25,722	60,783	86,505	74,554
STATEMENT OF TOTAL RECOGNISED GAINS AND LOSSES					
Net incoming resources before other recognised gains					
(net income for the year)		(398)	(38,783)	(39,181)	45,207
Transfer depreciation reserve		-	-	-	-
Other recognised gains					
Gain on revaluation of investments		-	-	-	-
Net movement in funds		(398)	(38,783)	(39,181)	45,207
Total funds brought forward		11,579	45,283	56,862	11,655
Total funds carried forward	10	11,181	6,500	17,681	56,862

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

STATEMENT OF FINANCIAL POSITION
31 March 2022

	Notes	31.3.22 £	31.3.21 £
CURRENT ASSETS			
Debtors	8	10,468	7,346
Cash at bank and in hand		<u>12,342</u>	<u>63,416</u>
		22,810	70,762
CREDITORS			
Amounts falling due within one year	9	<u>5,129</u>	<u>13,900</u>
NET CURRENT ASSETS		<u>17,681</u>	<u>56,862</u>
TOTAL ASSETS LESS CURRENT LIABILITIES		<u>17,681</u>	<u>56,862</u>
FUNDS	10		
Unrestricted funds		11,181	11,579
Restricted funds		<u>6,500</u>	<u>45,283</u>
		<u>17,681</u>	<u>56,862</u>

The charity is entitled to exemption from audit under Section 477 of the Companies Act 2006 for the year ended 31 March 2022.


The members have not required the charity to obtain an audit of its financial statements for the year ended 31 March 2022 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 7 June 2022 and were signed on its behalf by:



 X Basterra - Trustee



 J Sharples - Trustee

NOTES TO THE FINANCIAL STATEMENTS
for the Year Ended 31 March 2022

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 objectivities 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:

	31.3.22	31.3.21
	£	£
Depreciation - owned assets	<u>-</u>	<u>-</u>
Directors' remuneration and other benefits etc	<u>-</u>	<u>-</u>

NOTES TO THE FINANCIAL STATEMENTS - continued
for the Year Ended 31 March 2022

4. Total Resources Expended

	Basis of allocation	Core	2022 Total	2021 Total
		£	£	£
Costs directly allocated to activities				
Artistic & creative costs	Direct	30,377	30,377	26,895
Marketing & developing audiences	Direct	9,510	9,510	4,296
Artists' fees	Direct	8,950	8,950	6,710
Management fees	Direct	28,719	28,719	27,858
Support costs allocated to activities				
Rent	Usage	5,673	5,673	4,410
Rates	Usage	386	386	-
Insurance	Usage	624	624	1,141
Accountancy	Usage	630	630	636
Communications	Usage	953	953	754
General office expenses	Usage	565	565	1,712
Fees and charges	Usage	118	118	142
Depreciation	Usage	-	-	-
Total resources expended		86,505	86,505	74,554

NOTES TO THE FINANCIAL STATEMENTS - continued
for the Year Ended 31 March 2022

5. TRUSTEE REMUNERATION AND RELATED PARTY TRANSACTIONS

No members of the management committee received any remuneration during the year (2021 £nil). Expenses were reimbursed during the year amounting to £nil (2021 £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 £
COST	
At 1 April 2021	
and 31 March 2022	<u>8,118</u>
DEPRECIATION	
At 1 April 2021	
and 31 March 2022	<u>8,118</u>
NET BOOK VALUE	
At 31 March 2022	<u><u>-</u></u>

8. DEBTORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

	31.3.22	31.3.21
	£	£
Trade debtors	7,720	5,240
Other debtors	<u>2,748</u>	<u>2,106</u>
	<u>10,468</u>	<u>7,346</u>

9. CREDITORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

	31.3.22	31.3.21
	£	£
Other creditors	<u>5,129</u>	<u>13,900</u>
	<u>5,129</u>	<u>13,900</u>

NOTES TO THE FINANCIAL STATEMENTS - continued
for the Year Ended 31 March 2022

10. MOVEMENT IN FUNDS

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

	At 1.4.21	Net Movement in funds	At 31.3.22
	£	£	£
Restricted funds	45,283	(38,783)	6,500
Unrestricted funds			
Income and expenditure account	<u>11,579</u>	<u>(398)</u>	<u>11,181</u>
TOTAL FUNDS	<u>56,862</u>	<u>(39,181)</u>	<u>17,681</u>

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

	Incoming resources	Resources expended	Movement in funds
	£	£	£
Restricted funds	22,000	(60,783)	(38,783)
Unrestricted funds			
Income and expenditure account	<u>25,324</u>	<u>(25,722)</u>	<u>(398)</u>
TOTAL FUNDS	<u>47,324</u>	<u>(86,505)</u>	<u>(39,181)</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 2022 was £nil (2021 £3,330)

**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 2022, 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 and Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) 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:

Block336 Limited
Trading Income Statement
For The Year Ended 31 March 2022

	2022		2021	
	£	£	£	£
TURNOVER				
Sales	12,749		12,861	
Volunteer contributions	3,600		2,300	
Grant	22,000		99,843	
Miscellaneous income	7,856		1,815	
Donations	1,119		2,942	
		47,324		119,761
Direct costs				
Artistic & creative costs	30,377		26,895	
Marketing & developing audiences	9,510		4,296	
Artists' fees	8,950		6,710	
Management fees	28,719		27,858	
		77,556		65,759
Support costs				
Rent	5,673		4,410	
Rates	386		-	
Insurance	624		1,141	
Accountancy fees	630		636	
Communications	953		754	
Travel expenses	177		39	
Software & maintenance	-		250	
Post and stationery	-		124	
Sundry expenses	388		1,299	
Bank charges	57		23	
Paypal charges	61		119	
		8,949		8,795
NET SURPLUS/(DEFICIT)		(39,181)		45,207

This page does not form part of the statutory financial statements