

STUART CROFT FOUNDATION

England & Wales · Charity number 1163676

Details

Status Registered

Legal form CIO

Registered 2015-09-21

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

Contact

Address 45 Empress Road
Derby
DE23 6TD

Phone 07905 742319

Email info@stuartcroftfoundation.org

Website <http://www.stuartcroftfoundation.org/>

Activities

Objects: TO BUILD ON THE LEGACY OF STUART CROFT (1970-2015), ARTIST-FILMMAKER, TO INCREASE PUBLIC UNDERSTANDING AND KNOWLEDGE OF CONTEMPORARY MOVING IMAGE PRACTICE.

Activities: SINCE 2017, ANNUALLY AWARDING £10,000 TO ARTISTS WORKING WITH MOVING IMAGE, WEBSITE PUBLISHED AND A WELL ATTENDED LAUNCH EVENT. DEVELOPING A PROGRAMME OF EVENTS, PUBLICATIONS AND EXHIBITIONS TO PROMOTE ENGAGEMENT WITH THE STUART CROFT ARCHIVE. SECURING THE LONG TERM CONSERVATION AND ACCESSIBILITY OF STUART CROFT'S ARCHIVE AT THE BFI AS PART OF THE NATIONAL ARCHIVE.

Classification

- **How:** Makes Grants To Individuals, Makes Grants To Organisations, Provides Services, Provides Advocacy/advice/information, Sponsors Or Undertakes Research, Acts As An Umbrella Or Resource Body
- **What:** Arts/culture/heritage/science
- **Who:** People With Disabilities, The General Public/mankind

Geography

- Throughout England And Wales

Finances

Period end	Income	Expenditure	Assets	Employees
2024-09-30	£747	£30,020	-	-
2023-09-30	£3,586	£10,378	-	-
2022-09-30	£0	£4,431	-	-
2021-09-30	£219	£9,143	-	-
2020-09-30	£1,015	£21,247	-	-

Trustees

Name	Role	Appointed
GARY THOMAS	Chair	2017-06-22
Dr STEVEN EASTWOOD		2015-09-21
EMMA MARGARET BENNETT		2015-09-21
GILANE KAMAL KAMEL TAWADROS		2015-09-21
Gillian Fox		2019-11-15
SUSAN JONES		2017-09-25
Sarah Jones		2019-03-07

STUART CROFT FOUNDATION

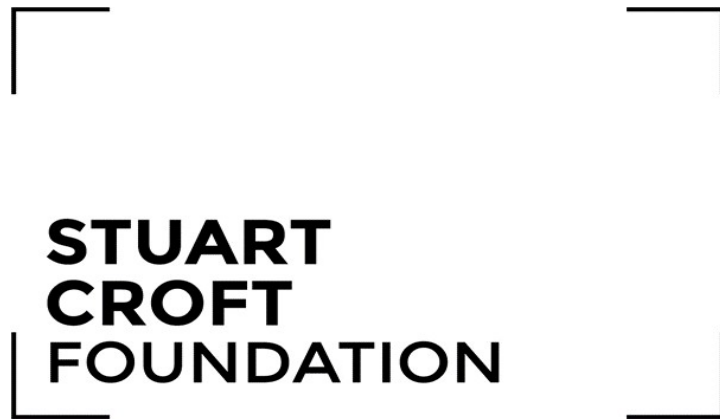
England & Wales - Charity number 1163676

Accounts

Stuart Croft Foundation

Charity number 1163676

Annual Report and Financial Statements for the year ended 30 September 2024



Stuart Croft Foundation

Annual Report and Financial Statements for the year ended 30 September 2024

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Prepared by West Yorkshire Community Accountancy Service CIO

Stuart Croft Foundation

Trustees' report for the year ended 30 September 2024

Reference and administrative details of the charity, its trustees and advisors

The trustees during the financial year and up to and including the date the report was approved were:

Name	Position
Gary Thomas	Chair
Emma Bennett	Chair
Susan Jones	Treasurer
Steven Eastwood	
Gillian Fox	
Sarah Jones	
Gilane Tawadros	

Charity number 1163676 Registered in England and Wales

Registered and principal address	Bankers	
45 Empress Road	Barclays Bank	Market Harborough Building Soci
Derby	69 Albion Street	Welland House
DE23 6TD	Leeds	The Square
	LS1 5AA	Market Harborough. LE16 7PD

Independent examiner

Katy Sargeant ACA

West Yorkshire Community Accountancy Service CIO

Stringer House
34 Lupton Street
Leeds
LS10 2QW

Structure, governance and management

The charity is a Charitable Incorporated Organisation (CIO) foundation formed on 21 September 2015.

Method of recruitment and appointment of trustees

The trustees of the charity are appointed by a resolution at a meeting of the trustees.

Stuart Croft Foundation

Trustees' report for the year ended 30 September 2024

Objectives and activities

The charity's objects

To build on the legacy of artist-filmmaker Stuart Croft (1970-2015), to increase public understanding and knowledge of contemporary moving-image practice.

Mission

To make accessible Stuart's legacy and archive, to exhibit his moving-image works, and to provide grants for new moving-image productions, research, publications and exhibitions.

Introduction

This is the eighth annual report of the Stuart Croft Foundation. The Foundation was formed in 2015 by friends and family of artist filmmaker Stuart Croft, following his death in that year. Stuart was an internationally recognised and award-winning artist who exhibited widely and whose significance is far-reaching. He was an innovative artist whose moving-image practice involved the language of genre cinema, appropriation and circular narratives.

Governance and public benefit statement

The Foundation's governing document is its constitution. The constitution follows the Charity Commission's foundation model, ie the model for a charitable incorporated organisation whose only voting members are its trustees. Responsibility for the Foundation therefore resides with its trustees.

Seven trustees were in post at the beginning of the year, and there have been no changes in the year. Gary Thomas and Emma Bennett acted as co-chairs, and Sue Jones acted as treasurer, for the year. No other trustee held an official role, but trustees have taken on tasks for the Foundation, clearly assigned to individual trustees or groups of trustees.

The Foundation employed no staff during the year but engaged a consultancy service to provide administrative support and project management assistance. Arts consultant Harriet Fleuriot acted as Freelance Office and Project Manager for the year. The Foundation agreed fees at a daily rate of £200, paid upon receipt of an invoice, for the number of days (or part days) worked in any given month or period of months, and the total paid for the year was £3,840.

The Foundation does not own any premises. Work carried out for the Foundation by the trustees and consultants during 2023-24 took place in their own homes, studios and offices, and trustees' meetings took place online.

Two formal meetings of the trustees were held during 2023-24 and average trustee attendance was 93%. A number of additional meetings were held through the year to focus specifically on fundraising and programming, with selected trustees in attendance. All trustees gave freely of their time to promote the objects of the Foundation. No trustee received any remuneration or benefit from the Foundation during 2023-24.

The Foundation cannot, and does not, operate in isolation. It seeks to work positively in partnership with others to provide activities that promote diverse artistic and cultural practice and the study of artists' moving image. Stuart Croft Foundation is committed to ensuring its decisions and decision-making processes are, and are seen to be, free from personal bias and do not unfairly favour any individual connected with the charity.

An official Conflict of Interest Policy and Privacy Policy was approved at the meeting of the trustees on 7 March 2019. It is the policy of Stuart Croft Foundation to ensure every trustee understands what constitutes a conflict of interest and that they have a responsibility to recognize, declare, and document any conflicts that might arise for them and to ensure that the conflict does not affect the decision making of the organisation. All prospective new trustees must register any conflicts of interests by filling in a Conflict of Interest form before joining the Foundation. A Conflict of Interest register is updated regularly, and conflict of interest is a standing order item for every meeting of the trustees.

In summary, the Foundation seeks to be an efficient and well-operating charity with effective processes, record keeping, financial management and full compliance with legal requirements and recommended good practice.

Stuart Croft Foundation

Trustees' report for the year ended 30 September 2024

Governance and public benefit statement continued

The trustees confirm that, in carrying out all of their activities related to increasing public understanding and knowledge of contemporary moving image practice, they have complied with their duty under the Charities Act 2011 to have due regard to the public benefit guidance published by the Charity Commission.

Achievements and performance

To make the Stuart Croft archive accessible

Publication

Over 2023-24 much of the Foundation's energies have been directed towards the production of a publication, and with preparation for a large-scale retrospective exhibition of Stuart Croft's work which will take place in the next financial year.

The publication, titled *Stuart Croft Returns*, is the first monograph to focus on the work of Stuart Croft. Edited by SCF co-chair Emma Bennett, it includes a foreword by Emma, and specially commissioned essays by writer Deborah Levy and psychoanalyst Darian Leader, both of whom are eminent in their field, and knew Stuart personally. Stuart's own writing is included in the form of two lectures he wrote and presented to illustrate the key concepts of his practice, and his writing and production processes. The 365 page publication includes information and images on the 17 moving-image artworks which Croft made between 1998 and 2014, and also features film stills and production photographs, drawings, draft scripts, and handwritten notes, from his extensive archive which SCF holds.

The publication was designed by Margherita Sabbioneda and published by The Everyday Press in partnership with SCF. The publication is distributed in the UK and Europe by Public Knowledge Books, and in the US by Printed Matter, Inc. It was published in spring 2024 and two launches were held. The first, in New York on April 27 2024, was held at WhiteBox, as part of the Printed Matter art book fair which had over 3,500 visitors, with Emma Bennett in attendance representing SCF. The second, a special event on Thursday 2 May at the Whitechapel Gallery in London which 94 people attended. The event included an introduction to the book by Emma together with Arnaud Desjardin, Director of The Everyday Press, and the first public screening of Stuart Croft's final and unreleased film *Remetior* (2015). A panel discussion was chaired by Whitechapel Gallery Director and SCF trustee Gilane Tawadros, and included Darian Leader, artist and SCF trustee Sarah Jones, and artist and SCF Awardee Jennifer Lauren Martin.

Archive

The Foundation has continued to promote the Stuart Croft physical and online archives, which SCF was pleased to donate to the national collection of the British Film Institute (BFI) in 2018. The physical archive is available to visit by appointment, and the online catalogue has been accessible since August 2018 via the online BFI Collections Search, and continues to attract viewers.

<https://www.bfi.org.uk/features/stuart-croft-artist-filmmaker-archive>

Since November 2019 a selection of 51 of Stuart Croft's film stills images have been available via the Art Image website, a digital image licensing service. The most popular viewed image in this collection is a still from *Remetior* (2015), Stuart Croft's final and unreleased film that was completed after his death.

The Stuart Croft Foundation Awards

Launched in 2017 the Stuart Croft Foundation Awards have enabled filmmakers, curators, writers, researchers, students and recent graduates working between and beyond the gallery and cinema to create new and experimental moving-image projects. The Awards were specially focused on projects where other funding would be difficult to secure, and eleven artists were supported over three rounds of the Awards in 2017, 2018, and 2020. Exhibitions and screenings this year of the most recently supported projects include:

Anna Brass' SCF film *Haukebodde Hacoud Hacwod Aukud* (SCF Awards 2020) was selected for the 2024 Bankley Gallery Open Call exhibition, and won first prize, meaning Brass will receive a solo exhibition at the gallery in 2025.

Michelle Williams Gamaker's film *The Bang Straws*, supported by the SCF Awards 2020, was shown as part of Gamaker's major solo exhibition at Dundee Contemporary Arts from December 2023 - February 2024.

Stuart Croft Foundation

Trustees' report for the year ended 30 September 2024

Achievements and performance continued

Myrid Carten's debut feature documentary *A Want in Her* (previously titled *No Place like Home*, SCF Awards 2020) was completed earlier in 2024 and premiered in October at The International Documentary Film Festival Amsterdam.

Grzegorz Stefański continued work on a trilogy of films about relational dynamics and home (SCF Awards 2020). The second film in the trilogy, *locusts*, was completed in 2024 and shown at The Brickworks Museum in Southampton from July - October 2024.

Communications and public outreach

We have continued to carry out a simple marketing strategy focusing on highlighting the Stuart Croft archive, celebrating the impact of the SCF awards, and promoting events and activities associated with the Foundation, with the aim of increasing the breadth and diversity of networks engaging with our work. This has been carried out through our website (www.stuartcroftfoundation.org), newsletter and social media channels. Engagement figures for the year were stable.

Plans for the future

We are delighted that a major retrospective exhibition of Stuart Croft's work will be held at Leeds Art Gallery from 8 November 2024 to 6 April 2025, in partnership with SCF. Stuart grew up in Leeds, and four of his major film works, *The Stag Without a Heart*, *Drive In*, *Remetior*, and *Comma 39*, will be shown in the exhibition, to be staged in the beautiful ground floor rooms of LAG. Exhibition partners will also include Leeds International Film Festival, who will screen a series of Stuart Croft's films, together with feature films that influenced him. The festival dates are 1 - 17 November 2024.

Over the next year we will also be continuing to promote the publication, *Stuart Croft Returns*, ensuring it continues to get out to our networks, is stocked by good art bookshops in the UK and beyond, and is held by University libraries to be accessible to students, particularly those studying moving image.

The publication and exhibition are huge milestones in the Foundation's work. Alongside the publication and exhibition, over the next year we will also be pursuing plans to place moving image works made by Stuart Croft in national collections.

As we hit many of the milestones the Foundation set for itself, towards the end of the year we will also begin to review the future of the Foundation.

Financial review

The net payments for the year were £29,273, including net receipts of £7,727 on unrestricted funds and net payments of £37,000 on endowment funds after transfers.

Funds were spent on activities to promote public access to the Stuart Croft archive, and producing and promoting a publication on Stuart's work, together with administration and running costs. There are no funds in deficit. During 2023-24 a current account was held with Barclays Bank, and a savings account with Market Harborough Building Society.

In February 2024 trustees agreed to close the Market Harborough account, as the whole of the remaining SCF funds would need to be readily accessible over the coming year. In June £15,000 was transferred from the Market Harborough Building Society to the Barclays current account, and on 2 December (after the end of this financial year) the remaining sum of £11,387 was transferred, and the Market Harborough account closed.

Reserves policy

Free (unrestricted) reserves as at 30 September 2024 were £17,078, and there was £10,194 held in the expendable endowment fund. Total funds therefore held at bank by the Foundation on 30 September 2024 amounted to £27,272.

Stuart Croft Foundation

Independent examiner's report to the trustees of Stuart Croft Foundation

I report to the charity trustees on my examination of the accounts of the CIO for the year ended 30 September 2024, which are set out on pages 7 to 10.

Responsibilities and basis of report

As the charity trustees of the CIO you are responsible for the preparation of the accounts in accordance with the requirements of the Charities Act 2011 ('the Act').

I report in respect of my examination of the Trust's accounts as carried out under section 145 of the 2011 Act. In carrying out my examination I have followed all the applicable Directions given by the Charity Commission under section 145(5)(b) of the Act. Whilst an independent examination is not required under section 145 of the Act, the trustees have opted for this type of scrutiny.

Independent examiner's statement

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

- 1 accounting records were not kept in respect of the charity as required by section 130 of the Charities Act;
- 2 the accounts do not accord with those records.

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

Katy Sargeant ACA

7/4/2025

West Yorkshire Community Accountancy Service CIO

Stringer House
34 Lupton Street
Leeds
LS10 2QW

Stuart Croft Foundation
Receipts and payments account
for the year ended 30 September 2024

	Notes			
	2024	2024	2024	2023
	Unrestricted	Endowment	Total	Total
	funds	funds	funds	funds
	£	£	£	£
Receipts				
Donations	-	-	-	3,215
Bank interest	747	-	747	371
Total receipts	<u>747</u>	<u>-</u>	<u>747</u>	<u>3,586</u>
Payments				
Publication and exhibition costs	24,129	-	24,129	-
Project costs	-	-	-	3,400
Administration	3,915	-	3,915	4,359
Awards	400	-	400	1,000
Independent examination	300	-	300	264
Internet hosting and web development	1,276	-	1,276	1,355
Total payments	<u>30,020</u>	<u>-</u>	<u>30,020</u>	<u>10,378</u>
Net receipts / (payments)	(29,273)	-	(29,273)	(6,792)
Transfers between funds	(2) 37,000	(37,000)	-	-
Net movement in funds	<u>7,727</u>	<u>(37,000)</u>	<u>(29,273)</u>	<u>(6,792)</u>
Fund balances brought forward	9,351	47,194	56,545	63,337
Fund balances carried forward	(2) <u>17,078</u>	<u>10,194</u>	<u>27,272</u>	<u>56,545</u>

Stuart Croft Foundation
Statement of assets and liabilities
as at 30 September 2024

	2024	2024	2024	2023
	Unrestricted	Endowment	Total	Total
	£	£	£	£
Cash funds				
Barclays Bank	15,885	-	15,885	30,906
Market Harborough Building Society	1,193	10,194	11,387	25,639
Total cash funds	<u>17,078</u>	<u>10,194</u>	<u>27,272</u>	<u>56,545</u>

Liabilities	2024
	£
Accruals	315
Other creditors	400
	<u>715</u>

The financial statements were approved by the board of trustees on 26/2/2025

Gary Thomas (Trustee)

Stuart Croft Foundation

Notes to the accounts

for the year ended 30 September 2024

1 Accounting policies

Basis of accounting

The trustees have taken advantage of section 133 of the Charities Act 2011 and have prepared the accounts on a receipts and payments basis.

There has been no change to the accounting policies since last year.

No changes have been made to the accounts for previous years.

Taxation

As a charity the organisation benefits from rates relief and is generally exempt from income tax and capital gains tax but not from VAT. Irrecoverable VAT is included in the cost of those items to which it relates.

Fund accounting

Unrestricted funds are available for use at the discretion of the trustees in furtherance of the general objectives of the charity.

Endowment funds represent those assets which must be held permanently by the charity, principally investments. Income arising on the endowment funds can be used in accordance with the objects of the charity and is included as unrestricted income unless restrictions have been imposed by the donor. Any capital gains or losses arising on the investments form part of the fund. Investment management charges and legal advice relating to the fund are charged against the fund.

Further explanation of the nature and purpose of each fund is included in the notes to the accounts.

Stuart Croft Foundation
Notes to the accounts continued
for the year ended 30 September 2024

2 Endowment funds	Balance b/f £	Incoming £	Outgoing £	Transfers £	Balance c/f £
Stuart Croft endowment	47,194	-	-	(37,000)	10,194
	<u>47,194</u>	<u>-</u>	<u>-</u>	<u>(37,000)</u>	<u>10,194</u>

Fund name	Purpose of endowment
Stuart Croft endowment	Endowment from the estate of Stuart Croft, to be used to further the objects of the Stuart Croft Foundation.

3 Related party transactions

Trustee expenses

During the year 1 trustee was paid a total of £1,452 in respect of travel and expenses (previous year: nil).

Trustee remuneration and benefits

No trustee received any remuneration or benefit during this or the previous year.

STUART CROFT FOUNDATION

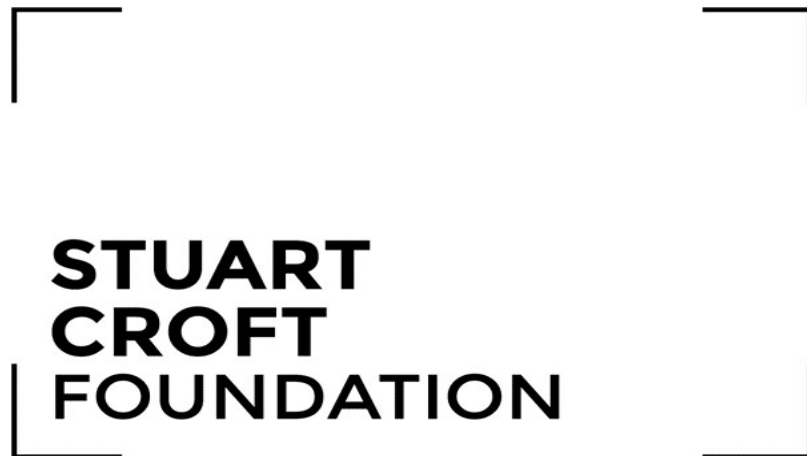
England & Wales - Charity number 1163676

Accounts

Stuart Croft Foundation

Charity number 1163676

Annual Report and Financial Statements for the year ended 30 September 2023



Stuart Croft Foundation

Annual Report and Financial Statements for the year ended 30 September 2023

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Prepared by West Yorkshire Community Accountancy Service CIO

Stuart Croft Foundation

Trustees' report for the year ended 30 September 2023

Reference and administrative details of the charity, its trustees and advisors

The trustees during the financial year and up to and including the date the report was approved were:

Name	Position	Dates
Gary Thomas	Chair	
Emma Bennett	Chair	
Susan Jones	Treasurer	
Steven Eastwood		
Gillian Fox		
Sarah Jones		
Gilane Tawadros		

Charity number	1163676	Registered in England and Wales
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Registered and principal address	Bankers	
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Independent examiner

Katy Sargeant ACA

West Yorkshire Community Accountancy Service CIO

Stringer House
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LS10 2QW

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The charity is a Charitable Incorporated Organisation (CIO) foundation formed on 21 September 2015.

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Stuart Croft Foundation

Trustees' report (continued) for the year ended 30 September 2023

Objectives and activities

The charity's objects

To build on the legacy of artist-filmmaker Stuart Croft (1970-2015), to increase public understanding and knowledge of contemporary moving-image practice.

Mission

To make accessible Stuart's legacy and archive, to exhibit his moving-image works, and to provide grants for new moving-image productions, research, publications and exhibitions.

Introduction

This is the seventh annual report of the Stuart Croft Foundation. The Foundation was formed in 2015 by friends and family of artist filmmaker Stuart Croft, following his death in that year. Stuart was an internationally recognised and award-winning artist who exhibited widely and whose significance is far-reaching. He was an innovative artist whose moving-image practice involved the language of genre cinema, appropriation and circular narratives.

Governance and public benefit statement

The Foundation's governing document is its constitution. The constitution follows the Charity Commission's foundation model, ie the model for a charitable incorporated organisation whose only voting members are its trustees. Responsibility for the Foundation therefore resides with its trustees.

Seven trustees were in post at the beginning of the year, and there have been no changes in the year. Gary Thomas and Emma Bennett acted as co-chairs, and Sue Jones acted as treasurer, for the year. No other trustee held an official role, but trustees have taken on tasks for the Foundation, clearly assigned to individual trustees or groups of trustees.

The Foundation employed no staff during the year but engaged a consultancy service to provide administrative support and project management assistance. Arts consultant Harriet Fleuriot acted as Freelance Office and Project Manager for the year. The Foundation agreed fees at a daily rate of £200, paid upon receipt of an invoice, for the number of days (or part days) worked in any given month or period of months, and the total paid for the year was £4,560.

The Foundation does not own any premises. Work carried out for the Foundation by the trustees and consultants during 2022-23 took place in their own homes, studios and offices, and trustees' meetings took place online.

Three meetings of the trustees were held during 2022-23 and average trustee attendance was 70%. A number of additional meetings were held through the year to focus specifically on fundraising and programming, with selected trustees in attendance. All trustees gave freely of their time to promote the objects of the Foundation. No trustee received any remuneration or benefit from the Foundation during 2022-23.

The Foundation cannot, and does not, operate in isolation. It seeks to work positively in partnership with others to provide activities that promote diverse artistic and cultural practice and the study of artists' moving image. Stuart Croft Foundation is committed to ensuring its decisions and decision-making processes are, and are seen to be, free from personal bias and do not unfairly favour any individual connected with the charity.

An official Conflict of Interest Policy and Privacy Policy was approved at the meeting of the trustees on 7 March 2019. It is the policy of Stuart Croft Foundation to ensure every trustee understands what constitutes a conflict of interest and that they have a responsibility to recognize, declare, and document any conflicts that might arise for them and to ensure that the conflict does not affect the decision making of the organisation. All prospective new trustees must register any conflicts of interests by filling in a Conflict of Interest form before joining the Foundation. A Conflict of Interest register is updated regularly, and conflict of interest is a standing order item for every meeting of the trustees.

In summary, the Foundation seeks to be an efficient and well-operating charity with effective processes, record keeping, financial management and full compliance with legal requirements and recommended good practice.

Stuart Croft Foundation

Trustees' report (continued) for the year ended 30 September 2023

Governance and public benefit statement continued

The trustees confirm that, in carrying out all of their activities related to increasing public understanding and knowledge of contemporary moving image practice, they have complied with their duty under the Charities Act 2011 to have due regard to the public benefit guidance published by the Charity Commission.

Achievements and performance

Promoting public access to the Stuart Croft archive

In November 2022, the Stuart Croft Foundation announced publicly that they had been developing a beautiful new book that will be the first monograph to focus on the highly influential artist-filmmaker Stuart Croft.

The book will feature Croft's highly cinematic film stills and production photographs, as well as drawings, draft scripts, and handwritten production notes from his extensive archive. The acclaimed novelist **Deborah Levy** and the esteemed psychoanalyst **Darian Leader**, who both knew Croft personally, will provide essays for the publication, and Croft's own writing will also be included.

The announcement was part of a crowdfunding campaign to raise money to support the development of the book. As part of the 3-week online campaign, the Foundation offered limited-edition rewards to those who pledged support, including badges, postcards, DVDs and prints relating to Stuart Croft's work.

The Foundation has continued to promote the Stuart Croft archive online catalogue, which has been publicly accessible since August 2018 via the online BFI Collections Search, and which continues to attract viewers.

Since November 2019 a selection of 51 of Stuart Croft's film stills images have been available via the Art Image website, a digital image licensing service. The most popular viewed image in this collection is a still from *Remetior* (2015), Stuart Croft's final and unreleased film that was completed after his death.

The Stuart Croft Foundation Awards

Launched in 2017, the Stuart Croft Foundation Awards have enabled filmmakers, curators, writers, researchers, students and recent graduates working between and beyond the gallery and cinema to create small-scale projects, where other funding may be difficult to obtain.

The most recent awards were made in March 2020, the Foundation awarding Anna Brass and Michelle Williams Gamaker (Moving Image Award, £5000 each), Seán Elder (Curation Award, £2000), and Myrid Carten and Grzegorz Stefański (Education Award, £1000 each). Due to the impact of Covid-19, most of the projects were delayed. The Stuart Croft Foundation remained committed to supporting the awarded projects, which have now all been completed.

In March 2023, **Anna Brass'** experimental film *Haukebodde Hacoud Hacwod Aukud* premiered at Ancient House Museum in Thetford and The Assembly House in Norwich. In May, the film was screened alongside other works as part of the event '*Anne Bean: In Search of the Miraculous*' at the Norfolk and Norwich Festival. Set in late medieval Italy and Essex, *Haukebodde Hacoud Hacwod Aukud* draws on diverse imagery to depict a world in a state of flux. This world is populated with strange objects and characters: oversized pilgrim badges, a mystic-activist saint and talking maiolica pots. The film is full of sculptures, backdrops, structures and costumes made with makeshift materials, and the cast are all non-actors.

In February 2023, **Birmingham Critical Film Forum** (co-delivered by **Seán Elder**) invited curator and researcher Ian Sergeant to programme their second event in partnership with Birmingham Art School. The event presented a screening and discussion with Ladywood based filmmaker Yonatan Tiruneh. Tiruneh has produced a short film and led a series of engagement projects with local young people about Tower Ballroom, at Edgbaston reservoir. The discussion focused on notions of identity and belonging in relation to place. In addition to Yonatan's film there was also a screening of *Paradise Circus*, (1988), directed by Heather Powell, a film made with Birmingham Film and Video Workshop that reflects on the way Birmingham, and by extension the post-war city, is perceived by the women that live within it.

Stuart Croft Foundation

Trustees' report (continued) for the year ended 30 September 2023

Achievements and performance continued

In March 2023, Vivid Projects in Birmingham hosted *all ripe fruits presents 'Landing Strips'*, a screening curated by **Candice Nembhard** for *Landing Strips*, as the third edition of Birmingham Critical Film Forum. This event brought together work by **Kondo Heller** and **Yasmyn Nettle**; two artists working in the medium of film, moving image and collage to explore meditations on family, community and home. The evening included a discussion with Nettle and the curator, **Candice Nembhard**. *all ripe fruits* is an independent, nomadic events series for queer, Black/Global Majority filmmakers. It was founded in 2019 by writer, artist-curator and archivist Candice Nembhard (okcandice).

Following the production of *The Bang Straws*, **Michelle Williams Gamaker** went on to be awarded the Film London Production Award for short film *Thieves*, which was a sequel to *The Bang Straws*. *Thieves* premiered at South London Gallery in March 2023 as part of Williams Gamaker's solo exhibition *Our Mountains Are Painted on Glass*.

Myrid Carten has continued to develop *No Place Like Home*, a film which contrasts an observational documentary approach with formally cinematic experimental sequences to explore the fragile nature of home. The film has received further funding from Screen Ireland, New Dawn Film Fund, Netherlands Film Fund and the BFI. It was selected for the IDFA Forum in 2021. It is being developed into a feature documentary, produced by Roisin Geraghty and Tadhg O'Sullivan for Inland Films and is due to be completed in 2024.

Grzegorz Stefański was awarded the 2020 SCF Education Award to develop moving image work that investigates the subject of home, memory and ambiguity of care-violence dynamics in family structures, in collaboration with a crew of professional creatives including Director of Photography Rosie Taylor. In 2023 a residency and exhibition at the Tokyo Art Space has continued that work.

Communications and public outreach

The Stuart Croft Foundation's website (www.stuartcroftfoundation.org) received over 7,400 unique visitors from 1st October 2022 to 30th September 2023, which is 14% less than the previous year (8,600 unique visitors in 2021/22). However, visitor numbers on the website have stabilised since the 60% decrease after 2020-21, which was the year the most recent SCF Awards and 'Questions' events took place. In contrast, engagement on Facebook and Instagram has increased with reach increased by 182% and 32% respectively, and profile visits increased by 1,600% and 55% respectively, and 102 new Instagram followers. This engagement on social media peaked during the crowdfunding campaign, from mid-November to early December 2022.

We have continued to carry out a simple marketing strategy that focuses on highlighting the Stuart Croft archive, celebrating the impact of the SCF awards, and promoting any events or activity associated with the Foundation, with an aim to increase the breadth and diversity of our networks engaging with our work. This has been carried out through our website, newsletter and social media channels.

Plans for the future

Over 2023-2024 the Foundation's energies will be mostly directed towards seeing the completion of plans for a printed publication, and a major retrospective exhibition, of Stuart Croft's work. The publication is scheduled to be launched in April 2024, with an event at the Whitechapel Gallery in London. The exhibition will take place at Leeds Art Gallery, opening in Winter 2024 and running until Spring 2025.

Financial review

The trustees confirm that, so far as they are aware, there is no relevant examination information of which the charity's Independent Examiner is unaware. They have taken all the steps that they ought to have taken as trustees in order to make themselves aware of any relevant information and to establish that the charity's Examiner is aware of that information.

The trustees continue to adopt a cautious approach towards the guardianship of the Foundation's financial resources. Most of the Foundation's financial resources during 2022-23 were derived from its inheritance from Stuart's estate, alongside £371 in building society interest and £3,215 (plus Gift Aid yet to be claimed) from a small-scale crowdfunding campaign. The trustees' caution results from the one-off nature of the inheritance and the absence of any certainty about additional funding.

Stuart Croft Foundation

Trustees' report (continued) for the year ended 30 September 2023

Financial review continued

All of the Foundation's funds were maintained at all times during 2022-23 within the compensation cover provided by the Financial Services Compensation Scheme. In addition, as part of the Foundation's effective stewardship of its financial resources, cash flow is monitored on a day-to-day basis, and cash flow and other financial information are reported to trustee meetings. All expenditure is approved by the trustees. The processing of any payment out of the Foundation has to be authorised by two trustees.

HMRC accepts the Foundation as a charity for tax purposes. Its income is not therefore liable to taxation. It claims and receives gift aid against tax on suitable donations. Its incorporated status makes it advantageously eligible for certain investments that would otherwise not be available to it.

The Foundation holds no funds on behalf of others.

The net payments for the year were £6,792.

Funds were spent on activities to promote public access to the Stuart Croft archive; initiating work towards a publication on Stuart's work; together with administration and running costs. There are no funds in deficit. During 2022-23 a current account was held with Barclays Bank, and a savings accounts with Market Harborough Building Society.

Reserves policy

Whilst reserves ordinarily exclude expendable endowment funds, they have been included as part of the reserves in this statement, on the basis that they are readily available for spending. Total funds held at bank by the Foundation on 30 September 2023 were £56,545. Liabilities amounted to £1,364, and so free cash reserves totalled £55,181, with all funds being held consisting of expendable funds.

Approved by the board of trustees on 20/02/2024

LG Thomas (Trustee)

Stuart Croft Foundation

Independent examiner's report to the trustees of Stuart Croft Foundation

I report to the charity trustees on my examination of the accounts of the CIO for the year ended 30 September 2023, which are set out on pages 8 to .

Responsibilities and basis of report

As the charity trustees of the CIO you are responsible for the preparation of the accounts in accordance with the requirements of the Charities Act 2011 ('the Act').

I report in respect of my examination of the Trust's accounts as carried out under section 145 of the 2011 Act. In carrying out my examination I have followed all the applicable Directions given by the Charity Commission under section 145(5)(b) of the Act. Whilst an independent examination is not required under section 145 of the Act, the trustees have opted for this type of scrutiny.

Independent examiner's statement

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

- 1 accounting records were not kept in respect of the charity as required by section 130 of the Charities Act;
- 2 the accounts do not accord with those records.

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

Katy Sargeant ACA

02/04/2024

West Yorkshire Community Accountancy Service CIO

Stringer House
34 Lupton Street
Leeds
LS10 2QW

Stuart Croft Foundation
Receipts and payments account
for the year ended 30 September 2023

	Notes	2023	2023	2023	2022
		Unrestricted	Endowment	Total	Total
		funds	funds	funds	funds
		£	£	£	£
Receipts					
Donations	(2)	3,215	-	3,215	
Interest		-	371	371	101
Total receipts		<u>3,215</u>	<u>371</u>	<u>3,586</u>	<u>101</u>
Payments					
Administration		4,359	-	4,359	2,752
Awards		1,000	-	1,000	-
Accountancy and independent examination		264	-	264	264
Internet hosting web development		1,355	-	1,355	415
Project costs		3,400	-	3,400	-
Archiving, storage, maintenance and reflection		-	-	-	1,000
Total payments		<u>10,378</u>	<u>-</u>	<u>10,378</u>	<u>4,431</u>
Net receipts / (payments)		<u>(7,163)</u>	<u>371</u>	<u>(6,792)</u>	<u>(4,330)</u>
Fund balances brought forward		<u>16,514</u>	<u>46,823</u>	<u>63,337</u>	<u>67,667</u>
Fund balances carried forward	(3)	<u>9,351</u>	<u>47,194</u>	<u>56,545</u>	<u>63,337</u>

Stuart Croft Foundation
Statement of assets and liabilities
as at 30 September 2023

	2023	2023	2023	2022
	Unrestricted	Endowment	Total	Total
	£	£	£	£
Cash funds				
Barclays Bank	9,351	21,555	30,906	38,069
Market Harborough Building Society	-	25,639	25,639	25,268
Total cash funds	<u>9,351</u>	<u>47,194</u>	<u>56,545</u>	<u>63,337</u>

Assets retained for the charity's own use

Documents from the private archive of Stuart Croft were professionally catalogued, and made accessible within the BFI National Archive from September 2019. Public access to the BFI National Archive was restricted in March 2020 due to the Covid-19 pandemic, and slowly resumed as restrictions eased in 2021.

Liabilities

	2023
	£
Accruals	300
Other creditors	1,100
	<u>1,400</u>

The financial statements were approved by the board of trustees on 20/02/2024

LG Thomas (Trustee)

Stuart Croft Foundation

Notes to the accounts

for the year ended 30 September 2023

1 Accounting policies

Basis of accounting

The trustees have taken advantage of section 133 of the Charities Act 2011 and have prepared the accounts on a receipts and payments basis.

There has been no change to the accounting policies since last year.

No changes have been made to the accounts for previous years.

Taxation

As a charity the organisation benefits from rates relief and is generally exempt from income tax and capital gains tax but not from VAT. Irrecoverable VAT is included in the cost of those items to which it relates.

Fund accounting

Unrestricted funds are available for use at the discretion of the trustees in furtherance of the general objectives of the charity.

Endowment funds represent those assets which must be held permanently by the charity, principally investments. Income arising on the endowment funds can be used in accordance with the objects of the charity and is included as unrestricted income unless restrictions have been imposed by the donor. Any capital gains or losses arising on the investments form part of the fund. Investment management charges and legal advice relating to the fund are charged against the fund.

Further explanation of the nature and purpose of each fund is included in the notes to the accounts.

2 Related party transactions

Trustee expenses

No trustee received any expenses during this year or the previous year.

Trustee remuneration and benefits

No trustee received any remuneration or benefit during this or the previous year.

STUART CROFT FOUNDATION

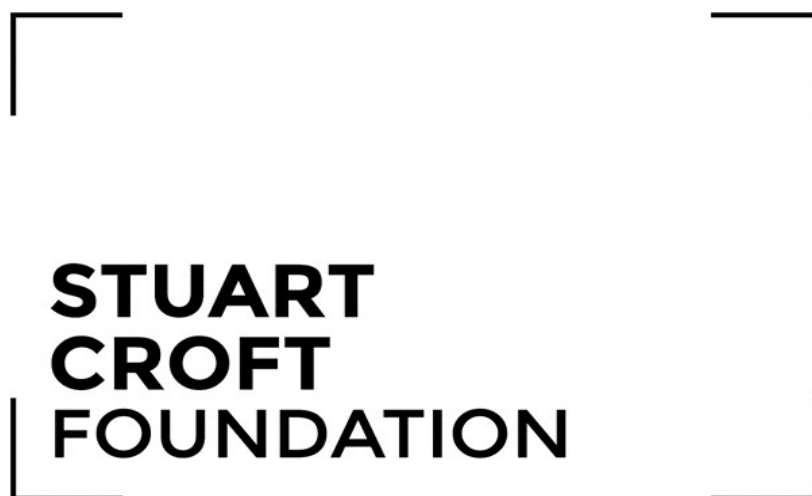
England & Wales - Charity number 1163676

Accounts

Stuart Croft Foundation

Charity number 1163676

Annual Report and Financial Statements for the year ended 30 September 2022



West Yorkshire Community Accounting Service

Stuart Croft Foundation

Annual Report and Financial Statements for the year ended 30 September 2022

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Prepared by West Yorkshire Community Accountancy Service CIO

Stuart Croft Foundation

Trustees' report for the year ended 30 September 2022

Reference and administrative details of the charity, its trustees and advisors

The trustees during the financial year and up to and including the date the report was approved were:

Name	Position	Dates
Gary Thomas	Chair	
Emma Bennett (Greany)	Chair	
Susan Jones	Treasurer	
Steven Eastwood		
Gillian Fox		
Sarah Jones		
Gilane Tawadros		

Charity number	1163676	Registered in England and Wales
-----------------------	---------	---------------------------------

Registered and principal address	Bankers	
45 Empress Road	Barclays Bank	Market Harborough Building Society
Derby	69 Albion Street	Welland House
DE23 6TD	Leeds	The Square
	LS1 5AA	Market Harborough. LE16 7PD

Independent examiner

Simon Bostrom FCIE

West Yorkshire Community Accountancy Service CIO

Stringer House
34 Lupton Street
Leeds
LS10 2QW

Structure, governance and management

The charity is a Charitable Incorporated Organisation (CIO) foundation formed on 21 September 2015.

Method of recruitment and appointment of trustees

The trustees of the charity are appointed by a resolution at a meeting of the trustees.

Stuart Croft Foundation

Trustees' report (continued) for the year ended 30 September 2022

Objectives and activities

The charity's objects

To build on the legacy of artist-filmmaker Stuart Croft (1970-2015), to increase public understanding and knowledge of contemporary moving-image practice.

Mission

To make accessible Stuart's legacy and archive, to exhibit his moving-image works, and to provide grants for new moving-image productions, research, publications and exhibitions.

Introduction

This is the sixth annual report of the Stuart Croft Foundation. The Foundation was formed in 2015 by friends and family of artist filmmaker Stuart Croft, following his death in that year. Stuart was an internationally recognized and award-winning artist who exhibited widely and whose significance is far-reaching. He was an innovative artist whose moving-image practice involved the language of genre cinema, appropriation and circular narratives.

Governance and public benefit statement

The Foundation's governing document is its constitution. The constitution follows the Charity Commission's foundation model, ie the model for a charitable incorporated organisation whose only voting members are its trustees. Responsibility for the Foundation therefore resides with its trustees.

Seven trustees were in post at the beginning of the year, and there have been no changes in the year. Gary Thomas and Emma Bennett acted as co-chairs, and Sue Jones acted as treasurer, for the year. No other trustee has had a specific permanent role, but trustees have taken on specific tasks, clearly assigned to individual trustees or groups of trustees.

The Foundation employed no staff during the year but engaged a consultancy service to provide administrative support and project management assistance. Arts consultant Harriet Fleuriot acted as Freelance Office and Project Manager for the year. The Foundation agreed a fee of up to a maximum of £7,000 over the year, at a daily rate of £200, as full and inclusive remuneration for all services rendered by Harriet Fleuriot. Fees were paid upon receipt of an invoice, for the number of days (or part days) worked in any given month or period of months, and the total paid over the year was £2,280.

The Foundation does not own any premises. Work carried out for the Foundation by the trustees and consultants during 2021-22 took place in their own homes, studios and offices, and meetings of the trustees took place online.

Three meetings of the trustees were held during 2021-22 and average trustee attendance was 86%. A number of additional meetings were held throughout the year to focus specifically on fundraising and programming, with selected trustees in attendance. All trustees gave freely of their time to promote the objects of the Foundation. No trustee received any remuneration or benefit from the Foundation during 2021-22.

The Foundation cannot, and does not, operate in isolation. It seeks to work positively in partnership with others to provide activities that promote diverse artistic and cultural practice and the study of artists' moving image. Stuart Croft Foundation is committed to ensuring its decisions and decision-making processes are, and are seen to be, free from personal bias and do not unfairly favour any individual connected with the charity.

An official Conflict of Interest Policy and Privacy Policy was approved at the meeting of the trustees on 7 March 2019. It is the policy of Stuart Croft Foundation to ensure every trustee understands what constitutes a conflict of interest and that they have a responsibility to recognize, declare, and document any conflicts that might arise for them and to ensure that the conflict does not affect the decision making of the organisation.

Stuart Croft Foundation

Trustees' report (continued) for the year ended 30 September 2022

Governance and public benefit statement continued

In summary, the Foundation seeks to be an efficient and well-operating charity with effective processes, record keeping, financial management and full compliance with legal requirements and recommended good practice.

The trustees confirm that, in carrying out all of their activities related to increasing public understanding and knowledge of contemporary moving image practice, they have complied with their duty under the Charities Act 2011 to have due regard to the public benefit guidance published by the Charity Commission.

Finance

The trustees confirm that, so far as they are aware, there is no relevant examination information of which the charity's Independent Examiner is unaware. They have taken all the steps that they ought to have taken as trustees in order to make themselves aware of any relevant information and to establish that the charity's Examiner is aware of that information.

The trustees continue to adopt a cautious approach towards the guardianship of the Foundation's financial resources. The Foundation's financial resources during 2021-22 were derived from its inheritance from Stuart's estate. The trustees' caution results from the one-off nature of that inheritance and uncertainty about any additional funding.

All of the Foundation's funds were maintained at all times during 2021-22 within the compensation cover provided by the Financial Services Compensation Scheme. In addition, as part of the Foundation's effective stewardship of its financial resources, cash flow is monitored on a day-to-day basis, and cash flow and other financial information are reported to trustee meetings. All expenditure is approved by the trustees. The processing of any payment from the Foundation has to be authorised by two trustees.

HMRC accepts the Foundation as a charity for tax purposes. Its income is not therefore liable to taxation. It claims and receives gift aid against tax on suitable donations. Its incorporated status makes it advantageously eligible for certain investments that would otherwise not be available to it.

Financial review

The net payments for the year were £4,330.

Funds were spent on activities to promote public access to the Stuart Croft archive; initiating work towards a monograph on Stuart's work; together with administration and running costs. There are no funds in deficit. During 2021-22 a current account was held with Barclays Bank, and a savings accounts with Market Harborough Building Society.

Reserves policy

Whilst reserves ordinarily exclude expendable endowment funds, they have been included as part of the reserves in this statement, on the basis that they are readily available for spending. Total funds held at bank by the Foundation on 30 September 2022 were £63,337. Liabilities amounted to £2,864 and so free cash reserves totalled £60,473, with all funds being held consisting of expendable funds.

Achievements and performance

Promoting public access to the Stuart Croft archive

The Foundation has continued to promote the Stuart Croft archive online catalogue, which became accessible to the public in August 2018 via the online BFI Collections Search. Due to Covid-19, the physical Stuart Croft archive held at the BFI National Archive was largely unavailable to the public until 2021. Demand for access has been slow to recover after restrictions eased, but it is starting to pick up now. There were 6 views of the Stuart Croft collection during this period with an average viewing time 329 seconds.

Stuart Croft Foundation

Trustees' report (continued) for the year ended 30 September 2022

Achievements and performance continued

Since November 2019 a selection of 51 of Stuart Croft's film still images have been available via the Art Image website, a digital image licensing service. The most popular viewed image in this collection remains to be a still from *Remetior* (2015), Stuart Croft's final and unreleased film that was completed after his death.

The Stuart Croft Foundation Awards

Launched in 2017, the Stuart Croft Foundation Awards enable filmmakers, curators, writers, researchers, students and recent graduates working between and beyond the gallery and cinema to create small-scale projects, where other funding may be difficult to obtain.

In March 2020, the Foundation awarded Anna Brass and Michelle Williams Gamaker (Moving Image Award, £5,000 each), Seán Elder (Curation Award, £2,000), and Myrid Carten and Grzegorz Stefański (Education Award, £1,000 each).

Due to the impact of Covid-19, many of these projects were delayed. The Stuart Croft Foundation remained committed to supporting the awarded projects and with restrictions easing, all projects have now resumed production momentum and are due to be completed by the end of 2022 or early 2023. During this period various trustees from the Stuart Croft Foundation offered awardees the chance to receive regular advice and guidance on the development and production of their projects.

In October 2021, *The Bang Straws*, a film by artist **Michelle Williams Gamaker** premiered at the 65th BFI London Film Festival. The film was shown as part of the Experimenta programme Anachronic Chronicles: Voyages Inside/Out Asia at the ICA and was nominated for the BFI Short Film Competition, gaining an honourable mention from the judges. In November, *The Bang Straws* was also screened at Aesthetica Short Film Festival (ASFF) in York and won the Best Experimental Film Award and also screened at the 25th Internationale Kurtagefilmstage Winterthur in Switzerland, where it was nominated for the International Competition. *The Bang Straws* was also in UK Competition for the London Short Film Festival's *You're Obviously in the Wrong Place* and Raindance Film Festival's *Abstract Notions* (nominated for Best UK Short). The film was also selected for the Whitechapel's triennial The London Open a free public exhibition which ran between June-September 2022. *The Bang Straws* was also presented with a post-screening Q&A in February 2022 as part of Future Ages Will Wonder exhibition at FACT in Liverpool curated by Annie Jael Kwan who was in conversation with Michelle Williams Gamaker for the SCF's first Questions online series event earlier in February 2021 (see below). Through the production of *The Bang Straws*, Williams Gamaker went on to be awarded the Film London Production Award. She is in pre-production for *Thieves*, which is a sequel, and this will premiere at South London Gallery in March 2023.

In April 2022, *Earthly Bodies* took place at Eastside Projects as the first part of the Birmingham Critical Film Forum (BCFF) - a series initiated by **Seán Elder** to develop artists' moving image in the West Midlands. This free screening of films by artists, curated by Birmingham-based curator Jessica Piette, centred feminist, embodied relations to the non-human. Themes explored in the films include the colonial commodification of nature, nature as a site for connecting with others and tracing genealogy, embodied and queer relationships to the non-human. *Earthly Bodies* included work by Bryony Gillard, Philippa Ndisi-Herrmann, Shireen Seno, and Linda Stupart. The next BCFF screening edition takes places in February 2023, hosted by Vivid Projects as part of the Birmingham School of Art's Night School series. The first meeting of the forum takes place in March 2023.

Myrid Carten has continued to develop *No Place Like Home*, a film which contrasts an observational documentary approach with formally cinematic experimental sequences to explore the fragile nature of home. The film received further funding from Screen Ireland, New Dawn Film Fund, Netherlands Film Fund and the BFI. It was selected for the IDFA Forum in 2021. It is being developed into a feature documentary, produced by Roisin Geraghty and Tadhg O'Sullivan for Inland Films and is due to be completed by Spring 2023.

Stuart Croft Foundation

Trustees' report (continued) for the year ended 30 September 2022

Achievements and performance continued

Grzegorz Stefański has continued to develop *thrust*, a moving image work that investigates the subject of home, memory and ambiguity of care-violence dynamics in family structures. The project was awarded the 2020 SCF Education Award is being developed in collaboration with a crew of professional creatives including Director of Photography Rosie Taylor. *thrust* is planned as a first part of a moving image trilogy, due to be completed by the end of 2022. The second part will be developed during the residency at the Tokyo Art Space at the beginning of 2023 and the third part in London.

Anna Brass has continued to develop *Haukebodde Hacoud Hacwod Aukud Acud Acut Acuto*, an innovative film set in late medieval Italy and Essex that draws on diverse imagery to depict a world in a state of flux. Filming took place throughout August, with editing to be completed by the end of 2022. There are plans for screenings at various cultural institutions in Norwich in early 2023, including a premiere of the film at Ancient House in Norfolk at the end of March 2023.

'Questions' online event series

From March – June 2021, the Stuart Croft Foundation hosted a series of online events called 'Questions', inviting artists, curators, researchers and writers working with artists' moving image to discuss the process of thinking and making behind their project. This was part of our commitment to supporting artists working with moving image, including existing SCF Awardees as well as broader artist networks. Each event invited an SCF awardee to share the development and production of their awarded project and was hosted in partnership with another organisation supporting moving image. The series included an event focused on the making of *The Bang Straws* with speakers Michelle Williams Gamaker, Carolina Ongaro, Katie Simpson, Annie Jael Kwan; an event focused on 'the loop' with Jennifer Martin, Rebecca Jane Arthur, Hogan Seidel, in partnership with Alchemy Film and Moving Image Festival; and an event focused on the publication *Lamentation: On Absence, the Archive and What Comes After* with speakers Adam Roberts, Gareth Evans, in partnership with Birkbeck Institute for Moving Image (BIMI). The first Questions event was uploaded in March 2021 available to view online for free via the SCF vimeo channel, and the remaining two events were uploaded and promoted in October 2022.

Communications and public outreach

The Stuart Croft Foundation's website (www.stuartcroftfoundation.org) received over 8,600 unique visitors from 1st October 2021 to 30th September 2022, which is 60% less than the previous year (20,500 unique visitors in 2020/21). There was a similar reduction in engagement on Facebook and Twitter, with a 24% and 80% decrease in engagement respectively. This the an absence of activities carried out in previous years that attract high volumes of interest, such as the SCF Awards and the 'Questions' online event series. However, on Instagram, where we have maintained a steady stream of content relating to Stuart Croft's archive, there was a 41% increase in engagement.

We have continued to carry out a simple marketing strategy that focuses on highlighting the Stuart Croft archive, celebrating the impact of the SCF awards, and promoting any events or activity associated with the Foundation, with an aim to increase the breadth and diversity of our networks engaging with our work. This has been carried out through our website, newsletter and social media channels.

Plans for the future

The Foundation has initiated plans for a printed publication, and an exhibition, on Stuart's work. Essays for the monograph have been commissioned, and discussions are taking place with a publishing partner, and an exhibition venue. Fundraising is underway seeking additional support for the exhibition and publication, to augment the Foundation's existing funds.

Approved by the board of trustees on 5/4/2023

Susan Jones (Trustee)

Stuart Croft Foundation

Independent examiner's report to the trustees of Stuart Croft Foundation

I report to the charity trustees on my examination of the accounts of the CIO for the year ended 30 September 2022, which are set out on pages 8 to 10.

Responsibilities and basis of report

As the charity trustees of the CIO you are responsible for the preparation of the accounts in accordance with the requirements of the Charities Act 2011 ('the Act').

I report in respect of my examination of the CIO's accounts as carried out under section 145 of the 2011 Act. In carrying out my examination I have followed all the applicable Directions given by the Charity Commission under section 145(5)(b) of the Act.

Independent examiner's statement

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

- 1 accounting records were not kept in respect of the charity as required by section 130 of the Charities Act;
- 2 the accounts do not accord with those records.

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

Simon Bostrom FCIE

14/4/2023

West Yorkshire Community Accountancy Service CIO

Stringer House
34 Lupton Street
Leeds
LS10 2QW

Stuart Croft Foundation
Receipts and payments account
for the year ended 30 September 2022

	Notes				
		2022	2022	2022	2021
		Unrestricted	Endowment	Total	Total
		funds	funds	funds	funds
		£	£	£	£
Receipts					
Interest		101	-	101	219
Total receipts		<u>101</u>	<u>-</u>	<u>101</u>	<u>219</u>
Payments					
Administration		2,752	-	2,752	5,340
Awards		-	-	-	2,400
Accountancy and independent examination		264	-	264	264
Internet hosting web development		415	-	415	296
Project costs		-	-	-	600
Archiving, storage, maintenance and reflection		1,000	-	1,000	243
Total payments		<u>4,431</u>	<u>-</u>	<u>4,431</u>	<u>9,143</u>
Net receipts / (payments)		<u>(4,330)</u>	<u>-</u>	<u>(4,330)</u>	<u>(8,924)</u>
Transfers between funds		<u>-</u>	<u>-</u>	<u>-</u>	<u>-</u>
Net movement in funds		<u>(4,330)</u>	<u>-</u>	<u>(4,330)</u>	<u>(8,924)</u>
Fund balances brought forward		<u>20,844</u>	<u>46,823</u>	<u>67,667</u>	<u>76,591</u>
Fund balances carried forward	(3)	<u>16,514</u>	<u>46,823</u>	<u>63,337</u>	<u>67,667</u>

Stuart Croft Foundation
Statement of assets and liabilities
as at 30 September 2022

	2022	2022	2022	2021
	Unrestricted	Endowment	Total	Total
	£	£	£	£
Cash funds				
Barclays Bank	16,514	21,555	38,069	42,500
Market Harborough Building Society	-	25,268	25,268	25,167
Total cash funds	<u>16,514</u>	<u>46,823</u>	<u>63,337</u>	<u>67,667</u>

Assets retained for the charity's own use

Documents from the private archive of Stuart Croft were professionally catalogued, and made accessible within the BFI National Archive from September 2019. Public access to the BFI National Archive was restricted in March 2020 due to the Covid-19 pandemic, and slowly resumed as restrictions eased in 2021.

Liabilities	2022
	£
Independent examination	264
Administration	800
Awards	1,800
	<u>2,864</u>

The financial statements were approved by the board of trustees on 5/4/2023

Susan Jones (Trustee)

Stuart Croft Foundation

Notes to the accounts

for the year ended 30 September 2022

1 Accounting policies

Basis of accounting

The trustees have taken advantage of section 133 of the Charities Act 2011 and have prepared the accounts on a receipts and payments basis.

There has been no change to the accounting policies since last year.

No changes have been made to the accounts for previous years.

Taxation

As a charity the organisation benefits from rates relief and is generally exempt from income tax and capital gains tax but not from VAT. Irrecoverable VAT is included in the cost of those items to which it relates.

Fund accounting

Unrestricted funds are available for use at the discretion of the trustees in furtherance of the general objectives of the charity.

Endowment funds represent those assets which must be held permanently by the charity, principally investments. Income arising on the endowment funds can be used in accordance with the objects of the charity and is included as unrestricted income unless restrictions have been imposed by the donor. Any capital gains or losses arising on the investments form part of the fund. Investment management charges and legal advice relating to the fund are charged against the fund.

2 Related party transactions

Trustee expenses

No trustee received any expenses during this year or the previous year.

Trustee remuneration and benefits

No trustee received any remuneration or benefit during this or the previous year.

STUART CROFT FOUNDATION

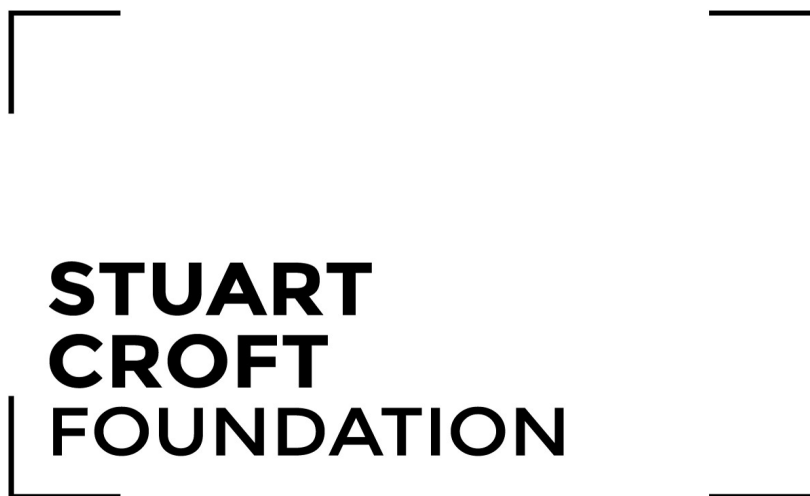
England & Wales - Charity number 1163676

Accounts

Stuart Croft Foundation

Charity number 1163676

Annual Report and Financial Statements for the year ended 30 September 2021



West Yorkshire Community Accounting Service

Stuart Croft Foundation

Annual Report and Financial Statements for the year ended 30 September 2021

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Prepared by West Yorkshire Community Accounting Service

Stuart Croft Foundation

Trustees' report for the year ended 30 September 2021

Reference and administrative details of the charity, its trustees and advisors

The trustees during the financial year and up to and including the date the report was approved were:

Name	Position
Gary Thomas	Chair
Emma Margaret Bennett (Greany)	Chair
Susan Jones	Treasurer
Gilane Tawadros	
Steven Eastwood	
Sarah Jones	
Gillian Fox	

Charity number

The charity was registered with the Charity Commission for England and Wales, number 1163676, on 21 September 2015.

Principal address

45 Empress Road
Derby
DE23 6TD

Bankers

Barclays Bank 69 Albion Street Leeds LS1 5AA	Market Harborough Building Society Welland House The Square Market Harborough. LE16 7PD
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Independent examiner

Claire Welling

Accountants

West Yorkshire Community Accounting Service
Stringer House
34 Lupton Street
Leeds
LS10 2QW

Structure, governance and management

The charity is a Charitable Incorporated Organisation (CIO) formed on 21 September 2015.

Method of recruitment and appointment of trustees

The trustees of the charity are appointed by a resolution at a meeting of the trustees.

The charity's objects

To build on the legacy of artist-filmmaker Stuart Croft (1970-2015), to increase public understanding and knowledge of contemporary moving-image practice.

Mission

Mission: to make accessible Stuart's legacy and archive, to exhibit his moving-image works, and to provide grants for new moving-image productions, research, publications and exhibitions.

Stuart Croft Foundation

Trustees' report (continued) for the year ended 30 September 2021

Introduction

This is the fifth annual report of the Stuart Croft Foundation. The Foundation was formed in 2015 by friends and family of artist filmmaker Stuart Croft, following his death in that year. Stuart was an internationally recognised and award-winning artist who exhibited widely and whose significance is far-reaching. He was an innovative artist whose moving-image practice involved the language of genre cinema, appropriation and circular narratives.

Governance and public benefit statement

The Foundation's governing document is its constitution. The constitution follows the Charity Commission's foundation model, ie the model for a charitable incorporated organisation whose only voting members are its trustees. Responsibility for the Foundation therefore resides with its trustees.

Seven trustees were in post at the beginning of the year, and there were no changes in the year. Gary Thomas and Emma Bennett acted as co-chairs, and Sue Jones acted as treasurer, for the year. No other trustee has had a specific permanent role, but trustees have taken on specific tasks, clearly assigned to individual trustees or groups of trustees.

The Foundation employed no staff during the year but engaged a consultancy service to provide administrative support and project management assistance. Arts consultant Harriet Fleuriot acted as Freelance Office and Project Manager for the year. The Foundation agreed a fee of up to a maximum of £7,000 over the year, at a daily rate of £200, as full and inclusive remuneration for all services rendered by Harriet Fleuriot. Fees were paid upon receipt of an invoice, in instalments, for the number of days (or part days) worked in any given month, and the total paid over the year was £5,340.

The Foundation does not own any premises. Work carried out for the Foundation by the trustees and consultants during 2020-21 took place in their own homes, studios and offices, and trustees' meetings took place online.

Four main meetings of the trustees were held during 2020-21 and average trustee attendance was 78%. Additional meetings were held in the year to focus specifically on fundraising and programming, with select trustees in attendance. All trustees gave freely of their time to promote the objects of the Foundation. No trustee received any remuneration or benefit from the Foundation during 2020-21.

The Foundation cannot, and does not, operate in isolation. It seeks to work positively in partnership with others to provide activities that promote diverse artistic and cultural practice and the study of artists' moving image. Stuart Croft Foundation is committed to ensuring its decisions and decision-making processes are, and are seen to be, free from personal bias and do not unfairly favour any individual connected with the charity.

An official Conflict of Interest Policy and Privacy Policy was approved at the meeting of the trustees on 7 March 2019. It is the policy of Stuart Croft Foundation to ensure every trustee understands what constitutes a conflict of interest and that they have a responsibility to recognize, declare, and document any conflicts that might arise for them and to ensure that the conflict does not affect the decision making of the organisation. All prospective new trustees must register any conflicts of interests by filling in a Conflict of Interest form before joining the Foundation. A conflict of interest register is updated regularly, and conflict of interest is a standing order item for every meeting of the trustees.

In summary, the Foundation seeks to be an efficient and well-operating charity with effective processes, record keeping, financial management and full compliance with legal requirements and recommended good practice.

The trustees confirm that, in carrying out all of their activities related to increasing public understanding and knowledge of contemporary moving image practice, they have complied with their duty under the Charities Act 2011 to have due regard to the public benefit guidance published by the Charity Commission.

Stuart Croft Foundation

Trustees' report (continued) for the year ended 30 September 2021

Finance

The trustees confirm that, so far as they are aware, there is no relevant examination information of which the charity's Independent Examiner is unaware. They have taken all the steps that they ought to have taken as trustees in order to make themselves aware of any relevant information and to establish that the charity's Examiner is aware of that information.

The trustees continue to adopt a cautious approach towards the guardianship of the Foundation's financial resources. The Foundation's financial resources during 2020-21 were derived from its inheritance from Stuart's estate. The trustees' financial caution results from the one-off nature of that inheritance and the absence of any certainty about additional funding.

All of the Foundation's funds were maintained at all times during 2021-21 within the compensation cover provided by the Financial Services Compensation Scheme. In addition, as part of the Foundation's effective stewardship of its financial resources, cash flow is monitored on a day-to-day basis, and cash flow and other financial information are reported to trustee meetings. All expenditure is approved by the trustees. The processing of any payment out of the Foundation has to be authorised by two trustees.

HMRC accepts the Foundation as a charity for tax purposes. Its income is not therefore liable to taxation. It claims and receives gift aid against tax on suitable donations. Its incorporated status makes it advantageously eligible for certain investments that would otherwise not be available to it.

Financial review

The net payments for the year were £8,924, including net receipts of £11,076 on unrestricted funds and net payments of £20,000 on the endowment fund, after transfers

The net payments for the year were £8,924. Funds were spent on promoting public access to the Stuart Croft archive; funding the third round of Awards; staging public events; and administration and running costs. There are no funds in deficit. During 2020-21 a current account was held with Barclays Bank, and a savings accounts with Market Harborough Building Society.

Reserves policy

Whilst reserves ordinarily exclude expendable endowment funds, they have been included as part of the reserves in this statement, on the basis that they are readily available for spending. Total funds held at the bank by the Foundation on 30 September 2021 were £67,667. Liabilities amounted to £4,304 and so free cash reserves totalled £63,363, with all funds being held consisting of expendable funds.

The trustees have no reserves policy as the endowment fund will be utilised to fund activities to the end of 2024. Any additional activity will be funded from additional funding, yet to be secured.

Achievements and performance

Promoting public access to the Stuart Croft archive

The Foundation has continued to promote the Stuart Croft archive online catalogue, which became accessible to the public in August 2018 via the online BFI Collections Search. Due to Covid-19, the physical Stuart Croft archive at the BFI National Archive was largely unavailable to the public. The Foundation hopes that as restrictions ease more people will be able to access it. The online collection catalogue has received 150+ unique views.

In March 2021, copies of Adam Roberts' book, *Lamentation, in the Stuart Croft Archive* (published by MA BIBLIOTHÈQUE in August 2020) were sent to various artists, curators and academics working with Moving Image, as well as close supporters of the Foundation. The book is the outcome of Adam's research project supported by the SCF Research Award in 2018, looking into the archive of Stuart Croft held at the BFI National Archives. It accounts Adam's visits to examine the archival records and the experience had while doing this work, incorporating reflections on loss, extinction and survival. Copies of the book are available online from publisher MA BIBLIOTHÈQUE, and in bookshops at BFI Shop, LRB Bookshop, and Tenderbooks (London), and Good Press (Glasgow).

Stuart Croft Foundation

Trustees' report (continued) for the year ended 30 September 2021

Achievements and performance (continued)

In June 2021, the Stuart Croft Foundation partnered with Birkbeck Institute of Moving Image (BIMI) to host *Lamentation: on absence, the archive and what comes after*. This online event included a BIMI Screening Room presentation of Stuart Croft's films *The Stag Without a Heart* (2010) and *Drive In* (2007) and focused on Adam Roberts' research and his new book *Lamentation*, in the Stuart Croft Archive. More information is available below.

Between March 28 - May 24 2021, Stuart Croft's film *Drive In* (2007) was screened in *Tourism*, a two part video-exhibition that took place, 2021 at Kunsthhaus Glarus and Stadtgalerie Bern, curated by Luca Beeler, Richard Sides and Judith Welter.

Since November 2019 a selection of 51 of Stuart Croft's film stills images have been available via the Art Image website, a digital image licensing service. The most popular viewed image in this collection continues to be a still from *Remetior* (2015), Stuart Croft's final and unreleased film, completed after his death.

The Stuart Croft Foundation Awards

Launched in 2017, the Stuart Croft Foundation Awards enable filmmakers, curators, writers, researchers, students and recent graduates working between and beyond the gallery and cinema to create small-scale projects, where other funding may be difficult to obtain.

In March 2020, the Foundation gave awards to Anna Brass and Michelle Williams Gamaker (Moving Image Award, £5000 each), Seán Elder (Curation Award, £2000), and Myrid Carten and Grzegorz Stefański (Education Award, £1000 each).

Due to the impact of Covid-19, many of these projects have been delayed due to physical restrictions that impacted the production of films and events. The Foundation remains committed to supporting the awarded projects and removed strict deadlines in line with our expectations that the development and completion of projects would be delayed.

Michelle Williams Gamaker was able to complete her film *The Bang Straws*, which in addition to the 2020 SCF Moving Award was also supported with a 'Herstories & Feminisms' research and development grant from Jupiter Woods. *The Bang Straws* was premiered at BFI London Film Festival in October 2021, and was screened in November 2021 at Aesthetica Festival, UK; and the 25th Internationale Kurtagefilmtage, Winterthur, The Short Film Festival, Switzerland.

Restrictions have eased to some extent and some awardees are working towards more certain production schedules for their projects. However, circumstances are still challenging, further delays are likely and we expect to see projects completed any time from the end of 2021, well into 2022.

Stuart Croft Foundation

Trustees' report (continued) for the year ended 30 September 2021

Achievements and performance (continued)

'Questions' online event series

From March – June 2021, the Foundation hosted a series of online events titled *Questions*, where artists, curators, researchers and writers working with artists' moving image were invited to discuss the process of thinking and making behind their project. This activity was part of the Foundation's commitment to supporting artists working with moving image, both the SCF Awardees and broader artist networks.

Each event invited an SCF awardee to share the development and production of their awarded project and was hosted in partnership with another moving image organisation:

1. The Bang Straws
19 March 2021

*With Michelle Williams Gamaker, Carolina Ongaro, Katie Simpson, Annie Jael Kwan
In partnership with Jupiter Woods*

Michelle was joined in conversation with Carolina Ongaro and Katie Simpson from Jupiter Woods to talk about their collaboration and the research and production process, discussing the importance of supporting artistic research and experimenting with ways of making this public. Curator and researcher Annie Jael Kwan then talked with Michelle in response to *The Bang Straws*, exploring the film's relationship with traditional Chinese art forms and tropes, the legacy of colonial filmmaking and cinematic practice, and how fictional activism and intercultural solidarity might operate as a methodology/lens for artists and organisers. A recording was uploaded to the Stuart Croft Vimeo page.

2. A=A
29 April 2021

*With Jennifer Martin, Rebecca Jane Arthur, Hogan Seidel
In partnership with Alchemy Film Festival*

A = A was a discussion event examining questions of repetition, duration and the loop in artists' moving image. Inspired by Stuart Croft's concept of circular storytelling, the event worked through questions and provocations relating to the ways in which ideas of repetition, duration and cyclicity inform assumptions integral to the structural organisation of life under capitalism – and, in the context of the current moment's multiple crises, to the reproduction of capitalism itself. Featuring talks by the artists, the event launched the 2021 Alchemy Film and Moving Image Festival. A recording will be uploaded to the Stuart Croft Vimeo page.

3. Lamentation: On Absence, the Archive and What Comes After
4 June 2021

With Adam Roberts, Gareth Evans

In partnership with Birkbeck Institute for Moving Image (BIMI)

This online event included a BIMI Screening Room presentation of Stuart Croft's films *The Stag Without a Heart* (2010) and *Drive In* (2007), shared for 48 hours before the event, followed by a live online conversation between writer, filmmaker and curator Adam Roberts and curator/writer Gareth Evans. Adam and Gareth talked about cultural value and its legacies in the face of ecological collapse, drawing from Adam's research and his new book *Lamentation, in the Stuart Croft Archive*. The discussion included a short reading from the book by actor Camilla Arfwedson (*Drive In*, by Stuart Croft) and a recording was uploaded to the Stuart Croft Vimeo page.

Stuart Croft Foundation

Trustees' report (continued) for the year ended 30 September 2021

Achievements and performance (continued)

Communications and public outreach

The Foundation's website (www.stuartcroftfoundation.org) received over 20,500 unique visitors from 1st October 2020 to 30th September 2021, which was 22% less than the previous year (26,692 unique visitors in 2019/20). This reflects the absence of an SCF Awards application call out during 2020/21, resulting in lower website traffic. There was a significant peak in website visits in January 2021, after announcing our online web series *Questions*. The Foundation continued to share news about SCF activity via the website, newsletter mailing list and social media channels

An SCF Instagram account was launched in February 2021. This has attracted almost 500 followers to date. It has been used to regularly share images from Stuart's archive and news about the online events hosted in 2021, posting 34 times since it launched and receiving over 850 interactions. Elsewhere, Foundation posts reached over 1,600 people on Facebook and had over 7,500 tweet impressions on twitter. This engagement was lower than previous years (40% and 80% less respectively) and there was also a slower increase in networks, with 2% more Twitter followers and 3% more Facebook page likes (compared to 35% and 10% respectively in 2019/20). Again, this may be due to the absence of an SCF Awards application callout in 2020/21, which historically boosted online interaction. The Foundation has continued to carry out a simple marketing strategy that focuses on highlighting the Stuart Croft archive, celebrating the impact of the SCF awards, and promoting any events or activity associated with the Foundation, with an aim to increase the breadth and diversity of networks engaging with the Foundation's work.

Statement on Covid-19

The Foundation has continued to experience the impact of the global Covid-19 virus. The trustees have reassessed the charity's ability to continue for at least 12 months from the date that the accounts are approved and conclude that no material uncertainties exist that cast significant doubt on the charity's ability to meet its liabilities as they fall due.

In May 2020, the trustees met to review future activity in consideration of the impact of the pandemic, and built an additional 12 months into the previous timeline of planned activity. With Covid-19 still presenting restrictive conditions and uncertainty, the Foundation is regularly reviewing expectations for the delivery of awarded projects and all other programme activities.

Signed on behalf of the board of trustees on 17/12/2021

Gary Thomas (Trustee)

Stuart Croft Foundation

Independent examiner's report to the trustees of Stuart Croft Foundation Charitable Incorporated Organisation ('the CIO')

I report to the charity trustees on my examination of the accounts of the CIO for the year ended 30 September 2021, which are set out on pages 9 to 11.

Responsibilities and basis of report

As the charity trustees of the CIO you are responsible for the preparation of the accounts in accordance with the requirements of the Charities Act 2011 ('the Act').

I report in respect of my examination of the CIO's accounts as carried out under section 145 of the 2011 Act. In carrying out my examination I have followed all the applicable Directions given by the Charity Commission under section 145(5)(b) of the Act. Whilst an independent examination is not required under section 145 of the Act, the trustees have opted for this type of scrutiny.

Independent examiner's statement

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

- 1 accounting records were not kept in respect of the CIO as required by section 130 of the Act; or
- 2 the accounts do not accord with those records.

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

Claire Welling

10/1/2022

West Yorkshire Community Accounting Service

Stringer House
34 Lupton Street
Leeds
LS10 2QW

Stuart Croft Foundation
Receipts and payments account
for the year ended 30 September 2021

	2021 Unrestricted funds £	2021 Endowment funds £	2021 Total funds £	2020 Total funds £
Receipts				
Charitable activities	-	-	-	223
Interest	219	-	219	792
Total receipts	<u>219</u>	<u>-</u>	<u>219</u>	<u>1,015</u>
Payments				
Administration	5,340	-	5,340	4,660
Awards	2,400	-	2,400	15,450
Governance costs	-	-	-	86
Meeting costs, travel and subsistence	-	-	-	12
Accountancy and independent examination	264	-	264	264
Internet hosting web development	296	-	296	775
Project costs	600	-	600	-
Archiving, storage, maintenance and reflection	243	-	243	-
Total payments	<u>9,143</u>	<u>-</u>	<u>9,143</u>	<u>21,247</u>
Net receipts / (payments)	<u>(8,924)</u>	<u>-</u>	<u>(8,924)</u>	<u>(20,232)</u>
Transfers between funds	20,000	(20,000)	-	-
Net movement in funds after transfers	11,076	(20,000)	(8,924)	(20,232)
Cash fund balances brought forward	9,768	66,823	76,591	96,823
Cash fund balances carried forward	<u>20,844</u>	<u>46,823</u>	<u>67,667</u>	<u>76,591</u>

Stuart Croft Foundation
Statement of assets and liabilities
as at 30 September 2021

	2021 Unrestricted funds	2021 Endowment funds	2021 Total funds	2020 Total funds
	£	£	£	£
Cash funds				
Barclays Bank	20,844	21,656	42,500	51,642
Market Harborough Building Society	-	25,167	25,167	24,949
Total cash funds	<u>20,844</u>	<u>46,823</u>	<u>67,667</u>	<u>76,591</u>

Assets retained for the charity's own use

Documents from the private archive of Stuart Croft were professionally catalogued, and made accessible within the BFI National Archive from September 2019. Since then, there have been two visits by members of the public. Public access to the BFI National Archive was restricted in March 2020 due to the Covid-19 pandemic, and slowly resumed in 2021 as restrictions eased.

Liabilities

	£
Independent examination	264
Administration	1,240
Awards	1,800
Administration for awards 2020	<u>1,000</u>
	<u>4,304</u>

Approval of the accounts

The financial statements were approved by the board of trustees on 10/12/2021

Gary Thomas (Trustee)

Stuart Croft Foundation

Notes to the accounts

for the year ended 30 September 2021

1 Accounting policies

Basis of accounting

The trustees have taken advantage of section 133 of the Charities Act 2011 and have prepared the accounts on a receipts and payments basis.

There has been no change to the accounting policies since last year.

No changes have been made to the accounts for previous years.

Taxation

As a registered charity the organisation benefits from rates relief and is generally exempt from income tax and capital gains tax but not from VAT. Irrecoverable VAT is included in the cost of those items to which it relates.

Fund accounting

Unrestricted funds are available for use at the discretion of the trustees in furtherance of the general objectives of the charity.

Endowment funds represent the expendable endowment which may be converted to income, when approved by the trustees. Income arising on the endowment funds can be used in accordance with the objects of the charity and is included as unrestricted income unless restrictions have been imposed by the donor.

Further explanation of the nature and purpose of each fund is included in the notes to the accounts.

2 Trustee expenses

No trustee received any expenses during this year.

One trustee received £12 towards travel expenses in the previous year.

3 Related party transactions

No trustee received any remuneration or benefit during this or the previous year.

STUART CROFT FOUNDATION

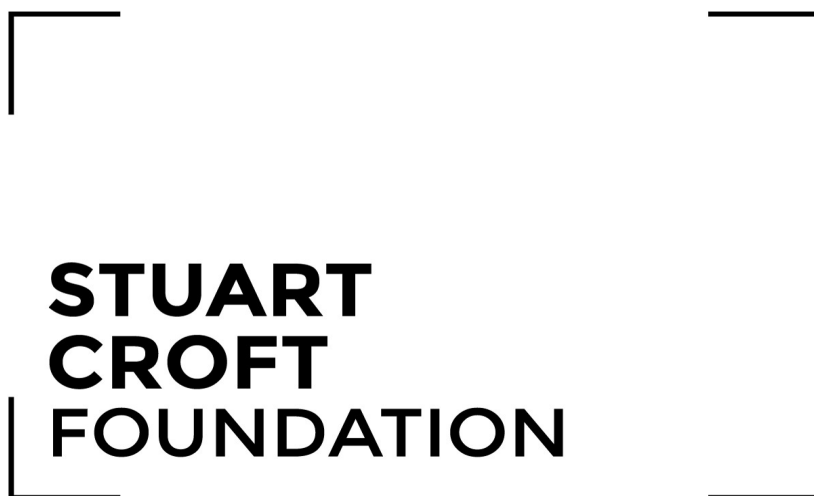
England & Wales - Charity number 1163676

Accounts

Stuart Croft Foundation

Charity number 1163676

Annual Report and Financial Statements for the year ended 30 September 2020



West Yorkshire Community Accounting Service

Stuart Croft Foundation

Annual Report and Financial Statements for the year ended 30 September 2020

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Prepared by West Yorkshire Community Accounting Service

Stuart Croft Foundation

Trustees' report for the year ended 30 September 2020

Reference and administrative details of the charity, its trustees and advisors

The trustees during the financial year and up to and including the date the report was approved were:

Name	Position
Gary Thomas	Chair
Emma Margaret Bennett (Greany)	Chair
Susan Jones	Treasurer
Gilane Tawadros	
Steven Eastwood	
Sarah Jones	
Gillian Fox	Appointed 15 November 2019

Charity number

The charity was registered with the Charity Commission for England and Wales, number 1163676, on 21 September 2015.

Principal address

45 Empress Road
Derby
DE23 6TD

Bankers

Barclays Bank 69 Albion Street Leeds LS1 5AA	Market Harborough Building Society Welland House The Square Market Harborough. LE16 7PD
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Independent examiner

Claire Welling

Accountants

West Yorkshire Community Accounting Service
Stringer House
34 Lupton Street
Leeds
LS10 2QW

Structure, governance and management

The charity is a Charitable Incorporated Organisation (CIO) formed on 21 September 2015.

Method of recruitment and appointment of trustees

The trustees of the charity are appointed by a resolution at a meeting of the trustees.

The charity's objects

To build on the legacy of artist-filmmaker Stuart Croft (1970-2015), to increase public understanding and knowledge of contemporary moving-image practice.

Mission

Mission: to make accessible Stuart's legacy and archive, to exhibit his moving-image works, and to provide grants for new moving-image productions, research, publications and exhibitions.

Stuart Croft Foundation

Trustees' report (continued) for the year ended 30 September 2020

Introduction

This is the fifth annual report of the Stuart Croft Foundation. The Foundation was formed in 2015 by friends and family of artist filmmaker Stuart Croft, following his death in that year. Stuart was an internationally recognised and award-winning artist who exhibited widely and whose significance is far-reaching. He was an innovative artist whose moving-image practice involved the language of genre cinema, appropriation and circular narratives.

Governance and public benefit statement

The Foundation's governing document is its constitution. The constitution follows the Charity Commission's foundation model, ie the model for a charitable incorporated organisation whose only voting members are its trustees. Responsibility for the Foundation therefore resides with its trustees.

Six trustees were in post at the beginning of the year. One new trustee was appointed; so seven trustees were in post at the end of the year.

Gary Thomas and Emma Bennett acted as co-chairs, and Sue Jones acted as treasurer, for the year. No other trustee has had a specific permanent role, but trustees have taken on specific tasks, clearly assigned to individual trustees or groups of trustees.

The Foundation employed no staff during the year but engaged a consultancy service to provide administrative support and project management assistance. Arts consultant Harriet Fleuriot acted as Freelance Office and Project Manager for the year. The Foundation agreed a fee of up to a maximum of £7,000 over the year, at a daily rate of £200, as full and inclusive remuneration for all services rendered by Harriet Fleuriot. Fees were paid upon receipt of an invoice, in monthly instalments, for the number of days (or part days) worked in any given month, and the total paid over the year was £4,660.

The Foundation does not own any premises. Work carried out for the Foundation by the trustees and consultants during 2019-20 took place in their own homes, studios and offices, and accommodation for trustees' meetings was made available similarly, and then work was carried out remotely from spring 2020.

Five meetings of the trustees were held during 2019-20 and average trustee attendance was 82%. Two trustees whose terms ended (Sue Jones and Gary Thomas) were reappointed. All trustees gave freely of their time to promote the objects of the Foundation. No trustee received any remuneration or benefit from the Foundation during 2019-20, other than recompense for travel expenses.

The Foundation cannot, and does not, operate in isolation. It seeks to work positively in partnership with others to provide activities that promote diverse artistic and cultural practice and the study of artists' moving image.

Stuart Croft Foundation

Trustees' report (continued) for the year ended 30 September 2020

Governance and public benefit statement continued

Stuart Croft Foundation is committed to ensuring its decisions and decision-making processes are, and are seen to be, free from personal bias and do not unfairly favour any individual connected with the charity. An official Conflict of Interest Policy and Privacy Policy was approved at the meeting of the trustees on 7 March 2019. It is the policy of Stuart Croft Foundation to ensure every trustee understands what constitutes a conflict of interest and that they have a responsibility to recognize, declare, and document any conflicts that might arise for them and to ensure that the conflict does not affect the decision making of the organisation. All prospective new trustees must register any conflicts of interests by filling in a Conflict of Interest form before joining the Foundation. A conflict of interest register is updated regularly, and conflict of interest is a standing order item for every meeting of the trustees.

In summary, the Foundation seeks to be an efficient and well-operating charity with effective processes, record keeping, financial management and full compliance with legal requirements and recommended good practice.

The trustees confirm that, in carrying out all of their activities related to increasing public understanding and knowledge of contemporary moving image practice, they have complied with their duty under the Charities Act 2011 to have due regard to the public benefit guidance published by the Charity Commission.

Finance

The trustees confirm that, so far as they are aware, there is no relevant examination information of which the charity's Independent Examiner is unaware. They have taken all the steps that they ought to have taken as trustees in order to make themselves aware of any relevant information and to establish that the charity's Examiner is aware of that information.

The trustees continue to adopt a cautious approach towards the guardianship of the Foundation's financial resources. Most of the Foundation's financial resources during 2019-20 were derived from its inheritance from Stuart's estate, alongside two donations. The trustees' caution results from the one-off nature of that inheritance and the absence of any certainty about additional funding.

All of the Foundation's funds were maintained at all times during 2019-20 within the compensation cover provided by the Financial Services Compensation Scheme. In addition, as part of the Foundation's effective stewardship of its financial resources, cash flow is monitored on a day-to-day basis, and cash flow and other financial information are reported to trustee meetings. All expenditure is approved by the trustees. The processing of any payment out of the Foundation has to be authorised by two trustees.

Stuart Croft Foundation

Trustees' report (continued) for the year ended 30 September 2020

Finance continued

HMRC accepts the Foundation as a charity for tax purposes. Its income is not therefore liable to taxation. It claims and receives gift aid against tax on suitable donations. Its incorporated status makes it advantageously eligible for certain investments that would otherwise not be available to it.

The Foundation holds no funds on behalf of others.

Financial review

The net payments for the year were £20,232, including net receipts of £9,768 on unrestricted funds and a payment of £30,000 from the endowment fund, after transfers.

Funds were spent on promoting public access to the Stuart Croft archive; funding the second round of Awards; together with administration and running costs.

There are no funds in deficit. During 2019-20 a current account was held with Barclays Bank, and savings accounts during the year were held with Market Harborough Building Society, and Cambridge & Counties Bank up until October 2019, when the account was closed and remaining funds transferred to the Barclays current account.

Reserves policy

Whilst reserves ordinarily exclude expendable endowment funds, they have been included as part of the reserves in this statement, on the basis that they are readily available for spending. Total funds held at the bank by the Foundation on 30 September 2020 were £76,591. Liabilities amounted to £3,664 and so free cash reserves totalled £72,927, with all funds being held consisting of expendable funds.

Achievements and performance

Promoting public access to the Stuart Croft archive

The Foundation has continued to promote the Stuart Croft archive online catalogue, which became accessible to the public in August 2018 via the online BFI Collections Search.

Since November 2019 a selection of 51 of Stuart Croft's film stills images have been available via the Art Image website, a digital image licensing service. The most popular viewed image in this collection was a still from *Remetior* (2015), Stuart Croft's final and unreleased film that was completed after his death.

Lamentation in the Stuart Croft Archive, a book written by curator and filmmaker Adam Roberts, was published in August 2020 by MA BIBLIOTHÈQUE. The book is the outcome of Adam's research project supported by the SCF Research Award in 2018, looking into the archive of Stuart Croft held at the BFI National Archives. It accounts Adam's visits to examine the archival records and the experience had while doing this work, incorporating reflections on loss, extinction and survival. We are planning to host an online event in 2021 that highlights this important and well-crafted piece of work that will hopefully increase interest and engagement with Stuart Croft's archive.

From 5 September to 31 October 2020, Stuart Croft's looped film work *Drive In* (2007) was screened as part of group show *A Restless Rendition* at Galerie Drei in Cologne, Germany. Other artists included in the exhibition were Loretta Fahrenheit, Yuki Kimura, Angharad Williams, curated by Kathrin Bentele.

Stuart Croft Foundation

Trustees' report (continued) for the year ended 30 September 2020

Achievements and performance (continued)

Success of projects supported by the Stuart Croft Foundation Awards

Launched in 2017, the Stuart Croft Foundation Awards enable filmmakers, curators, writers, researchers, students and recent graduates working between and beyond the gallery and cinema to create small-scale projects, where other funding may be difficult to obtain.

Project activity carried out in 2019/20 by SCF Awardees includes:

2018 SCF Education Awardee Jennifer Martin's short film *TEETH* was premiered as a solo exhibition at PRIMARY + B.DEWITT from 25 October – 21 December 2019, extending to January 2020, with support from The Elephant Trust and Arts Council England. The show at Primary (Nottingham) encompassed a public talk with a local curator Jade Foster as moderator; the workshop 'Love Letters in the Age of Tinder' co-hosted with Ashleigh Barice of b.Dewitt Gallery, a reading group, co-hosted with Ashleigh Barice, and an exhibition tour and in-conversation led by Jennifer Martin. In London, they partnered with Turf Projects (Croydon) to run a day of activities that encompassed the second running of the workshop 'Love Letters in the Age of Tinder' co-run with artist Holly Graham and a performance.

2018 SCF Moving Image Awardee Lucy Pawlak completed her short film *Holding* in December 2019 and produced an accompanying zine. Out of *Holding* arose two more projects from Lucy called *Under the Ring* and *Outside the Ring* - collective filmmaking sessions with young people in Camden involving creating a "Fight Scene" that reflects on their experiences of youth on youth violence in relation to how it is depicted in the media.

(As above,) 2018 SCF Research Awardee Adam Robert's book *Lamentations* , in the Stuart Croft Archive was published by MA BIBLIOTHÈQUE in August 2020. The book is based on research carried out from materials accessed in the Stuart Croft collection at the BFI archives.

Increasing support for Moving Image with the future Stuart Croft Foundation Awards

The SCF strengthened its support for moving image projects in 2019/20 by increasing SCF Award numbers to five funded individual projects across three awards categories, which included a new Curation Award. The Foundation launched the third round of awards in November 2019, with SCF awardees announced in March 2020:

- * 2 x "Moving Image Award" at £5,000:
 - o Haukebodde Hacoud Hacwod Aukud Acud Acuto, Anna Brass
 - o The Bang Straws, Michelle Williams Gamaker
- * 1 x "Curation Award" at £2,000
 - o Birmingham Critical Film Forum, Seán Elder
- * 2 x "Education Award" at £1,000 each
 - o No Place Like Home, Myrid Carten
 - o thrust, Grzegorz Stefański

The awards were selected from over three hundred applications by a panel that included artist and curator Sam Belinfante, and Stuart Croft Foundation trustees; artist Steven Eastwood and curator Gilly Fox.

Stuart Croft Foundation

Trustees' report (continued) for the year ended 30 September 2020

Achievements and performance (continued)

Covid-19 and maintaining our support for Moving Image

In April 2020, as an immediate response to the Covid-19 pandemic, the Stuart Croft Foundation re-confirmed their commitment to supporting the awarded projects and removed a strict deadline in line with our expectations that the development and completion of projects would be delayed due to imposed physical restrictions.

In May 2020, Trustees met to review future activity in consideration of the impact of the Covid-19 pandemic, building in an additional 12 months to the previous schedule of activity.

Trustees agreed that the Foundation will:

- * continue to develop our role in supporting artists, both those we support through the awards and more widely
- * maintain and develop our public profile
- * do this in the context of the Coronavirus crisis, but not focused exclusively on its impact.

Activity to work towards these aims will include:

- * continuing our engagement with and support for the SCF awardees
- * providing online content relating to Moving Image research and production, to further connect and build dialogue with our public network
- * seeking opportunities to further disseminate the work of Stuart Croft.

Communications and public outreach

Over 50% of applicants heard about the 2019/20 SCF Awards application opportunity through the SCF website and newsletter, proving that our communication channels are working effectively. A fifth of applicants heard through word of mouth, suggesting that our general profile is increasing and people feel the SCF Awards opportunity is worth sharing.

The Foundation's website (www.stuartcroftfoundation.org) received over 26,600 unique visitors from 1st October 2019 to 30th September 2020, which is over double the previous year (11,300 unique visitors in 2018/19). This reflects the significant interest generated by the SCF Awards, which didn't take place the previous year and so resulted in lower website traffic. Almost half of all website traffic during 2019/20 occurred during November, December and January, when the SCF Awards were open for application.

We continued to share news about SCF activity via our website, newsletter mailing list and social media channels. Our posts reached over 2,700 people on Facebook (35% increase from 2018/19) and had over 44,000 tweet impressions on twitter (500% increase from 2018/19). During the course of the year, our networks increased considerably, with 35% more followers on Twitter and 10% more page likes on Facebook.

We have continued to carry out a simple marketing strategy that focuses on highlighting the Stuart Croft archive, celebrating the impact of the SCF awards, encouraging a more diverse range of applicants for the SCF awards, and promoting any events or activity associated with the Foundation.

Equal Opportunities monitoring

Stuart Croft Foundation is committed to promoting equality and diversity, valuing difference and recognising that people from different backgrounds and experiences bring valuable insights to the organisation and enhances the way that it works and the opportunities that we provide. This commitment applies to trustees, staff and all artists, volunteers, collaborators, contractors and sub-contractors with whom SCF has a relationship, as well as others including applicants for jobs or creative or learning opportunities, and our audiences.

Stuart Croft Foundation

Trustees' report (continued) for the year ended 30 September 2020

Achievements and performance (continued)

Equal Opportunities monitoring (continued)

The Stuart Croft Foundation partnered with Art Quest's Applied initiative, to monitor the profiles of applicants as part of our commitment to equal opportunities. 50% of applicants took part in the Applied survey and the resulting data showed the following information about applicants:

- * 52% female, 45% male, 3% non-binary
- * 17% of applicant's gender identity was different to the sex assigned at birth
- * 25% identified as black, Asian or minority ethnic
- * 16% identified as having a disability
- * 42% were 20 – 34 years old, 37% were 35 – 49 years old, 10% were 50 – 79 years old.
- * 24% with caring responsibilities, e.g. for a child, elderly relative or disabled person
- * 41% from outside London in England, 46% London, 9% Scotland, 4% Wales.
- * 18% did not attend art school / university / college
- * Applicants cited lack of financial return from art practice, lack of access to funding of finance, and lack of time for art practice due to the need for other jobs, as the top three barriers that are most significant to their careers as visual artists.

This data also allowed us to understand the importance of what the SCF Awards offers to those working with Moving Image, with 24% explaining they applied in order to develop their practice, 18% to make new work for exhibition, and 11% to professionally validate their work as an artist. 6% were inspired by the history of the Foundation.

It is encouraging to see that the diversity of our applicants is increasing across all categorised identity areas compared to 2018, when the data we collected showed us that applicants were 51% female, 38% male, 2% non-binary, that 18% identified as black, Asian or minority ethnic, 20% had caring responsibilities, and 15% had a disability. Previously a large proportion of applicants were under 35 years old, with 59% 20 – 34 years old, 20% 35 – 45 years old, 16% 45 – 65 years old. Additionally, the geographical spread of applicants was very concentrated with 63% from London, 25% outside London in England, 5% Scotland, 2% Wales, and 1% Northern Ireland.

Risk

The Foundation has enough funds to meet its objects over the next four years until end September 2024. The main risk is whether it is possible to continue the Foundation's work beyond that point. Trustees are actively considering options for the longer-term, including an assessment of whether it is possible to raise funds to meet the objects and further develop the work of the Foundation in the longer term.

In the light of the continuing global Covid-19 virus the trustees have reassessed the charity's ability to continue for at least 12 months from the date that the accounts are approved and conclude that no material uncertainties exist that cast significant doubt on the charity's ability to meet its liabilities as they fall due.

Signed on behalf of the board of trustees:

Signed: Susan Jones

Date: 29/6/2021

Name Susan Jones (Trustee)

Stuart Croft Foundation

Independent examiner's report to the trustees of Stuart Croft Foundation Charitable Incorporated Organisation ('the CIO')

I report to the charity trustees on my examination of the accounts of the CIO for the year ended 30 September 2020, which are set out on pages 10 to 12.

Responsibilities and basis of report

As the charity trustees of the CIO you are responsible for the preparation of the accounts in accordance with the requirements of the Charities Act 2011 ('the Act').

I report in respect of my examination of the CIO's accounts as carried out under section 145 of the 2011 Act. In carrying out my examination I have followed all the applicable Directions given by the Charity Commission under section 145(5)(b) of the Act. Whilst an independent examination is not required under section 145 of the Act, the trustees have opted for this type of scrutiny.

Independent examiner's statement

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

- 1 accounting records were not kept in respect of the CIO as required by section 130 of the Act; or
- 2 the accounts do not accord with those records.

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

Signed: C.Welling Name: Claire Welling

Date: 5/7/21

West Yorkshire Community Accounting Service

Stringer House
34 Lupton Street
Leeds
LS10 2QW

Stuart Croft Foundation
Receipts and payments account
for the year ended 30 September 2020

	Notes			
	2020	2020	2020	2019
	Unrestricted	Endowment	Total	Total
	funds	funds	funds	funds
	£	£	£	£
Receipts				
Charitable activities	223	-	223	-
Interest	792	-	792	1,284
Total receipts	<u>1,015</u>	<u>-</u>	<u>1,015</u>	<u>1,284</u>
Payments				
Administration	4,660	-	4,660	4,008
Awards	15,450	-	15,450	6,600
Governance costs	86	-	86	224
Meeting costs, travel and subsistence	12	-	12	-
Accountancy and independent examination	264	-	264	264
Internet hosting web development	775	-	775	-
Total payments	<u>21,247</u>	<u>-</u>	<u>21,247</u>	<u>11,096</u>
Net receipts / (payments)	<u>(20,232)</u>	<u>-</u>	<u>(20,232)</u>	<u>(9,812)</u>
Transfers between funds	30,000	(30,000)	-	-
Net movement in funds after transfers	<u>9,768</u>	<u>(30,000)</u>	<u>(20,232)</u>	<u>(9,812)</u>
Cash fund balances brought forward	<u>-</u>	<u>96,823</u>	<u>96,823</u>	<u>106,635</u>
Cash fund balances carried forward	(4) <u>9,768</u>	<u>66,823</u>	<u>76,591</u>	<u>96,823</u>

Stuart Croft Foundation
Statement of assets and liabilities
as at 30 September 2020

	2020	2020	2020	2019
	Unrestricted	Endowment	Total	Total
	£	£	£	£
Cash funds				
Barclays Bank	9,768	41,874	51,642	16,076
Market Harborough Building Society		24,949	24,949	24,641
Cambridge & Counties Bank	-	-	-	56,106
Total cash funds	<u>9,768</u>	<u>66,823</u>	<u>76,591</u>	<u>96,823</u>

Assets retained for the charity's own use

Documents from the private archive of Stuart Croft were professionally catalogued, and made accessible within the BFI National Archive from September 2019. Since then, there have been 2 visits by members of the public. Access to the BFI National Archive was restricted in March 2020 due to the Covid-19 pandemic, which has temporarily stopped any further visits.

Liabilities

£

Accounts preparation and independent examination
Awards

264

3,400

3,664

Approval of the accounts

The financial statements were approved by the board of trustees on

Date: 11/6/21

Signed: Susan Jones

(Trustee)

Name Susan Jones

Stuart Croft Foundation

Notes to the accounts

for the year ended 30 September 2020

1 Accounting policies

Basis of accounting

The trustees have taken advantage of section 133 of the Charities Act 2011 and have prepared the accounts on a receipts and payments basis.

There has been no change to the accounting policies since last year.

No changes have been made to the accounts for previous years.

Taxation

As a registered charity the organisation benefits from rates relief and is generally exempt from income tax and capital gains tax but not from VAT. Irrecoverable VAT is included in the cost of those items to which it relates.

Fund accounting

Unrestricted funds are available for use at the discretion of the trustees in furtherance of the general objectives of the charity.

Endowment funds represent those assets which must be held permanently by the charity, principally investments. Income arising on the endowment funds can be used in accordance with the objects of the charity and is included as unrestricted income unless restrictions have been imposed by the donor. Any capital gains or losses arising on the investments form part of the fund. Investment management charges and legal advice relating to the fund are charged against the fund.

Further explanation of the nature and purpose of each fund is included in the notes to the accounts.

2 Trustee expenses

No trustee received any expenses during the previous year.

One trustee received £12 towards travel expenses in this year.

3 Related party transactions

No trustee received any remuneration or benefit during this or the previous year.