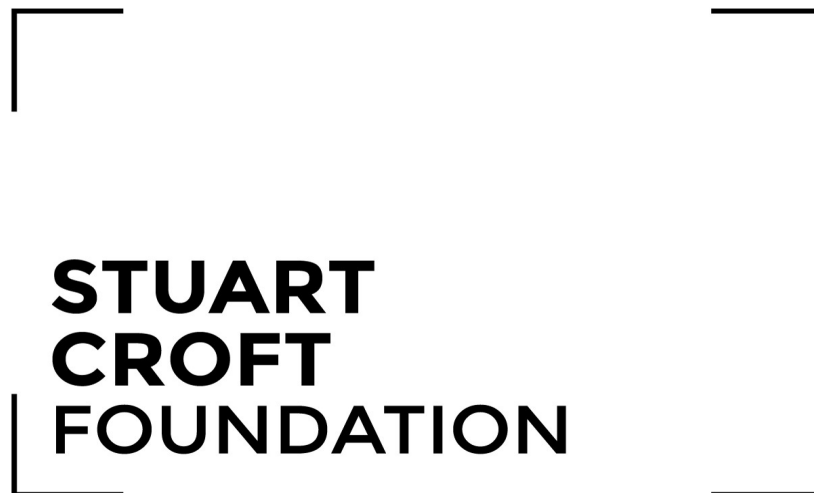


Stuart Croft Foundation

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

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 meeting 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 Fahrenholz, 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.