



Kindred Studios

REPORT & ACCOUNTS

2020–21



"Kindred was a life saver to me – literally."

Tina Crawford



"Our service users were thrilled to learn a new skill and take home something of great quality and was meaningful to them."

Abby Hubbard, Arts in Health Lead,
Central and North West London
NHS Foundation Trust

"The studio has relieved my anxiety during Covid, and it is nurturing to come here."

Kindred Studio
Member



"The opportunity for our young artists to work alongside and meet established creatives in the industry will be of much benefit."

Jan Parnell,
Director of Education, Children's services,
Hammersmith and Fulham Council

"Kindred is the best atmosphere for artistic practice to flourish that I have ever known."

Julie Goldsmith



"Kindred Studios is a real asset to the local community."

Essendine
Primary School

Foreword

Angelique Schmitt – CEO, Kindred Studios

Chris Griffin – Chairman of the Board of Directors, Kindred Studios



The year for us was dominated by buildings; we focused on the quest for a forever home while securing a place to operate from in the interim.

Kindred Studios had been without premises for 15 months by the time this financial year started. In 2018, our community was busy and thriving. We were building the place that we had always dreamed of working in; we were letting affordable studios to creatives, building ambitious educational programmes for disadvantaged young people and creating the very unique, nurturing

environment for which we are known.

We had 175 talented artists in our building and received 2,500 people a day during both of our 2018 Open Studios weekends.

In early 2019 we converted from a CIC to a charity to further support our vision, but after just a year and a half in our thriving building, we were forced to move out of the beautiful Victorian school that had been our second home. The place where we had enjoyed shared meals, hosted poetry evenings and exhibitions, had welcomed talented visual

artists, musicians, teachers, students and art critics was now closed. Four months into our financial year, in March 2021, we finally moved into our current location behind Shepherd's Bush market. Our lack of premises and revenue meant we had to say goodbye to many much-loved members of our team including our fabulous General Manager and building manager, whose departures were financially necessary but especially devastating. Adam Greenhalgh played a crucial part in building Kindred and we miss him hugely, but are delighted he is thriving at Cell Studios.

After 22 months without a building or revenue, our new temporary premises meant we were able to re-open, this time at the height of lockdown. Despite all of the crises and restrictions presented by the pandemic, we received a one year lease in a space due for redevelopment. When we released news of our new premises we received over 200 expressions of interest for

creative space in Shepherd's Bush and filled all of the studios on the first day. Kindred's doors were open – and all the same energy, collaboration and ingenuity flooded back in.

We have recruited two new trustees to help steer and support us on our mission to secure and improve buildings, into making a permanent home, providing active support for our artists and forging partnerships with youth organisations and to secure and improve buildings into securing a permanent home, providing active support for our artists and forging partnerships with youth organisations and colleges. With 1930 artists on our list for studio spaces and local schools patiently waiting for provision of Arts Engagement programmes, we hope that in time, we have the opportunity to further expand the Kindred community with more buildings and further extension of our mentoring scheme.

I would like to say thank you to new trustees Kate Lowe and

Foreword

continued

Kostas Evangelidis, to our dedicated board and our thriving community of artists who have all stepped up to provide support as we continue to develop Kindred's mission, vision and values.

Jon Rees's story, which we are sure you will enjoy reading (below), is just one example of the virtuous circles that are a key part of Kindred. Our current studios in Shepherd's Bush are

operating from a building that has been of huge importance to Jon's life. He grew up in the neighbourhood, and lived in the building for twelve months when it provided accommodation to people who were struggling with homelessness. During a difficult period in his life, Jon attended recovery meetings in what is now our café, and received support from a housing officer

for his accommodation. Now a photographer, Jon is delighted to be working from Kindred and we are thrilled to welcome him to the collective. Jon is focusing on delivering photography workshops for people who are in recovery from addiction, episodes of mental illness, trauma, or most commonly, a combination of these. Jon is currently working with several charities in addiction

"We want everyone reading this to really understand how it feels when we lose our workplace and community."

"This is the place I have been looking for. It's incredible.."



Jon Rees says of Kindred's current temporary home: "It's fantastic. It's what I have been looking for and dreaming of finding. When I came through my recovery, I went to Art College and found myself amongst creative people, and I haven't had that since.

This is the place I have been looking for. It's incredible. It's so exciting to be part of it, and so fitting to me that it is in a building that has played an important part in my life. It's hard to top how beautiful it feels to be creating and helping others create from here. It's

like the perfect happy ending for me. When I first met Angelique it was really strange, as her office used to be the TV lounge when I was in recovery and lived here. There were some really ragey moments in that room. When I was doing the initial tour, I couldn't really focus on what she was saying as all the memories came flooding back. I am not thinking about moving yet. I am glad we will be getting a forever home for Kindred but I have a lot of work to do in documenting my history with this building before we leave and it changes again."



CHRIS GRIFFIN (CENTRE)

and mental health to deliver his photography for recovery programme. He is also working on a project to produce a body of artistic photography.

In this annual report, you will hear from artists who had to move into bedrooms and sheds while we searched for new premises. We want everyone reading this to really understand how it feels when we lose our workplace and community, to have to sever the relationships with local outreach organisations and colleges because we are moving again. It is time for us get off the unhealthy cycle

of being in temporary spaces and having to repeatedly start over again.

To bring some joy and balance, we also celebrate Kindred Alumni Molly Goddard, the iconic fashion designer who started her rise when she moved to Kindred from her mum's spare bedroom. Molly became internationally renowned only three years later, after Rhianna started wearing her dresses. Molly has since then moved to larger premises and gone on to create designs that frequently grace the covers of leading fashion magazines.



ANGELIQUE SCHMITT

This year has also been about seeking a permanent home. We identified a suitable building owned by Hammersmith & Fulham Council and they have generously offered us a 25-year lease as well as pledging £400,000 towards the extensive renovations needed to refurbish the derelict building. We are currently fundraising and would like to thank the Garfield Weston Foundation and Brown Source Trust for joining the local authority in helping us start to raise some of the £1.2m necessary to refurbish the building to a high environmental standard

and convert it into individual studios, teaching and exhibition space. With the kind generosity of private donors, we have also recruited a team from The Fundraisers to support us with our Capital Appeal to help us achieve our goal of stability so we can offer this exciting and important project for decades to come.

If you would like to discuss making a donation to this project, please contact:
angelique@kindredstudios.co.uk

**Chris Griffin &
Angeliqe Schmitt**



Introduction to Kindred Studios

Our priorities in 2020

Kindred Studios **supports a large and growing community of artists**, who work with us to provide ground-breaking creative community outreach, education programs and art therapy initiatives.

Founded in 2015, Kindred was born out of **a two-year search for flexible artists' studios** which uncovered the scarcity of affordable creative spaces in West London.

The studios quickly became a thriving **creative community, offering affordable makers spaces to artists, as well as a host of community initiatives including opportunities for local children and young people** to benefit from mentoring, work experience and the chance to see artists at work.

Building on the success of our temporary venues, which have served over 280 artists to date, Kindred Studios now have the opportunity to create a permanent home in a disused building and we

are seeking funding to complete the necessary adaptations.

The lockdowns of 2020 revealed the importance of having **an inclusive creative space where people from a variety of backgrounds and disciplines can meet**, connect and manifest their creative ambitions.

In the last year, we have played a vital role in helping our extended community to process grief, anxiety, and now **to reconnect and collaborate again safely**.

As we emerge from the pandemic, **our studios will be indispensable for both the artists and makers who use them to work**, as well as for the numerous creative programmes offered to the wider community.



Key achievements in 2020



Visiting Kindred Studios was inspirational for my students. It is a fantastic asset for the community. **Suzanne Masterson, Head of Art for William Morris School**

1

Establishing a mentorship programme

When schools began to ask to visit our studios six years ago, we were thrilled by the positive impact these sessions had on young people who had never had any contact with practising artists before. Kindred brings a huge range of creative disciplines under one roof, and all of our artists commit to giving some of their professional time to inspire young people by introducing them to their unique craft. A permanent studio that can offer schools the stability of planned programming will allow us to achieve our goals to empower young people from disadvantaged backgrounds who have an interest in pursuing a career in the arts. Through the provision of mentorship and hands-on experience we are able to build confidence, purpose and provide much-needed support to this vulnerable group, which in turn increases their chances to pursue further education.

For the first time, this year, Kindred has attracted funding from the National Lottery Community Fund to help our mentorship programme. With this support, we will offer artist training from an educational coordinator in order to prepare our artists for their mentoring roles. Once trained, the artists will be matched to students with whom they will support key areas of development. The mentoring scheme will run alongside Kindred's range of other educational offers including maker tours and vocational workshops.

2

Finding and moving into the current temporary building

In early 2021 we successfully moved into and refurbished a disused complex of flats and offices next to Shepherd's Bush Market after developers outbid us on the lease for our previous studios in Maida Hill. Our current property is also earmarked for development. Wherever we have been housed, we have built a reputation for creating and curating quality, affordable arts spaces, which in turn, bring artists together and connect them with the wider community through education, outreach and social prescribing. We have ambitions to further develop Kindred's reputation for inclusivity, empowerment and community participation at our new home in Ravenscourt Stores.

3

Setting up art therapy provision

Our artists are working with local NHS Trusts and social prescribing link workers to develop artistic and creative experiences for local people with physical and mental health needs. During the acute stages of the pandemic, we provided dedicated art therapy to medics.

4

A new forever home and launching the capital appeal

We have an incredible opportunity to convert a disused building in Hammersmith and are seeking funding to adapt the building and develop services. Ravenscourt Stores is not Kindred's first home, but it will be our first permanent home. With land and buildings in short supply and high demand in West London, we must act urgently to raise the funds needed to secure this property. With a permanent space, Kindred has the opportunity, not only to replicate the success of the artistic communities already established in the temporary spaces, but also to progress and develop our model. This new space will allow for expansion of the range of activities available for artists and the wider community, and establish a self-sustaining business.

The year in numbers



Total number of artists we have accommodated since opening our first building in 2017:

335+

We currently provide studio space to:

65
artists
from all walks of life.



Our new home at Ravenscourt Stores (and adjoining buildings) will allow us to eventually accommodate

175
artists

And will offer

50,000
square
feet
of creative space

Our waiting list has

1940
artists
seeking studios with us.

Artists' studios have closed at a rate of

17%

in the last 4 years.

Kindred artists
has supported

580
children and
young people
to date.

We are currently
working with

150
student/
community
young people
(up to age 18)

Last year we welcomed

150
visiting
artists
into our buildings





Who we are: artists **and** community

Kindred artists:

- 64% of our artists describe their ethnicity as something other than White-British
- Ages range from 21 to 68
- 72% earn less than the minimum wage

Our local community:

Hammersmith & Fulham is a centre of high cultural activity with a strong visual arts movement that dates back to the 1950s and 1960s. In a recent consultation around their Arts Strategy, Hammersmith & Fulham council reported that the biggest issue raised was a lack of affordable studio space. An independent Arts Commission report revealed that the majority of the funds and resources for creative initiatives in the borough have been split between its four established national arts hubs at the expense of the grass-roots arts community.

The report found that the disproportionate focus on established creative ventures in the borough has created a need for the services and initiatives that Kindred Studios provides:

- A thriving culture for independent artists and small arts organisations
- Well-resourced grassroots, diverse, community-led initiatives
- High quality and ambitious participatory community arts projects
- Accessible and inclusive arts hubs belonging to the people that live in the borough
- Cross-sector exchanges between local arts and health, social and education services

There is also desperate shortage of studio space in the borough, and the few existing studios are inaccessible and unaffordable for many artists. The *arts provision gap* mirrors the imbalance of wealth in the borough. Hammersmith & Fulham has some of the most affluent populations in the country. But there are many pockets of extreme poverty in this same borough. 24% of school age children and young people in H&F are eligible for free school meals.. The borough has a diverse population (55.1% of residents are from an ethnic group other than White British), and a large proportion of foreign-born residents (42.8% of the borough's population.)

Grass-roots initiatives like Kindred Studios have the power to inspire and foster artistic potential in communities that have disengaged from mainstream institutions.

A number of studies, including the Government's *Taking Part* survey of cultural participation, have found a direct correlation between living in areas of deprivation and low levels of participation in the arts. Grass-roots initiatives like Kindred Studios have the power to inspire and foster artistic potential in communities that have disengaged from mainstream institutions, by offering access to people from similar backgrounds who are willing to share their experience and offer mentoring.

In a recent consultation by the local council, the biggest issue raised was a lack of affordable studio space in Hammersmith & Fulham.



Introducing our senior team

Kindred Studios' founder trustee and CEO Angelique Schmitt is a practicing ceramics artist and London Guildhall graduate whose search for studio space and a creative community set her on a bold path to founding and building Kindred Studios. The board of four trustees, led by Chair Chris Griffin, Chief Executive of the Museum of Brands, has a diverse range of experience across arts and heritage, communications and advertising, business leadership and venture capital.

As the charity expands into its next phase of development, Kindred is committed to expanding the board of trustees to include a wider range of professional skills and diverse experience. Trustees will be recruited through an open, formal process, following a skills audit to identify the areas of greatest need.



Our senior team

Angelique Schmitt is the founder of Kindred Studios and a practicing artist. For Angelique, Kindred is the long awaited realisation of a collective dream. The process of building the Kindred community has become an artistic practice in itself.



Chris Griffin, who leads our board of trustees, has a diverse range of experience across arts and heritage, communications and advertising, business leadership and venture capital. Chris is chief executive of The Museum of Brands.

"I joined the board of Kindred because I was excited by the breadth of creative disciplines and talent within the community created by Angelique. I see Kindred as a real asset to its surrounding neighbourhood."

Kostas Evangelidis has worked in global financial management for more than 25 years. He is currently deputy global treasurer at PWC. **"I joined as a Kindred trustee because art challenges and inspires me and I welcome the opportunity to contribute my financial and risk management expertise to Kindred's purpose."**



Kenneth Ibbett is a venture capitalist and board director with over 20 years' experience in equity financing, media relations and African agriculture. He has been a non-executive director at more than 30 private companies and not-for-profit organisations. He has worked as a ceramicist in Kindred Studios.



"I joined the board because Kindred Studios has a worthwhile mission which I understand completely. I believe my experience will support Angelique as she creates a permanent home for this thriving community."

Kate Lowe combines her broad experience in arts and marketing to help Kindred Studios develop their community and communications. She has an MA in Fine Art from the Chelsea College of Art (UAL) and previously worked in advertising for 20 years at agencies including Saatchi and Saatchi and J Walter Thompson.



"I want to use my experience to work for an organisation that brings joy, collaboration, mentoring and connection to both artists and the community in which they live."

Stories from our artist community

The affordable studios and collaborative culture within Kindred Studios offer artists and makers from a wide range of backgrounds equitable access to space, materials, skills exchanges and networks.

Abbas Zahedi is community activist, originally from Ladbroke Grove. His first exhibition was at the Venice Biennale in 2017, where he was involved in a Diaspora Pavilion which included artists from migrant backgrounds. Following this life-changing experience, the former medic completed his MA in *Contemporary Photography; Practices and Philosophies* in 2019. In the past year, Abbas' unique experiential installation became a healing space for doctors who were working on the front line and had become traumatised by their COVID experiences. As a parent, Abbas needs to have a studio close to home and his son's school. Staying local is crucial to Abbas; he is a committed investor in his community. This is particularly important as this area is still recovering from the Grenfell Tower Fire, in which Abbas lost a close friend and fellow artist. He believes having the stability and sense of community which is part of Kindred's mission is important for engaging more people from diverse backgrounds.



"You need people that look and sound like you, but you also need people that are different to you to make you feel welcome."

Abbas Zahedi



"I'm a self-taught artist and I really want to push myself forward, but lockdown really stopped that. Coming into a space like this *makes you* an artist. It helps build your confidence and drive your creativity too."

Anthony Laurencin, Artist

Hanna Whiteman is second year student at world-renowned Central Saint Martins. Her current work is focused on print and bio-design, but she works across a wide range of artistic disciplines. She also works in education and community art provision; Hannah provided Zoom art workshops during lockdown. She is currently engaged in a project on auxetic materials and using dappled light in playground design.

"As a student, the studio is affordable, and it so exciting and affirming to be working alongside professionals."



A mother of two, Hanna has found the past year extremely challenging; she worked entirely from her flat while trying to juggle home schooling her children, her degree studies, and continuing her creative and educational art practice. She is delighted and relieved to have found an affordable space and the opportunity to be part of the creative community at Kindred.



"I have spent lockdown nursing my mother who was very sick with Covid. My own flat is currently in a legal dispute with the freeholder and is uninhabitable. I have had no space to be alone or produce any creative work since late 2019.

The studio has given me a place to be, think, research, write, and create, which is life changing. I'm really inspired by a lot of the other practitioners, and feel I have a professional and creative home to build from.

Finally, I love that it is such an unusually international and inclusive milieu of artists and designers."

Michaela Wenkert, Fashion designer

Why we need a forever home



“The lack of connection with other artists and the community was quite a big thing – the pandemic was a surreal time for everyone.”

Jad Oakes

“Before the Pandemic, when Saltram Crescent closed, I moved to a new space in London Bridge. It was hard because, of all the studios I’ve had for the last 15 years, Kindred has been the most successful in terms of the way it builds a real community. Everyone works together and you can knock on anyone’s door. When the Pandemic started, I moved everything out and into storage at my parents’ place. My work stagnated between March and October. As my parents were shielding, I just put stuff in boxes in a room there. Eventually as lockdown started to lift, I set up a work space in their flat. It was such a relief in February when I heard from Angelique that Kindred had found a new temporary home. I do a lot of woodwork and so there are materials that I require that need to be stored properly – so a dedicated studio is essential. The main thing about Kindred has always been the community and having access to a space where you can cross-pollinate with other creatives. Kindred makes a massive difference in terms of my mental state and working practice. I’m so grateful to be able to invite clients over to view the work in my studio; having that headspace out of the family and the home environment makes all the difference.”



Amelia Lancaster

“I hadn’t had a space before moving to Kindred. It completely enhanced my practice. Everything took off because the Open Studios event gave me the exposure to buyers and collectors, so I suddenly had sales and commissions. When our previous building closed, I was just at home on my own with all my studio stuff everywhere. During lockdown I survived with the government grants; it wasn’t much but it completely saved me. My daughter was seriously ill and I was just so stressed I couldn’t really make anything. When it was really scary at the beginning of Covid, we went to shield in Cornwall. I did have some work enquiries while I was back at home but it just seemed so unprofessional that I didn’t have a studio space; when people came, I could sense the visitors’ disappointment, like they thought I’d gone backwards. I visited the current Kindred at Easter and was delighted to find the same supportive, collaborative atmosphere was alive again.”

“It just seemed so unprofessional that I didn’t have space”

Helena Rees

“I make ceramic figures and I joined Kindred when they opened the studios in Shepherds Bush in February. I’d moved in and just started there and then I was diagnosed with breast cancer at the end of March. So I had to go through surgery, chemotherapy, and radiotherapy, which I have just finished now. It was incredibly traumatic. Because Kindred is such a supportive community, I could still meet people and have a conversation with them about art and what they were doing. It meant that I had this studio, this safe space that I could go to. I felt like I was part of something that had nothing to do with cancer, or the treatment. It was absolutely fantastic – it made a huge difference to me. We need a permanent home so the unique Kindred connection and support can be offered to many artists on a consistent basis.”



“It felt like I was part of something that had nothing to do with cancer, or the treatment.”

Why we need a forever home continued

“Being at Kindred is allowing me to have that growth, to be inspired... maybe collaborate... It feels like a home away from home.”

Meesha Lewis,
Fashion designer

“Having a studio at Kindred has given me more mental freedom. Being able to have my own space has opened up my mind; the studio allows me to do things at my own pace and have some peace and quiet. I started off in my bedroom and that just became unmanageable; it was mentally taxing because you wake up and you’ve got materials everywhere. It’s nice to have a space where you have an organised mess. In the studio, I can put some things down and then pick them up the next day when I come in; I don’t have to navigate the space as both a bedroom and a workspace.

I was looking at Kindred years ago but they didn’t have any space so I ended up finding something in Wembley, where I felt like I was in a cupboard; that’s how small the space was. It didn’t have any community and the doors were all closed. It was very isolating. And it was a long commute from my house; it took me an hour and a half to get to the



North Wembley space. A friend of mine had a tiny little space which was on offer, but it had no sunlight as it was in the eaves. It wasn’t very healthy and I couldn’t take good photographs because it was so dark. I had to move out because I could no longer afford the rent as my income dropped dramatically during the pandemic.

When I got an email to say that Kindred had moved and they had new spaces, I jumped at the chance. Kindred is affordable and accessible; I got a space with beautiful big windows and lots of sunlight comes in. I’ve sectioned it off so that I’ve got a work area and a photography area. I can make as much mess as I want. I stay there quite late because it takes me a while to get into my flow when I’m pattern cutting. I have that control over my space and it really helps my productivity. I can walk to Kindred in half an hour from where I live and if I take the train, I’m literally there in ten minutes, which means I spend more of my time working and less time commuting.

The other makers are lovely – and generous. If my presser foot for my sewing machine is broken or something’s happened, I can just ask if anybody can lend me one. It’s nice to sit in the garden and have that outdoor space too, because I don’t have a garden at home. There’s always a community there to support you. I love the location – there are so many fabric stores on my doorstep. My discipline is design; I work in the space where art meets fashion. I’m just focussing on making beautiful pieces, things people will love. Being at Kindred is allowing me to grow, to be inspired to make new designs and to collaborate with some of the other artists. It’s a very special place; it feels like a home away from home.”

Why we need a forever home

continued



“Kindred opened their arms and wrapped me in kindness. They found a sponsor for my studio at first.”

Tina Crawford

“I can’t tell you how magic Kindred is. They offered me a space at a time when I was feeling suicidal, I was so stressed about money and my previous studio was costing me a fortune. Kindred opened their arms and wrapped me in kindness; they found a sponsor for my studio at first to help me get back on my feet financially. Kindred is the place all creatives are searching for: a creative community that is open and welcoming to everyone. It’s really magic and I miss them terribly and cannot wait to get back in when they have a permanent home. When they had to move, I was devastated. It was completely crushing, not just to me but to my whole family. We had all become part of the Kindred family; my 9-year-old son was in tears. I couldn’t wait, I had to move on because my work needs a studio, but the new studios are just not the same, they don’t have the same sense of community and I am on the waiting list to get back to Kindred. I can’t wait for Kindred to have a forever home: moving is so traumatic and takes so much out of all the artists; it’s like breaking up a family. Having stable, long term studios will be such a relief to everyone in this constructive community.”



“What attracted me to Kindred is their mentoring programme, I really support the way we all sign up to support young artists.”

Lily O'Farrell

“I would describe myself as a digital comedy cartoonist. I specialise in feminist art that challenges everyday sexism. My work is primarily online – mostly Instagram where I have 250,000 followers and I also sell my art and merchandise. I also have a coffee table book that is a comedy romp through feminism in cartoon form.

What attracted me to Kindred is their mentoring programme, I really support the way we all sign up to support young artists. I so wish I had a mentor when I was young. I always thought I was terrible at art because it was so serious at school. I have always been into comic art, and didn’t even realise that was, or could be a thing. I love how friendly and welcoming the other creatives are; there’s no hierarchy at Kindred, which is something you do encounter sometimes as a digital artist. Everyone is so supportive and encouraging of what I am doing and interested in my digital practice. It’s like a tranquil bubble but I also experience it as really exciting; Kindred is a creative catalyst. I get so inspired by everyone else and their phenomenal work. I also love how varied the art here is, it’s not all fine art, there’s a real mix and no-one is an outsider.”

Kindred Alumni



“Kindred studios are affordable to early career artists.”

Molly Goddard

Internationally renowned fashion designer Molly Goddard got her start at Kindred. Molly’s creations grace catwalks and numerous fashion magazines (she was recently featured in Vogue.) Her dresses have been worn by Rhianna and Jodie Comer and Molly’s outfits were famously featured on BBC’s Killing Eve.

Molly is a loyal Kindred alumni; “I needed affordable studio space, I was starting out and just couldn’t afford the rents the commercial studios charge in West London. I searched for ages, and then I found Kindred. They are wonderful, they focus on what creatives need, not on making a fortune. Their studios are affordable to early career artists. They were so important to me, giving me a base to grow my business and launch my career from. I wish them every success in finding a permanent home, they are brilliant, and I have so many fond memories of my time at Kindred.”

“Kindred was so important to me, giving me a base to grow my business and launch my career from.”



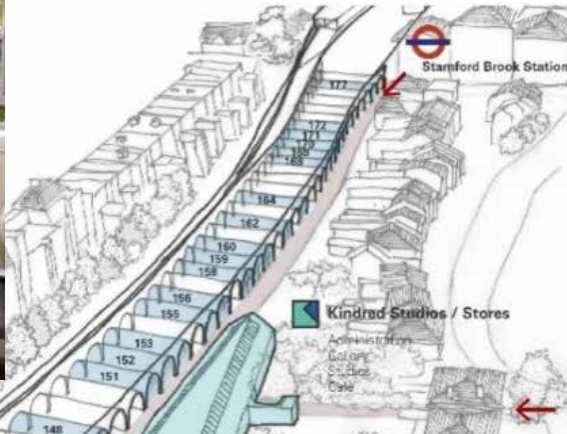
“I chose Kindred because I like the mentoring scheme they do with young people... I know how important it is for young people who look like me to see me doing the work that I am doing.”

Bolanle Tajudeen

Bolanle is the founder of Black Blossoms, a platform designed to increase the visibility of black women and non-binary people in the art world. She co-curates touring exhibitions and successfully introduces new audiences to black visual artists. She also provides unique support for her artists by helping manage their career development. Most recently, Bolanle worked on a freelance project with the Tate, and devised and taught *Art in the Age of Black Girl Magic*, a course that has featured in Vogue as an important event in Black History Month.

“I’ve made so many connections with other makers in Kindred and that’s what I really like. It’s calm and unique, and Angelique really knows what she’s doing. Her level of care and attention to what the artists need is super important. I chose Kindred because I like the mentoring scheme they do with young people. I liked being able to give something back and have that organised for me. I know how important it is for young people who look like me to see me doing the work that I am doing and Kindred enabled me to do that. I can’t wait to come back to Kindred when they get their permanent home.”

Our new Home



Phase One
Ravenscourt Stores will form a 10,000 square foot open-plan creative hub. Within the space will be artists' studios, a members' café, and a multi-use arts education space.

Phase Two
We are already in discussion with TfL with a view to acquiring the vacant railway arches adjacent to Ravenscourt Stores. Our programme aims to unite a row of 26 railway arches and the previously unused industrial storage building to establish over 40,000 square feet of public facing creative work space.

Architect's illustration by Gianni Botsford – architect and Kindred Alumni

An important aspect of Kindred's evolution is its commitment to designing green studios as well as engaging its creative community in building a low-carbon practice and environment. The design and build of Ravenscourt Stores include a range of measures including roof insulation, double glazing, underfloor heating and a live visual board to display the studios' consumption of energy. Our local community has been incredibly supportive, lobbying for us to be able to buy our last building under the community right to buy (which we lost to developers) and actively supporting our current planning application to move into

a permanent home at Ravenscourt Stores. We have reached an initial Lease agreement which secures the site for 25 years. A two-phased development plan aims to ensure sustainability; we will open and establish the main Ravenscourt Stores hub initially, before expanding into the additional space in the nearby railway arches. The site is owned by Hammersmith & Fulham Council, who have pledged £400,000 to help us acquire the lease and develop the property. We have so far raised £515,000 of the £1.2 million needed to make this happen with donors including the Garfield Weston Foundation and the Brown Source Trust.



Future plans

The space at Ravenscourt Stores will enable Kindred to:

- Grow a thriving collective community of professional artists through the provision of affordable studios.
- Continue working with schools and colleges, with particular focus on expanding our creative mentorship and providing support to underrepresented minorities.
- Open our cafe to the public and use this space to host talks, workshops and art festivals.
- Introduce a permanent Art Shop which supports our local artists and makers.
- Establish a programme of campfire music and poetry events, bringing the community into our creative space.
- Continue supporting West London artists, including offering bursaries to struggling artists, as well as creating new opportunities for growth and collaboration.
- Build on our existing social prescribing links, offering space for community health and wellbeing, and further developing our art therapy work with the NHS.

How **you** can help **us**

Kindred would like you to consider making a donation towards enabling us to open Ravenscourt Stores and provide West London artists and the wider community the space to make, to educate and to inspire future creatives.

For further information,
please contact Angelique Schmitt:
07775 510041
or angelique@kindredstudios.co.uk

So far we
have raised
£515,000
of the
£860,032
needed to
make this
happen.



KINDRED STUDIOS
Unaudited Financial Statements
For the Year Ended 30 September 2021

Charity Registration number 1182692
Company registration number 09764226

KINDRED STUDIOS

Financial Statements

Year Ended 30 September 2021

Contents	Pages
Trustees' Annual Report	4 to 6
Independent Examiner's Report	7
Statement of Financial Activities	8
Balance Sheet	9
Notes to the Financial Statements	11 to 16

KINDRED STUDIOS

Year Ended 30 September 2021

Reference and Administrative Details

Registered charity name:	KINDRED STUDIOS
Charity registration number:	1182692
Company registration number	09764226
Registered Office:	Ealing House 33 Hanger Lane London W5 3HU
Directors:	Mr Chris Griffin Mr Kenneth Ibbett Mr Konstantinos Evangelidis Ms Katherine Lowe Ms Angelique Vivienne Schmitt
Trustees:	Ms Angelique Vivienne Schmitt Mr Chris Griffin Mr Kenneth Ibbett
CEO:	Ms Angelique Vivienne Schmitt
Bankers:	Barclays Bank plc
Accountants:	Arby Chek (FMAAT) G&C Accounting Ealing House 33 Hanger Lane London W5 3HU

KINDRED STUDIOS

Trustees' Annual Report Year End 30 September 2021

The trustees who are also directors of the charity for the purposes of the Companies Act 2006, present their report with the financial statements of the charity for the year ended 30 September 2021. The trustees have adopted the provisions of Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019.)

Structure, Governance and Management

Kindred Studios is a charitable company limited by guarantee and governed by its Memorandum and Articles of Association dated 6 March 2019. Kindred Studios was registered as a charity (number 1182692) with the Charity Commission on 29 March 2019. The board is made up of three Trustees, including Chair and CEO. Trustees can be nominated by any current member of the board and can only be appointed by consensus. In recruiting prospective trustees, the board's policy is to seek a broad range of experience relevant to the work of the charity, with particular focus in key strategic areas. The board's present remit is to deliver the capital project through stable leadership.

Objectives and Activities

Kindred Studios became a registered charity, number 1182692 on the 29th of March 2019. The purpose of Kindred Studios is to advance education through the promotion and encouragement of the practice and appreciation of the arts, in particular (without limitation) through the provision of high-quality arts education programmes. Kindred Studios creates a unique, inspiring and supportive working environment for a wide range of professional creative practitioners with a wide variety of backgrounds. All our makers become part of an essential and meaningful mentorship programme for young people that are interested in pursuing a career in the arts. As well as mentorships, Kindred offers vocational tours with the aim of engaging and inspiring young people to think about their futures in the creative industries.

Public Benefit

The trustees confirm that in planning the charity's activities, they are acting within the Charity Commission's guidance on public benefit as well as supporting the charity's objectives:

KINDRED STUDIOS

Trustees' Annual Report (continued) Year End 30 September 2021

2.1.1 To advance education through the promotion and encouragement of the practice and appreciation of the arts, in particular (without limitation) through the provision of high-quality arts education programmes;

2.1.2 To further any other purpose which is exclusively charitable under the laws of England and Wales.

Achievements and Performance

In September 2020, the beginning of Kindred's 2020-21 financial year was very challenging; we were mid pandemic, we were low on financial reserves, and had no premises. This meant we were not able to host artists or generate revenue and therefore we had no ability to deliver educational programmes for students. We still had 1940 applicants on the waiting list and the opportunity to reach our longstanding goal which could guarantee our long-term future: a 25 year lease on a building. Kindred received the offer of substantial funding (amounting to almost half of the total capital expenditure budget from LBHF) which will help us bring a disused building back to life.

This prospect has been supported by a generous grant from the Garfield Weston Foundation. We were awarded £80,000 towards the development and capital costs for the building. We also received a £10,000 pledge from the Brown Source Trust.

In January 2021, Kindred was contacted by Yoo Capital and offered an 11-month lease on one of its redundant buildings in Shepherd's Bush. This meant that operations could begin, and despite Covid-19 we were once again able to offer creative space and educational programmes. We were fortunate that this temporary building is located in the same borough as Kindred's permanent home which has facilitated the establishment of long-term local partners. In the short time since we set up home in our new temporary premises Kindred has reached out to the borough's educational leadership team. We have begun a partnership with local colleges including William Morris Sixth Form, whose students have visited the studios and whom will benefit from the mentorship programme when it commences.

The financial year ended with a promising extension on the Yoo Capital lease, allowing Kindred to continue to operate until July 2022. We received a £9,960 award from the National Lottery Community Fund to help resource an Educational Coordinator that will work with our artists and local schools to help deliver and expand our unique mentorship programme.

KINDRED STUDIOS

Trustees' Annual Report (continued)

Year End 30 September 2021

In addition to hosting a diverse group of artists and to re-establishing the education programme in this new borough, Kindred opened its doors for its bi-annual Open Studios. We received 840 visitors who toured studios and took part in free art workshops and talks over the course of the weekend.

Financial Review

The financial position of the charity at the year-end is set out on page 10.

Kindred Studios raised £232,338 in 2020-21 and spent £138,537 on charitable activities achieving a surplus of £98,801.

Total reserves of £ 81,936 are held at the year end of which £71,247 are unrestricted and £10,689 are restricted. Free reserves amounted to £65,750 at the year end.

Reserves Policy

The charity's intention is to maintain adequate reserves, equal to three months' worth of staff and operating expenses, which together with funds raised in the year will enable it to continue its programmes.

Plans for Future Periods

Kindred Studios' most important objective this year is to secure the funding for the refurbishment of its first long-term home. The stability attained from having a solid base from which to operate will enable the charity to nurture relationships with local colleges and other partners which in turn will ensure the successful development and delivery of impactful mentoring programmes and inspiring artist studios. As well as being an essential resource for the area, this first base will also enable the charity to use its rental revenues to create more Kindred Studios with which to create greater impact.

Signed on their behalf by


Mr C Griffin
Trustee

30 November 2021
Date

KINDRED STUDIOS

Independent Examiner's Report to the trustees of the Kindred Studio "the company".

I report to the charity trustees on my examination of the accounts of the Company for the year ended 30 September 2021.

Responsibilities and basis of report

As the charity's trustees of the Company (and also its directors for the purposes of company law) you are responsible for the preparation of the accounts in accordance with the requirements of the Companies Act 2006 ('the 2006 Act').


Having satisfied myself that the accounts of the Company are not required to be audited under Part 16 of the 2006 Act and are eligible for independent examination, I report in respect of my examination of your charity's accounts as carried out under section 145 of the Charities Act 2011 ('the 2011 Act'). In carrying out my examination I have followed the Directions given by the Charity Commission under section 145(5) (b) of the 2011 Act.

Independent examiner's statement

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

1. accounting records were not kept in respect of the Company as required by section 386 of the 2006 Act; or
2. the accounts do not accord with those records; or
3. the accounts do not comply with the accounting requirements of section 396 of the 2006 Act other than any requirement that the accounts give a true and fair view which is not a matter considered as part of an independent examination; or
4. the accounts have not been prepared in accordance with the methods and principles of the Statement of Recommended Practice for accounting and reporting by charities (applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102)).

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


Susan Plumb ACA
Haines Watts, Chartered Accountants
Station Approach, Newport Street, Swindon,
Wiltshire, SN13DU

3 Nov 2021

KINDRED STUDIOS

Statement of financial activities for the year ended 30th September 2021 (including Income and Expenditure Account)

		Unrestricted funds	Restricted funds	Total funds	Total funds
	Notes	2021	2021	2021	2020
		£	£	£	£
Income:					
Income for the period:	2	189,274	43,064	232,338	10,634
Total Income:		<u>189,274</u>	<u>43,064</u>	<u>232,338</u>	<u>10,634</u>
Expenditure:					
Raising funds		11,052	-	11,052	-
Charitable expenditure		95,110	32,375	127,485	53,306
Total Expenditure:		<u>106,162</u>	<u>32,375</u>	<u>138,537</u>	<u>53,306</u>
Net movement in funds:		83,112	10,689	93,801	(42,673)
Reconciliation of funds:					
Total funds at 1 October 2020		(11,865)	-	(11,865)	30,808
Total funds at 30 September 2021		<u>71,247</u>	<u>10,689</u>	<u>81,936</u>	<u>(11,865)</u>

The notes on pages 11 and 16 form part of these financial statements.

KINDRED STUDIOS

Statement of Financial Position as at 30 September 2021

	Notes	2021 £	2020 £
Fixed Assets:			
Tangible Fixed Assets	7	5,497	-
		<u>5,497</u>	<u>-</u>
Current Assets:			
Cash at Bank		132,865	2,668
Debtors	8	6,658	1,322
Current Liabilities:			
Creditors: amount falling due within one year	9	(63,084)	(15,855)
Net current assets		<u>76,439</u>	<u>(11,865)</u>
Net Assets	10	<u>81,936</u>	<u>(11,865)</u>
Represented by:			
Restricted Funds	11	10,689	-
Unrestricted Funds		71,247	(11,865)
Total Funds		<u>81,936</u>	<u>(11,865)</u>

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

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

KINDRED STUDIOS


Statement of Financial Position as at 30 September 2021 – continued

The trustees acknowledge their responsibilities for

(a) ensuring that the charitable company keeps accounting records that comply with Sections 386 and 387 of the Companies Act 2006 and

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

The accounts were approved by the Trustees on 3/11/2021 and signed on their behalf by



Mr C Griffin
Trustee

30 September 2021

Date

The notes on pages 11 to 16 form part of these financial statements.

KINDRED STUDIOS

Notes to the financial statements

For the year ended 30 September 2021

1. Accounting Policies

Basis of preparing the financial statements

The financial statements of the charitable company, which is a public benefit entity under FRS 102, have been prepared in accordance with the Charities SORP (FRS 102) 'Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019)', Financial Reporting Standard 102 'The Financial Reporting Standard applicable in the UK and Republic of Ireland' and the Companies Act 2006. The financial statements have been prepared under the historical cost convention.

The financial statements are prepared in sterling, which is the functional currency of the entity and is rounded to the nearest £.

Going concern

The trustees are not aware of any material uncertainties regarding going concern.

Judgements and key sources of estimation uncertainty

Accounting estimates and assumptions are made concerning the future and, by their nature, will rarely equal the related actual outcome. There are no key assumptions or estimates that have a significant risk of causing a material adjustment to the carrying amounts of assets and liabilities in the next financial year.

Fund accounting

Unrestricted funds are available for use at the discretion of the trustees to further any of the charity's purposes.

Designated funds are unrestricted funds earmarked by the trustees for particular future project or commitment.

Restricted funds are subjected to restrictions on their expenditure declared by the donor or through the terms of an appeal.

Incoming resources

Income from donations and grants is recognised when there is evidence of entitlement to the gift, receipt is probable, and its amount can be measured reliably. All income is derived from the charity's principal activities which relate to fundraising.

KINDRED STUDIOS

Notes to the financial statements (continued) For the year ended 30 September 2021

Fixed assets

Fixed assets are depreciated over their estimated useful lives at the following rates:

Office equipment: 20% reducing balance.

Debtors

Trade and other debtors are recognised at the settlement amount due. Prepayments are valued at the amount prepaid.

Creditors

Creditors are recognised where the charity has a present obligation resulting from a past event that will probably result in the transfer of funds to a third party and the amount due to settle the obligation can be measured or estimated reliably. Creditors are recognised at their settlement amount

2. Analysis of Income

	Restricted 2021 £	Unrestricted 2021 £	Total 2021 £	Total 2020 £
Donations and legacies	31,000	54,000	85,000	-
Other trading activities	12,064	135,274	147,338	10,634
	43,064	189,274	232,338	10,634

Included in the above is £14,365 Coronavirus job retention scheme income (2020 £10,631).

3. Analysis of Expenditure

	Restricted 2021 £	Unrestricted 2021 £	Total 2021 £	Total 2020 £
Staff costs	-	42,393	42,393	35,891
Raising funds	-	11,052	11,052	-
Consulting	25,708	5,116	30,824	-
Building Maintenance	909	18,440	19,349	8,400
Charitable activities	5,758	-	5,758	-
Other office expenses	-	29,161	29,161	9,016
	32,375	106,162	138,537	53,307

KINDRED STUDIOS

Notes to the financial statements (continued) For the year ended 30 September 2021

4. Employees

Number of employees

The average monthly number of employees during the year was 1 (2020: 1)

	2021 £	2020 £
Employment costs		
Wages and salaries	37,500	34,000
Social security costs	3,955	1,302
Other pension costs	938	589
	42,393	35,891

There were no employees whose annual remuneration was £60,000 or more.

Key management remuneration – total compensation paid to key management personnel for services provided to the charity was £42,393 (£35,891).

5. Net Income/expenditure

Net income / (expenditure) is stated after charging:-

	2021 £	2021 £
Depreciation	970	-
Independent examiner's fee	750	-

6. Trustees

No trustee or person with a family or business connection with a Trustee received remuneration in the year directly or indirectly, or had any expenses reimbursed (2020: nil) except as disclosed in note 12.

KINDRED STUDIOS

Notes to the financial statements (continued) For the year ended 30 September 2021

7. Fixed assets – Used by the Trust

	Office Equipment £
Cost as at 1st October 2020	-
Additions in period	6,468
Cost at 30th September 2021	6,468
Depreciation at 1st October 2020	-
Depreciation Charge	970
Depreciation at 30th September 2021	970
Net Book Value at 30 th September 2021	5,497
Net Book Value at 30th September 2020	-

8. Debtors: amounts falling due within one year

	2021 £	2020 £
Trade debtors	1,559	1,322
Other debtors	5,099	-
	6,658	1,322

9. Creditors: amounts falling due within one year

	2021 £	2020 £
Other taxes and social security	70	3,976
Other creditors and accruals	63,014	11,879
	63,084	15,855

KINDRED STUDIOS

Notes to the financial statements (continued) For the year ended 30 September 2021

10. Analysis of Net Assets

	Restricted fund 2021 £	Unrestricted funds 2021 £	Total funds 2021 £	Total funds 2020 £
Fixed assets	-	5,497	5,497	-
Net Current assets	9,951	66,488	76,439	(11,865)
	9,951	71,985	81,936	(11,865)

11. Restricted fund

Restricted funds	Balance at 1 Oct 2020	Income	Expenditure	Balance at 30 Sept 2021
	£	£	£	£
Garfield Weston Foundation	-	26,000	(26,000)	-
Brown Source Trust	-	5,000	(5,000)	-
Imperial Health	-	2,104	(1,375)	729
Lottery Awards	-	9,960	-	9,960
Total	-	43,064	32,375	£10,689

Garfield Weston Foundation £26,000 used on the costs of consultant reports for planning.

Brown Source Trust £5,000 (restricted to the use of planning reports for Ravenscourt Stores)

Imperial Health budget £2,104 (restricted to covering the costs of furnishing a space for art therapy groups)

Lottery Awards for All (restricted to help cover costs of delivering education programmes) £9,960.

KINDRED STUDIOS

Notes to the financial statements (continued)

For the year ended 30 September 2021

12. Related Party Transactions

There were no disclosable related party transactions during the year (2020: none) except for the following:-

Angelique Schmitt, a trustee, received total remuneration of £42,493 (2020: £35,891) for her role as CEO of the charity. No remuneration was paid for her role as trustee.

13. Retirement benefits scheme

The charity operated a defined contribution pension scheme for all qualifying employees. The assets of the scheme are held separately from those of the charity in an independently administered fund. The charge to the income and expenditure account in respect of defined contribution scheme was £938 (2020: £589).

14. Controlling party

The charity is controlled by its Trustees in this and prior year.