

ART SERVICES GRANTS LIMITED

England & Wales · Charity number 267021

Details

Other names SPACE (ART SERVICES GRANTS LTD)

Status Registered

Legal form Charitable company

Company number [01157240](#)

Registered 1974-03-26

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

Contact

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London
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Website www.spacestudios.org.uk

Activities

Objects: (1) TO FOSTER, PROMOTE, ADVANCE AND MAINTAIN AND IMPROVE PUBLIC EDUCATION AND TO PROMOTE INTEREST IN AND APPRECIATION OF ALL FORMS OF ART. (2) TO AID, ASSIST AND EDUCATE NECESSITOUS ARTISTS (3) TO PROMOTE AND IMPROVE ART AND THE PRODUCTION OF OBJECTS OF ARTISTIC MERIT

Activities: Visual arts institution SPACE provides creative workspace, offers advocacy & promotes innovation. Established by artists in 1968, SPACE runs 18 premises in London, providing affordable studios along with talent development programmes, residencies & training opportunities. SPACE also delivers Learning projects for schools, young people & communities to promote engagement with creativity & the arts.

Classification

- **How:** Provides Buildings/facilities/open Space, Provides Services, Provides Advocacy/advice/information, Acts As An Umbrella Or Resource Body
- **What:** Education/training, Arts/culture/heritage/science
- **Who:** Children/young People, Elderly/old People, Other Defined Groups, The General Public/mankind

Geography

- Throughout England And Wales

Finances

Period end	Income	Expenditure	Assets	Employees
2025-03-31	£5,909,509	£4,188,383	£11,956,567	18
2024-03-31	£5,400,533	£4,829,275	£10,235,441	19
2023-03-31	£5,442,222	£3,908,089	£9,664,183	21
2022-03-31	£4,749,160	£5,145,547	£8,130,050	24
2021-03-31	£7,607,244	£5,548,050	£8,526,437	26

Trustees

Name	Role	Appointed
Miranda Sau Ting Leung	Chair	2024-04-30
Hannah Louise Farahar		2024-10-15
JANANNE AL-ANI		2025-01-21
LUCIANO RUBEN LILLOY FEDELE		2025-01-21
Miranda Wan Ching Siow		2022-11-22
NEAL WHITE		2026-04-30
Philip Clark FCA		2016-12-22

ART SERVICES GRANTS LIMITED

England & Wales - Charity number 267021

Accounts



Peter Sedgley in his studio in 1969. Photo: John Webb.

SPACE ANNUAL REPORT 2025

ART SERVICES GRANTS LTD.
trading as SPACE

ANNUAL REPORT
& FINANCIAL STATEMENTS

1 April 2024 – 31 March 2025

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MISSION VISION VALUES

SPACE stands for
Space Provision Artistic Cultural and Educational

Our mission is to make SPACE for art

SPACE to create: by providing affordable studio space to a wide range of artists and by being an effective advocate for artist studio spaces

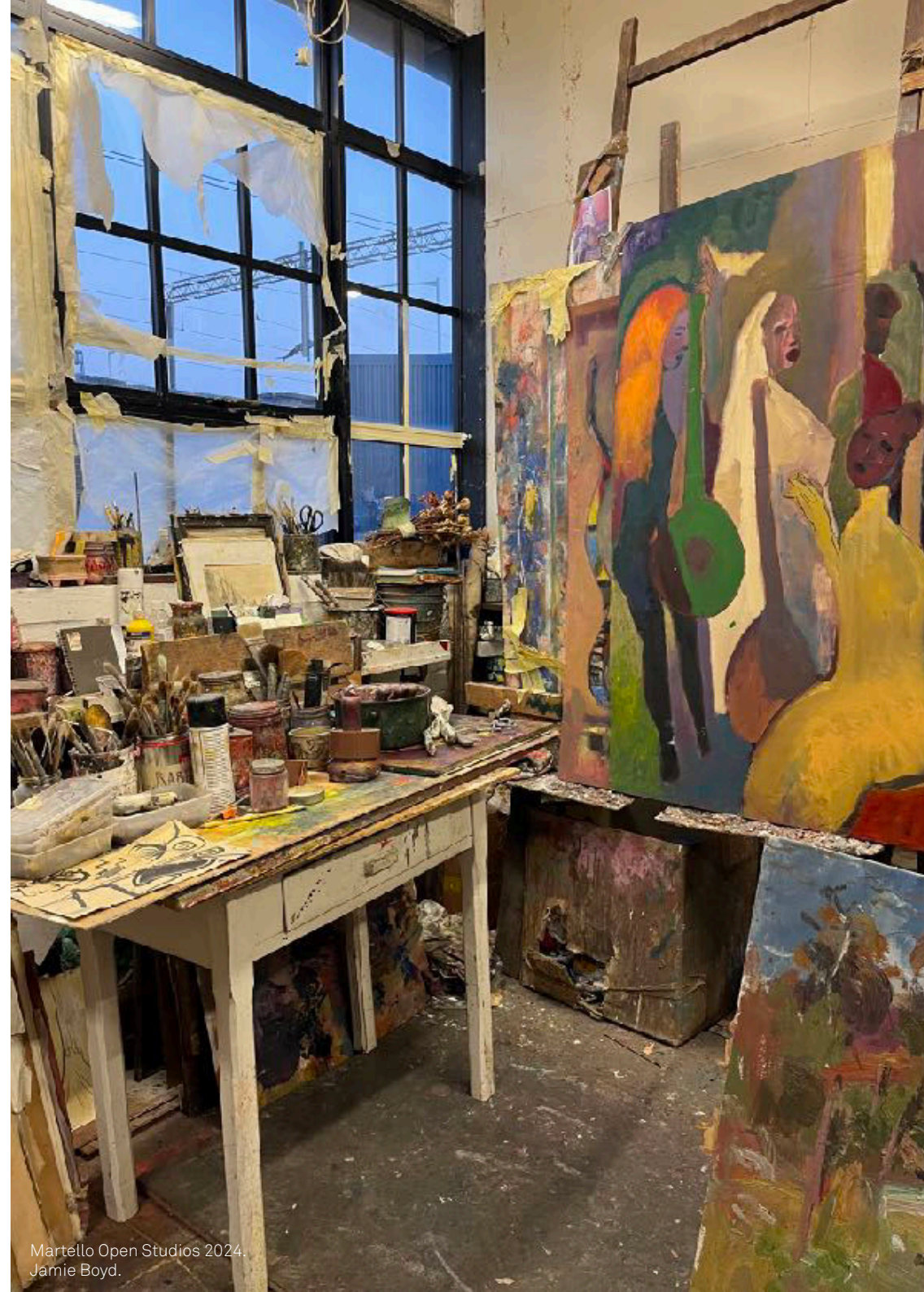
SPACE to develop: by offering resources to develop their practice

SPACE to engage: by enabling our local communities to meaningfully access and engage with art and artists

Our vision is to keep artists in the city and underpin a sustainable infrastructure for art and artists in perpetuity

Our core values are:

- Innovative, ambitious, and relevant
We strive to meet the changing needs of the artists and their communities.
- Accessible, diverse, and inclusive
We support artists who are under-recognised and historically excluded, and are ensuring that our activities are inclusive and diverse.
- Accountable, sustainable, and transparent
We are efficient managers of our buildings, and hold ourselves and others to high standards respecting the environment. We operate with transparency and continuous quality improvement.
- Connected, supportive, and engaged
We recognise the value of joined-up thinking and partnerships in helping us achieve our objectives.



Peter Sedgley 1930 – 2025

It is with deep sadness that we announce the death of our co-founder Peter Sedgley, who died on Monday 17 March 2025 at the age of 94.

Peter Sedgley was an artist who looked at the world with a particular kind of social conscience. He imagined the site of the artist's studio as one of unbounded imagination – a prospective seat for social, political and economic change.

After an initial period in the army, as well as a career as an architect, Sedgley let loose and pursued his dream of being an artist full time. His first major solo exhibition in 1965, at the celebrated McRoberts & Tunnard Gallery in London, was a complete sell-out, with several works being placed in major institutions, including the Tate.

In 1968, with Bridget Riley and Peter Townsend, Sedgley founded SPACE; its acronym said it all: Space Provision (Artistic, Cultural, Educational). Setting up in a warehouse in East London at St Katharine Docks beside the Thames, it was the seed that led to a model of artist provision and advocacy in Britain, an argument for 'space' that is now emulated around the world. A key passion project of Sedgley's was the Art Information Registry, a detailed index of artists' work available for exhibition, performance, purchase and commission. In its heyday, it was used by SPACE members and tenants from Frank Auerbach to David Bowie.

Sedgley was a very specific kind of person, adventurous, seemingly not afraid of risk, but also a deep thinker. After all, the discipline required of his intricate incandescent paintings, which over time evolved to become sculptures, was something that he pursued largely independently. He was consistently innovating.

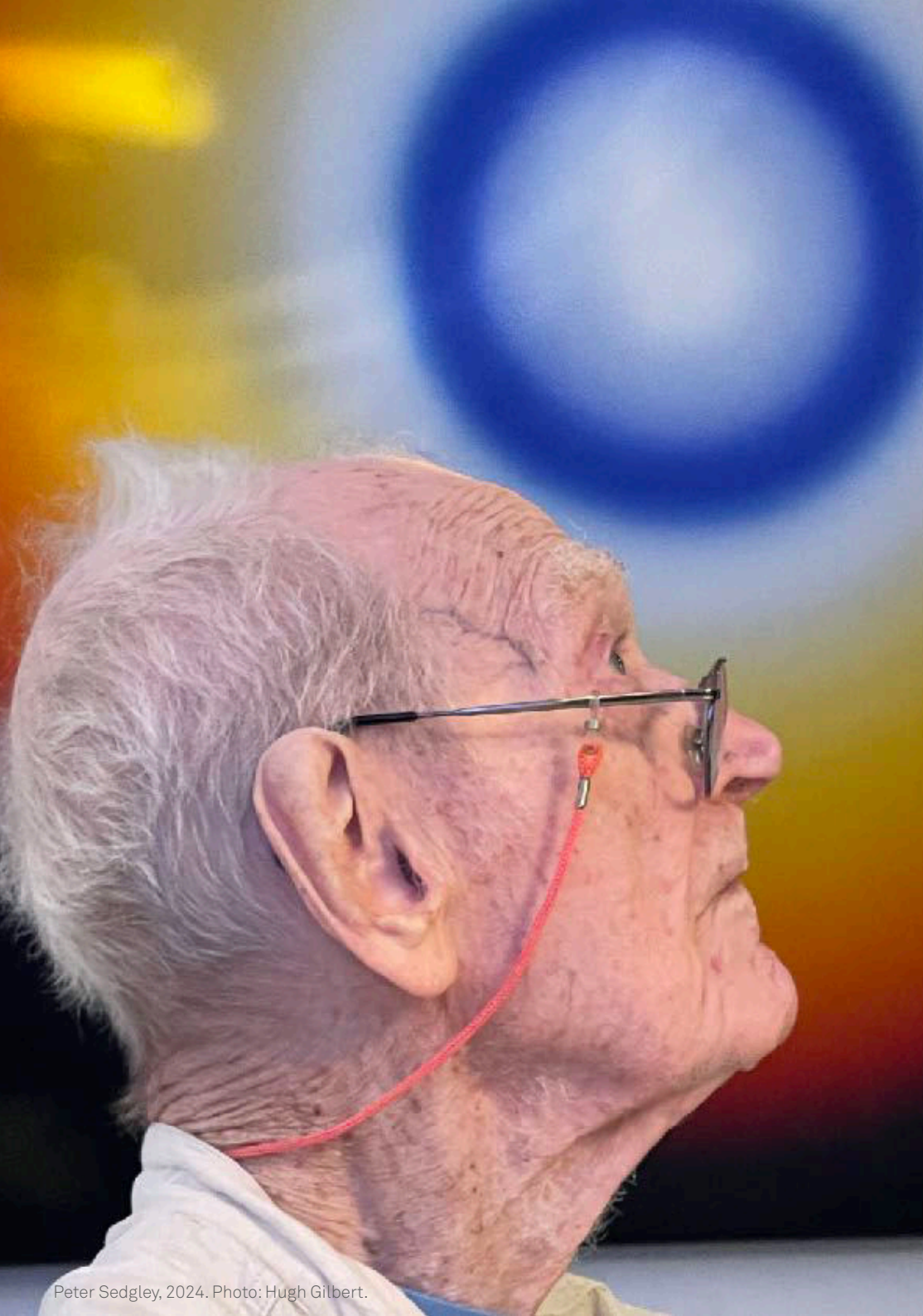
Right up until November last year, Sedgley was still a driving force, creating a major retrospective of his work at the Redfern Gallery in London in dialogue with former programme director and trustee at SPACE, Dr Omar Kholeif. Sedgley wanted to address the concept of the 'enigma' in his work, which felt appropriate considering that so little had been authored about an artist who Jasia Reichardt, former director of Whitechapel Gallery, London, noted was "the only British artist to have been associated with all of the movements dealing with illusion in the 1960s...Op art, kinetic art and light art."

In the end, the exhibition was dedicated to Sedgley's late wife, Inge, whose photo is reproduced here to honour her as Peter would have wished.

In a film made in 1970 documenting SPACE's early days at St Katharine Docks, a young Peter Sedgley stands beside the water's edge surrounded by abandoned warehouses, Tower Bridge in the distance. Looking directly into the camera, he says "*I want to tell you how it all started. It's really a story about space... what artists need is space, not domestic space, a corner of a room where they can work, but something bigger, with a better feel to it.*"

It is thanks to Peter's pioneering vision that today SPACE remains the oldest continuously running artist studios provider in London.

With thanks and gratitude,
Eline van der Vlist, Chief Executive
Dr Omar Kholeif
All the Trustees and Staff at SPACE



TRUSTEES' REPORT

The trustees present their annual report and the audited financial statements for the year ended 31 March 2025.

The financial statements comply with current statutory requirements, the articles of association, the requirements of a directors' report as required under company law, and the Statement of Recommended Practice—Accounting and Reporting by Charities: SORP applicable to charities preparing their accounts in accordance with FRS 102.

The Reference and Administrative Details on page 39 form part of this report.

Key Facts 2024–25

We provided almost **nine hundred artists** with creative workspace in **20 buildings** across **eight London boroughs** and Colchester comprising over **310,000 sq.ft**

SPACE Gallery in Ilford won the **Redbridge Art & Culture Award** for the second year in a row and we welcomed over **4,000 visitors** to our gallery

Over **one hundred artists** benefited directly from our dedicated artist support programme, and two artists were awarded a studio

Over **3,700 people** enjoyed this year's open studio events where over **three hundred artists** opened their doors across **twelve studio buildings**





SPACE to Create

Our Studio Buildings

The highlight of this year was without a doubt the fact that at the end of October 2024 we became the proud owner of 10 Martello Street. Keeping artists in the city is a key priority for us, and acquiring Martello means that we can increase stability not just for the artists at Martello, but for all our artists.

Martello is particularly important considering we moved into the building in 1971, so it has a very special place in our hearts and history. Over half a century later we can finally call it ours.

Our 34 studios in the mixed-use development in Enfield neared completion towards the end of this financial year, and we look forward to filling those starting mid-2025. We are always actively looking for new sites to purchase or lease long-term, and three other new mixed-use developments are currently in various stages of planning and building.

Our occupancy rates overall remained stable across our portfolio, and at almost 99% as at 31 March 2025 it shows how much artists need affordable studio spaces to create their work. Affordable studio space not just provides security but enables artists to exchange ideas and make ambitious work.

Highlights from SPACE Studio Artists

From internationally acclaimed names to new and emerging talent, this is a snapshot of just some of the extraordinary work being created this year by SPACE studio artists.

Adam Dix – La Mariposa (Butterfly Woman), Soho Revue, 14 Greek St, Soho, London W1D 4DP. 12 Feb – 15 Mar 2025.

Caroline Walker – Nurture, Ingleggy Gallery, 33 Barony Street, Edinburgh EH3 6NX. 16 Mar – 1 Jun 2024.

Chila Kumari Singh Burman – GLASSTRESS 8½, Venice. 20 Apr – 24 Nov 2024.

David Batchelor – New Skin for the Old Ceremony, Cecilia Brunson Projects, 3G Royal Oak Yard, Bermondsey Street, London SE1 3GE. 11 Apr – 10 May 2024.

Emma Douglas – wins Trinity Buoy Wharf Working Drawing Prize 2024.

Erika Trotzig, Michael Samuels – Clinging on, Glassyard Studios, 276 Oak Square, London SW9 9AW. 5 – 30 Mar 2025.

Hannah Hughes – Solid Slip, Robert Morat Galerie, Berlin. 29 Mar – 1 Jun 2024.

Helen Cammock – shortlisted by the Mayor of London to create a memorial to the victims of the transatlantic slave trade in London's Docklands.

Hervé Constant – Le Voyant, Felstead Art, 2 Gresham Street, London EC2V 7BX. 3 Feb – 9 May 2025.

Hrair Sarkissian – Other pains, Wolverhampton Art Gallery, Lichfield St, Wolverhampton WV1 1DU. 29 Mar – 22 Jun 2025.

Hugh Mendes – Rest in Paint, Century Club, Soho, London. 9 Apr – 16 Jun 2024.

Jeanette Barnes – selected for the Trinity Buoy Drawing Prize 2024.

Jo Dennis – A Glass of Absinthe, JO-HS, Puebla 114, Roma Nte, Cuauhtémoc, Mexico City. 3 Feb – 29 Mar 2025.

Joe Duggan – awarded a Henry Moore Foundation grant to support two sculpture projects.

Jost Münster & Jacob Wolff – Stop – Repeat, 36 Great Pulteney St, Soho, London. 18 Apr – 8 Jun 2024.

Liane Lang – Touch Stone, The Whitaker, Haslingden Rd, Rawtenstall, Rossendale BB4 6RE. 14 Mar – 26 May 2024.

Lothar Götz and Polly Townsend – shortlisted for the Contemporary British Painting Prize 2024.

Paula Stevens-Hoare – Money Talks: Art, Society & Power, Ashmolean Museum, Oxford. 9 Aug 2024 – 5 Jan 2025.

Peter Kennard – Archive of Dissent, Whitechapel Gallery, London. 23 Jul 2024 – 19 Jan 2025.

Peter Sedgley, SPACE co-founder – Five Decades, curated by SPACE Trustee Dr Omar Kholeif. The Redfern Gallery, 20 Cork Street, London W1S 3HL. 6 – 29 Nov 2024.

Russell Bamber, Gethin Evans, Simon Leahy-Clark – all had work in the Royal Academy Summer Exhibition, Burlington House, London W1J 0BD. 18 Jun – 18 Aug 2024.

Sabrina Tirvengadam – Who were they? Who am I?, Attenborough Arts Centre, University of Leicester. 7 Feb – 6 Apr 2025.

Sophie Anne Wyth and Susanne Dietz – Southwark Park Galleries Annual Open 2024, 1 Park Approach, London SE16 2UA. 2 Nov – 14 Dec 2024.

Walid Siti – commissioned by the French Institute in Erbil, Kurdistan to create a wall-based artwork to celebrate the Olympic Games in Paris. July 2024.

Zinta Jaunitis – Making Her Mark, Fitzrovia Gallery, London W1T 5EN. 3 – 8 Sep 2024.



David Batchelor, *CV Quilt 03*, 2024. Photo: Lucy Dawkins.
Courtesy of David Batchelor and Cecilia Brunson Project.



SPACE to Develop

SPACE Advice Bureau

SPACE Advice Bureau is the umbrella for our artist support where free advice and guidance is available for all members of our SPACE artist community, run by SPACE Head of Artist Development, Karen Davies.

SPACE Photography peer group

Set up to coincide with the Saastamoinen Artist Residency, a group of 15 artists with photography as part of their practice met as a small network / peer group. Activities included:

- Visit to Deutsche Börse Photography Prize and tour with shortlisted artist, Hrair Sarkissian, as well as independent visits to PhotoLondon 2024.
- Introduction to Stocksy by Julia Forsman. Stocksy is an international cooperative organisation that pays artists for stock photography and is a potential source of income for artists.
- The group enjoyed a personal tour of A House for Artists, a sustainable housing project for artists in Barking. This award-winning housing model is the only one of its kind in the UK.
- Artist meet-up with exhibiting artist and photographer Kenneth Lam who gave a tour of his commissioned exhibition *A Seat At Our Table* at SPACE Gallery.

SPACE Pop-up exhibitions and talks

We have been further developing SPACE Pop-up in Mare Street to encourage its use by our artist community. In 2024 – 2025, 4 exhibitions took place with a remit to provide a testing ground and exhibition space for SPACE artists, and for these to include networking / artist events. These included:

- *Hard Candy*, Cathy Lomax artist talk – May 2024
- *Notes to Self*, Karen Davies artist breakfast talk – June 2024
- *The Look*, Cathy Lomax artist talk – Oct 2024
- *Notes on Love*, Karen Davies silent reading event – February 2025

Artist meet-ups

Frieze visit, Oct 2024 – SPACE studio holders were offered 20 free combined tickets to Frieze and Frieze Masters which included the chance to network.

London Art Fair visit, Jan 2025 – 25 free tickets were offered to artists and included a special guided tour of the Platform section of the fair with curator Becca Pelly-Fry.

SPACE Gallery Coffee Morning, 19 March 2025 – artist get together with commissioned artist Djofray Makumbu to mark the end of his SPACE exhibition, *Snap!*

Online workshops

SPACE Artist Resources – an online directory of useful contacts for artists launched in July 2024 with an online Q&A session. The directory is continuing to grow.

Publishing practices with London Centre for Book Arts, September 2024, delivered by LCBA's Simon Goode. The workshop focused on publishing as a method and practice for artists.

SPACE worked with creative coach Ceri Hand to offer our studio artists a free live webinar 'Unlock Your Artworld Network', followed by a dedicated Q&A session in March 2025.

As of March 2024, artists meet online for a weekly 'SPACE to space' session, a quiet, focussed online workspace for artists and creatives to meet together as a community while they work on an individual task using the Pomodoro Technique.

SPACE peer-to-peer

Our Colchester Creative Practitioner Support Programme was renamed SPACE peer-to-peer in 2024 to align it more clearly with our SPACE Advice Bureau offer. It continues to grow its Facebook Group and offers fortnightly peer feedback sessions both in person and online, enabling more artists from across the UK to join. The programme is open to all creatives, whether studying, graduated, emerging or re-emerging, and provides a great opportunity to gain feedback on work in progress in a relaxed, friendly and informal setting.

1-2-1 Mentoring

We continue to offer our studio community tailored 1-2-1 support and mentoring both online and in person via studio visits and to support their events and exhibitions in the Mare Street Pop-up space.

Studio Awards

Our awards provide artists with free studio space and mentoring support, relieving artists' financial pressure to progress their practice.

Valerie Beston Artists' Trust Award

This year's winner was José Jun Martínez, a London-based visual artist from Puerto Rico. His practice spans a decade of immersive contemplation in natural environments, translating his perceptions and memories into a language of painting materiality.

Ben Cove Artist Award

The winner, Jo Longhurst, was announced in March 2024. Jo received 1-2-1 support throughout 2024–2025.

Artists in Residence

UniArts Helsinki Alumni Residency X SPACE

The postponed Saastamoinen Residency Artist 2023 – 2024 took place, with Tatu Gustafsson and his family welcomed to Martello Cottage from April – June 2024. As well as being part of the SPACE Photography Peer group (see above), Tatu had mentoring support to cover technical and curatorial aspects of his practice with Levin Haegele (UAL), Chris Rawcliffe (Forma) and David Hoyland (Seventeen Gallery).



SPACE artist tour of London Art Fair 2025, led by curator Rebecca Pelly-Fry.

Tatu Gustafsson was selected for the award in July 2023, which was due to take place from September to December 2023. However, as this coincided with Tatu becoming a father, SPACE took the needs of the artist into consideration and in agreement with the funding partners, the residency was rescheduled for April–June 2024, when his partner and baby could also join him. In the lead up to the residency, between September 2023 and March 2024, Tatu received several 1-2-1s in preparation for the residency.

Somerset House Residency X SPACE 2025

SPACE was able to support Somerset House artists DeForrest Brown Jr (March 2025) and American Artist (May 2025) who were each hosted for one month in Martello Cottage whilst undertaking their residencies at Somerset House.

Open Studios

2024 was a bumper year for artist open studio events, with more than 300 artists opening across 12 of our studio buildings. In May, the Sara Lane artist community held a successful event that attracted over 300 visitors. And in the last two weekends in September, SPACE opened 11 studio buildings to the public, attracting more than 3,400 visitors who enjoyed everything from painting, furniture design, ceramics, sculpture, photography and more.



SPACE to Engage

SPACE Ilford

Exhibitions and Workshops

SPACE was thrilled to win the Redbridge Art & Culture Award for a second year running for our Gallery and event space in Ilford. Our free programme of exhibitions, workshops and events are tailored to a hyper local audience, while also attracting visitors from across London and the South East. Voted for by Redbridge residents, this award is testament to the deep and lasting impact we are creating within the community.

Kenneth Lam's first solo exhibition, *A seat at our table*, continued in the Gallery until October 2024. Kenneth went on to have a successful solo exhibition, *Still Living*, which opened at London's Museum of the Home in January 2025.

Our seventh billboard commission, *She walked everywhere* by Erin Aniker, launched in April 2024. The artwork was created in memory of Zara Aleena, an aspiring lawyer who was murdered in 2022 while walking home from an evening out in Ilford. Erin was inspired by a quote from Zara's aunt, Farah Naz, who said: "Zara was fierce: she didn't just survive, she thrived. She walked everywhere. [...] Zara believed that a woman should be able to walk home."

The billboard became a focal point for a silent vigil on Sunday 30 June 2024, when members of the wider community, including Zara's family, Mina Smallman, mother of Nicole Smallman and Bibaa Henry, and Sarah Everard's parents, Sue and Jeremy, gathered to pay tribute to all women who have been victims of male violence. This vigil was televised on BBC London and in local papers. Erin went on to be commissioned by Colours of Redbridge (Creative People and Places) to design and co-create a mural located next to Redbridge Central Library.

In May 2024 we launched our first schools exhibition where 70 students from seven Redbridge schools created artworks in response to an open call. We were overwhelmed by the quality of artwork submitted. Teachers reported that their students benefitted enormously from being able to showcase their skill and talent in a professional gallery setting, and that the opportunity gave them an insight into new pathways.

London National Park City invited SPACE artists Fran Copeman and Andrew Brown, along with Arup, to be part of a panel at their Unlock London event, discussing the ongoing attempts to repurpose Ilford Golf Course as a wetlands area. The event referenced our *Folk discourse* and *Changing currents* exhibitions.

The *Changing currents* exhibition was also picked up by Michelle Henning, Professor of Photography at the University of Liverpool. She included Beal High School student Neeti Siyani's infrared photograph from the exhibition in her book on the environmental impact of the photochemical industry, published by University of Chicago Press.

In September, award-winning jeweller Cassandra Gordon took over the side gallery with a multimedia exhibition created in collaboration with Redbridge residents. *Contours of belonging* used jewellery as a lens to explore the impact our environment has on our sense of home and belonging. The exhibition was featured in Marie Claire as a must-see show.



Co-creation workshop participant in Cassandra Gordon's Project Space exhibition *Contours of belonging*. Photo: David Mirzoeff.





Djofray Makumbu, currently studying at Royal Academy Schools and a former SPACE Artist Awardee, launched his first major solo exhibition, *Snap!*, in the Gallery on 25 October 2024. The exhibition featured a series of portraits painted from his family's photo albums which captured the energy and spirit of the British Congolese community in the 1980s and 90s. This exhibition featured within the programming for Redbridge Black History Month. The portrait *Journaliste* which featured in the exhibition was bought by the Government Art Collection.

In October 2024, SPACE artist and photographer Mister Geez created our eighth billboard commission, a tribute to Nigel Benn, the Ilford-born boxing legend and two-time world champion. The artwork was created using a blend of AI technology and traditional photographic techniques.

We continue to offer a wide variety of free Saturday workshops and short courses for adults and children led by professional artists. During the summer, Mister Geez offered local residents a free 6-week street photography course which culminated in a group show, *Ilford in focus*, that opened in January 2025. Kassandra Gordon led a 6-week course in jewellery design, supporting local residents to create a bespoke collection of fine jewellery for her exhibition *Contours of belonging*. And artist Andy Singleton ran a series of paper art workshops teaching people the techniques of folding, scoring and sculpting paper as part of his commissioned exhibition *Natural connections* for 2025. Local resident Khim Lee hosted a successful "stitch and sew" event at SPACE in support of Elm Breast Care Centre, King George Hospital in Redbridge. In March 2025, Alan Abrahams invited local poets and writers to respond to a series of short films shot in Redbridge, working towards his exhibition which launches in September 2025.

In June 2024 SPACE again partnered with Vision RCL to support Tech Ilford with a popular hologram making workshop run by former SPACE Art & Tech Manager Kristina Pulejkova. Children were taught how to make holographic art using simple craft techniques which they brought to life through a smartphone.

Schools & Universities

SPACE has welcomed students from primary through to university for tours and talks in the Gallery. We provide Teachers Resource packs for each exhibition and break out spaces for schools to deliver creative learning in a Gallery. We continue to grow our Teacher's Network, who enjoyed a workshop in the gallery with artist Kelly Sweeney creating work inspired by Yinka Shonibare's exhibition at The Serpentine. Head of Programmes Premalata Mistry delivered talks on audience engagement within the arts to students at Bartlett School of Architecture (UCL), Kingston School of Art, and Goldsmiths. We invite students from Goldsmiths to do work experience in the Gallery as part of their course.

Colours of Redbridge (Creative People and Places)

Colours of Redbridge is a three year programme of community-led arts and culture in the borough of Redbridge. It is part of Creative People and Places (CPP), a national programme from Arts Council England, where local people decide what culture happens in their area. SPACE, along with consortium partners Community Action Redbridge, Vision RCL, Friends of Loxford, Muslimah Sports Association and Ilford BID, have overseen a successful second year of this programme. In 2024 – 2025, Colours of Redbridge welcomed 85,705 people to 314 events, 96% of whom were from communities underrepresented in mainstream arts. Highlights included nine community-led test projects such as kite making, a lantern parade, a languages café and a mural, now evolving into major 2025 commissions: a touring electric Truck Art vehicle, 'Golden Hour', a sunset food festival, and a disability-led

street parade. The Dance for Fitness programme, supported by Rambert, attracted national attention through visits from Wes Streeting MP, Angela Rippon CBE, and BBC's Kai Widdrington. Local residents were also given the opportunity to discover inspirational cultural trips to events such as Cirque du Soleil, Brighton Festival and V&A's Great Mughals exhibition. The first Rediscover Redbridge festival highlighted 30 organisations which deliver arts and culture within the borough, and the event engaged over 1,000 residents.

The Creative Space at Arlington

Together with Riverside (formerly One Housing), SPACE runs an artist-led creative programme for homeless people at Arlington House in Camden, which includes art, textiles, writing/magazines, music, photography, graphic novel and graffiti workshops. Work was exhibited in a group show that took place in March 2025. The group also produced the Illustrated Ape Magazine, containing works by workshop participants. The 'house' band, the Arlingtones, started a social economy partnership with recording studio Theme Limited, using the studio to record their songs.

Urban Voices

Urban Voices is a leading SPACE project that supports 11-16 year olds in Pupil Referral Units (PRUs) who have been excluded from mainstream education. The artist-led project aims to provide these young people with a platform to feel inspired, explore their thoughts and feelings through art, while also developing technical and social skills and finding their public voice within the community. In September 2024 SPACE delivered our third successful Urban Voices project on Animation with Redbridge Alternative Provision funded by BBC Children in Need. SPACE worked in partnership with Mercato to provide lunches for the students during the project. The project was featured on BBC London as part of BBC Children in Need. All the students achieved their Bronze Arts Award Qualification having completed the course.





Our Plans and Priorities

Keeping Artists in the City

Our long-term and constant key priority is to maintain a resilient portfolio of freehold and long leasehold property for affordable studios to underpin our support for artist production and public benefit in perpetuity. We now own four buildings, which together represent a third of our total floorspace, providing a strong foundation for our long-term stability. We will continue looking for further acquisitions, and are also always exploring partnerships on properties that offer added value with local authorities, developers, and other partners.

Harnessing a Collective Voice

SPACE is one of the founding members of the London Affordable Artist Studio Network (LAASN), who collectively operate one million sq.ft of studio space in London and advocate for artists' economic and cultural contribution to the city's ecology, to protect the territory for artists to operate and enliven boroughs across London. We are also an active voice in Contemporary Visual Arts Network (CVAN) London, a support and advocacy network for artists, arts professionals, art galleries, arts organisations, studios and art schools across London. We will continue to strengthen our own voice through collaboration with our networks.

Amplifying our Story

In 2024 a new Storytelling & Legacy project committee was established, led by trustees Caroline Cole and Omar Kholeif, to focus on ensuring that the SPACE story, its legacy and heritage, as well as its future is clearly communicated, both internally and externally, and to make suggestions in how to better carry the flag for SPACE across the sector. This has now been continued within the Programmes and Partnership committee.

Supporting Aspirations and Resilience

We are committed to provide space, resources and platforms to help our artists make a living from their work, facilitate a supportive peer network, and build up resilience. In late 2023, we therefore redeveloped our artist support programme under the umbrella of SPACE Advice Bureau, which we are continuing to develop in line with the evolving needs of our artists.

SPACE Gallery: Building on Impact

Through a process of care, partnerships and positive experiences we have reached a diverse audience of 4,000 visitors per year at our SPACE Gallery in Ilford, anchoring the arts provision within Redbridge. This is also evidenced by our two-time win of the Redbridge Arts & Culture Award, which is voted for by members of the community. While we are ambitious, scale is not something we are looking to increase. We do want to build on impact. We do this by adapting where needed in accordance with the needs of our surrounding community: we give our audiences the opportunity to work alongside artists through a clear focus on co-creation; we include opportunities for Redbridge-based creatives to present their work, and we aim to provide a springboard for artists belonging to the wider SPACE community at pivotal moments in their career.

Financial Overview

Income/Expenditure

Our overall result for the year was a surplus of £1,721,126. For the third consecutive year, our result has been boosted by the release of a significant portion (£517,344) of our designated reserves into the income and expenditure account, in line with standard accounting requirements. These reserves, carefully built up over several years to cover potential lease-end obligations, demonstrate the organisation's prudent financial planning and continue to provide a solid foundation for our long-term sustainability.

In addition, the receipt of historical business rates rebates of £143,964 and the first instalment of £113,880, as the settlement from a property transaction involving one of our freeholds, together with substantial capital grants for energy improvements to our buildings, amounting to £241,773, have further enhanced our year-end result. While the full value of the capital grant has been recognised as income, thereby strengthening our reported bottom line, the corresponding project costs will be amortised over the useful lives of the related assets.

Adjusting for these one-off non-operating items, the underlying operating surplus for the year was a strong £704,165. This includes interest income of £220,156 from bank deposits, which has further bolstered this result, highlighting the success of our proactive treasury management. In a stable interest rate environment, this strategy optimised returns on cash reserves, generating essential income for operations.

During the year, SPACE acquired a new freehold property at 10 Martello Street for £6.65 million. While the transaction was structured through the purchase of a limited liability company, Artmed System Ltd, the preparation of consolidated group accounts was not required, as the building was immediately transferred to the charity and no trading activity took place following the acquisition. Accordingly, the transaction has been treated as a standard property purchase. With the addition of the Martello Street property, the charity now holds four freehold properties in total.

Reserves Policy

As of 31 March 2025, SPACE held total unrestricted funds amounting to £11,002,420 (2024: £9,467,769). Out of this amount, £7,384,003 has been set aside as funds tied up in the buildings (2024: £2,565,537), while an additional £500,000 has been designated for potential new freehold acquisitions or long leasehold developments that may require substantial investment (2024: £3,050,000). The unrestricted funds are net of provisions made in the accounts to cover potential essential upgrades and repair works needed to meet obligations under Health and Safety legislation, and potential dilapidation responsibilities under current property leases. These address our minimum obligations as a landlord, while ensuring that rents for artists remain as affordable as possible.

To maintain financial resilience, the Board of Trustees has established a minimum free reserve target equivalent to three months of operating expenses. This reserve is designed to sustain the charity's core operations during a significant income shortfall. The target range, based on historical and current expenditure, is £1.1 million to £1.3 million. As of 31 March 2025, free reserves were £1,943,660 (2024: £2,470,617). This decrease from the prior year is attributable to the strategic investment in a freehold property.

The trustees are confident that SPACE remains a going concern, supported by a robust business plan, effective management that maintains high studio occupancy levels, and strong oversight of debtors and creditors. Senior management and trustees closely monitor cash flow, monthly management accounts, and studio occupancy rates, taking prompt action if any significant issues arise.

We are confident that SPACE has adequate reserves in place to navigate any potential challenges in the coming year.

Investment Policy

The charity's investments are managed in accordance with its governing document, having regard to the Trustee Act 2000. Funds not immediately required for the activities of the charity were held in low-risk cash deposits throughout the year.

Fundraising

Fundraising, development and partnership working make a vital contribution to our income and impact.

SPACE is generously supported by Arts Council London via the National Portfolio Organisation fund for the three year period April 2023–March 2026, which has now been extended to March 2027.

The generosity of our Patrons & Friends enables SPACE to support artists in various ways, whether through bursaries, commissions, or professional development.

We have complied throughout the year with industry fundraising standards. Fundraising activities are monitored by senior management and at trustee meetings. No fundraising complaints have been received.

Structure, Governance and Management

Art Services Grants Limited (t/a SPACE) was set up in 1968. In 1974 it was formally registered as a charity and incorporated as a company limited by guarantee, which does not have a share capital. The company is governed by its articles of association, which were last updated on 24 January 2023.

The members of SPACE are:

- trustees
- any studio licence holder (excluding any sub-licensee)
- any salaried employee who has successfully completed their probation period, and any person who has been employed by the charity on a contract of at least three months.

The trustees are the directors of the company. They do not have any financial interest in the company nor are there any significant contracts in which any trustee has a material interest.

Organisational Structure and Board of Trustees

The charity is managed by the Board of Trustees who may serve up to six years retiring for re-election on a triennial basis. Trustees may co-opt further advisors. The trustees are responsible for the strategic direction and policy of the charity, and meet quarterly. The trustees appoint the Chief Executive to whom the day to day running of the charity is devolved.

The Board has had a full complement of trustees throughout the year. In January 2025, the six-year term for our trustee Omar Kholeif came to an end. We are grateful for his contribution and dedication to SPACE over the years. We have also welcomed three new trustees to the Board this year, Hannah Farahar, Jananne Al-Ani and Luciano Lillo.

New trustees are appointed based on a regular skills audit of key competencies required by the trustee board. New trustees meet with the Chair, Chief Executive and other key staff as part of an induction process, and are provided with a full induction pack covering constitutional, policy and financial background, and trustee responsibilities. Ongoing training is provided to trustees throughout the year.

Meeting twice a year, the Property Working Group supports the Board of Trustees, addressing in particular how to increase the number of studios (location, type, tenure etc.) and to improve the sustainability of SPACE through long leasehold or freehold purchases. The Property Working Group includes co-opted experts and reports to the Board of Trustees. The trustees are grateful for generous support from its Property Working Group members during 2024/25: Alan Leibowitz (Chair), Chris Currell, David Silverman (Trustee), Rory Brooke, Selina Mason, Toni Lodeiro and William C. Stein. We also thank our property advisors at Dalton Warner Davis, who acted on our behalf throughout the year.

Our Finance and Remuneration Committee is responsible for approving salaries and the annual financial audit.

Following the January 2023 update to our Articles of Association, in July 2023 we formally updated our Standing Order, which establishes our committees' remit and authority. This means that other than in addition to our core committees Property Working Group and Finance & Remuneration Committee there are now also the Programmes and Partnerships committee to monitor and evaluate the impact of our programme against our ambitions, and the People, Communities and Culture committee to advise on good staff wellbeing practices and the promotion of equality, diversity, inclusion and belonging principles. In addition a project specific Storytelling and Legacy committee was established to assess how to better carry the flag for SPACE across the sector.

Remuneration Policy

When setting remuneration for its staff, SPACE takes account of market rates and other relevant data relating to charities of a similar size, operational activity and workplace location. The remuneration of Senior Management is the responsibility of the trustees and is set in the light of the skills and competencies required for particular roles and within the constraints of affordability.

Risk Management

Risk management takes place at all levels. Operational risks are passed up for review and approval; organisation level risks are communicated down. Risk is addressed in the

appraisal stages of project development. Each staff member and trustee is responsible for managing risks. SPACE acknowledges the need to tolerate a level of risk, with risks clearly identified in financial and artistic programme planning, with practices in place to manage them. Our core mission of providing for artists' production needs drives our risk profile in a cost-effective and artist-focused way. Additional programmes are provided as and when funds are available and when they enhance the organisation's mission strategically.

SPACE has a business continuity plan to cover all potential operational considerations, and an annual review of priorities ensures we meet objectives effectively. SPACE evaluates and responds to risk at regular internal meetings including at monthly studios management meetings, and maintains a risk register which is reviewed by trustees every quarter.

Current Key Risks and Uncertainties

- Reduced operating margins within the existing property portfolio due to inflationary costs;
- Increase in studio costs threatening affordability of studios;
- Impact of increasing costs of living on tenants' ability to meet their rent obligations, potentially leading to voids, increased arrears and bad debts;
- Limited affordable long-term leaseholds and freeholds available to add to current portfolio;
- Uncertainty of implementation and future levels of EPC/energy efficiency standards, potentially resulting in large capital work requirements;
- Threat to programmes fundraising resulting from fundraising uncertainty post 2028, pressure on funding bodies, and change of funding priorities.

Key Policies

Equality, Diversity & Inclusion

SPACE is committed to promoting diversity, inclusion and equality of access and opportunity to all staff, artists, suppliers, participants and partners – from all backgrounds and all sectors of society – ensuring they are part of our community, valued for their contribution and are able to flourish and succeed. We aim to identify barriers to progress, tackle inequality and act to address underrepresentation of diversity in governance, employment, our support for artists, widening participation and developing audiences.

Our Equality, Diversity and Inclusion Policy is reviewed every year by our Board of Trustees and the latest version is available on our website.

Sustainability and Environment

SPACE has a genuine concern for the environment, and we recognise that climate change is one of the defining global challenges of our time. We therefore firmly believe that embracing green best practices is our social and moral responsibility. We strive to continually assess and reduce our overall environmental impact and are committed to making environmental responsibility an integral part of our operations and activities, while maintaining long-term affordability for artists.

Our Sustainability & Environmental Policy is reviewed every four years by our Board of Trustees and the latest version is available on our website.

Statement of Trustee Responsibilities

The trustees (who are also directors of Art Services Grants Limited for the purposes of company law) are responsible for preparing the Trustees' Report and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

Company law requires the trustees to prepare financial statements for each financial year, which give a true and fair view of the state of affairs of the charity and of the incoming resources and application of resources, including the income and expenditure, of the charity for that period. In preparing these financial statements, the trustees are required to:

- select suitable accounting policies and then apply them consistently;
- observe the methods and principles in the Charities SORP;
- make judgements and estimates that are reasonable and prudent;
- state whether applicable UK Accounting Standards and the statements of recommended practice have been followed, subject to any material departures disclosed and explained in the financial statements;
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charity will continue in business.

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

In so far as the trustees are aware:

- there is no relevant audit information of which the charity's auditor is unaware, and
- the trustees have taken all steps that they ought to have taken to make themselves aware of any relevant audit information and to establish that the auditor is aware of that information.

The trustees are responsible for the maintenance and integrity of the corporate and financial information included on the charity's website. Legislation in the United Kingdom governing the preparation and dissemination of the financial statements may differ from legislation in other jurisdictions.

Small Company Rules

These accounts have been prepared in accordance with the special provisions of Part 15 of the Companies Act 2006 relating to small companies.

Auditors

HaysMac LLP were the appointed auditors during the year and are deemed to be reappointed under section 487(2) of the Companies Act 2006.

The Trustees' Report has been approved by the Board of Trustees on 14 October 2025 and is signed on behalf of the Board by the Chair.



Caroline Cole
Chair

INDEPENDENT AUDITOR'S REPORT to the members of Arts Services Grants Limited

Opinion

We have audited the financial statements of Art Services Grants Limited for the year ended 31 March 2025 which comprise the Statement of Financial Activities, the Balance Sheet, the Statement of Cash Flows and notes to the financial statements, including a summary of significant accounting policies. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards, including Financial Reporting Standard 102 *The Financial Reporting Standard applicable in the UK and Republic of Ireland* (United Kingdom Generally Accepted Accounting Practice).

In our opinion, the financial statements:

- give a true and fair view of the state of the charitable company's affairs as at 31 March 2025 and of the charitable company's net movement in funds, including the income and expenditure, for the year then ended;
- have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice; and
- have been prepared in accordance with the requirements of the Companies Act 2006.

Basis for opinion

We conducted our audit in accordance with International Standards on Auditing (UK) (ISAs (UK)) and applicable law. Our responsibilities under those standards are further described in the Auditor's responsibilities for the audit of the financial statements section of our report. We are independent of the charity in accordance with the ethical requirements that are relevant to our audit of the financial statements in the UK, including the FRC's Ethical Standard, and we have fulfilled our other ethical responsibilities in accordance with these requirements. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

Conclusions relating to going concern

In auditing the financial statements, we have concluded that the trustees' use of the going concern basis of accounting in the preparation of the financial statements is appropriate.

Based on the work we have performed, we have not identified any material uncertainties relating to events or conditions that, individually or collectively, may cast significant doubt on the charitable company's ability to continue as a going concern for a period of at least twelve months from when the financial statements are authorised for issue.

Our responsibilities and the responsibilities of the trustees with respect to going concern are described in the relevant sections of this report.

Other information

The trustees are responsible for the other information. The other information comprises the information included in the Trustees' Report. Our opinion on the financial statements does not cover the other information and, except to the extent otherwise explicitly stated in our report, we do not express any form of assurance conclusion thereon.

In connection with our audit of the financial statements, our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements or our knowledge obtained in the audit or otherwise appears to be materially misstated. If we identify such material inconsistencies

or apparent material misstatements, we are required to determine whether there is a material misstatement in the financial statements or a material misstatement of the other information. If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact. We have nothing to report in this regard.

Opinions on other matters prescribed by the Companies Act 2006

In our opinion, based on the work undertaken in the course of the audit:

- the information given in the Trustees' Report (which includes the strategic report and the directors' report prepared for the purposes of company law) for the financial year for which the financial statements are prepared is consistent with the financial statements; and
- the strategic report and the directors' report included within the Trustees' Report have been prepared in accordance with applicable legal requirements.

Matters on which we are required to report by exception

In the light of the knowledge and understanding of the charitable company and its environment obtained in the course of the audit, we have not identified material misstatements in the Trustees' Report (which incorporates the strategic report and the directors' report).

We have nothing to report in respect of the following matters in relation to which the Companies Act 2006 requires us to report to you if, in our opinion:

- adequate accounting records have not been kept by the charitable company; or
- the charitable company financial statements are not in agreement with the accounting records and returns; or
- certain disclosures of trustees' remuneration specified by law are not made; or
- we have not received all the information and explanations we require for our audit

Responsibilities of trustees for the financial statements

As explained more fully in the trustees' responsibilities statement set out on page 18, the trustees (who are also the directors of the charitable company for the purposes of company law) are responsible for the preparation of the financial statements and for being satisfied that they give a true and fair view, and for such internal control as the trustees determine is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

In preparing the financial statements, the trustees are responsible for assessing the charitable company's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless the trustees either intend to liquidate the charitable company or to cease operations, or have no realistic alternative but to do so.

Auditor's responsibilities for the audit of the financial statements

Our objectives are to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes our opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with ISAs (UK) will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of these financial statements.

Irregularities, including fraud, are instances of non-compliance with laws and regulations. We design procedures in line with our responsibilities, outlined above, to detect material misstatements in respect of irregularities, including fraud. The extent to which our procedures are capable of detecting irregularities, including fraud is detailed below:

Based on our understanding of the Charitable Company and the environment in which it operates, we identified that the principal risks of non-compliance with laws and regulations related to health and safety requirements, and we considered the extent to which non-compliance might have a material effect on the financial statements. We also considered those laws and regulations that have a direct impact on the preparation of the financial statements such as the Companies Act 2006 and the Charities Act 2011 and consider other factors such as payroll tax.

We evaluated management's incentives and opportunities for fraudulent manipulation of the financial statements (including the risk of override of controls) and determined that the principal risks were related to improper recognition of revenue and management bias in accounting estimates. Audit procedures performed by the engagement team included:

- Inspecting correspondence with regulators and tax authorities;
- Discussions with management including consideration of known or suspected instances of non-compliance with laws and regulation and fraud;
- Evaluating management's controls designed to prevent and detect irregularities;
- Review of minutes of meetings held in the period;
- Identifying and testing journals, in particular journal entries posted with unusual account combinations, postings by unusual users or with unusual descriptions; and
- Challenging assumptions and judgements made by management in their critical accounting estimates.

Because of the inherent limitations of an audit, there is a risk that we will not detect all irregularities, including those leading to a material misstatement in the financial statements or non-compliance with regulation. This risk increases the more that compliance with a law or regulation is removed from the events and transactions reflected in the financial statements, as we will be less likely to become aware of instances of non-compliance. The risk is also greater regarding irregularities occurring due to fraud rather than error, as fraud involves intentional concealment, forgery, collusion, omission or misrepresentation.

A further description of our responsibilities for the audit of the financial statements is located on the Financial Reporting Council's website at: www.frc.org.uk/auditorsresponsibilities. This description forms part of our auditor's report.

Use of our report

This report is made solely to the charitable company's members, as a body, in accordance with Chapter 3 of Part 16 of the Companies Act 2006. Our audit work has been undertaken so that we might state to the charitable company's members those matters we are required to state to them in an Auditor's report and for no other purpose. To the fullest extent permitted by law, we do not accept or assume responsibility to anyone other than the charitable company and the charitable company's members, as a body, for our audit work, for this report, or for the opinions we have formed.



Richard Weaver (Senior Statutory Auditor)
For and on behalf of HaysMac LLP, Statutory Auditor
Date:

6 November 2025

10 Queen Street Place
London
EC4R 1AG

FINANCIAL STATEMENTS

Statement of Financial Activities for the Year Ended 31 March 2025

(incorporating the Income and Expenditure Account)

	Note	Unrestricted Revenue Funds £	Restricted Revenue Funds £	Restricted Capital Funds £	Total 2025 £	Total 2024 £
Income from:						
Donations	2	1,000	-	-	1,000	1,102
Investments	3	220,156	-	-	220,156	237,089
Charitable activities	4	5,217,799	21,947	241,773	5,481,519	5,095,098
Other trading activities	5	196,834	10,000	-	206,834	67,244
Total Income		5,635,789	31,947	241,773	5,909,509	5,400,533
Expenditure on:						
Hires and fundraising	6	49,100	-	-	49,100	43,387
Charitable activities	6	4,052,038	31,947	55,298	4,139,283	4,785,888
Total Expenditure		4,101,138	31,947	55,298	4,188,383	4,829,275
Net Income/ (Expenditure)		1,534,651	-	186,475	1,721,126	571,258
Transfer between funds		-	-	-	-	-
Net movement in funds		1,534,651	-	186,475	1,721,126	571,258
Fund balances at 1 April 2024		9,467,769	1,000	766,672	10,235,441	9,664,183
Fund balances at 31 March 2025	15	11,002,420	1,000	953,147	11,956,567	10,235,441

There were no other recognised gains or losses during the two financial years.

Within total funds, the amount tied up in artists' studios and other operational buildings, after deducting loan financing, is £8,331,558 within general funds and £953,147 within restricted funds.

The notes on pages 25-38 form part of these financial statements.

Balance Sheet as at 31 March 2025

	Note	2025 £	2024 £
Fixed Assets			
Tangible assets	10	13,829,392	7,055,639
Current Assets			
Debtors	11	699,503	598,195
Cash on short term deposit at bank and in hand		3,233,581	7,006,453
		<u>3,933,084</u>	<u>7,604,648</u>
Creditors: Amounts falling due within one year	12	(1,261,221)	(1,676,471)
Net Current Assets		<u>2,671,863</u>	<u>5,928,177</u>
Total Assets Less Current Liabilities		<u>16,501,255</u>	<u>12,983,816</u>
Creditors: Amounts falling due after more than one year	13	(4,544,688)	(2,748,375)
Total Net Assets		11,956,567	10,235,441
Funds			
Unrestricted Funds	15	10,054,866	8,492,714
Revaluation Reserve	15	947,554	975,055
Restricted Funds	15	954,147	767,672
Total Funds		11,956,567	10,235,441

The accounts are prepared in accordance with the special provisions of part 15 of Companies Act 2006 relating to small entities.

Approved by the Board of Directors and authorised for issue on 14 October 2025, and signed on their behalf by the Chair.



Chair: Caroline Cole
Registered Company No. 1157240

Statement of Cash Flows for the Year Ended 31 March 2025

		2025 £	2024 £
Reconciliation of net income/(expenditure) to net cash flow from operating activities			
	Note		
Net income/ (expenditure) (as per the statement of financial activities) ^{SOFA}		1,721,126	571,258
Adjustments for:			
Depreciation charges	10	401,949	509,559
Investment income		(220,156)	(237,089)
Interest cost		249,586	207,715
(Increase)/decrease in debtors	11	(101,308)	272,904
Increase/(decrease) in creditors	12	(492,201)	(371,999)
Net cash provided by/(used in) operating activities		<u>1,558,996</u>	<u>952,348</u>
Cash flows from investing activities:			
Interest income		220,156	237,089
Purchase of property, plant and equipment	10	(7,175,702)	(187,946)
Net cash provided by/(used in) investing activities		<u>(6,955,546)</u>	<u>49,143</u>
Cash flows from financing activities			
Repayments of borrowing		1,873,264	(96,232)
Interest cost		(249,586)	(207,715)
Net cash used in investing activities		<u>1,623,678</u>	<u>(303,947)</u>
Change in cash and cash equivalents in the reporting period		(3,772,872)	697,544
Cash and cash equivalents at the start of the reporting period		<u>7,006,453</u>	<u>6,308,909</u>
Cash and cash equivalents at the end of the reporting period		<u>3,233,581</u>	<u>7,006,453</u>
Analysis of cash and cash equivalents			
Cash in hand		<u>3,233,581</u>	<u>7,006,453</u>
Total cash and cash equivalents		3,233,581	7,006,453

Notes to the Financial Statements for the Year Ended 31 March 2025

1. Accounting policies

a) Accounting convention, basis of preparation: The financial statements have been prepared in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102). The Charitable Company is a public benefit entity for the purposes of FRS 102 and therefore the charity also prepared its financial statements in accordance with the 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 (The FRS 102 Charities SORP), the Companies Act 2006 and the Charities Act 2011 (as amended by the Charities Act 2022).

The financial statements are prepared in sterling, which is the functional currency of the company. Monetary amounts in these financial statements are rounded to the nearest pound.

b) Going concern basis: The trustees have performed an assessment of the appropriateness of the going concern basis and have considered possible events or conditions that might cast significant doubt on the ability of the charitable company to continue as a going concern. The trustees have made this assessment for a period of at least one year from the date of approval of the financial statements. In particular, the trustees have carefully reviewed the charity's strategy and its accompanying budgets and cash flow projections and are confident of its ability to generate sufficient cash flow for ongoing operations. Based on this review and the current level of cash reserves, they have concluded that there is a reasonable expectation of adequate resources for the foreseeable future. The charitable company therefore continues to adopt the going concern basis in preparing its financial statements.

c) Fixed assets: All fixed assets, except Deborah House freehold property which has been stated at revalued amount, are recorded at cost. Amounts incurred on capital items over £500 are capitalised.

Depreciation rates and possible impairment are reviewed on an annual basis.

During the year, the useful lives of three of the freehold properties, namely, Deborah House, Haymerle Road, and Brickfield Road studios, were revised from 25 years to 50 years to bring them in line with industry practice and to ensure consistency across the portfolio.

Tangible fixed assets are depreciated at annual rates to write off the cost of the assets over their estimated useful lives using the following methods and rates:

	% per annum	Method
Equipment	33%	Straight line
Motor vehicle	25%	Straight line
Computer software	50%	Straight line
Freehold buildings	4%	Straight line

Depreciation for development costs relating to leasehold buildings is on straight line basis over the remaining lease period.

Major external paintings required by leasehold contracts are treated as dilapidation costs, capitalised and depreciated between 5-7 years, depending on the painting cycles as stipulated in the leasehold contract.

d) Incoming resources: Rental income and donations are recognised when there is evidence of entitlement, the receipt is probable and the amount can be measured reliably.

Grants, where entitlement is conditional on the delivery of a specific performance by the charity, are recognised when the charity becomes unconditionally entitled to the grant.

e) Expenditure and its basis of allocation: All expenditure is dealt with on the accruals basis and includes value added tax where appropriate. Charitable expenditure comprises those costs incurred by the charity in the delivery of its activities and services. It includes direct costs of activities and those costs of an indirect nature necessary to support those activities, allocated between expenditure categories on an appropriate basis.

Support costs have been allocated to activities on the basis of time spent for staff costs, floor area for property costs and activity levels for all other costs, in accordance with the Statement of Recommended Practice.

Fundraising costs incurred are comprised of costs of generating income from donations and legacies, short term hire of spaces and marketing and publicity.

Governance costs which are included within support costs are those costs associated with meeting the constitutional and statutory requirements of the charity and include the audit fees and costs linked to the strategic management of the charity.

f) Dilapidations costs: Provision is made in the accounts for dilapidation costs of leased properties with funds designated to this aim. Such costs are arrived at based on yearly internal assessment of probability of costs materialising at the balance sheet date.

g) Operating leases: All payments under operating leases are charged to the statement of financial activities in the year in which they fall due.

h) Pension policy: The company provides a defined contribution pension scheme for its employees and contributions payable for the year are charged to the Statement of Financial Activities as incurred.

i) Fund accounting: The unrestricted funds are rent and other income receivable or generated for the objectives of the charity without further specified purpose, and are available as general funds.

The restricted funds are funds which are to be used in accordance with specific restrictions imposed by donors or which have been raised by the charity for particular purposes. The cost of raising and administering such funds are charged against the specific fund.

j) Critical accounting estimates and areas of judgment: In preparing financial statements it is necessary to make certain judgements, estimates and assumptions that affect the

amounts recognised in the financial statements. The following judgements and estimates are considered by the trustees to have the most significant effect on amounts recognised in the financial statements.

The annual depreciation charge for property, plant and equipment is sensitive to change in useful economic life and residual values of assets. These are reassessed annually and an impairment review is performed.

Within the creditors balance are estimates of provisions for potential future expenditure on properties. These judgements are based on the likelihood of such expenditure occurring.

k) Employee benefits: The costs of short-term employee benefits are recognised as a liability and an expense.

The cost of any unused holiday entitlement is recognised in the period in which the employee's services are received.

Termination benefits are recognised immediately as an expense when the company is demonstrably committed to terminate the employment of an employee or to provide termination benefits.

l) Financial instruments

Cash and cash equivalents: Cash and cash equivalents include cash at banks and in hand and short term deposits with a maturity date of three months or less.

Basic financial instruments: The charity only holds basic financial instruments as defined by FRS 102. Financial instruments receivable or payable within one year of the reporting date are carried at their at transaction price and subsequently at amortised cost.

	Unrestricted Funds £	Restricted Funds £	Total £
2. Income from donations			
Year to 31 March 2025			
Donations	1,000	-	1,000
Year to 31 March 2024			
Donations	1,102	-	1,102
	Unrestricted Funds £	Restricted Funds £	Total £
3. Income from investments			
Year to 31 March 2025			
Bank interest	220,156	-	220,156
Year to 31 March 2024			
Bank interest	237,089	-	237,089

	Unrestricted Funds £	Restricted Funds £	Total £
4 (a) Income from charitable activities			
Year to 31 March 2025			
Grants (4b)	231,111	263,720	494,831
Rental income	4,990,601	-	4,990,601
	5,221,712	263,720	5,485,432

4 (b) Grants**Year to 31 March 2025**

Arts Council England: NPO Core Funding	225,291	-	225,291
LB Hackney (Affordable workspace)	-	80,000	80,000
LB Hackney (Community Energy Fund)	-	50,000	50,000
London Legacy Development Corp.	-	52,302	52,302
London Legacy Development Corp.	-	49,313	49,313
Saastamoinen residency	-	12,000	12,000
Fish Island CEZ	-	10,158	10,158
Other (individual grants less than £10,000)	-	15,767	15,767
	225,291	269,540	494,831

4 (c) Income from charitable activities**Year to 31 March 2024**

4(d) Grants	225,291	60,947	286,238
Rental income	4,808,860	-	4,808,860
	5,034,151	60,947	5,095,098

4 (d) Grants**Year to 31 March 2024**

Arts Council England: NPO Core Funding	225,291	-	225,291
London Borough of Tower Hamlets	-	44,000	44,000
Other (individual grants less than £10,000)	-	16,947	16,947
	225,291	60,947	286,238

5. Other trading activities**Year to 31 March 2025**

Other income:

	Unrestricted Funds £	Restricted Funds £	Total £
Transactional settlement	113,880	-	113,880
Venue hire	41,487	-	41,487
Other	41,467	10,000	51,467
	196,834	10,000	206,834

Year to 31 March 2024

Other income:

Venue hire	34,758	-	34,758
Other	22,486	10,000	32,486
	57,244	10,000	67,244

6. Total resources expended**Year to 31 March 2025**

	Studios costs £	Programme costs £	Costs of generating funds £	Support costs £	Total £
Staff costs (see note 8)	402,531	112,029	29,505	259,611	803,676
Other staff related costs	6,444	17,689	167	6,898	31,198
Rent, rates, maintenance and other property costs	2,216,138	6,007	-	30,196	2,252,341
General office expenses	90,050	2,550	54	10,315	102,969
Publicity and marketing	2,335	2,748	9,402	-	14,485
Print, post, stationery	-	236	723	1,800	2,759
Information systems and equipment	8,051	873	1,385	23,910	34,219
Bad debts	10,658	-	-	-	10,658
Legal and professional	131,915	0	200	0	132,115
Depreciation	392,249	-	-	9,700	401,949
Bank charges and interest	245,799	83	-	3,704	249,586
Other programmes costs	48,049	61,811	79	13,505	123,444
Governance costs	-	-	-	28,984	28,984
	3,554,219	204,026	41,515	388,623	4,188,383
Allocation of support costs	348,605	32,433	7,585	(388,623)	
	3,902,824	236,459	49,100	-	4,188,383

Expenditure in total was £4,632,734 (2024: £4,829,275) of which £4,545,489 was unrestricted (2024: 4,666,569) and £87,245 was restricted (2024: £162,706).

6. Total resources expended/continued	Studios costs £	Programme costs £	Costs of generating funds £	Support costs £	Total £
Year to 31 March 2024					
Staff costs (see note 8)	381,262	130,193	28,303	250,791	790,549
Other staff related costs	6,482	17,243	6	10,880	34,611
Rent, rates, maintenance and other property costs	2,879,891	-	-	37,457	2,917,348
General office expenses	114,049	4,613	37	20,602	139,301
Publicity and marketing	1,116	4,093	10,030	1,200	16,439
Print, post, stationery	37	2,918	36	4,211	7,202
Information systems and equipment	697	782	4,975	21,807	28,261
Bad debts	1,768	-	-	-	1,768
Legal and professional	81,161	-	-	-	81,161
Depreciation	501,700	-	-	7,858	509,558
Bank charges and interest	203,386	33	-	4,296	207,715
Other programmes costs	35,205	33,726	-	881	69,812
Governance costs	-	-	-	25,550	25,550
	<u>4,206,754</u>	<u>193,601</u>	<u>43,387</u>	<u>385,533</u>	<u>4,829,275</u>
Allocation of support costs	357,190	22,546	5,797	(385,533)	
	4,563,944	216,147	49,184	-	4,829,275

7. Net incoming resources	2025 £	2024 £
Net incoming resources are stated after charging:		
Auditors' remuneration	25,536	20,400
Depreciation	401,949	509,558
Rentals paid under operating leases – property	1,869,474	1,941,963

8. Staff costs

	2025 £	2024 £
Wages and salaries	702,030	690,989
Pensions	27,305	27,048
Social security costs	74,342	72,296
	<u>803,677</u>	<u>790,333</u>

There was one employee during the year whose emoluments, excluding pension costs, was over the threshold of £60,000 (2024: 1). No emoluments or expenses were paid to the trustee directors during the year (2024: 0). There was no staff redundancy cost during the financial year (2024: £2,090).

The average weekly number of employees during the year was:

	2025	2024
Studios	9	8
Programmes	4	6
Cost of generating funds	1	1
Support	4	4
	18	19

Key management personnel include the Trustees, Chief Executive and senior management reporting directly to the Chief Executive, including Finance Director, Properties Director, Studios Director, and Operations Director. The total employee benefits, including pension costs, of the charity's key management personnel were £340,268 (2024: £387,014).

9. Taxation

The company was registered as a charity in February 1974 and consequently no corporation tax is payable on the results for the year.

	Freehold Properties	Leasehold Properties	Office Equipment	Motor Vehicles	Total
	£	£	£	£	£
10. Tangible fixed assets					
Costs:					
At 1 April 2024	9,939,364	3,303,511	211,498	15,607	13,469,980
Additions	6,957,702	214,403	3,597	-	7,175,702
Disposals	-	-	-	-	-
At 31 March 2025	16,897,066	3,517,914	215,095	15,607	20,645,682
Depreciation:					
At 1 April 2024	3,300,964	2,904,613	194,059	14,705	6,414,341
Charge for year	297,601	93,746	9,700	902	401,949
Disposals	-	-	-	-	-
At 31 March 2025	3,598,565	2,998,359	203,759	15,607	6,816,290
Net book value					
As at 31 March 2025	13,298,501	519,555	11,336	-	13,829,392
As at 31 March 2024	6,638,400	398,898	17,439	902	7,055,639

Triodos Bank holds a first priority charge over our freehold properties and a floating charge over the Charity assets and undertakings. Arts Council England holds a second priority charge over some of our freehold properties and a floating charge over the Charity assets and undertakings. The Mayor and Burgesses of The London Borough of Hackney holds a fixed charge over certain leasehold buildings.

	2025	2024
	£	£
11. Debtors		
Rental debtors (including electricity costs recharged to tenants)	124,697	120,531
Other debtors	4,200	7,977
Prepayments	426,642	469,687
Accrued income	143,964	-
	699,503	598,195

	2025	2024
	£	£
12. Creditors: amounts falling due within one year		
Tenant deposits held on account	122,030	123,539
Rental creditors	99,377	99,657
Other taxes and social security costs	22,658	22,157
Bank loan	178,618	101,667
Trade creditors	132,189	146,282
Other creditors	8,754	11,442
Accruals and deferred income	697,595	1,171,727
	1,261,221	1,676,471
Analysis of deferred income:		
Balance as at 1 April 2023	9,947	-
Amount received in the year	10,000	9,947
Amount released in the year	9,947	-
Balance as at 31 March 2024	10,000	9,947

	2025	2024
	£	£
13. Creditors: amounts falling due after one year		
Bank Loans		
Amounts falling due:		
Between one to two years	189,985	109,289
Between two to five years	647,462	379,519
Over five years	3,707,241	2,259,567
	4,544,688	2,748,375

The long term creditors relate to mortgages used to fund the purchase of artists' studios and improvements to existing artists' studios, programme space and office buildings.

The bank loans are secured by fixed charges over the related freehold properties. Additionally, Triodos Bank holds various fixed and floating charges over the Charity's assets and undertakings. The loans are repayable under varying term lengths. Specifically, the loans for Haymerle Road and Brickfield Road carry an interest rate of 2% per annum above the prevailing Bank of England base rate, whereas the Martello Building loan bears a fixed interest rate of 6.039%.

14. Share capital

The company is limited by guarantee and has no share capital. Under the terms of clause 8 of the Articles of Association, every member is liable to contribute a sum not exceeding £1 in the event of the Charity being wound up during the time that he or she is a member or for one year thereafter.

	At 1 April 2024	Incoming Resources	Resources Expended	Transfers	At 31 March 2025
	£	£	£	£	£
15. Reserves					
Year to 31 March 2025					
Unrestricted funds					
General reserve	2,368,950	5,635,789	(4,101,138)	(2,488,565)	1,415,036
Designated funds					
(1) Property funds for assets funded internally	2,565,537	-	-	4,818,466	7,384,003
(2) Building acquisition/development fund	3,050,000	-	-	(3,050,000)	-
(3) Designated programmes budget	8,227	-	-	(2,400)	5,827
(4) EPC improvement fund	500,000	-	-	(300,000)	200,000
(5) AIR Programmes	-	-	-	200,000	200,000
(6) Building fund	-	-	-	500,000	500,000
(7) End of lease obligation	-	-	-	350,000	350,000
(8) Revaluation reserve	975,055	-	-	(27,501)	947,554
Total unrestricted funds	9,467,769	5,635,789	(4,101,138)	-	11,002,420
Restricted funds					
(9) Restricted programme funds	1,000	31,947	(31,947)	-	1,000
Total restricted revenue funds	1,000	31,947	(31,947)	-	1,000
(10) Restricted capital funds					
Brickfield LED lighting	40,567	-	(5,118)	-	35,449
ACE Capital Works fund	505,793	-	(16,322)	-	489,471
Triangle fund	133,039	-	(12,711)	-	120,328
Bridget Riley Studios fund	873	-	(175)	-	698
Haymerle Road fund	86,400	-	(4,288)	-	82,112
Triangle LED Lighting	-	50,000	(5,000)	-	45,000
Sara Lane LED Lighting	-	18,209	(4,552)	-	13,657
Deb House LED Lighting	-	28,666	(1,911)	-	26,755
Martello LED Lighting	-	33,125	(1,104)	-	32,021
Eastway LED Lighting	-	10,158	(923)	-	9,235
Martello PV	-	49,313	(1,451)	-	47,862
Brickfield PV	-	52,302	(1,743)	-	50,559
Total restricted capital funds	766,672	241,773	(55,298)	-	953,147
Total restricted funds	767,672	273,720	(87,245)	-	954,147
Total funds	10,235,441	5,909,509	(4,188,383)	-	11,956,567

15. Reserves (continued)

(1) This relates to the NBV of fixed assets less restricted property funds and total outstanding balance of bank loan for freehold acquisition and re-fitting. The transfer from general reserve is to more accurately reflect the net book value of the buildings and the related mortgages.

(2) Settlement for a property transaction ring fenced for future acquisition, with additional funds from general reserve, was utilised in purchasing a new freehold building, 10 Martello Street, during the year.

(3) COVID-19 related grant from the government earmarked for Colchester programmes. The reduction is a reflection of the yearly expenditure on the programme.

(4) Capital commitment to EPC improvement and reducing carbon emission. The reduction of the fund is to reflect the amount expensed on EPC installation projects during the year.

(5) Fund ring-fenced for a proposed new programme spanning over several years.

(6) Fund ring-fenced for potential freehold acquisition or redevelopment of existing portfolio.

(7) The fund is prudently set up in anticipation of potential end of lease obligations.

(8) Fund relates to the excess of market value over net book value of Deborah House freehold property. The transfer to general fund relates to the yearly amortisation.

(9) The fund balance relates to the Ben Cove Award programme.

(10) Restricted property funds are held in respect of capital acquisition and development projects for studio properties which have been funded by restricted capital grants. The cost of such acquisitions/developments is depreciated over the useful life of the capitalised assets.

	At 1 April 2023	Incoming Resources	Resources Expended	Transfers	At 31 March 2024
	£	£	£	£	£
15. Reserves (continued)					
Year to 31 March 2024					
Unrestricted funds					
General reserve	2,962,181	5,329,586	(4,666,569)	(1,256,248)	2,368,950
Designated funds					
(1) Property funds for assets funded internally	2,713,900	-	-	(148,363)	2,565,537
(2) Building acquisition/development fund	1,850,000	-	-	1,200,000	3,050,000
(3) Designated programmes budget	21,550	-	-	(13,323)	8,227
(4) EPC improvement fund	250,000	-	-	250,000	500,000
(8) Revaluation reserve	1,002,556	-	-	(27,501)	975,055
Total unrestricted funds	8,800,187	5,329,586	(4,666,569)	4,565	9,467,769
Restricted funds					
(9) Restricted programme funds	9,994	26,947	(27,218)	(8,723)	1,000
Total restricted revenue funds	9,994	26,947	(27,218)	(8,723)	1,000
(10) Restricted capital funds					
Redbridge Town Hall	9,606	-	(13,765)	4,159	-
LB of Tower Hamlets	-	44,000	(3,433)	-	40,567
ACE Capital Works fund	553,457	-	(47,363)	-	506,094
Triangle fund	196,591	-	(63,553)	-	133,038
Bridget Riley Studios fund	1,048	-	(175)	-	873
Haymerle Road fund	93,300	-	(7,200)	-	86,100
Total restricted capital funds	854,002	44,000	(135,489)	4,159	766,672
Total restricted funds	863,996	70,947	(162,707)	(4,564)	767,672
Total funds	9,664,183	5,400,533	(4,829,276)	-	10,235,441

For an explanation of funds, see the narrative on the description to the funds on the previous page.

16. Analysis of net assets between funds	General Funds	Designated Funds	Restricted Funds	2025 Total
	£	£	£	£

Fund balances at 31 March 2025 are represented by:

Tangible fixed assets	418,930	12,457,315	953,147	13,829,392
Net current assets/liabilities	1,943,660	727,203	1,000	2,671,864
Long term liabilities	-	(4,544,688)	-	(4,544,688)
Total net assets	2,362,590	8,639,830	954,147	11,956,567

	General Funds	Designated Funds	Restricted Funds	2024 Total
	£	£	£	£

Fund balances at 31 March 2024 are represented by:

Tangible fixed assets	873,388	5,415,579	766,672	7,055,639
Net current assets/liabilities	2,470,617	3,456,560	1,000	5,928,177
Long term liabilities	-	(2,748,375)	-	(2,748,375)
Total net assets	3,344,005	6,123,764	767,672	10,235,441

17. Contingent liabilities and other financial commitments

There were no contingent liabilities as at 31 March 2025 (2024:0).

At 31 March 2025, there were total commitments under non-cancellable operating leases as follows:

	Land and buildings 2025	2024
	£	£
Operating leases which expire:		
Within one year	158,943	108,093
Between two to five years	4,538,122	5,891,141
Over five years	4,798,097	6,746,360
	9,495,162	12,745,594

18. Related party transactions

There was one related party transaction during the year 2025 totalling £500 (2024:£692). During the year we received £500 from trustee Paulette Mizrahi as patron donation.

19. Financial instruments

The financial statements include the following in respect of items held at amortised cost at 31 March:

	2025 £	2024 £
Financial assets measured at amortised cost (trade and other debtors and accrued income)	272,861	128,508
Financial liabilities measured at amortised cost (trade and other creditors, accruals and bank loans)	540,968	482,587

REFERENCE AND ADMINISTRATIVE DETAILS

REGISTERED IN ENGLAND & WALES COMPANY NO. 1157240

REGISTERED CHARITY NO. 267021

TRUSTEES

(who served during this year and up to the date of this report)

Caroline Cole (Chair)	
David Silverman	–resigned May 2025
Hannah Farahar	–co-opted Oct. 2024; appointed January 2025
Jananne Al-Ani	–appointed January 2025
Luciano Lillo	–appointed January 2025
Miranda Leung	
Miranda Siow	
Neal White	
Dr Omar Kholeif	–term ended January 2025
Paulette Mizrahi	
Phil Clark (Treasurer)	

CHIEF EXECUTIVE

Eline van der Vlist

SECRETARY

Eline van der Vlist

REGISTERED OFFICE & BUSINESS ADDRESS

The Triangle
129-131 Mare Street London E8 3RH

INDEPENDENT AUDITORS

HaysMac LLP
10 Queen Street Place London EC4R 1AG

SOLICITORS

Clyde & Co Solicitors
The St Botolph Building 138 Houndsditch London EC3A 7AR

BANKERS

Natwest Bank Plc 140 Victoria Street London SW1E 5LF
COIF Charities Deposit Fund St Alphage House 2 Fore Street London EC2Y 5AQ
Triodos Bank Deanery Road Bristol BS1 5AS

PARTNERS AND SUPPORTERS

Major Supporters

Arts Council England

Cockayne Grants for the Arts, a donor advised fund, held at the Prism Charitable Trust

Honorary Patrons

Bridget Riley

Peter Sedgley (1930-2025)

Patrons & Friends

Lew Hodges

Paulette Mizrahi

Selina Mason

Partners & Supporters

Alumno

a-n

Arup

BBC Children in Need

Colchester Borough Council

Colours of Redbridge

Community Action Redbridge

Elm Breast Care Centre, King George
Hospital, Redbridge

Essex County Council

Friends of Loxford

Hackney Affordable Workspace Fund

Hackney Community Energy Fund

Hackney Wick and Fish Island Creative
Enterprise Zone (Business Resilience
Programme)

Ilford BID

LLDC Carbon Offset Fund

London Borough of Hackney

London Borough of Redbridge

Mayor of London

Mercato Metropolitano

Museum of the Home

Muslimah Sports Association

Peabody

River Roding Trust

Riverside/One Housing Group

Royal Academy Schools

Saastamoinen Foundation

Somerset House

Uniarts Helsinki Academy of Fine Art

The Valerie Beston Artists' Trust

Vision RCL

ART SERVICES GRANTS LIMITED

England & Wales - Charity number 267021

Accounts

Anne von Freyburg, *Oops I made you lose your head* (detail), 2023. Courtesy of the artist and HOFA Gallery



SPACE ANNUAL REPORT 2024

Registered Charity No. 267021
Registered Company No. 1157240

ART SERVICES GRANTS LTD.

Trading as SPACE

ANNUAL REPORT & FINANCIAL STATEMENTS

1 April 2023 – 31 March 2024

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MISSION VISION VALUES

SPACE stands for
Space Provision Artistic Cultural and Educational

Our mission is to make SPACE for art

SPACE to create: by providing affordable studio space to a wide range of artists and by being an effective advocate for artist studio spaces

SPACE to develop: by offering resources to develop their practice

SPACE to engage: by enabling our local communities to meaningfully access and engage with art and artists

Our vision is to keep artists in the city and underpin a sustainable infrastructure for art and artists in perpetuity

Our core values are:

- Innovative, ambitious, and relevant
We strive to meet the changing needs of the artists and their communities.
- Accessible, diverse, and inclusive
We support artists who are under-recognised and historically excluded, and are ensuring that our activities are inclusive and diverse.
- Accountable, sustainable, and transparent
We are efficient managers of our buildings, and hold ourselves and others to high standards respecting the environment. We operate with transparency and continuous quality improvement.
- Connected, supportive, and engaged
We recognise the value of joined-up thinking and partnerships in helping us achieve our objectives.

Petra Kapitza from Kapitza Studio in her Aspire Point studio



TRUSTEES' REPORT

The trustees present their annual report and the audited financial statements for the year ended 31 March 2024.

The financial statements comply with current statutory requirements, the articles of association, the requirements of a directors' report as required under company law, and the Statement of Recommended Practice—Accounting and Reporting by Charities: SORP applicable to charities preparing their accounts in accordance with FRS 102.

The Reference and Administrative Details on page 37 form part of this report.

Key Facts 2023–24

We provided almost **900 artists** with creative workspace in **20 buildings** across **8 London boroughs** and Colchester comprising over **310,000 sq ft**

A consistent **99% occupancy** rate shows our studios are highly in demand

Over **2,500 people** enjoyed our big September open studio events where over **100 artists** opened their doors across **six studio buildings**

Five artists received a **studio award** and over **100 artists** benefited directly from our dedicated artist support programme

SPACE Ilford won the **Redbridge Art & Culture Award** and we welcomed over **3,000 visitors** to our gallery

SPACE to Create

Our Studio Buildings

We were pleased this year to agree new leases on two of our larger industrial buildings on Fish Island, Britannia and Bridget Riley, extending our stay to the end of March 2029. The buildings together provide space to around 130 artists. This is firmly in line with our commitment to keep artists in the city.

At the same time, we had to return our five studios at Stoke Newington Library to Hackney council for a major refurbishment of the building.

Our occupancy rates overall remained stable across our portfolio, and at almost 99% as at 31 March 2024 it shows how much artists need affordable studio spaces to create their work, despite the more challenging economic circumstances. Affordable studio space not just provides security but enables artists to exchange ideas and make ambitious work.

We are always actively looking for new sites to purchase or lease long-term, and four new mixed-use developments are currently in various stages of planning and building. From those, we expect that our 34 new studios in Enfield will be available to our artists from early 2025.

Highlights from SPACE Studio Artists

From internationally acclaimed names to new and emerging talent, this is a snapshot of just some of the extraordinary work being created this year by SPACE studio artists.

Adam Dix, Emma Cousin, Hugh Mendes, Jost Münster, Robyn Litchfield – *An Exhibition of Small Things with Big Ideas*, White Conduit Projects, London.
2 Dec 2023–27 Jan 2024.

Andrew Salgado – *Tomorrow I'll Be Perfect*, Saatchi Gallery, London.
15 Nov 2023–7 Jan 2024.

Anna Harding – Free Art School E20. 50 Celebration Avenue, Stratford, London.
30 Nov 2023–7 Jan 2024.

Anne von Freyburg – *Papillotage*, HOFA Gallery, Mayfair, London. 2–14 Feb 2024.

Carolina Aguirre, Gethin Evans, Joe Duggan, Lothar Götz, Stephen Nelson – Royal Academy Summer Exhibition, London. 13 Jun–20 Aug 2023.

Caroline List, *Small is Beautiful 41st Edition*, Flowers Gallery, Mayfair, London.
30 Nov–6 Jan 2024.

Caroline Walker – painting *Candy Kiosk* acquired by the Dallas Art Museum, Texas.

Cat Phillipps and Peter Kennard – *States of Violence*, a/political, The Bacon Factory, London. 24 Mar–8 Apr 2023.

Cathy Lomax, Sal Jones – *Scandal '63 Revisited*, The Gallery, De Montfort University, Leicester. 3 Mar–15 Apr 2023.



Kate Bickmore, *Abiding Love Before Abscission* (detail), 64 x 51 cm, oil on canvas, 2023. Courtesy of the artist

Chila Kumari Singh Burman, MBE – *Women in Revolt! Art and activism in the UK 1970–1990*, Tate Britain, London. 8 Nov 2023–7 April 2024.

Dafna Talmor – *Sea of Stones*, House of Arts, Hungary. 29 Jun–27 Aug 2023.

David Austen, Stephen Nelson – *The Italian Effect*, Italian Cultural Institute, London. 1–27 Oct 2023.

David Ferrando Giraut – *Hollow Pond*, Chemist Gallery, London. 26 Jan–25 Feb 2024.

David Rickard – *Traces of a Cathode*, S1 Artspace, Sheffield. 10 Mar–20 May 2023.

Edmond Brooks-Beckman, *Spoken in Ochre*, Frestonian Gallery, London. 10 Nov–20 Dec 2023.

Ekaterina Adelskaya – *Across & Over*, HSBC, Canary Wharf, London. 2 Nov 2023–29 Feb 2024.

Emily Tracy – *Constant Effort*, B-Side Festival, Portland Bird Observatory, Dorset. 7–10 Sept 2023.

Emma Cousin – *Women on the Verge*, Rhona Hoffman Gallery, Chicago. 27 Oct–15 Dec 2023.

Emma Talbot – *The Human Experience*, Kunsthall Stavanger, Norway. 15 Jun–10 Sep 2023.

Freya Douglas-Morris – *This star I give to you*, Alexander Berggruen, New York. 18 Oct–18 Nov 2023.

Heather Phillipson – *Dream Land* video commission for Art Night Dundee, 24 June 2023.

Hervé Constant – *Regeneration*, Hansard Studio, London. 13 Dec 2023–13 Jan 2024.

Hrair Sarkissian – shortlisted for the Deutsche Börse Photography Foundation Prize 2024, exhibiting at The Photographer's Gallery, London. 23 Feb–2 Jun 2024.

Hugh Mendes – *Mendes & Co (Deceased)*, James Freeman Gallery, London. 20 Apr–13 May 2023.

Jeanette Barnes, Tribambuka – *Universal Expressions*, London Festival of Architecture, The Gallery at The Trampery, London. 22 Jun–21 Jul 2023.

Jon Faragher (Space Collective) – *VICINITY: 785,500 m²*, Espacio Gallery, London. 14–19 Nov 2023.

Julie Bennett – *Beyond Confinement*, The Koppel Project Station, London. 24 Aug–3 Sep 2023.

Kate Bickmore – *In the Heat of the Night*, Andrew Reed Gallery, New York.
12 Jul – 11 Aug 2023.

Katriona Beales – *Hope as an Act of Resistance – a sonic monument*, Victoria & Albert Museum, London. 22–24 Sept 2023.

Lydia Pettit – *In Your Anger, I See Fear*, Galerie Judin, Berlin. 29 Apr–8 Jul 2023.

Lothar Götz – *The Four Seasons*, Domo Baal, London. 30 Sep–25 Nov 2023.

Michael Ho – *As Feelings Burn Their Way*, High Art, Paris. 19 Oct–2 Dec 2023.

Milly Peck – public art commission for Max Caplin Unit, Mile End Hospital.

Mircea Teleagă – *Locus Solus*, Unit 1 Gallery Workshop, London.
31 Mar–22 Apr 2023.

Piers Secunda – *Alderney: The Holocaust On British Soil*, Cromwell Place, London.
15 Mar–15 Apr 2023.

Polly Townsend – *Sun & Moon*, John Martin Gallery, Suffolk. 3 Jun–15 Jul 2023.

Rachel Jones – commissioned to design the 2024 BRIT Award.

Robyn Litchfield – *Let Time Be Still*, Darl-e and the Bear, Woodstock.
29 Jun–23 Jul 2023.

Rosa-Johan Uddoh – *Illuminations*, Steve Turner Gallery, Los Angeles.
8 Jul–5 Aug 2023.

Sal Jones – *Resurrection*, The Crypt Gallery, London. 19–26 Aug 2023.

Tim Patrick – *Peckham Rye*, Safehouse 1, 139 Copeland Rd, London.
27 Aug–1 Sep 2023.

Tom Hunter – *At Home in Hackney, a community photographed 1970 – today*, Hackney Museum, London. 14 Sep 2023–24 Feb 2024.

Tony Antrobus – *A Gesture, an Action...Touching*, The Stone Space Gallery, Leytonstone, London. 13 Apr–7 May 2023.

Ulgen Semerci, Deborah Tchoudjinoff – *Sweet Garden of Vanishing Desires*, Art On Istanbul. 13 Sep–7 Oct 2023.

Vincent Hawkins – *Beyond the walls of one's own making*, Sid Motion Gallery, London. 3 Nov–16 Dec 2023.

Wilfrid Wood – *Face 2023: Society of Portrait Sculptors show*, La Galleria Pall Mall, London. 14 Aug–10 Sep 2023.

Zadie Xa – *Nine Tailed Tall Tales: Trickster, Mongrel Beast*, Space K, Seoul.
13 Jul–12 Oct 2023.



Ben Cove, *Double Bluff*, 2015. Installation photo in our Ilford gallery David Mirzoeff

SPACE to Develop

SPACE Advice Bureau

SPACE Advice Bureau is the umbrella for all artist support where free advice and guidance is available for all members of our SPACE artist community, run by SPACE Head of Artist Development, Karen Davies.

1-2-1s

This includes 1-2-1s with SPACE artists, usually identified from their attendance at online or in-person events. They take place in the artist's studio or online and provide a chance to understand and discuss challenges and needs around maintaining a visual arts practice in London.

Paid artist workshops

Within the public programme at Ilford, free creative workshops aimed at all ages and abilities are run by SPACE studio artists, recognising the need for paid opportunities for artists. The workshops highlight the experience and practices of SPACE artists, who lead drop-in workshops that tie in with the theme of a current or upcoming exhibition.

Pop-up SPACE

Established as a pop-up shop space for hire at Mare Street, SPACE artists have a preferential rate for use. This is an opportunity that artists can use to try things out and grow their businesses. In particular, 10 individual ceramicists who each have studios at the Triangle regularly use the Pop-up as Triangle Ceramics London in order to share the cost and the labour involved in making an exhibition and sell their work. In April 2023, Mark Molloy, artist and SPACE Maintenance Manager, used the space to exhibit as a test-bed for his artistic practice.

Open Studios

Open Studio events have been a great way to get to know artists and create a wonderful buzz and sense of community on the day. This year, we welcomed over 3,500 visitors to events that ran in September and December. September worked particularly well this year, as we were able to tie our marketing in with Open House and London Design Festivals. Over 100 artists opened their doors across six of SPACE's studio buildings between 9 and 22 September 2023, with Stoke Newington artists also running a self-organised exhibition in the library gallery. On Saturday 9 December, artists at SPACE Colchester held a Winter Open Studios event, followed by an early evening artist social giving studio holders and local Essex artists a chance to network.

Group visits

In January 2023, SPACE secured tickets for 48 artists to attend the London Art Fair. A number of artists also enjoyed an introductory talk by Sarah Monk, Director of the London Art Fair, followed by a tour of the fair.

SPACE to space

In March 2023 we launched a free online workspace for artists and creatives to meet together while they work on an individual task. This might include an artwork in progress, an application, admin, reading or research. The sessions use time management techniques and accountability as tools to help people focus and avoid feeling isolated. It is hoped that



Bokani Tshidzu in her studio at Britannia Works

this is a session and network that will quietly build and will support those who thrive with a structured and consistent framework.

Colchester Creative Practitioner Support Programme (CPSP)

We continued to grow SPACE Colchester's Creative Practitioner Support Programme this year, offering fortnightly peer-to-peer feedback sessions both in person and online, enabling more artists from across the UK to join. Our dedicated CPSP Facebook Group now numbers nearly 600 members. The programme is open to all creatives, whether studying, graduated, emerging or re-emerging, and provides a great opportunity to gain feedback on work in progress in a relaxed, friendly and informal setting.

Out of SPACE Podcast

Initially launched in 2021 with funding from the Culture Recovery Fund, this podcast series features artists from across SPACE's studios and networks in conversation with writers, critics and other art professionals. Each episode is facilitated by Cathy Lomax and at least one of the artists in conversation is also a SPACE artist. Highlights from Season 2 include three practical 'how to' episodes released in April 2023 dealing with how to show your work, maintain your resilience and mental health, and how to carry on practising.

Studio Awards

Our awards provide artists with free studio space and mentoring support, relieving artists' financial pressure to progress their practice.

In 2023/24 the following artists received a Studio Award:

Ben Cove Award 2024

Jo Longhurst was selected as the winner of the inaugural Ben Cove Award, launched in memory of SPACE artist Ben Cove who died in 2016. The award was given to an artist who identified as having a disability, including neurodiversity. Jo received £1,000 towards her practice, plus 1-2-1 mentoring. We are delighted that the Estate of Ben Cove specified that the first award should go to a SPACE artist.

New Contemporaries Studio Award

Gal Lesham received a year free studio space from April 2023–March 2024 as winner of the New Contemporaries Studio Award. Gal Lesham is a London-based artist and facilitator. Her work is developed through a site-specific and research-based approach, often engaging with heritage sites, objects and plants embedded in myth, memory and folklore.

Valerie Beston Artists' Trust Award

This year Edmund Brooks Beckman and Jhonatan Pulido both won the Valerie Beston Artists' Trust Award, each receiving a 6-month free studio space to develop their practice. Edmond studied Fine Art Painting BA at Brighton University and completed his MA in Painting at The Royal College of Art in 2023. Jhonatan Pulido is a Colombian painter based in London. He studied fine arts at the Universidad Nacional de Colombia and Painting at the Royal College of Art to 2019.

SPACE Colchester Studio Award

From 2022–2024 SPACE Colchester awarded four emerging artists who are under-represented in the art world with six months of free studio space and mentoring support in



SPACE OPEN STUDIOS
Sat 16th
Sun 17th
September

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Bridget Riley Open Studios September 2023

our Colchester building. The opportunity also included £250 towards materials and support to develop new ideas and experimentation. Selena Chandler was awarded a studio at SPACE Colchester from February–July 2024. Selena's art is process and materials lead, and she responds to the materials found in particular locations.

Artists in Residence

UniArts Helsinki Alumni Residency X SPACE 2024

(initial contact, residency dates postponed)

This annual residency programme is open to MFA graduates from The Academy of Fine Arts Helsinki and hosted by SPACE in partnership with Saastamoinen Foundation. During the award the artist is based in London for 6 months and receives accommodation, a monthly stipend, a production budget, regular 1-2-1 contact and support via SPACE, mentoring with 3 London-based experts in their field who are tailored to the artist's needs, and networking via a peer group composed of SPACE artists.

Tatu Gustafsson was selected for the award in July 2023, which was due to take place from September to December 2023. However, as this coincided with Tatu becoming a father, SPACE took the needs of the artist into consideration and in agreement with the funding partners, the residency was rescheduled for April–June 2024, when his partner and baby could also join him. In the lead up to the residency, between September 2023 and March 2024, Tatu received several 1-2-1s in preparation for the residency.



Kenneth Lam, A seat at our table at SPACE Ilford. Photo: David Mirzoeff

SPACE to Engage

SPACE Ilford

This year SPACE was thrilled to win the Redbridge Art & Culture Award for our gallery and event space in Ilford. We have spent four years building a free programme of exhibitions, workshops and events in the borough that resonates with our hyper local audiences, and this award, which is voted for by Redbridge residents, is testament to the ongoing success of our programming.

In July 2023, we launched an exhibition of paintings by a much-loved member of SPACE's artist community, Ben Cove, who had a space at The Triangle from 2006 until his death in 2016. The exhibition offered visitors a unique insight into how artists work, especially when facing the challenges of disability. Several of Ben's fellow studio holders ran creative workshops throughout the exhibition, enabling local audiences to explore Ben's influences and techniques.

In June 2023, photographer Kenneth Lam started working with Redbridge residents on his commissioned exhibition, *A seat at our table*, spending eight months photographing and recording their stories of heritage and migration. Kenneth's exhibition of still-lives and portraits launched in the main gallery on 7 March 2024, and invited audiences to explore the dishes, meals and memories of our own cultural identities.

From April to September 2023, we launched our fifth billboard commission. Combining historic and modern photographic processes, local artist Andrew Brown (who also has a studio at SPACE) explored the links between three different Ilfords: a town on the edge of London, a hamlet in Australia and a company founded in the 19th century that was to become a global photographic materials brand.

Our sixth billboard commission launched in October 2023 was by SPACE studio artist Sabrina Tirvengadam. Her artwork brought to light the fascinating historical links between Redbridge and the East India Company (EIC). Blending AI and archival images with digital painting, the artist wove together local and historical narratives in an artwork that melded past and present, East and West, truth and fiction, reminding us that history's remnants are present in today's landscape, waiting to be rediscovered.

In 2023, we opened a side gallery dedicated to community exhibitions, a move which has proved popular with our local audiences. The space offers artists the opportunity to hold exhibitions that are rooted in the local area and complement our commissioned exhibitions in the main gallery.

The inaugural exhibition in the space was by Redbridge artist Jacqui Cooke and explored the contribution of individuals of African Descent and First Nation pre-1948 who supported Britain in World Wars I and II. Amongst the many visitors who attended the launch in October 2023 was local resident Gordon Murrell who came to Britain in 1962 and spent six years serving in the British Army. Jacqui Cooke received a Redbridge Black History Legacy Award for her contribution highlighting Windrush and war veteran stories through her art.

In January 2024, SPACE studio artist Fran Copeman held her first solo exhibition, *Folk discourse*, in the side gallery. This exhibition of mixed media artworks explored land access in Redbridge through the broader lens of the right to roam, and considered the question of who has the right to access our natural spaces.



Our free Saturday workshops have gone from strength to strength and our monthly sessions quickly fill up, attracting visitors of all ages and abilities from the local area as well as from further afield. Throughout 2023, SPACE studio artists ran popular sessions offering people the chance to try a wide variety of creative techniques, from photography, painting, marbling, and collage to creating bespoke sculptural wind instruments.

In June 2023 SPACE once again partnered with Vision RCL and supported Tech Ilford with a collective sculpture building workshop. Using Collective Paper Aesthetics' modular system of geometric 'building blocks', visitors young and old enjoyed creating spectacular giant sculptures in the main gallery.

In the summer, we ran a series of free adult learning sessions. These included a 6 week fashion up-cycling course where participants learnt how to restyle and reuse their clothing, and a 5 week introduction to water colour painting led by Redbridge artist Ray McSharry. Ray has since gone on to run his own watercolour painting classes in Redbridge, which are attended by many of the original participants. These classes have gone from strength to strength, attracting more local residents as well as local artists who have been invited to run sessions.

SPACE supported Lyra (artists and well-being practitioners Amanda and Therese) to run a 12-week project to devise new musical instruments and choreograph a dance performance in collaboration with migrant refugees from across London. This was showcased at the Swiss Church in central London in January 2024.

We also hosted two community exhibitions in our event spaces: *A voice for the voiceless*, a photography exhibition exposing the 'no recourse to public funds' policy, co-produced by United Impact, a group supported by Project 17 and Dr Jasber Singh from Coventry University. And in July 2023, *Dawn-to-dusk*, an exhibition celebrating the power of photography through the eyes of artists in recovery, which was set up by Lisa Akinlabi, Redbridge Health & Care Improvement Practitioner (Substance Misuse).

The Creative Space at Arlington

Together with Riverside (formerly One Housing), SPACE runs an artist-led creative programme for homeless people at Arlington House in Camden, which includes art, textiles, writing/magazines, music, photography, graphic novel and graffiti workshops. Their annual exhibition took over the entire Camden Image Gallery from 28 February to 22 March 2024, with a successful launch event that was attended by the mayor of Camden. The group also produced the *Illustrated Ape Magazine*, containing works by workshop participants. The house band, the Arlingtones, started a social economy partnership with recording studio Theme Limited, using the studio to record their songs. The extension of the Creative Space into seven further services at Riverside was also implemented.

Urban Voices

Urban Voices is a leading SPACE project that supports 11 – 16 year olds in Pupil Referral Units (PRUs) who have been excluded from mainstream education. The artist-led project aims to provide these young people with a platform to feel inspired, explore their thoughts and feelings through art, while also developing technical and social skills and finding their public voice within the community. In September 2023 SPACE delivered another successful Urban Voices project on Foldscopes with Redbridge Alternative Provision, led by digital media professional Pierre Vella and funded by BBC Children in Need. All the students achieved their Bronze Arts Award Qualification after having completed the course.



Diane Mayers leading a photography workshop at SPACE Ilford. Photo: David Mirzoeff

Our Plans and Priorities

Keeping Artists in the City

A long-term and constant key priority is to maintain a resilient portfolio of freehold and long leasehold property for affordable studios to underpin our support for artist production and public benefit in perpetuity. We currently own three buildings, and are working hard to purchase a fourth, in order to increase our long-term stability. We are also always exploring partnerships on properties that offer added value with local authorities, developers, and other partners.

Storytelling & Legacy

In 2024 a new Storytelling & Legacy project committee was established, led by trustees Caroline Cole and Omar Kholeif, to focus on ensuring that the SPACE story, its legacy and heritage, as well as its future is clearly communicated, both internally and externally, and to make suggestions in how to better carry the flag for SPACE across the sector. This will remain a key focus for the coming year.

Harnessing a Collective Voice

SPACE is one of the founding members of the London Affordable Artist Studio Network (LAASN), who collectively operate one million sq.ft of studio space in London and advocate for artists' economic and cultural contribution to the city's ecology, to protect the territory for artists to operate and enliven boroughs across London. We will continue to strengthen our own voice through collaboration with our networks.

Supporting Aspirations and Resilience

Since London Creative Network came to an end in March 2023, its enduring success has strengthened our resolve to continue to provide space, resources and platforms for professional visual artists to develop their creative practice and build resilience. In response, we have now redeveloped our artist support programme under the umbrella of SPACE Advice Bureau, which has made a successful start from late 2023, and which we will continue to develop in line with the evolving needs of our artists.

A Holistic Community-Focussed Approach

We have been steadily building a trusted local audience for our programmes at SPACE Ilford. We provide an evolving platform and springboard for artists with ambitious and risk-taking projects at pivotal moments in their career, while anchoring the arts provision within the London Borough of Redbridge and ensuring our programme is built with and embraced by our global majority community.

We are continuing our highly valued place-based partnerships in Arlington and Colchester, with our Urban Voices programme supporting young people across London.

Financial Overview

Income/Expenditure

Our overall result for the year amounted to £571,258, which for the second consecutive year, has been largely impacted by the release of a significant portion of our reserves into the income and expenditure account as required by standard accounting rules. These funds were originally set aside over several years to cover potential lease-end obligations.

Excluding this one-time adjustment, our core financial performance showed a strong recovery compared to the previous year's reported loss, with a positive underlying result of £279,731.

Without considering the released reserve amount, studio rental income accounted for 89% of SPACE's revenue (2023: 84%), with studio occupancy rates remaining above 95%. Grants and donations made up 5% of our income (2023: 13%), while other revenue sources contributed 6% (2023: 3%).

Additionally, Arts Council England continued to support SPACE's work, providing £225,291 in National Portfolio core funding for our Ilford-based programme, while BBC Children in Need supported our Urban Voices programme with £9,947.

Reserves Policy

As of 31 March 2024, SPACE held total unrestricted funds amounting to £9,467,769 (2023: £8,800,187). Out of this amount, £2,565,537 has been set aside as funds tied up in the buildings (2023: £2,713,900), while an additional £3,050,000 has been designated for potential new freehold acquisitions or long leasehold developments that may require substantial investment (2023: £1,850,000). The unrestricted funds are net of significant provisions made in the accounts to cover potential essential upgrades and repair works needed to meet obligations under Health and Safety legislation, and potential dilapidation responsibilities under current property leases. These address our minimum obligations as a landlord, while ensuring that rents for artists remain as affordable as possible.

To maintain financial resilience, the trustees have established a minimum free reserve target equivalent to three months' worth of total operating costs, deemed sufficient for the charity to sustain its regular activities in the event of a major decline in income. Based on historical and current cost data, the target range is set between £1,100,000 and £1,300,000. As of 31 March 2024, the actual free reserve stood at £2,479,617 (2023: £3,101,660), with the excess earmarked for future capital projects.

The trustees are confident that SPACE remains a going concern, supported by a robust business plan, effective management that maintains high studio occupancy levels, and strong oversight of debtors and creditors. Senior management and trustees closely monitor cash flow, monthly management accounts, and studio occupancy rates, taking prompt action if any significant issues arise.

We are confident that SPACE has adequate reserves in place to navigate any potential challenges in the coming year.

Investment Policy

The charity's investments are managed in accordance with its governing document, having regard to the Trustee Act 2000. Funds not immediately required for the activities of the charity were held in low risk cash deposits throughout the year.

Fundraising

Fundraising, development and partnership working make a vital contribution to our income and impact.

SPACE is generously supported by Arts Council London via the National Portfolio Organisation fund for the three year period April 2023–March 2026.

The generosity of our Patrons & Friends enables SPACE to support artists in various ways, whether through bursaries, commissions, or professional development.

We have complied throughout the year with industry fundraising standards. Fundraising activities are monitored by senior management and at trustee meetings. No fundraising complaints have been received.

Structure, Governance and Management

Art Services Grants Limited (t/a SPACE) was set up in 1968. In 1974 it was formally registered as a charity and incorporated as a company limited by guarantee, which does not have a share capital. The company is governed by its articles of association, which were last updated on 24 January 2023.

The members of SPACE are:

- trustees
- any studio licence holder (excluding any sub-licensee)
- any salaried employee who has successfully completed their probation period, and any person who has been employed by the charity on a contract of at least three months.

The trustees are the directors of the company. They do not have any financial interest in the company nor are there any significant contracts in which any trustee has a material interest.

Organisational Structure and Board of Trustees

The charity is managed by the Board of Trustees who may serve up to six years retiring for re-election on a triennial basis. Trustees may co-opt further advisors. The trustees are responsible for the strategic direction and policy of the charity, and meet quarterly. The trustees appoint the Chief Executive to whom the day to day running of the charity is devolved.

The Board has had a full complement of trustees throughout the year. This year, the six-year term for our trustee Chris Currell came to an end. We are grateful for his dedication to SPACE, and happy to say he remains involved through our Property Working Group. We have since welcomed two new trustees to the Board, Neal White and Miranda Leung. New

trustees are appointed based on a regular skills audit of key competencies required by the trustee board. New trustees meet with the Chair, Chief Executive and other key staff as part of an induction process, and are provided with a full induction pack covering constitutional, policy and financial background, and trustee responsibilities. Ongoing training is provided to trustees throughout the year.

Meeting twice a year, the Property Working Group supports the Board of Trustees, addressing in particular how to increase the number of studios (location, type, tenure etc.) and to improve the sustainability of SPACE through long leasehold or freehold purchases. The Property Working Group includes co-opted experts and reports to the Board of Trustees. The trustees are grateful for generous support from its Property Working Group members: Alan Leibowitz (Chair), Chris Currell, David Silverman (Trustee), Rory Brooke, Selina Mason, Toni Lodeiro and William C. Stein. We also thank our property advisors at Dalton Warner Davis, who acted on our behalf throughout the year.

Our Finance and Remuneration Committee is responsible for approving salaries and the annual financial audit.

Following the January 2023 update to our Articles of Association, in July 2023 we formally updated our Standing Order, which establishes our committees' remit and authority. This means that other than in addition to our core committees Property Working Group and Finance & Remuneration Committee there are now also the Programmes and Partnerships committee to monitor and evaluate the impact of our programme against our ambitions, and the People, Communities and Culture committee to advise on good staff wellbeing practices and the promotion of equality, diversity, inclusion and belonging principles. In addition a project specific Storytelling and Legacy committee was established to assess how to better carry the flag for SPACE across the sector.

Remuneration Policy

When setting remuneration for its staff, SPACE takes account of market rates and other relevant data relating to charities of a similar size, operational activity and workplace location. The remuneration of Senior Management is the responsibility of the trustees and is set in the light of the skills and competencies required for particular roles and within the constraints of affordability.

Risk Management

Risk management takes place at all levels. Operational risks are passed up for review and approval; organisation level risks are communicated down. Risk is addressed in the appraisal stages of project development. Each staff member and trustee is responsible for managing risks. SPACE acknowledges the need to tolerate a level of risk, with risks clearly identified in financial and artistic programme planning, with practices in place to manage them. Our core mission of providing for artists' production needs drives our risk profile in a cost-effective and artist-focused way. Additional programmes are provided as and when funds are available and when they enhance the organisation's mission strategically.

SPACE has a business continuity plan to cover all potential operational considerations, and an annual review of priorities ensures we meet objectives effectively. SPACE evaluates and responds to risk at regular internal meetings including at monthly studios management meetings, and maintains a risk register which is reviewed by trustees every quarter.

Current Key Risks and Uncertainties

- Reduced operating margins within the existing property portfolio due to substantial inflationary costs and increased energy prices;
- Increase in studio costs threatening affordability of studios;
- Impact of inflationary environment, high interest rates, and energy price rises on tenants' ability to meet their rent obligations, potentially leading to voids, increased arrears and bad debts;
- Limited affordable long-term leaseholds and freeholds available to add to current portfolio;
- Ability to meet Minimum Energy Efficient Standards (MEES) requirements (e.g. EPC), resulting in loss of income due to resulting inability to let space, and environmental risk;
- Threat to programmes fundraising resulting from fundraising uncertainty, pressure on funding bodies, the end of EU funding, and change of funding priorities.

Key Policies

Equality, Diversity & Inclusion

SPACE is committed to promoting diversity, inclusion and equality of access and opportunity to all staff, artists, suppliers, participants and partners – from all backgrounds and all sectors of society – ensuring they are part of our community, valued for their contribution and are able to flourish and succeed. We aim to identify barriers to progress, tackle inequality and act to address underrepresentation of diversity in governance, employment, our support for artists, widening participation and developing audiences.

Our Equality, Diversity and Inclusion Policy is reviewed every year by our Board of Trustees and the latest version is available on our website.

Sustainability and Environment

SPACE has a genuine concern for the environment, and we recognise that climate change is one of the defining global challenges of our time. We therefore firmly believe that embracing green best practices is our social and moral responsibility. We strive to continually assess and reduce our overall environmental impact and are committed to making environmental responsibility an integral part of our operations and activities, while maintaining long-term affordability for artists.

Our Sustainability & Environmental Policy is reviewed every four years by our Board of Trustees and the latest version is available on our website.

Statement of Trustee Responsibilities

The trustees (who are also directors of Art Services Grants Limited for the purposes of company law) are responsible for preparing the Trustees' Report and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

Company law requires the trustees to prepare financial statements for each financial year, which give a true and fair view of the state of affairs of the charity and of the incoming resources and application of resources, including the income and expenditure, of the charity for that period. In preparing these financial statements, the trustees are required to:

- select suitable accounting policies and then apply them consistently;
- observe the methods and principles in the Charities SORP;
- make judgements and estimates that are reasonable and prudent;
- state whether applicable UK Accounting Standards and the statements of recommended practice have been followed, subject to any material departures disclosed and explained in the financial statements;
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charity will continue in business.

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

In so far as the trustees are aware:

- there is no relevant audit information of which the charity's auditor is unaware, and
- the trustees have taken all steps that they ought to have taken to make themselves aware of any relevant audit information and to establish that the auditor is aware of that information.

The trustees are responsible for the maintenance and integrity of the corporate and financial information included on the charity's website. Legislation in the United Kingdom governing the preparation and dissemination of the financial statements may differ from legislation in other jurisdictions.

Small Company Rules

These accounts have been prepared in accordance with the special provisions of Part 15 of the Companies Act 2006 relating to small companies.

Auditors

Haysmacintyre LLP were the appointed auditors during the year and are deemed to be reappointed under section 487(2) of the Companies Act 2006.

The Trustees' Report has been approved by the Board of Trustees on 15 October 2024 and is signed on behalf of the Board by the Chair.



Caroline Cole
Chair

INDEPENDENT AUDITOR'S REPORT

to the members of Arts Services Grants Limited

Opinion

We have audited the financial statements of Art Services Grants Limited for the year ended 31 March 2024 which comprise the Statement of Financial Activities, the Balance Sheet, the Statement of Cash Flows and notes to the financial statements, including a summary of significant accounting policies. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards, including Financial Reporting Standard 102 *The Financial Reporting Standard applicable in the UK and Republic of Ireland* (United Kingdom Generally Accepted Accounting Practice).

In our opinion, the financial statements:

- give a true and fair view of the state of the charitable company's affairs as at 31 March 2024 and of the charitable company's net movement in funds, including the income and expenditure, for the year then ended;
- have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice; and
- have been prepared in accordance with the requirements of the Companies Act 2006.

Basis for opinion

We conducted our audit in accordance with International Standards on Auditing (UK) (ISAs (UK)) and applicable law. Our responsibilities under those standards are further described in the Auditor's responsibilities for the audit of the financial statements section of our report. We are independent of the charity in accordance with the ethical requirements that are relevant to our audit of the financial statements in the UK, including the FRC's Ethical Standard, and we have fulfilled our other ethical responsibilities in accordance with these requirements. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

Conclusions relating to going concern

In auditing the financial statements, we have concluded that the trustees' use of the going concern basis of accounting in the preparation of the financial statements is appropriate.

Based on the work we have performed, we have not identified any material uncertainties relating to events or conditions that, individually or collectively, may cast significant doubt on the charitable company's ability to continue as a going concern for a period of at least twelve months from when the financial statements are authorised for issue.

Our responsibilities and the responsibilities of the trustees with respect to going concern are described in the relevant sections of this report.

Other information

The trustees are responsible for the other information. The other information comprises the information included in the Trustees' Report. Our opinion on the financial statements does not cover the other information and, except to the extent otherwise explicitly stated in our report, we do not express any form of assurance conclusion thereon.

In connection with our audit of the financial statements, our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements or our knowledge obtained in the audit or otherwise appears to be materially misstated. If we identify such material inconsistencies or apparent material misstatements, we are required to determine whether there is a

material misstatement in the financial statements or a material misstatement of the other information. If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact. We have nothing to report in this regard.

Opinions on other matters prescribed by the Companies Act 2006

In our opinion, based on the work undertaken in the course of the audit:

- the information given in the Trustees' Report (which includes the directors' report prepared for the purposes of company law) for the financial year for which the financial statements are prepared is consistent with the financial statements; and
- the directors' report included within the Trustees' Report have been prepared in accordance with applicable legal requirements.

Matters on which we are required to report by exception

In the light of the knowledge and understanding of the charitable company and its environment obtained in the course of the audit, we have not identified material misstatements in the Trustees' Report (which incorporates the directors' report).

We have nothing to report in respect of the following matters in relation to which the Companies Act 2006 requires us to report to you if, in our opinion:

- adequate accounting records have not been kept by the charitable company; or
- the charitable company financial statements are not in agreement with the accounting records and returns; or
- certain disclosures of trustees' remuneration specified by law are not made; or
- we have not received all the information and explanations we require for our audit

Responsibilities of trustees for the financial statements

As explained more fully in the trustees' responsibilities statement set out on page 17, the trustees (who are also the directors of the charitable company for the purposes of company law) are responsible for the preparation of the financial statements and for being satisfied that they give a true and fair view, and for such internal control as the trustees determine is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

In preparing the financial statements, the trustees are responsible for assessing the charitable company's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless the trustees either intend to liquidate the charitable company or to cease operations, or have no realistic alternative but to do so.

Auditor's responsibilities for the audit of the financial statements

Our objectives are to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes our opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with ISAs (UK) will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of these financial statements.

Irregularities, including fraud, are instances of non-compliance with laws and regulations. We design procedures in line with our responsibilities, outlined above, to detect material misstatements in respect of irregularities, including fraud. The extent to which our procedures are capable of detecting irregularities, including fraud is detailed below:

Based on our understanding of the charitable company and the environment in which it operates, we identified that the principal risks of non-compliance with laws and regulations related to health and safety requirements, and we considered the extent to which non-compliance might have a material effect on the financial statements. We also considered those laws and regulations that have a direct impact on the preparation of the financial statements such as the Companies Act 2006 and the Charities Act 2011, and consider other factors such as payroll tax.

We evaluated management's incentives and opportunities for fraudulent manipulation of the financial statements (including the risk of override of controls), and determined that the principal risks were related to improper recognition of revenue and management bias in accounting estimates. Audit procedures performed by the engagement team included:

- Inspecting correspondence with regulators and tax authorities;
- Discussions with management including consideration of known or suspected instances of non-compliance with laws and regulation and fraud;
- Evaluating management's controls designed to prevent and detect irregularities;
- Review of minutes of meetings held in the period;
- Identifying and testing journals, in particular journal entries posted with unusual account combinations, postings by unusual users or with unusual descriptions; and
- Challenging assumptions and judgements made by management in their critical accounting estimates.

Because of the inherent limitations of an audit, there is a risk that we will not detect all irregularities, including those leading to a material misstatement in the financial statements or non-compliance with regulation. This risk increases the more that compliance with a law or regulation is removed from the events and transactions reflected in the financial statements, as we will be less likely to become aware of instances of non-compliance. The risk is also greater regarding irregularities occurring due to fraud rather than error, as fraud involves intentional concealment, forgery, collusion, omission or misrepresentation.

A further description of our responsibilities for the audit of the financial statements is located on the Financial Reporting Council's website at: www.frc.org.uk/auditorsresponsibilities. This description forms part of our auditor's report.

Use of our report

This report is made solely to the charitable company's members, as a body, in accordance with Chapter 3 of Part 16 of the Companies Act 2006. Our audit work has been undertaken so that we might state to the charitable company's members those matters we are required to state to them in an Auditor's report and for no other purpose. To the fullest extent permitted by law, we do not accept or assume responsibility to anyone other than the charitable company and the charitable company's members, as a body, for our audit work, for this report, or for the opinions we have formed.



Richard Weaver (Senior Statutory Auditor)
For and on behalf of Haysmacintyre LLP, Statutory Auditor
15 October 2024

10 Queen Street Place
London
EC4R 1AG

FINANCIAL STATEMENTS

Statement of Financial Activities for the Year Ended 31 March 2024 (incorporating the Income and Expenditure Account)

	Note	Unrestricted Revenue Funds £	Restricted Revenue Funds £	Restricted Capital Funds £	Total 2024 £	Total 2023 £
Income from:						
Donations	2	1,102	-	-	1,102	204,100
Investments	3	237,089	-	-	237,089	52,456
Charitable activities	4	5,034,151	16,947	44,000	5,095,098	5,061,442
Other trading activities	5	57,244	10,000	-	67,244	124,224
Total Income		5,329,586	26,947	44,000	5,400,533	5,442,222
Expenditure on:						
Hires and fundraising	6	43,387	-	-	43,387	25,425
Charitable activities	6	4,623,182	27,218	135,488	4,785,888	3,882,664
Total Expenditure		4,666,569	27,218	135,488	4,829,275	3,908,089
Net Income/ (Expenditure)		663,017	(271)	(91,488)	571,258	1,534,133
Transfer between funds	15	4,563	(4,563)	-	-	-
Net movement in funds		667,580	(4,834)	(91,488)	571,258	1,534,133
Fund balances at 1 April 2023		8,800,187	9,994	854,002	9,664,183	8,130,050
Fund balances at 31 March 2024	15	9,467,767	5,160	762,514	10,235,441	9,664,183

There were no other recognised gains or losses during the two financial years.

Within total funds, the amount tied up in artists' studios and other operational buildings, after deducting loan financing, is £3,540,592 within general funds and £766,672 within restricted funds.

The notes on pages 24-36 form part of these financial statements.

Balance Sheet as at 31 March 2024

	Note	2024 £	2023 £
Fixed Assets			
Tangible assets	10	7,055,639	7,377,252
Current Assets			
Debtors	11	598,195	871,098
Cash on short term deposit at bank and in hand		7,006,453	6,308,909
		<u>7,604,648</u>	<u>7,180,007</u>
Creditors: Amounts falling due within one year	12	(1,676,471)	(2,045,105)
Net Current Assets		<u>5,928,177</u>	<u>5,134,902</u>
Total Assets Less Current Liabilities		<u>12,983,816</u>	<u>12,512,154</u>
Creditors: Amounts falling due after more than one year	13	(2,748,375)	(2,847,971)
Total Net Assets		10,235,441	9,664,183
Funds			
Unrestricted Funds	15	8,492,714	7,797,631
Revaluation Reserve	15	975,055	1,002,556
Restricted Funds	15	767,672	863,996
Total Funds		10,235,441	9,664,183

Approved by the Board of Directors and authorised for issue on 15 October 2024, and signed on their behalf by the Chair.



Chair: Caroline Cole
Registered Company No. 1157240

Statement of Cash Flows for the Year Ended 31 March 2024

		2024 £	2023 £
Reconciliation of net income/(expenditure) to net cash flow from operating activities			
	Note		
Net income/ (expenditure) (as per the statement of financial activities) ^{SOFA}		571,258	1,534,133
Adjustments for:			
Depreciation charges	10	509,559	553,778
Investment income		(237,089)	(52,456)
Interest cost		207,715	131,648
(Increase)/decrease in debtors	11	272,904	31,821
Increase/(decrease) in creditors	12	(371,999)	(1,107,028)
Net cash provided by/(used in) operating activities		<u>952,348</u>	<u>1,091,896</u>
Cash flows from investing activities:			
Interest income		237,089	52,456
Purchase of property, plant and equipment	10	(187,946)	(51,217)
Net cash provided by/(used in) investing activities		<u>49,143</u>	<u>1,239</u>
Cash flows from financing activities			
Repayments of borrowing		(96,232)	(117,156)
Interest cost		(207,715)	(131,648)
Net cash used in investing activities		<u>(303,947)</u>	<u>(248,804)</u>
Change in cash and cash equivalents in the reporting period		697,544	844,331
Cash and cash equivalents at the start of the reporting period		<u>6,308,909</u>	<u>5,464,578</u>
Cash and cash equivalents at the end of the reporting period		7,006,453	6,308,909
Analysis of cash and cash equivalents			
Cash in hand		<u>7,006,453</u>	<u>6,308,909</u>
Total cash and cash equivalents		7,006,453	6,308,909

Notes to the Financial Statements for the Year Ended 31 March 2024

1. Accounting policies

a) Accounting convention, basis of preparation: The financial statements have been prepared in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102). The Charitable Company is a public benefit entity for the purposes of FRS 102 and therefore the charity also prepared its financial statements in accordance with the 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 (The FRS 102 Charities SORP), the Companies Act 2006 and the Charities Act 2011 (as amended by the Charities Act 2022).

The financial statements are prepared in sterling, which is the functional currency of the company. Monetary amounts in these financial statements are rounded to the nearest pound.

b) Going concern basis: The trustees have assessed whether the use of the going concern basis is appropriate and have considered possible events or conditions that might cast significant doubt on the ability of the charitable company to continue as a going concern. The trustees have made this assessment for a period of at least one year from the date of approval of the financial statements. In particular, the trustees have carefully reviewed the charity's strategy and its accompanying budgets and cash flow projections and are confident of its ability to generate sufficient cash flow for operational sustainability. Taking this into account together with the level of cash, the trustees have therefore concluded that there is a reasonable expectation that the charitable company has adequate resources to continue in operational existence for the foreseeable future. The charitable company therefore continues to adopt the going concern basis in preparing its financial statements.

c) Fixed assets: All fixed assets are recorded at cost. Amounts incurred on capital items over £500 are capitalised.

Depreciation rates and possible impairment are reviewed on an annual basis.

Tangible fixed assets are depreciated at annual rates to write off the cost of the assets over their estimated useful lives using the following methods and rates:

	% per annum	Method
Equipment	33%	Straight line
Motor vehicle	25%	Straight line
Computer software	50%	Straight line
Freehold buildings	4%	Straight line

Depreciation for development costs relating to leasehold buildings is on straight line basis over the remaining lease period.

Major external paintings required by leasehold contracts are treated as dilapidation costs, capitalised and depreciated between 5-7 years, depending on the painting cycles as stipulated in the leasehold contract.

d) Incoming resources: Rental income and donations are recognised when there is evidence of entitlement, the receipt is probable and the amount can be measured reliably.

Grants, where entitlement is conditional on the delivery of a specific performance by the charity, are recognised when the charity becomes unconditionally entitled to the grant.

e) Expenditure and its basis of allocation: All expenditure is dealt with on the accruals basis and includes value added tax where appropriate. Charitable expenditure comprises those costs incurred by the charity in the delivery of its activities and services. It includes direct costs of activities and those costs of an indirect nature necessary to support those activities, allocated between expenditure categories on an appropriate basis.

Support costs have been allocated to activities on the basis of time spent for staff costs, floor area for property costs and activity levels for all other costs, in accordance with the Statement of Recommended Practice.

Fundraising costs incurred are comprised of costs of generating income from donations and legacies, short term hire of spaces and marketing and publicity.

Governance costs which are included within support costs are those costs associated with meeting the constitutional and statutory requirements of the charity and include the audit fees and costs linked to the strategic management of the charity.

f) Dilapidations costs: Provision is made in the accounts for dilapidation costs of leased properties with funds designated to this aim. Such costs are arrived at based on yearly internal assessment of probability of costs materialising at the balance sheet date.

g) Operating leases: All payments under operating leases are charged to the statement of financial activities in the year in which they fall due.

h) Pension policy: The company provides a defined contribution pension scheme for its employees and contributions payable for the year are charged to the Statement of Financial Activities as incurred.

i) Fund accounting: The unrestricted funds are rent and other income receivable or generated for the objectives of the charity without further specified purpose, and are available as general funds.

The restricted funds are funds which are to be used in accordance with specific restrictions imposed by donors or which have been raised by the charity for particular purposes. The cost of raising and administering such funds are charged against the specific fund.

j) Critical accounting estimates and areas of judgment: In preparing financial statements it is necessary to make certain judgements, estimates and assumptions that affect the amounts recognised in the financial statements. The following judgements and estimates are considered by the trustees to have the most significant effect on amounts recognised in the financial statements.

The annual depreciation charge for property, plant and equipment is sensitive to change in useful economic life and residual values of assets. These are reassessed annually and an impairment review is performed.

Within the creditors balance are estimates of provisions for potential future expenditure on properties. These judgements are based on the likelihood of such expenditure occurring.

k) Employee benefits: The costs of short-term employee benefits are recognised as a liability and an expense.

The cost of any unused holiday entitlement is recognised in the period in which the employee's services are received.

Termination benefits are recognised immediately as an expense when the company is demonstrably committed to terminate the employment of an employee or to provide termination benefits.

l) Financial instruments

1. Cash and cash equivalents: Cash and cash equivalents include cash at banks and in hand and short term deposits with a maturity date of three months or less.

2. Basic financial instruments: The charity only holds basic financial instruments as defined by FRS 102. Financial instruments receivable or payable within one year of the reporting date are carried at their at transaction price and subsequently at amortised cost.

	Unrestricted Funds	Restricted Funds	Total
	£	£	£
2. Income from donations			
Year to 31 March 2024			
Donations	1,102	-	1,102
Year to 31 March 2023			
Donations	204,100	-	204,100
	Unrestricted Funds	Restricted Funds	Total
	£	£	£
3. Income from investments			
Year to 31 March 2024			
Bank interest	237,089	-	237,089
Year to 31 March 2023			
Bank interest	52,456	-	52,456

	Unrestricted Funds £	Restricted Funds £	Total £
4 (a) Income from charitable activities			
Year to 31 March 2024			
Grants (4b)	225,291	60,947	286,238
Rental income	4,808,860	-	4,808,860
	5,034,151	60,947	5,095,098

4 (b) Grants
Year to 31 March 2024

Arts Council England: NPO Core Funding	225,291	-	225,291
London Borough of Tower Hamlets	-	44,000	44,000
Other (individual grants less than £10,000)	-	16,947	16,947
	225,291	60,947	286,238

4 (c) Income from charitable activities
Year to 31 March 2023

4(d) Grants	242,715	248,637	491,352
Rental income	4,570,090	-	4,570,090
	4,812,805	248,637	5,061,442

4 (d) Grants
Year to 31 March 2023

Arts Council England: NPO Core Funding	225,291	-	225,291
Ove Arup & Partners Ltd	17,424	-	17,424
Fundacion Centro	-	29,202	29,202
Mercers Philanthropy	-	15,538	15,538
Aetreum Asse Ltd	-	11,770	11,770
London Borough of Hackney	-	10,000	10,000
BBC Children in Need	-	10,447	10,447
Saastamoinen	-	12,000	12,000
Action for Bow	-	11,701	11,701
European Regional Development Fund	-	139,073	139,073
Other (individual grants less than £10,000)	-	8,906	8,906
	242,715	248,637	491,352

	Unrestricted Funds £	Restricted Funds £	Total £
5. Other trading activities			
Year to 31 March 2024			
Other income:			
Venue hire	34,758	-	34,758
Other	22,486	10,000	32,486
	57,244	10,000	67,244
Year to 31 March 2023			
Management fees	-	58,356	58,356
Other income:			
Venue hire	28,284	-	28,284
Bursary studios	-	5,500	5,500
Other	20,314	11,770	32,084
	48,598	75,626	124,224

6. Total resources expended	Studios costs £	Programme costs £	Costs of generating funds £	Support costs £	Total £
Year to 31 March 2024					
Staff costs (see note 8)	381,262	130,193	28,303	250,791	790,549
Other staff related costs	6,482	17,243	6	10,880	34,611
Rent, rates, maintenance and other property costs	2,879,891	-	-	37,457	2,917,348
General office expenses	114,049	4,613	37	20,602	139,301
Publicity and marketing	1,116	4,093	10,030	1,200	16,439
Print, post, stationery	37	2,918	36	4,211	7,202
Information systems and equipment	697	782	4,975	21,807	28,261
Bad debts	1,768	-	-	-	1,768
Legal and professional	81,161	-	-	-	81,161
Depreciation	501,700	-	-	7,858	509,558
Bank charges and interest	203,386	33	-	4,296	207,715
Other programmes costs	35,205	33,726	-	881	69,812
Governance costs	-	-	-	25,550	25,550
	4,206,754	193,601	43,387	385,533	4,829,275
Allocation of support costs	357,190	22,546	5,797	(385,533)	
	4,563,944	216,147	49,184	-	4,829,275

Expenditure in total was £4,829,275 (2023: £3,908,089) of which £4,666,569 was unrestricted (2023: £3,393,830) and £162,706 was restricted (2023: £514,259).

6. Total resources expended/continued	Studios costs £	Programme costs £	Costs of generating funds £	Support costs £	Total £
Year to 31 March 2023					
Staff costs (see note 8)	324,288	288,409	9,043	198,288	820,028
Other staff related costs	9,104	33,194	5	7,255	49,558
Rent, rates, maintenance and other property costs	1,910,489	22,215	-	20,272	1,952,976
General office expenses	88,832	4,983	13	10,607	104,435
Publicity and marketing	1,483	2,510	11,321	-	15,314
Print, post, stationery	971	125	-	3,669	4,765
Information systems and equipment	1,472	4,625	5,043	31,577	42,717
Bad debts	9,548	-	-	-	9,548
Legal and professional	43,557	16,365	-	8,690	68,612
Depreciation	547,394	-	-	6,384	553,778
Bank charges and interest	127,397	244	-	4,007	131,648
Other programmes costs	25,358	106,370	-	1,462	133,190
Governance costs	-	-	-	21,520	21,520
	<u>3,089,893</u>	<u>479,040</u>	<u>25,425</u>	<u>313,731</u>	<u>3,908,089</u>
Allocation of support costs	<u>263,808</u>	<u>46,837</u>	<u>3,086</u>	<u>(313,731)</u>	
	3,353,701	525,877	28,511	-	3,908,089

7. Net incoming resources	2024 £	2023 £
Net incoming resources are stated after charging:		
Auditors' remuneration	20,400	18,250
Depreciation	509,558	553,778
Rentals paid under operating leases – property	1,941,963	1,890,054

	2024	2023
8. Staff costs	£	£
Wages and salaries	690,989	716,720
Pensions	27,048	27,477
Social security costs	72,296	75,831
	790,333	820,028

There was one employee during the year whose emoluments, excluding pension costs, was over the threshold of £60,000 (2023: 1). No emoluments or expenses were paid to the trustee directors during the year (2023: 0). Staff redundancy cost during the year totalled £2,090 (2023: 0).

The average weekly number of employees during the year was:

Studios	8	8
Programmes	6	8
Cost of generating funds	1	1
Support	4	4
	19	21

Key management personnel include the Trustees, Chief Executive and senior management reporting directly to the Chief Executive, including Finance Director, Properties Director, Studios Director, Operations Director, Strategic Development Director and Communications Director. The total employee benefits, including pension costs, of the charity's key management personnel were £387,014 (2023: £387,620).

9. Taxation

The company was registered as a charity in February 1974 and consequently no corporation tax is payable on the results for the year.

	Freehold Properties	Leasehold Properties	Office Equipment	Motor Vehicles	Total
	£	£	£	£	£
10. Tangible fixed assets					
Costs:					
At 1 April 2023	9,248,998	3,820,884	196,545	15,607	13,282,034
Additions	109,211	63,782	14,953	-	187,946
Disposals	-	-	-	-	-
At 31 March 2024	9,358,209	3,884,666	211,498	15,607	13,469,980
Depreciation:					
At 1 April 2023	2,668,101	3,038,977	186,201	11,503	5,904,782
Charge for year	280,410	218,089	7,858	3,202	509,559
Disposals	-	-	-	-	-
At 31 March 2024	2,948,511	3,257,066	194,059	14,705	6,414,341
Net book value					
As at 31 March 2024	6,409,698	627,600	17,439	902	7,055,639
As at 31 March 2023	6,580,897	781,907	10,344	4,104	7,377,251

Triodos Bank holds a first priority charge over our freehold properties and a floating charge over the Charity assets and undertakings. Arts Council England holds a second priority charge over some of our freehold properties and a floating charge over the Charity assets and undertakings. The Mayor and Burgesses of The London Borough of Hackney holds a fixed charge over certain leasehold buildings.

	2024	2023
	£	£
11. Debtors		
Rental debtors (including electricity costs recharged to tenants)	120,531	166,350
Other debtors	7,977	6,799
Prepayments	469,687	490,392
Accrued income	-	207,557
	598,195	871,098

	2024	2023
	£	£
12. Creditors: amounts falling due within one year		
Tenant deposits held on account	123,539	121,600
Rental creditors	99,657	101,190
Other taxes and social security costs	22,157	21,434
Bank loan	101,667	98,302
Trade creditors	146,282	282,025
Other creditors	11,442	9,619
Accruals and deferred income	1,171,727	1,410,935
	1,676,471	2,045,105
Analysis of deferred income:		
Balance as at 1 April 2023	-	37,557
Amount received in the year	9,947	-
Amount released in the year	-	37,557
Balance as at 31 March 2024	9,947	0

Grant received during the year from BBC Children in Need has been deferred as the related programme did not commence until after the year-end.

	2024	2023
	£	£
13. Creditors: amounts falling due after one year		
Bank Loans		
Amounts falling due:		
Between one to two years	109,289	103,856
Between two to five years	379,519	347,810
Over five years	2,259,567	2,396,305
	2,748,375	2,847,971

The long term creditors relate to mortgages used to fund the purchase of artists' studios and improvements to existing artists' studios, programme space and office buildings.

The bank loans are secured by fixed charges over the related freehold properties. Triodos Bank also holds various fixed and floating charges over the Charity assets and undertakings. The loans are repayable under various terms of length. Interest is charged at the rate of 2% p.a. above the prevailing Bank of England base rate.

14. Share capital

The company is limited by guarantee and has no share capital. Under the terms of clause 8 of the Articles of Association, every member is liable to contribute a sum not exceeding £1 in the event of the Charity being wound up during the time that he or she is a member or for one year thereafter.

15. Reserves	At 1 April	Incoming	Resources		At 31 March
Year to 31 March 2024	2023	Resources	Expended	Transfers	2024
	£	£	£	£	£
Unrestricted funds					
General reserve	2,962,181	5,329,586	(4,666,569)	(1,256,248)	2,368,950
Designated funds					
(1) Property funds for assets funded internally	2,713,900	-	-	(148,363)	2,565,537
(2) Building acquisition/development fund	1,850,000	-	-	1,200,000	3,050,000
(3) Designated programmes budget	21,550	-	-	(13,323)	8,227
(4) EPC improvement fund	250,000	-	-	250,000	500,000
(5) Revaluation reserve	1,002,556	-	-	(27,501)	975,055
Total unrestricted funds	8,800,187	5,329,586	(4,666,569)	4,565	9,467,769
Restricted funds					
(6) Restricted programme funds	9,994	26,947	(27,218)	(8,723)	1,000
Total restricted revenue funds	9,994	26,947	(27,218)	(8,723)	1,000
(7) Restricted capital funds					
Redbridge Town Hall	9,606	-	(13,765)	4,159	-
LB of Tower Hamlets	-	44,000	(3,433)	-	40,567
ACE Capital Works fund	553,457	-	(47,363)	-	506,094
Triangle fund	196,591	-	(63,553)	-	133,038
Bridget Riley Studios fund	1,048	-	(175)	-	873
Haymerle Road fund	93,300	-	(7,200)	-	86,100
Total restricted capital funds	854,002	44,000	(135,489)	4,159	766,672
Total restricted funds	863,996	70,947	(162,707)	(4,564)	767,672
Total funds	9,664,183	5,400,533	(4,829,276)	-	10,235,441

(1) This relates to the NBV of fixed assets less restricted property funds and total outstanding balance of bank loan for freehold acquisition and re-fitting. Transfer to general reserve is to more accurately reflect the net book value of the buildings and the related mortgages.

(2) Settlement for a property transaction ring fenced for either future acquisition or redevelopment of existing freeholds. To continue building up the fund, a transfer has been made from general reserve.

(3) COVID-19 related grant from the government earmarked for Colchester programmes. The reduction is a reflection of the amount spent on the programme during the year.

(4) Capital commitment to EPC improvement and reducing carbon emission. A transfer has been made to accurately reflect the budget.

(5) The fund relates to the revaluation of Deborah House freehold property, of which the market value exceeded the net book value. The transfer to the general fund relates to the yearly amortisation.

(6) This represents the total restricted funds received in respect of programmes and the relevant expenditure during the year. The 2024 fund balance relates to the Ben Cove Award programme.

(7) Restricted property funds are held in respect of capital acquisition and development projects for studio properties which have been funded by restricted capital grants. The cost of such acquisitions/developments is depreciated over the useful life of the capitalised assets.

15. Reserves (continued)	At 1 April	Incoming	Resources		At 31 March
Year to 31 March 2023	2022	Resources	Expended	Transfers	2023
	£	£	£	£	£
Unrestricted funds					
General reserve	1,504,493	5,117,959	(3,393,830)	(266,441)	2,962,181
Designated funds					
(1) Property funds for assets funded internally	2,924,826	-	-	(210,926)	2,713,900
(2) Building acquisition/development fund	1,650,000	-	-	200,000	1,850,000
(3) Designated programmes budget	25,000	-	-	(3,450)	21,550
(4) EPC improvement fund	-	-	-	250,000	250,000
(5) Revaluation reserve	1,030,057	-	-	(27,501)	1,002,556
Total unrestricted funds	7,134,376	5,117,959	(3,393,830)	(58,318)	8,800,187
Restricted funds					
(*) Restricted programme funds - LCN project	-	197,429	(261,800)	64,371	-
(6) Restricted programme funds - other	6,766	126,834	(117,553)	(6,053)	9,994
Total restricted revenue funds	6,766	324,263	(379,353)	58,318	9,994
(7) Restricted capital funds					
Redbridge Town Hall	23,370	-	(13,764)	-	9,606
ACE Capital Works fund	600,820	-	(47,363)	-	553,457
Triangle fund	262,122	-	(65,531)	-	196,591
Bridget Riley Studios fund	2,096	-	(1,048)	-	1,048
Haymerle Road fund	100,500	-	(7,200)	-	93,300
Total restricted capital funds	988,908	-	(134,906)	-	854,002
Total restricted funds	995,674	324,263	(514,259)	58,318	863,996
Total funds	8,130,050	5,442,222	(3,908,089)	-	9,664,183

(*) LCN project funds reflect expenditure incurred against grant funding received from The Greater London Authority in 2022-23. The transfer from general reserve is in line with matched funding agreement.

For an explanation of all other funds, see the narrative on the description to the funds on the previous page.

16. Analysis of net assets between funds	General Funds	Designated Funds	Restricted Funds	2024 Total
	£	£	£	£
Fund balances at 31 March 2024 are represented by:				
Tangible fixed assets	873,388	5,415,579	766,672	7,055,639
Net current assets/liabilities	2,470,617	3,456,560	1,000	5,928,177
Long term liabilities	-	(2,748,375)	-	(2,748,375)
Total net assets	3,344,005	6,123,764	767,672	10,235,441

	General Funds	Designated Funds	Restricted Funds	2023 Total
	£	£	£	£
Fund balances at 31 March 2023 are represented by:				-
Tangible fixed assets	863,077	5,660,173	854,002	7,377,252
Net current assets/liabilities	3,101,660	2,023,248	9,994	5,134,902
Long term liabilities	-	(2,847,971)	-	(2,847,971)
Total net assets	3,964,737	4,835,450	863,996	9,664,183

17. Contingent liabilities and other financial commitments

There were no contingent liabilities as at 31 March 2024 (2023:0).

At 31 March 2024, there were total commitments under non-cancellable operating leases as follows:

	Land and buildings	
	2024	2023
	£	£
Operating leases which expire:		
Within one year	108,093	213,500
Between two to five years	5,891,141	4,204,850
Over five years	6,746,360	5,584,318
	12,745,594	10,002,668

18. Related party transactions

There were two related party transactions during the year 2024 totalling £692 (2023:£680). We received £500 from trustee Paulette Mizrahi as patron donation while the daughter of a staff member of SPACE was paid £192 for door-keeping duties during an Open Studios event.

19. Financial instruments

The financial statements include the following in respect of items held at amortised cost at 31 March:

	2024 £	2023 £
Financial assets measured at amortised cost (trade and other debtors and accrued income)	128,508	380,706
Financial liabilities measured at amortised cost (trade and other creditors, accruals and bank loans)	482,587	612,736

REFERENCE AND ADMINISTRATIVE DETAILS

COMPANY NO. 1157240

REGISTERED CHARITY NO. 267021

TRUSTEES

(who served during this year and up to the date of this report)

Caroline Cole	Chair	
Christopher Currell		–term ended January 2024
David Silverman		
Miranda Leung		–appointed April 2024
Miranda Siow		
Neal White		–appointed August 2023
Dr Omar Kholeif		
Paulette Mizrahi		
Phil Clark	Treasurer	

CHIEF EXECUTIVE

Eline van der Vlist

SECRETARY

Eline van der Vlist

REGISTERED OFFICE & BUSINESS ADDRESS

The Triangle
129-131 Mare Street London E8 3RH

INDEPENDENT AUDITORS

Haysmacintyre LLP
10 Queen Street Place London EC4R 1AG

SOLICITORS

Clyde & Co Solicitors
The St Botolph Building 138 Houndsditch London EC3A 7AR

BANKERS

Natwest Bank Plc 140 Victoria Street London SW1E 5LF
COIF Charities Deposit Fund St Alphage House 2 Fore Street London EC2Y 5AQ
Triodos Bank Deanery Road Bristol BS1 5AS

PARTNERS AND SUPPORTERS

Major Supporters

Arts Council England

Patrons & Friends

Bridget Riley

Lew Hodges

Paulette Mizrahi

Selina Mason

Supporters & Partners

Alumno

a-n

BBC Children in Need

Colchester Borough Council

Essex County Council

LLDC Carbon Offset Fund

London Borough of Redbridge

Mayor of London

New Contemporaries

Riverford/One Housing Group

Peabody

Saastamoinen Foundation

Tower Hamlets Carbon Reduction Community Fund

Uniarts Helsinki Academy of Fine Art

The Valerie Beston Artists' Trust

[space]

spacestudios.org.uk
[@space_studios_london](https://twitter.com/space_studios_london)

ART SERVICES GRANTS LIMITED

England & Wales - Charity number 267021

Accounts

Registered Charity No. 267021
Registered Company No. 1157240

ART SERVICES GRANTS LTD.

Trading as SPACE

ANNUAL REPORT & FINANCIAL STATEMENTS

1 April 2022 – 31 March 2023

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MISSION VISION VALUES

SPACE stands for

Space
Provision
Artistic
Cultural and
Educational

Our mission is to make space for art.

- by providing affordable studio space to a wide range of artists;
- by offering resources to develop their practice;
- by being an effective advocate for artist studio spaces; and
- by enabling local communities in areas of low provision to meaningfully access and engage with art and artists.

Our vision is to underpin a sustainable infrastructure for art and artists in the city, in perpetuity.

Our core values are:

- Innovative, ambitious, and relevant
We strive to meet the changing needs of the artists and their communities.
- Accessible, diverse, and inclusive
We support artists who are under-recognised and historically excluded, and are ensuring that our activities are inclusive and diverse.
- Accountable, sustainable, and transparent
We are efficient managers of our buildings, and hold ourselves and others to high standards respecting the environment. We operate with transparency and continuous quality improvement.
- Connected, supportive, and engaged
We recognise the value of joined-up thinking and partnerships in helping us achieve our objectives.

TRUSTEES' REPORT

The trustees present their annual report and the audited financial statements for the year ended 31 March 2023.

The financial statements comply with current statutory requirements, the articles of association, the requirements of a directors' report as required under company law, and the Statement of Recommended Practice—Accounting and Reporting by Charities: SORP applicable to charities preparing their accounts in accordance with FRS 102.

The Reference and Administrative Details on page 36 form part of this report.

Key Facts 2022–23

This year was marked by political and economic upheaval. On a positive note, all government imposed Covid-19 restrictions ended on 1 April 2022, our staff was able to return to the office, and our Ilford gallery could fully reopen to the public. We were also able to organise open studio events again, giving local communities the opportunity to see artists at work and engage with their process and practice.

We provided almost **900 artists** with creative workspace in **21 buildings** comprising over **310,000 sq ft**

A consistent **99% occupancy** rate shows our studios are highly in demand

We welcomed over **4,000 visitors** to our Ilford gallery

Over **2,600 people** enjoyed our first post-pandemic open studio events

However, artists' livelihoods remain under severe pressure, with the ripple effects of both Brexit and the pandemic still felt, and now compounded by the February 2022 Russian invasion of the Ukraine and related rising costs of goods and services and energy price crisis. Against this precarious inflationary backdrop we kept our focus on our core priorities and charitable purposes, providing artists with a secure base to work from and offering opportunities to increase resilience through our artist support programmes. In early November 2022 we were also thrilled to once again be recognised as one of Arts Council England's National Portfolio Organisations 2023-26 in recognition of our community-focussed programming.

Trustees are keen to ensure that SPACE's governing documents are up-to-date and reflect our current need. We therefore modernised our 2005 memorandum of association and articles of association in line with model articles recommended by the Charity Commission and provisions from the Companies Act 2006. Our new articles of association were adopted at our AGM on 24 January 2023.

We are very grateful to Bridget Riley, one of our founders, for her very generous donation made to SPACE this year. After last year's deficit, this year our core financial position gained a solid footing again. It should be noted that our overall reported profit for the year was greatly impacted following the renegotiation of some of our leases, which meant that in accordance with standard accounting practice we had to release certain provisions we had prudently set aside over the years for potential lease-end obligations.

SPACE Studios

Our Buildings

SPACE runs 21 artist studio buildings across eight London boroughs and Colchester, providing an important infrastructure addressing artists' need for space in creating their work. We successfully run artist studios in a huge variety of buildings, from repurposed industrial sites to newly built mixed-use developments.

A 99% occupancy rate as at 31 March 2023 shows how our studio spaces remain in demand, and how valued they are by artists. Affordable studio space not just provides security but enables artists to exchange ideas and make ambitious work.

We are always actively looking for new sites to purchase or lease long-term, and in early 2022 we successfully tendered for a new development in North Woolwich that is planned to open in 2026. Three additional mixed-use developments in Enfield, Tower Hamlets and Southwark are in various stages of planning. During 2022-23 we successfully ended or capped all outstanding open-market rent reviews, increasing stability and putting our finances on more secure footing for the coming years.

Highlights from SPACE Studio Artists

From internationally acclaimed names to new and emerging talent, this is a snapshot of just some of the extraordinary work being created this year by SPACE studio artists.

Andrew Salgado – *A Never-Setting Sun*, Beers, London. 9 April–14 May 2022.

Angela Johnson – *BEEP Biennial Exhibition of Painting 2022*, Elysium Gallery, Swansea. 29 July–10 September 2022.

Anastasia Beltyukova/Tribambuka – solo exhibition, *Right to Rage*, OXO Tower Wharf, London. 3–6 November 2022.

Blue Curry – *Lovely View*, Way Out East Gallery, University of East London, AVA Building, Docklands Campus, London. 22 November–3 December 2022.

Caroline Walker – *Lisa*, Stephen Friedman Gallery, London. 29 April–28 May 2022.

Cathy Lomax – *Animal, Vegetable, Mineral*, The Art Station, Saxmundham, Suffolk. 2 December 2022–29 January 2023.

Chila Kumari Singh Burman – awarded an MBE in the Queen's Birthday Honours list. June 2023.

Dafna Talmor and Hannah Hughes – *Glossaries*, Sid Motion Gallery, London. 2 December 2022–4 February 2023.

David Batchelor – *Colour Is*, Compton Verney, Warwickshire. 25 June–2 October 2022.

Disinformation (Joe Banks) – *The Rapture*, Cable Depot, Woolwich, London. 7 June–31 July 2022.

Emma Cousin, Liane Lang and Caroline Walker – all had work featured in *Girl Meets Girl*, Vestfossen Kunstlaboratorium, Øvre Eiker, Norway. 7 May–25 September 2022.

Emma Hart – *Poor Things*, Fruit Market, Edinburgh. 4 March–21 May 2023.

Emma Prempeh – *With Tenderness*, Tiwani Contemporary, Gallery 1, Frieze, No.9 Cork Street, London. 3 March–1 April 2023.

Hugh Mendes – solo show exhibited by Charlie Smith London at British Art Fair, Saatchi Gallery, London. 29 September–2 October 2022.

Julian Perry – Galloper-Sands Residency Exhibition, *Hiding in Plain Sight*, The Barns, White House Farm, Great Glenham, Suffolk. 24 September–27 November 2022.

Kate Bickmore – *Figuration Through Abstraction*, ABR Contemporary, 1680 Meridian Ave, Miami Beach, USA. 28 November–3 December 2022.

Laure Prouvost – major solo participatory presentation, Lisson Gallery at Frieze London, Regent's Park, London. 12–16 October 2022.

Lydia Gifford – *Abstract Colour*, Marlborough Gallery, Mayfair, London. 26 January–10 March 2023.

Milly Peck – *Front of House*, VITRINE, Fitzrovia, London. 22 July–18 September 2022.

Minyoung Choi – duo show at This Weekend Room, Seoul, South Korea. 25 May–19 June 2022.

Mohammed Sami – *The Point 0*, Camden Arts Centre, London. 27 January–28 May 2023.

Nevina Williams – *Little Treasures*, Galleria de Marchi, Bologna, Italy. 28 May–8 June 2022.

Pam Hogg – *They Burn Witches Don't They*, A/W 23 collection launch, London Fashion Week, London. February 2023.

Phillip Lai – first monograph charting the artist's sculptural development over the last two decades, published by Ridinghouse 2022.

Polly Townsend – 2022/23 Artist in Residence to the Antarctic.

Polly Townsend and Zoe Benbow – *A Wider Landscape*, The Alpine Club, 55 Charlotte Rd, London. 13 September–10 November 2022.

Prem Sahib – *Liquid Gold*, outside Southard Reid gallery, 10–16 Grape Street, London. 20 July–29 August 2022.

Rebecca Byrne, Hannah Hughes, Karen Knorr, Liane Lang, Marie Harnett, Simon Leahy-Clark – *An Exhibition of Small Things with Big Ideas*, White Conduit Projects, Islington, London. 3 December 2022–20 January 2023.

Robyn Litchfield – *Royal Academy Summer Exhibition*, London. 21 June–21 August 2022.

Sara Naim – *Rose Tinted*, The Third Line, Dubai, UAE. 12 May–8 July 2022.

Simon Leahy Clark – *The Anxiety of Interdisciplinarity*, The Island Venue, Bristol. 21–24 September 2022.

Stephen Nelson – *Little Wretches*, Ken Artspace, London. 1 June–2 July 2022.

Thomas Hjelm – selected as one of Saatchi Art's Global Rising Stars of 2022.

Zadie Xa – *House Gods, Animal Guides and Five Ways 2 Forgiveness*, Whitechapel Gallery, London. 20 September 2022–30 April 2023.

Artist Support

Artist Development

SPACE supports artists and creative businesses to run resilient and sustainable practices through free professional development programmes run in person and online.

London Creative Network 2016–2023

Our flagship professional development programme for artists and creatives, London Creative Network (LCN), came to an end in March 2023. From 2016 until 2023 SPACE, in partnership with Four Corners, Cockpit and Photofusion, delivered 26,500 hours of live business support to 1,145 creative participants.

The final evaluation report by BOP Consulting identified the following key outcomes:

- LCN led to improved business management skills and confidence and strengthened industry networks.
- LCN supported participants in developing new processes and techniques, stimulating innovation and growing new creative directions.
- There are indications that participation in LCN is leading to improved business performance.
- LCN provided tailored support and filled a gap.
- LCN facilitated effective partnership working.

"The new-found confidence, support and advice that I received from the programme really gave me the push that I needed" – LCN participant

"Being part of LCN has had a big impact on me and my business. It allowed me to gather a collection of tools that I believe will change many aspects of my business." – LCN participant

Creative Practitioner Support Programme (CPSP)

We continued to grow SPACE Colchester's Creative Practitioner Support Programme this year, offering fortnightly peer-to-peer feedback sessions. From 2022 the group was once again able to meet in person at our Colchester venue. We continued to offer online sessions alongside this, enabling more artists from across the UK to join. Our dedicated CPSP Facebook Group now numbers over 500 members. The programme is open to all creatives, whether studying, graduated, emerging or re-emerging, and provides a great opportunity to gain feedback on work in progress in a relaxed, friendly and informal setting.

Out of SPACE Podcast

Initially launched in 2021 with funding from the Culture Recovery Fund, this podcast series features artists from across SPACE's studios and networks in conversation with writers, critics and other art professionals. Highlights from 2022 include SPACE studio artist Laure Prouvost and residency artist Lina Lapelytė in conversation.

In October 2022, a special series of 4 episodes produced in collaboration with a-n offered insights into how artists make a living, from practical matters relating to selling and funding artwork, to questions of self-worth and self-promotion. All podcasts are available on our website.

Studio Awards

Our awards provide artists with free studio space and mentoring support, relieving artists' financial pressure to progress their practice.

Our Patrons and Friends this year supported a bursary studio for recent graduates in Ilford, and we are very grateful for their generosity. In addition, from 2022-24 SPACE Colchester is awarding four emerging artists who are under-represented in the art world with six months of free studio space and mentoring support in our Colchester building.

Other studio award partners this year were Alumno/Goldsmiths, New Contemporaries, and the Valerie Beston Artists' Trust.

In 2022/23 the following artists received a Studio Award:

Isobel Bedeau: SPACE Ilford Patrons & Friends Studio Award 2022

"The studio has given me a space to develop the scale and depth of my work, experimenting with the colour and textures of forest forms and natural landscapes."

Jenó Davies: SPACE X Alumno & Goldsmiths Studio Award 2022

"Having the studio has been fantastic. I've loved the time I have spent there and it's been so beneficial to have such an incredible space all to myself. I was able to put on a show back in the summer. This would have been impossible without access to this space so thank you so much."

Emma Prempeh: Valerie Beston Artists' Trust Award 2022

Emma Prempeh works in large scale painting and mixed media and her work portrays the intangible aspects of the human experience, dealing with themes around time and space in the physical and literal sense.

Rosa-Johan Uddoh: SPACE X New Contemporaries Studio Award 2022

"I am so grateful for the New Contemporaries studio at SPACE. This will give me space, time and stability to be reflective and experimental in my practice, working towards longer-term goals in a sustainable way. Over the next year, I'll be using the studio to write, film, dance and make more giant sculptures that make you zoom in to issues of race and representation."

Charlotte Frost: SPACE Colchester Studio Award April–September 2022

"Having Ehlers Danlos syndrome and being a new mum on top of renovating our new house means that I have not had the income, time or mental capacity to be able to practise art. This award means that I will have the space and materials to be able to return to my work and experiment with new ideas that have been brewing. I am looking forward to returning to my projection and textual work and combining this with my new-found passion in painting and I cannot wait to share what these next six months will bring."

Sophia Ede: SPACE Colchester Studio Award October 2022–March 2023

“As an emerging artist I am incredibly grateful for the opportunity to practise my art without worrying about the costs of studio space and materials. I’m really excited to experiment more with pinhole cameras and to receive guidance and mentorship from fellow artists and photographers, especially as I enter the world of developing my own film.”

Residencies

UniArts Helsinki Alumni Residency X SPACE

Supported by the Saastamoinen Foundation, this annual residency programme is open to MFA graduates from the Academy of Fine Arts Helsinki and hosted by SPACE. In Autumn 2022, sound artist Ristomatti Myllylahti spent three months at Martello Street. As part of his residency, a Sound Art Peer Group was formed with artists from the SPACE community who met monthly, resulting in an evening performance of Sound Art at Iklectik.

Digital Residencies

With Cultural Recovery Fund (round two) support, SPACE was in 2021 able to offer 12 artists the opportunity to collaboratively create new works digitally, resulting in six online projects. The finished pieces from this project were displayed in a Digital Showcase and launched on 14 July 2022 with a special online presentation and artist discussion.

Building Creative Communities

SPACE Ilford

At the beginning of 2022 we welcomed award-winning Lithuanian sound artist Lina Lapelytė for a six-month residency. Through a series of workshops funded by the Who Cares? programme, she worked with Redbridge residents exploring listening as a way of experiencing place, self, and others in the local area. *Here Hear Hare Hair*, an immersive sound installation responding to Lapelytė's interactions with the local area and community, and challenging the concept of care, launched in the gallery in May 2022.

In June 2022 SPACE partnered with Vision RCL and supported Tech Ilford with a creative workshop facilitated by artist Kristina Pulejkova where visitors interacted with AI technology, turning their animal drawings into sounds using a mobile phone app.

From July to September 2022, thanks to continued funding from Mercers' Charitable Foundation to support older residents in isolation, artist Joanne Tyler was commissioned to run a series of print-themed workshops for the over-55s. The sessions culminated in *Lighthaus*, a co-created exhibition which expressed themes about connection and the impressions left by our interactions with the environment, referencing the Bauhaus movement.

Through listening to local people and our partners, we know there is a wealth of creativity in the borough – what is needed is a safe and welcoming space for intergenerational learning and for local residents to enjoy and create art. As a result, we increased the number of free Saturday workshops on offer. During the year, visitors enjoyed sessions on collage, photography, block printing, model making and more.

Our fourth billboard commission by SPACE studio artist Emily Tracy was unveiled in October 2022. Photographs of Redbridge, both past and present, were contributed through open calls and Redbridge Heritage Centre, and teachers from schools around the borough came together to pool their knowledge and ideas. The results were collaged together to create *Ilford Directory*, a visual directory of archive images of Redbridge together with life tips.

From September 2022 students from Beal High School in Redbridge worked alongside multinational engineering and architect collective Arup, artists super/collider and the River Roding Trust on a five month STEAM project that explored human impact on our waterways. The students carried out local research to consider the ways in which the built environment might be better engineered. Their documented findings were brought together in the exhibition *Changing currents – can we build a better world together?* which opened in February 2023.

The Creative Space at Arlington

Together with the Charitable Services Team of One Housing, SPACE runs an artist-led creative programme for homeless people at Arlington House in Camden, including art, textiles, writing/magazines, music, photography, graphic novel and graffiti workshops. Having moved online during the pandemic, this year the participants were able to showcase their work again in an exhibition at Arlington House in November 2022.

In early 2023, participants also worked on a project to create striking artwork for the borough's bus stops. Facilitated by artists Federico Gallo and Crestina Velia Forcina, the project, *Rebuilding Lives Through Creativity*, saw the resulting artwork reproduced on 55 bus poster locations across Camden.

Urban Voices

Urban Voices is a leading SPACE project that supports 11-16 year olds in Pupil Referral Units (PRUs) who have been excluded from mainstream education. The artist-led project aims to provide these young people with a platform to feel inspired, explore their thoughts and feelings through art, while also developing technical and social skills and finding their public voice within the community. In 2022/23 we ran Urban Voices in Redbridge and in Tower Hamlets.

In partnership with Redbridge Alternative Provision (RAP), a group of students from Key Stages 3 and 4 took part in a week-long project at SPACE Ilford in October 2022 led by artist Levin Haegele, alongside digital media professional Pierre Vella, and assistant Helen Brewer. Students learned how to make and use a pinhole camera, the darkroom and the how's and what's of working as a professional photographer. Six Bronze Arts Awards were achieved by the students as a result of taking part, and the photography works created were displayed in the school after the end of the activities.

Working with London East Alternative Provision (LEAP), the project in Tower Hamlets focused on stop motion animation, led by artist David Crump alongside Pierre Vella. As part of the project, which ran from January–March 2023, students visited an artist studio in Britannia Works and the Vogue x Snapchat: *Redefining the body* exhibition in Central London. Three young people achieved Bronze Arts Awards as a result of taking part.

Open Studios

Starting in the summer of 2022, we were finally able to open our studios again to the public post-pandemic. The first to open in July were six of our Hackney studio buildings, where thanks to *Hello Again, Hackney* funding we were able to hold an extended Open Studios event with over 100 artists taking part. Artists also ran creative workshops for children and families throughout the day, and the event attracted more than 2,600 visitors.

Next were the Summer Open Studios at Britannia Works and Bridget Riley in Tower Hamlets in September 2022, followed by Christmas Open Studios at Timber Wharf in December 2022.

Future Plans

Keeping Artists in the City

A long-term key priority is to maintain a resilient portfolio of freehold and long leasehold property for affordable studios to underpin our support for artist production and public benefit in perpetuity. We currently own three buildings, and are looking to purchase a fourth to increase our long-term stability. We are also continuing to explore partnerships on properties that offer added value with local authorities, developers, and other partners.

Harnessing a Collective Voice

SPACE is one of the founding members of the London Affordable Artist Studio Network (LAASN). The coming year will be focused on further building LAASN's profile as advocates for artists' economic and cultural contribution to the city's ecology, to protect the territory for artists to operate and enliven boroughs across London.

Supporting Aspirations and Resilience

Even though the London Creative Network has now come to an end, its enduring success has strengthened our resolve to continue to provide space, resources and platforms for professional visual artists to develop their creative practice and build resilience. We are currently redeveloping our artist support programme under the umbrella of SPACE Advice Bureau, and are actively looking for new opportunities.

A Holistic Community-Focussed Approach

Since we have been able to fully open again to the public, we have been steadily building a trusted local audience for our programmes at SPACE Ilford. We strongly believe in taking time to reflect, and in light thereof are looking to adapt our programme where we can improve, in order to create a unique public programme which is built with and embraced by our audiences and fully reflects Ilford's diversity.

We are continuing our highly valued place-based partnerships in Arlington and Colchester, with our Urban Voices programme supporting young people across London.

Financial Overview

Income/Expenditure

Our overall result of £1,534,133 this year is greatly impacted by the fact that under standard accounting rules we had to release through our profit-and-loss account a significant amount from our reserves that we had prudently set aside over the past years for potential lease-end obligations.

However, setting aside this event, we can report our core financial results over the year were back in the black after our reported loss over the previous year, with an underlying overall positive result of £286,774.

Not taking into account the released amount, income from studios represented 84% of SPACE's revenue, with occupancy in the studios continuing at over 95%. Grants and donations represented 13% of income (boosted by a generous donation by Bridget Riley), while other income represented 3%.

Arts Council England continued to recognise the work of SPACE by providing National Portfolio core funding totalling £225,291 towards our programme.

Reserves Policy

SPACE held total unrestricted funds of £8,800,187 as at 31 March 2023. Within the total unrestricted funds, £2,713,900 has been set aside as funds tied up in the buildings while a further £1,850,000 has been designated, to be utilised in potential new freehold acquisition or long leasehold developments requiring significant investment. The unrestricted funds are net of significant provisions made in the account to cover potential essential upgrades and repair works needed to meet obligations under Health and Safety legislation; and potential dilapidations responsibilities under current property leases. These address our minimum obligations as a landlord, whilst ensuring that we keep rents to artists as low as possible.

To ensure resilience, the trustees have set a minimum free reserve target of three months' worth of total operating costs, being the appropriate level necessary for the charity to continue its normal activities in the event of a significant drop in income. On the basis of past and current costs data, the required minimum target range is £1,100,000 to £1,300,000, with actual free reserve position being £3,101,660 at 31 March 2023. The surplus is earmarked to be used for future capital projects.

The trustees consider that SPACE is a going concern, based on having a robust business plan in place, excellent management ensuring the studios occupancy levels remain high, and that debtors and creditors are effectively handled. The cash flow, monthly management accounts, up to date and review of studio occupancy levels are monitored on a monthly basis by senior management and trustees and swift action taken if there are major concerns.

We are satisfied that SPACE has sufficient reserves in place to withstand any challenges in the year ahead.

Investment Policy

The charity's investments are managed in accordance with its governing document, having regard to the Trustee Act 2000. Funds not immediately required for the activities of the charity were held in low risk cash deposits throughout the year.

Fundraising

Fundraising, development and partnership working make a vital contribution to our income and impact.

We are extremely grateful to Bridget Riley, one of our founders, for her very generous donation this year.

In November 2022 we were delighted to receive confirmation from Arts Council London that SPACE would continue to be supported annually via the National Portfolio Organisation fund from April 2023–March 2026.

The generosity of our Patrons & Friends enables SPACE to support artists in various ways, whether through bursaries, commissions, or professional development.

We have complied throughout the year with industry fundraising standards. Fundraising activities are monitored by senior management and at trustee meetings. No fundraising complaints have been received.

Structure, Governance and Management

Art Services Grants Limited (t/a SPACE) was set up in 1968. In 1974 it was formally registered as a charity and incorporated as a company limited by guarantee, which does not have a share capital. The company is governed by its articles of association, which were last updated on 24 January 2023.

The members of SPACE are:

- trustees
- any studio licence holder (excluding any sub-licensee)
- any salaried employee who has successfully completed their probation period, and any person who has been employed by the charity on a contract of at least three months.

The trustees are the directors of the company. They do not have any financial interest in the company nor are there any significant contracts in which any trustee has a material interest.

Organisational Structure and Board of Trustees

The charity is managed by the Board of Trustees who may serve up to six years retiring for re-election on a triennial basis. Trustees may co-opt further advisors. The trustees are responsible for the strategic direction and policy of the charity, and meet quarterly. The trustees appoint the Chief Executive to whom the day to day running of the charity is devolved.

The Board has had a full complement of trustees throughout the year. During the year, our Trustees Mary Evans and Lise Autogena both had to resign due to external

commitments, and we are grateful for their dedication to SPACE. We have since welcomed three new Trustees to the Board. New trustees are appointed based on a regular skills audit of key competencies required by the trustee board. New trustees meet with the Chair, Chief Executive and other key staff as part of an induction process, and are provided with a full induction pack covering constitutional, policy and financial background, and trustee responsibilities. Ongoing training is provided to trustees throughout the year.

Meeting twice a year, the Property Working Group supports the Board of Trustees, addressing in particular how to increase the number of studios (location, type, tenure etc.) and to improve the sustainability of SPACE through long leasehold or freehold purchases. The Property Working Group includes co-opted experts and reports to the Board of Trustees. The trustees are grateful for generous support from its Property Working Group members: Alan Leibowitz (Chair), Chris Currell (Trustee), David Silverman (Trustee), Rory Brooke, Selina Mason, Toni Lodeiro and William C. Stein. We also thank our property advisors at Dalton Warner Davis, who acted on our behalf throughout the year.

Our Finance and Remuneration Committee is responsible for approving salaries and the annual financial audit.

In January 2023 we amended our 2005 memorandum and articles of association to update them in line with the Companies Act 2006 and Charities Commission current best practice. We are in the process of updating our Standing Order, which establishes our committees' remit and authority. This means that other than our core committees (Property Working Group and Finance & Remuneration Committee) we are currently rethinking how best to support our Board of Trustees with additional committees. In the meantime, all relevant issues are being discussed by the full Board.

Remuneration Policy

When setting remuneration for its staff, SPACE takes account of market rates and other relevant data relating to charities of a similar size, operational activity and workplace location. The remuneration of Senior Management is the responsibility of the trustees and is set in the light of the skills and competencies required for particular roles and within the constraints of affordability.

Risk Management

Risk management takes place at all levels. Operational risks are passed up for review and approval; organisation level risks are communicated down. Risk is addressed in the appraisal stages of project development. Each staff member and trustee is responsible for managing risks. SPACE acknowledges the need to tolerate a level of risk, with risks clearly identified in financial and artistic programme planning, with practices in place to manage them. Our core mission of providing for artists' production needs drives our risk profile in a cost-effective and artist-focused way. Additional programmes are provided as and when funds are available and when they enhance the organisation's mission strategically.

SPACE has a business continuity plan to cover all potential operational considerations, and an annual review of priorities ensures we meet objectives effectively. SPACE evaluates and responds to risk at regular internal meetings including at monthly studios management meetings, and maintains a risk register which is reviewed by trustees every quarter.

Current Key Risks and Uncertainties

- Increase in studio costs threatening affordability of studios;
- Reduced operating margins within the existing property portfolio due to substantial inflationary cost and energy price increases;
- Threat to programmes fundraising resulting from fundraising uncertainty, pressure on funding bodies, the end of EU funding, and change of funding priorities;
- Impact of inflationary environment and energy price rises on tenants' ability to meet their rent obligations, potentially leading to voids, increased arrears and bad debts;
- Loss of studio spaces when some of our larger leases end;
- Limited affordable long-term leaseholds and freeholds available to add to current portfolio;
- Ability to meet Minimum Energy Efficient Standards (MEES) requirements (e.g. EPC), resulting in loss of income due to resulting inability to let space, and environmental risk;
- A renewed outbreak of Covid-19 or new variants thereof, and subsequent measures imposed by the authorities, could adversely affect our activities, results of operations and financial condition.

Key Policies

Equality, Diversity & Inclusion

SPACE is committed to promoting diversity, inclusion and equality of access and opportunity to all staff, artists, suppliers, participants and partners – from all backgrounds and all sectors of society – ensuring they are part of our community, valued for their contribution and are able to flourish and succeed. We aim to identify barriers to progress, tackle inequality and act to address underrepresentation of diversity in governance, employment, our support for artists, widening participation and developing audiences.

Our Equality, Diversity and Inclusion Policy is reviewed every year by our Board of Trustees and the latest version is available on our website.

Sustainability and Environment

SPACE has a genuine concern for the environment, and we recognise that climate change is one of the defining global challenges of our time. We therefore firmly believe that embracing green best practices is our social and moral responsibility. We strive to continually assess and reduce our overall environmental impact and are committed to making environmental responsibility an integral part of our operations and activities, while maintaining long-term affordability for artists.

Our Sustainability & Environmental Policy is reviewed every four years by our Board of Trustees and the latest version is available on our website.

Statement of Trustee Responsibilities

The trustees (who are also directors of Art Services Grants Limited for the purposes of company law) are responsible for preparing the Trustees' Report and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

Company law requires the trustees to prepare financial statements for each financial year, which give a true and fair view of the state of affairs of the charity and of the incoming resources and application of resources, including the income and expenditure, of the charity for that period. In preparing these financial statements, the trustees are required to:

- select suitable accounting policies and then apply them consistently;
- observe the methods and principles in the Charities SORP;
- make judgements and estimates that are reasonable and prudent;
- state whether applicable UK Accounting Standards and the statements of recommended practice have been followed, subject to any material departures disclosed and explained in the financial statements;
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charity will continue in business.

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

In so far as the trustees are aware:

- there is no relevant audit information of which the charity's auditor is unaware, and
- the trustees have taken all steps that they ought to have taken to make themselves aware of any relevant audit information and to establish that the auditor is aware of that information.

The trustees are responsible for the maintenance and integrity of the corporate and financial information included on the charity's website. Legislation in the United Kingdom governing the preparation and dissemination of the financial statements may differ from legislation in other jurisdictions.

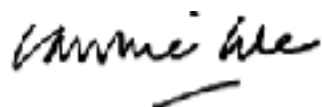
Small Company Rules

These accounts have been prepared in accordance with the special provisions of Part 15 of the Companies Act 2006 relating to small companies.

Auditors

Haysmacintyre LLP were the appointed auditors during the year and are deemed to be reappointed under section 487(2) of the Companies Act 2006.

The Trustees' Report has been approved by the Board of Trustees on 17 October 2023 and is signed on behalf of the Board by the Chair.



Caroline Cole
Chair

INDEPENDENT AUDITOR'S REPORT

to the members of Arts Services Grants Limited

Opinion

We have audited the financial statements of Art Services Grants Limited for the year ended 31 March 2023 which comprise the Statement of Financial Activities, the Balance Sheet, the Statement of Cash Flows and notes to the financial statements, including a summary of significant accounting policies. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards, including Financial Reporting Standard 102 The Financial Reporting Standard applicable in the UK and Republic of Ireland (United Kingdom Generally Accepted Accounting Practice).

In our opinion, the financial statements:

- give a true and fair view of the state of the charitable company's affairs as at 31 March 2023 and of the charitable company's net movement in funds, including the income and expenditure, for the year then ended;
- have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice; and
- have been prepared in accordance with the requirements of the Companies Act 2006.

Basis for opinion

We conducted our audit in accordance with International Standards on Auditing (UK) (ISAs (UK)) and applicable law. Our responsibilities under those standards are further described in the Auditor's responsibilities for the audit of the financial statements section of our report. We are independent of the charitable company in accordance with the ethical requirements that are relevant to our audit of the financial statements in the UK, including the FRC's Ethical Standard, and we have fulfilled our other ethical responsibilities in accordance with these requirements. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

Conclusions relating to going concern

In auditing the financial statements, we have concluded that the trustees' use of the going concern basis of accounting in the preparation of the financial statements is appropriate.

Based on the work we have performed, we have not identified any material uncertainties relating to events or conditions that, individually or collectively, may cast significant doubt on the charitable company's ability to continue as a going concern for a period of at least twelve months from when the financial statements are authorised for issue.

Our responsibilities and the responsibilities of the trustees with respect to going concern are described in the relevant sections of this report.

Other information

The trustees are responsible for the other information. The other information comprises the information included in the Trustees' Report. Our opinion on the financial statements does not cover the other information and, except to the extent otherwise explicitly stated in our report, we do not express any form of assurance conclusion thereon.

In connection with our audit of the financial statements, our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements, or our knowledge obtained in the audit or

otherwise appears to be materially misstated. If we identify such material inconsistencies or apparent material misstatements, we are required to determine whether there is a material misstatement in the financial statements or a material misstatement of the other information. If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact. We have nothing to report in this regard.

Opinions on other matters prescribed by the Companies Act 2006

In our opinion, based on the work undertaken in the course of the audit:

- the information given in the Trustees' Report (which includes the directors' report prepared for the purposes of company law) for the financial year for which the financial statements are prepared is consistent with the financial statements; and
- the directors' report included within the Trustees' Report has been prepared in accordance with applicable legal requirements.

Matters on which we are required to report by exception

In the light of the knowledge and understanding of the charitable company and its environment obtained in the course of the audit, we have not identified material misstatements in the Trustees' Report (which incorporates the directors' report).

We have nothing to report in respect of the following matters in relation to which the Companies Act 2006 requires us to report to you if, in our opinion:

- adequate accounting records have not been kept by the charitable company; or
- the charitable company financial statements are not in agreement with the accounting records and returns; or
- certain disclosures of trustees' remuneration specified by law are not made; or
- we have not received all the information and explanations we require for our audit; or
- the trustees were not entitled to prepare the financial statements in accordance with the small companies' regime and take advantage of the small companies' exemptions in preparing the trustees' report and from the requirement to prepare a strategic report.

Responsibilities of trustees for the financial statements

As explained more fully in the trustees' responsibilities statement set out on page 16, the trustees (who are also the directors of the charitable company for the purposes of company law) are responsible for the preparation of the financial statements and for being satisfied that they give a true and fair view, and for such internal control as the trustees determine is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

In preparing the financial statements, the trustees are responsible for assessing the charitable company's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless the trustees either intend to liquidate the charitable company or to cease operations, or have no realistic alternative but to do so.

Auditor's responsibilities for the audit of the financial statements

Our objectives are to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes our opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with ISAs (UK) will always detect a material misstatement when it exists. Misstatements can arise from fraud

or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of these financial statements.

Irregularities, including fraud, are instances of noncompliance with laws and regulations. We design procedures in line with our responsibilities, outlined above, to detect material misstatements in respect of irregularities, including fraud. The extent to which our procedures are capable of detecting irregularities, including fraud is detailed below:

Based on our understanding of the charitable company and the environment in which it operates, we identified that the principal risks of non-compliance with laws and regulations related to health and safety requirements, GDPR, employment law, company and charity law and we considered the extent to which non-compliance might have a material effect on the financial statements. We also considered those laws and regulations that have a direct impact on the preparation of the financial statements such as the Charities Act 2011 and Companies Act 2006 and consider other factors such as payroll tax.

We evaluated management's incentives and opportunities for fraudulent manipulation of the financial statements (including the risk of override of controls), and determined that the principal risks were related to the improper recognition of revenue and management bias in accounting estimates. Audit procedures performed by the engagement team included:

- Inspecting correspondence with regulators and tax authorities;
- Discussions with management including consideration of known or suspected instances of non-compliance with laws and regulation and fraud
- Review of minutes of meetings;
- Evaluating management's controls designed to prevent and detect irregularities;
- Identifying and testing journals, in particular journal entries posted with unusual account combinations, postings by unusual users or with unusual descriptions; and
- Challenging assumptions and judgements made by management in their critical accounting estimates in particular the dilapidations provision and the property valuation at year end.

A further description of our responsibilities for the audit of the financial statements is located on the Financial Reporting Council's website at: www.frc.org.uk/auditorsresponsibilities. This description forms part of our auditor's report.

Use of our report

This report is made solely to the charitable company's members, as a body, in accordance with Chapter 3 of Part 16 of the Companies Act 2006. Our audit work has been undertaken so that we might state to the charitable company's members those matters we are required to state to them in an Auditor's report and for no other purpose. To the fullest extent permitted by law, we do not accept or assume responsibility to anyone other than the charitable company and the charitable company's members, as a body, for our audit work, for this report, or for the opinions we have formed.



Richard Weaver (Senior Statutory Auditor)
For and on behalf of Haysmacintyre LLP, Statutory Auditor
15th November 2023

10 Queen Street Place
London
EC4R 1AG

FINANCIAL STATEMENTS

Statement of Financial Activities

for the Year Ended 31 March 2023

(incorporating the Income and Expenditure Account)

	Note	Unrestricted Revenue Funds £	Restricted Revenue Funds £	Restricted Capital Funds £	Total 2023 £	Total 2022 £
Income from:						
Donations	2	204,100	-	-	204,100	6,660
Investments	3	52,456	-	-	52,456	4,121
Charitable activities	4	4,812,805	248,637	-	5,061,442	4,644,838
Other trading activities	5	48,598	75,626	-	124,224	93,541
Total Income		5,117,959	324,263	-	5,442,222	4,749,160
Expenditure on:						
Hires and fundraising	6	25,425	-	-	25,425	26,155
Charitable activities	6	3,368,405	379,353	134,906	3,882,664	5,119,392
Total Expenditure		3,393,830	379,353	134,906	3,908,089	5,145,547
Net Income/(Expenditure)		1,724,129	(55,090)	(134,906)	1,534,133	(396,387)
Transfer between funds	15	(58,318)	58,318	-	-	-
Net movement in funds		1,665,811	3,228	(134,906)	1,534,133	(396,387)
Fund balances at 1 April 2022		7,134,376	6,766	988,908	8,130,050	8,526,437
Fund balances at 31 March 2023	15	8,800,187	9,994	854,002	9,664,183	8,130,050

There were no other recognised gains or losses during the two financial years.

Within total funds, the amount tied up in artists' studios and other operational buildings, after deducting loan financing, is £3,716,456 within general funds and £854,002 within restricted funds.

The notes on pages 23-35 form part of these financial statements.

Balance Sheet as at 31 March 2023

	Note	2023	2022
		£	£
Fixed Assets			
Tangible assets	10	7,377,252	7,879,813
Current Assets			
Debtors	11	871,098	902,919
Cash on short term deposit at bank and in hand		<u>6,308,909</u>	<u>5,464,578</u>
		7,180,007	6,367,497
Creditors: Amounts falling due within one year	12	(2,045,105)	(3,181,238)
Net Current Assets		<u>5,134,902</u>	<u>3,186,259</u>
Total Assets Less Current Liabilities		12,512,154	11,066,072
Creditors: Amounts falling due after more than one year	13	(2,847,971)	(2,936,022)
Total Net Assets		<u>9,664,183</u>	<u>8,130,050</u>
Funds			
Unrestricted Funds	15	7,797,631	6,104,319
Revaluation Reserve	15	1,002,556	1,030,057
Restricted Funds	15	863,996	995,674
Total Funds		<u>9,664,183</u>	<u>8,130,050</u>

Approved by the Board of Directors and authorised for issue on 17 October 2023, and signed on their behalf by the Chair.



Chair: Caroline Cole
Registered Company No. 1157240

Statement of Cash Flows for the Year Ended 31 March 2023

		2023	2022
		£	£
Reconciliation of net income/(expenditure) to net cash flow from operating activities			
	Note		
Net income/ (expenditure) (as per the statement of financial activities) ^{SOFA}		1,534,133	(396,387)
Adjustments for:			
Depreciation charges	10	553,778	574,521
Investment income		(52,456)	(4,121)
Interest cost		131,648	90,972
(Increase)/decrease in debtors	11	31,821	112,669
Increase/(decrease) in creditors	12	<u>(1,107,028)</u>	<u>201,584</u>
Net cash provided by/(used in) operating activities		1,091,896	579,238
Cash flows from investing activities:			
Interest income		52,456	4,121
Purchase of property, plant and equipment	10	<u>(51,217)</u>	<u>(266,561)</u>
Net cash provided by/(used in) investing activities		1,239	(262,440)
Cash flows from financing activities			
Repayments of borrowing		(117,156)	(132,853)
Interest cost		<u>(131,648)</u>	<u>(90,972)</u>
Net cash used in investing activities		(248,804)	(223,825)
Change in cash and cash equivalents in the reporting period		844,331	92,973
Cash and cash equivalents at the start of the reporting period		<u>5,464,578</u>	<u>5,371,605</u>
Cash and cash equivalents at the end of the reporting period		6,308,909	5,464,578
Analysis of cash and cash equivalents			
Cash in hand		<u>6,308,909</u>	<u>5,464,578</u>
Total cash and cash equivalents		6,308,909	5,464,578

Notes to the Financial Statements for the Year Ended 31 March 2023

1. Accounting policies

a) Accounting convention, basis of preparation: The financial statements have been prepared in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102). The Charitable Company is a public benefit entity for the purposes of FRS 102 and therefore the charity also prepared its financial statements in accordance with the 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 (The FRS 102 Charities SORP), the Companies Act 2006 and the Charities Act 2011.

The financial statements are prepared in sterling, which is the functional currency of the company. Monetary amounts in these financial statements are rounded to the nearest pound.

b) Going concern basis: The trustees have assessed whether the use of the going concern basis is appropriate and have considered possible events or conditions that might cast significant doubt on the ability of the charitable company to continue as a going concern. The trustees have made this assessment for a period of at least one year from the date of approval of the financial statements. In particular, the trustees have carefully reviewed the charity's strategy and its accompanying budgets and cash flow projections and are confident of its ability to generate sufficient cash flow for operational sustainability. Taking this into account together with the level of cash, the trustees have therefore concluded that there is a reasonable expectation that the charitable company has adequate resources to continue in operational existence for the foreseeable future. The charitable company therefore continues to adopt the going concern basis in preparing its financial statements.

While SPACE's financial resilience has been tested by macro-economic factors such as the interest rate hikes, increased energy costs, and the cost of living crisis, the robust approach to its financial management has enabled the organisation to navigate such challenges, maintaining its position.

c) Fixed assets: All fixed assets, except Deborah House freehold property which has been stated at revalued amount, are recorded at cost. Amounts incurred on capital items over £500 are capitalised.

Depreciation rates and possible impairment are reviewed on an annual basis.

Tangible fixed assets are depreciated at annual rates to write off the cost of the assets over their estimated useful lives using the following methods and rates:

	% per annum	Method
Equipment	33%	Straight line
Motor vehicle	25%	Straight line
Computer software	50%	Straight line
Freehold buildings	4%	Straight line

Depreciation for development costs relating to leasehold buildings is on straight line basis over the remaining lease period.

Major external paintings required by leasehold contracts are treated as dilapidation costs, capitalised and depreciated between 5-7 years, depending on the painting cycles as stipulated in the leasehold contract.

d) Incoming resources: Rental income and donations are recognised when there is evidence of entitlement, the receipt is probable and the amount can be measured reliably.

Grants, where entitlement is conditional on the delivery of a specific performance by the charity, are recognised when the charity becomes unconditionally entitled to the grant.

e) Expenditure and its basis of allocation: All expenditure is dealt with on the accruals basis and includes value added tax where appropriate. Charitable expenditure comprises those costs incurred by the charity in the delivery of its activities and services. It includes direct costs of activities and those costs of an indirect nature necessary to support those activities, allocated between expenditure categories on an appropriate basis.

Support costs have been allocated to activities on the basis of time spent for staff costs, floor area for property costs and activity levels for all other costs, in accordance with the Statement of Recommended Practice.

Fundraising costs incurred are comprised of costs of generating income from donations and legacies, short term hire of spaces and marketing and publicity.

Governance costs which are included within support costs are those costs associated with meeting the constitutional and statutory requirements of the charity and include the audit fees and costs linked to the strategic management of the charity.

f) Dilapidations costs: Provision is made in the accounts for dilapidation costs of leased properties with funds designated to this aim. Such costs are arrived at based on yearly internal assessment of probability of costs materialising at the balance sheet date.

g) Operating leases: All payments under operating leases are charged to the statement of financial activities in the year in which they fall due.

h) Pension policy: The company provides a defined contribution pension scheme for its employees and contributions payable for the year are charged to the Statement of Financial Activities as incurred.

i) Fund accounting: The unrestricted funds are rent and other income receivable or generated for the objectives of the charity without further specified purpose, and are available as general funds.

The restricted funds are funds which are to be used in accordance with specific restrictions imposed by donors or which have been raised by the charity for particular purposes. The cost of raising and administering such funds are charged against the specific fund.

j) Critical accounting estimates and areas of judgment: In preparing financial statements it is necessary to make certain judgements, estimates and assumptions that affect the amounts recognised in the financial statements. The following judgements and estimates are considered by the trustees to have the most significant effect on amounts recognised in the financial statements.

The annual depreciation charge for property, plant and equipment is sensitive to change in useful economic life and residual values of assets. These are reassessed annually and an impairment review is performed.

Within the creditors balance are estimates of provisions for potential future expenditure on properties. These judgements are based on the likelihood of such expenditure occurring.

k) Employee benefits: The costs of short-term employee benefits are recognised as a liability and an expense.

Termination benefits are recognised immediately as an expense when the company is demonstrably committed to terminate the employment of an employee or to provide termination benefits.

l) Financial instruments

1. Cash and cash equivalents: Cash and cash equivalents include cash at banks and in hand and short term deposits with a maturity date of three months or less.

2. Basic financial instruments: The charity only holds basic financial instruments as defined by FRS 102. Financial instruments receivable or payable within one year of the reporting date are carried at their at transaction price and subsequently at amortised cost.

	Unrestricted Funds £	Restricted Funds £	Total £
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2. Income from donations

Year to 31 March 2023

Donations	204,100	-	204,100
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Year to 31 March 2022

Donations	6,660	-	6,660
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	Unrestricted Funds £	Restricted Funds £	Total £
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3. Income from investments

Year to 31 March 2023

Bank interest	52,456	-	52,456
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Year to 31 March 2022

Bank interest	4,121	-	6,660
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	Unrestricted Funds £	Restricted Funds £	Total £
4 (a) Income from charitable activities			
Year to 31 March 2023			
Grants (4b)	242,715	248,637	491,352
Rental income	4,570,090	-	4,570,090
	4,812,805	248,637	5,061,442

4 (b) Grants
Year to 31 March 2023

Arts Council England: NPO Core Funding	225,291	-	225,291
Ove Arup & Partners Ltd	17,424	-	17,424
Fundacion Centro	-	29,202	29,202
Mercers Philanthropy	-	15,538	15,538
Aetreum Asse Ltd	-	11,770	11,770
London Borough of Hackney	-	10,000	10,000
BBC Children in Need	-	10,447	10,447
Saastamoinen	-	12,000	12,000
Action for Bow	-	11,701	11,701
European Regional Development Fund	-	139,073	139,073
Other (individual grants less than £10,000)	-	8,906	8,906
	242,715	248,637	491,352

4 (c) Income from charitable activities
Year to 31 March 2022

4(d) Grants	226,208	507,763	733,971
Rental income	3,910,867	-	3,910,867
	4,137,075	507,763	4,644,838

4 (d) Grants
Year to 31 March 2022

Arts Council England: NPO Core Funding	225,291	-	225,291
ACE Culture Recovery Fund	-	294,000	294,000
Action for Bow	-	11,120	11,120
Institute of Contemporary Arts	-	20,000	20,000
Mercers Philanthropy	-	15,538	15,538
European Regional Development Fund	-	139,862	139,862
Other (individual grants less than £10,000)	917	27,243	28,160
	226,208	507,763	733,971

	Unrestricted Funds £	Restricted Funds £	Total £
5. Other trading activities			
Year to 31 March 2023			
Management fees	-	58,356	58,356
Other income:			
Venue hire	28,284	-	28,284
Bursary studios	-	5,500	5,500
Other	20,314	11,770	32,084
	48,598	75,626	124,224
Year to 31 March 2022			
Management fees	-	50,808	50,808
Other income:			
Venue hire	13,573	-	13,573
Bursary studios	-	5,500	5,500
Other	7,418	16,242	23,660
	20,991	72,550	93,541

6. Total resources expended	Studios costs £	Programme costs £	Costs of generating funds £	Support costs £	Total £
Year to 31 March 2023					
Staff costs (see note 8)	324,288	288,409	9,043	198,288	820,028
Other staff related costs	9,104	33,194	5	7,255	49,558
Rent, rates, maintenance and other property costs	1,910,489	22,215	-	20,272	1,952,976
General office expenses	88,832	4,983	13	10,607	104,435
Publicity and marketing	1,483	2,510	11,321	-	15,314
Print, post, stationery	971	125	-	3,669	4,765
Information systems and equipment	1,472	4,625	5,043	31,577	42,717
Bad debts	9,548	-	-	-	9,548
Legal and professional	43,557	16,365	-	8,690	68,612
Depreciation	547,394	-	-	6,384	553,778
Bank charges and interest	127,397	244	-	4,007	131,648
Other programmes costs	25,358	106,370	-	1,462	133,190
Governance costs	-	-	-	21,520	21,520
	3,089,893	479,040	25,425	313,731	3,908,089
Allocation of support costs	263,808	46,837	3,086	(313,731)	
	3,353,701	525,877	28,511	-	3,908,089

Expenditure in total was £3,908,089 (2022: £5,145,547) of which £3,393,830 was unrestricted (2022: £4,607,428) and £514,259 was restricted (2022: £538,119).

6. Total resources expended /continued	Studios costs £	Programme costs £	Costs of generating funds £	Support costs £	Total £
Year to 31 March 2022					
Staff costs (see note 8)	318,138	307,051	8,510	163,640	797,339
Other staff related costs	7,748	6,395	-	27,032	41,175
Rent, rates, maintenance and other property costs	3,143,160	11,718	-	20,395	3,175,273
General office expenses	79,921	2,313	-	10,467	92,701
Publicity and marketing	-	7,558	12,940	-	20,498
Print, post, stationery	81	1,217	-	2,627	3,925
Information systems and equipment	1,308	5,907	2,004	45,306	54,525
Bad debts	1,631	-	-	-	1,631
Legal and professional	150,733	4,920	-	-	155,653
Depreciation	566,470	-	-	8,051	574,521
Bank charges and interest	86,399	149	-	4,424	90,972
Other programmes costs	10,944	104,171	219	1,567	116,901
Governance costs	-	-	-	20,433	20,433
	4,366,533	451,399	23,673	303,942	5,145,547
Allocation of support costs	266,968	34,492	2,482	(303,942)	
	4,633,501	485,891	26,155	-	5,145,547

7. Net incoming resources

	2023 £	2022 £
Net incoming resources are stated after charging:		
Auditors' remuneration	18,250	15,000
Depreciation	553,778	574,521
Rentals paid under operating leases – property	1,890,054	1,928,959

	2023	2022
	£	£
8. Staff costs		
Wages and salaries	716,720	701,404
Pensions	27,477	28,411
Social security costs	75,831	67,524
	820,028	797,339

There was one employee during the year whose emoluments, excluding pension costs, was over the threshold of £60,000 (2022: 1). No emoluments or expenses were paid to the trustee directors during the year (2022: 0). There was no staff redundancy cost during the year (2022: 0)

The average weekly number of employees during the year was:

Studios	8	8
Programmes	8	10
Cost of generating funds	1	2
Support	4	4
	21	24

Key management personnel include the Trustees, Chief Executive and senior management reporting directly to the Chief Executive, including Finance Director, Properties Director, Studios Director, Operations Director, Strategic Development Director and Communications Director. The total employee benefits, including pension costs, of the charity's key management personnel were £387,620 (2022: £320,675).

9. Taxation

The company was registered as a charity in February 1974 and consequently no corporation tax is payable on the results for the year.

	Freehold Properties	Leasehold Properties	Office Equipment	Motor Vehicles	Total
	£	£	£	£	£
10. Tangible fixed assets					
Costs:					
At 1 April 2022	9,242,866	3,783,339	189,005	15,607	13,230,817
Additions	6,132	37,546	7,540	-	51,218
Disposals	-	-	-	-	-
At 31 March 2023	9,248,998	3,820,884	196,545	15,607	13,282,035
Depreciation:					
At 1 April 2022	2,395,863	2,767,023	179,816	8,302	5,351,004
Charge for year	272,238	271,955	6,384	3,202	553,778
Disposals	-	-	-	-	-
At 31 March 2023	2,668,101	3,038,977	186,201	11,503	5,904,782
Net book value					
As at 31 March 2023	6,580,897	781,907	10,345	4,103	7,377,252
As at 31 March 2022	6,847,003	1,016,316	9,189	7,305	7,879,813

The Mayor and Burgesses of The London Borough of Hackney hold a fixed charge over certain leasehold buildings. Arts Council England holds a fixed charge over our freehold properties and a floating charge over the Charity assets and undertakings.

	2023	2022
	£	£
11. Debtors		
Rental debtors (including electricity costs recharged to tenants)	166,350	136,013
Other debtors	6,799	21,450
Prepayments	490,392	456,339
Accrued income	207,557	289,117
	871,098	902,919

	2023	2022
	£	£
12. Creditors: amounts falling due within one year		
Tenant deposits held on account	121,600	121,550
Rental creditors	101,190	116,230
Other taxes and social security costs	21,434	23,013
Bank loan	98,302	127,407
Trade creditors	282,025	410,637
Other creditors	9,619	9,637
Accruals and deferred income	1,410,935	2,372,764
	2,045,105	3,181,238
Analysis of deferred income:		
Balance as at 1 April 2022	37,557	45,360
Amount received in the year	-	25,338
Amount released in the year	37,557	33,141
Balance as at 31 March 2023	-	37,557

	2023	2022
	£	£
13. Creditors: amounts falling due after one year		
Bank Loans		
Amounts falling due:		
Between one to two years	103,856	129,278
Between two to five years	347,810	405,924
Over five years	2,396,305	2,400,820
	2,847,971	2,936,022

The long term creditors relate to mortgages used to fund the purchase of artists' studios and improvements to existing artists' studios, programme space and office buildings.

The bank loans are secured by fixed charges over the related freehold properties. Triodos Bank also holds various fixed and floating charges over the Charity assets and undertakings. The loans are repayable under various terms of length. Interest is charged at the rate of 2% p.a. above the prevailing base rate.

14. Share capital

The company is limited by guarantee and has no share capital. Under the terms of clause 8 of the Articles of Association, every member is liable to contribute a sum not exceeding £1 in the event of the Charity being wound up during the time that he or she is a member or for one year thereafter.

15. Reserves	At 1 April	Incoming	Resources	Resources	At 31 March
Year to 31 March 2023	2022	Resources	Expended	Transfers	2023
	£	£	£	£	£
Unrestricted funds					
General reserve	1,504,493	5,117,959	(3,393,830)	(266,441)	2,962,181
Designated funds					
(1) Property funds for assets funded internally	2,924,826	-	-	(210,926)	2,713,900
(2) Building acquisition/development fund	1,650,000	-	-	200,000	1,850,000
(3) Designated programmes budget	25,000	-	-	(3,450)	21,550
(4) EPC improvement fund	-	-	-	250,000	250,000
(5) Revaluation reserve	1,030,057	-	-	(27,501)	1,002,556
Total unrestricted funds	7,134,376	5,117,959	(3,393,830)	(58,318)	8,800,187
Restricted funds					
(6) Restricted programme funds - LCN project	-	197,429	(261,800)	64,371	-
(7) Restricted programme funds - other	6,766	126,834	(117,553)	(6,053)	9,994
Total restricted revenue funds	6,766	324,263	(379,353)	58,318	9,994
(8) Restricted capital funds					
Redbridge Town Hall	23,370	-	(13,764)	-	9,606
ACE Capital Works fund	600,820	-	(47,363)	-	553,457
Triangle fund	262,122	-	(65,531)	-	196,591
Bridget Riley Studios fund	2,096	-	(1,048)	-	1,048
Haymerle Road fund	100,500	-	(7,200)	-	93,300
Total restricted capital funds	988,908	-	(134,906)	-	854,002
Total restricted funds	995,674	324,263	(514,259)	58,318	863,996
Total funds	8,130,050	5,442,222	(3,908,089)	-	9,664,183

(1) This relates to the NBV of fixed assets less restricted property funds and total outstanding balance of bank loan for freehold acquisition and re-fitting. Transfer to general reserve is to more accurately reflect the net book value of the buildings and the related mortgages.

(2) Settlement for a property transaction ring fenced for either future acquisition or redevelopment of existing freeholds. To continue building up the fund, a transfer has been made from general reserve.

(3) COVID-19 related grant from the government earmarked for Colchester programmes. The reduction is a reflection of the amount spent on the programme during the year.

(4) Capital commitment to EPC improvement and reducing carbon emission.

(5) Fund relates to the excess of market value over net book value of Deborah House freehold property. The transfer to general fund relates to the yearly amortisation.

(6) LCN project funds reflect expenditure incurred against grant funding received from The Greater London Authority in 2022-23. The transfer from general reserve is in line with matched funding agreement.

(7) Restricted programme funds of which grants been received albeit relevant costs are yet to be incurred in relation to undertaken activities as per terms of the funding agreement.

(8) Restricted property funds are held in respect of capital acquisition and development projects for studio properties which have been funded by restricted capital grants. The cost of such acquisitions/developments is depreciated over the useful life of the capitalised assets.

15. Reserves (continued)	At 1 April 2021	Incoming Resources	Resources Expended	Transfers	At 31 March 2022
Year to 31 March 2022	£	£	£	£	£
Unrestricted funds:					
General reserve	1,865,571	4,408,847	(4,607,428)	(162,497)	1,504,493
Designated funds:					
(1) Property funds for assets funded internally	2,796,365	-	-	128,461	2,924,826
(2) Building acquisition/development fund	1,650,000	-	-	-	1,650,000
(3) Designated programmes budget	25,000	-	-	-	25,000
(4) Revaluation reserve	1,057,558	-	-	(27,501)	1,030,057
Total unrestricted funds	7,394,494	4,408,847	(4,607,428)	(61,537)	7,134,376
Restricted funds:					
(5) Restricted Programme funds - LCN project	-	190,954	(243,941)	52,987	-
(6) Restricted Programme funds - other	(5,628)	149,359	(145,515)	8,550	6,766
Total restricted revenue funds	(5,628)	340,314	(389,456)	61,537	6,766
(7) Restricted capital funds:					
Redbridge Town Hall	37,134	-	(13,764)	-	23,370
ACE Capital Works fund	648,183	-	(47,363)	-	600,820
Triangle fund	327,653	-	(65,531)	-	262,122
Sara Lane fund	13,757	-	(13,757)	-	-
Bridget Riley Studios fund	3,144	-	(1,048)	-	2,096
Haymerle Road fund	107,700	-	(7,200)	-	100,500
Total restricted capital funds	1,137,571	-	(148,663)	-	988,907
Total restricted funds	1,131,943	340,314	(538,119)	61,537	995,673
Total funds	8,526,437	4,749,161	(5,145,548)	-	8,130,049

For an explanation of these funds, see the narrative on the description to the funds on page 32.

16. Analysis of net assets between funds	General Funds	Designated Funds	Restricted Funds	2023 Total
	£	£	£	£
Fund balances at 31 March 2023 are represented by:				
Tangible fixed assets	863,077	5,660,173	854,002	7,377,252
Net current assets/liabilities	3,101,660	2,023,248	9,994	5,134,902
Long term liabilities	-	(2,847,971)	-	(2,847,971)
Total net assets	3,964,737	4,835,450	863,996	9,664,183

	General Funds	Designated Funds	Restricted Funds	2022 Total
	£	£	£	£
Fund balances at 31 March 2022 are represented by:				-
Tangible fixed assets	902,650	5,988,255	988,908	7,879,813
Net current assets/liabilities	1,631,900	1,547,593	6,766	3,186,259
Long term liabilities	-	(2,936,022)	-	(2,936,022)
Total net assets	2,534,550	4,599,826	995,674	8,130,050

17. Contingent liabilities and other financial commitments

There were no contingent liabilities as at 31 March 2023 (2022:0).

At 31 March 2023, there were total commitments under non-cancellable operating leases as follows:

	Land and buildings	
	2023	2022
	£	£
Operating leases which expire:		
Within one year	213,500	28,500
Between two to five years	4,204,850	5,307,277
Over five years	5,584,318	5,312,450
	10,002,668	10,648,227

18. Related party transactions

There were three related party transactions during the year 2023 totalling £680 (2022:£0).

19. Financial instruments

The financial statements include the following in respect of items held at amortised cost at 31 March:

	2023 £	2022 £
Financial assets measured at amortised cost (trade and other debtors and accrued income)	380,706	446,580
Financial liabilities measured at amortised cost (trade and other creditors, accruals and bank loans)	612,736	785,461

REFERENCE AND ADMINISTRATIVE DETAILS

COMPANY NO. 1157240

REGISTERED CHARITY NO. 267021

TRUSTEES

(who served during this year and up to the date of this report)

Caroline Cole	Chair
Christopher Currell	
David Silverman	–appointed February 2023
Lise Fandsen	–resigned February 2023
Mary Evans	–resigned November 2022
Miranda Siow	–appointed November 2022
Neal White	–appointed August 2023
Dr Omar Kholeif	
Paulette Mizrahi	
Phil Clark	Treasurer

CHIEF EXECUTIVE

Eline van der Vlist

SECRETARY

Eline van der Vlist

REGISTERED OFFICE & BUSINESS ADDRESS

The Triangle
129-131 Mare Street London E8 3RH

INDEPENDENT AUDITORS

Haysmacintyre LLP
10 Queen Street Place London EC4R 1AG

SOLICITORS

Clyde & Co Solicitors
The St Botolph Building 138 Houndsditch London EC3A 7AR

BANKERS

Natwest Bank Plc 140 Victoria Street London SW1E 5LF
COIF Charities Deposit Fund St Alphage House 2 Fore Street London EC2Y 5AQ
Triodos Bank Deanery Road Bristol BS1 5AS

PARTNERS AND SUPPORTERS

Major Supporters

Arts Council England
Culture Recovery Fund
Creative Europe
European Regional Development Fund

Patrons & Friends

Bridget Riley
Karen Knorr
Lew Hodges
Paulette Mizrahi
Sadie Coles HQ
Selina Mason
Young

Programme Supporters

Action for Bow
A New Direction
Arup
BBC Children in Need
Bridget Riley Art Foundation
Hackney Council
The Mercers' Company
ReNu

Partners

Age UK Redbridge, Barking & Dagenham and Havering
Alumno
a-n
Cockpit
Colchester Borough Council
Essex County Council
Four Corners
Mayor of London
New Contemporaries
One Housing Group
Peabody
Photofusion
LEAP
London Borough of Redbridge
Saastamoinen Foundation
Uniarts Helsinki Academy of Fine Art
The Valerie Beston Artists' Trust

ART SERVICES GRANTS LIMITED

England & Wales - Charity number 267021

Accounts

SPACE Annual Report 2022



[space]



This page: SPACE studio artist Erin Lawlor, photo by Rosie Osborne
Cover: Lung, Mirocosk (spookmutator.dub) (detail), 2021

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Mission

SPACE stands for **S**pace **P**rovision (**A**rtistic **C**ultural and **E**ducational), and our mission is to make space for art.

We fulfil our mission:

- by providing affordable studio space to a wide range of artists;
- by offering resources to develop their practice;
- by being an effective advocate for artist studio spaces; and
- by enabling local communities in areas of low provision to meaningfully access and engage with art and artists.

Vision

Our vision is to underpin a sustainable infrastructure for art and artists in the city, in perpetuity.

Values

The following core values inform how we operate:

- **Innovative, ambitious, and relevant:**
We strive to meet the changing needs of the artists and their communities.
- **Accessible, diverse, and inclusive:**
We support artists who are often excluded by the art world, and are ensuring that our activities are inclusive and diverse.
- **Accountable, sustainable, and transparent:**
We are efficient managers of our buildings, and hold ourselves and others to high standards respecting the environment. We operate with transparency and continuous quality improvement.
- **Connected, supportive, and engaged:**
We recognise the value of joined-up thinking and partnerships in helping us achieve our objectives.



Trustees Report

The trustees present their annual report and the audited financial statements for the year ended 31 March 2022.

The financial statements comply with current statutory requirements, the memorandum and articles of association and Accounting and Reporting by Charities: Statement of Recommended Practice Accounting applicable to charities preparing their accounts in accordance with Financial Reporting Standard applicable in the UK and Ireland (the FRS 102 Charities SORP published on July 2014).

The Reference & Administrative Details on page 81 form part of this report.

- we provided over 880 artists with creative workspace at 21 sites comprising over 310,000 sq ft at a 99% occupancy rate
- we maintained our community engagement activities remotely and online before reopening to the public in September 2021
- we supported our studio artists through rent freezes on all buildings as well as individual hardship support
- we helped hundreds of artists develop their potential and build resilience through specialist support programmes both online and in-person

SPACE Key Facts 2021—22

This was the second year set against a backdrop of the Covid-19 pandemic and related government lockdown measures and restrictions, which were only eased in the summer of 2021 and did not end until 1 April 2022. This had obvious consequences for our studio artists as well as our public programming. Despite the continued uncertainty, we kept our focus on our core priorities and our charitable goals. While there were significant effects on our finances for this year, our overall financial position remains healthy.

Continuing from last year, the trustees met more often to help steer the organisation through the pandemic. We expanded our Senior Management Team, and, following the departure of our CEO in August 2021, we appointed a new CEO starting January 2022.

The majority of staff continued working from home for the larger part of the year as per Government guidelines. Our public spaces at SPACE Ilford remained closed until September 2021, whilst the rest of our operations continued subject to regular review and risk assessment.



From the SPACE archive: Dame Paula Rego in her SPACE studio in 1989, photo by Chris Dorley-Brown, Rego died in 2022

SPACE Studios

OUR BUILDINGS

SPACE runs 21 artist studio buildings across 8 London boroughs and Colchester, with 310,000 sq. ft of premises providing an important infrastructure for sustainable creative communities. A 99% occupancy rate as at 31 March 2022 shows how much studio spaces remain in demand, and how valued they are by artists.

All our buildings remained open and accessible to artists this year, while following Covid safety guidelines, and subject to regular review and risk assessment.

We negotiated an agreement for lease, including the final lease and base specification for fit-out on a new studio building in Enfield, which is set to provide around 35 studios by 2025/26.

Property rent reviews on some of our properties concluded in early 2022 and stayed within our projections, putting our finances on more secure footing over the coming years.

OUR ARCHIVE

The Archive project, funded by Cockayne Trust, was completed at the end of July 2021, and our archive is now housed with the London Metropolitan Archives. A history timeline was compiled for the Our Story section of SPACE's website. This is a living archive that will be continually updated and shared via social media on an ongoing basis.



Emma Hart, ceramic speech bubble installation at Beano: The Art of Breaking the Rules at Somerset House, 2021

HIGHLIGHTS FROM SPACE STUDIO ARTISTS

Andrew Kenny — owner of The London Embroidery Studio, was one of the winners of the inaugural BFC Changemakers Prize by the British Fashion Council in partnership with Swarovski, September 2021

Blue Curry — *Life Between Islands: Caribbean-British Art 1950s – Now* at Tate Britain, 1 December 2021 – 3 April 2022

Chila Kumari Burman — won Dezeen Installation Design of the Year 2021 for *Remembering a Brave New World*, her neon façade on Tate Britain

Emma Hart — solo exhibition *BIG MOUTH* at Barakat Contemporary, Seoul, 24 November 2021 – 23 January 2022

Heather Phillipson — *RUPTURE NO.1: blowtorching the bitten peach*, Tate Britain Commission, unveiled 14 May 2021

Joe Duggan — solo exhibition *Material* at Swiss Cottage Gallery, London, 12 August – 1 October 2021

Kate Bickmore — in collaboration with Karen Millen, launch of second collection, December 2021

Kate Fahey — solo exhibition *blubbing* at Commonage Projects, London, 18 September – 13 November 2021

Lothar Götz — *Masterpieces in Miniature: The 2021 Model Art Gallery* at Pallant House Gallery, London, 28 September 2021 – 24 April 2022

Mark Entwisle — online exhibition *Postcards* at Long & Ryle Gallery, London, July 2021

Nika Neelova — Contemporary Sculpture Fulmer, 5th Edition, 15 May – 24 October 2021



Sam Winston in his SPACE studio at The Triangle, Mare Street

Artist Support

COVID-19 SUPPORT

For the second year running, many of our studio artists faced uncertainty due to the pandemic, with commissions and exhibitions postponed or cancelled and freelance income curtailed.

In order to offer support where it was most needed, we managed to secure **£294,000** funding from the Arts Council England's Culture Recovery Fund, second round, for which we are enormously grateful.

We fully applied this to individual hardship rent relief, supporting **232 artists in need**. In addition, we cancelled the annual rent increase on all our buildings for the second year, which we financed through our reserves. This was the single-largest factor contributing to our deficit over the year.

In addition to financial support, we continued to communicate regularly with studio artists through dedicated newsletters and signposted them to useful resources, grants and further advice.



ARTIST PROFESSIONAL DEVELOPMENT

SPACE supports artists and creative businesses to run resilient and sustainable practices through free professional development programmes. During the pandemic, most of these moved online.

London Creative Network

SPACE leads London Creative Network, an important London-wide creative professional development partnership programme that started in 2016 with support from The European Regional Development Fund. 963 artists have been supported so far across the network.

Impact on artists in the programme:

- Average earnings uplift of 29%
- 56% felt the programme helped them plan successfully for the future
- 41% found the programme had a very positive impact on promoting their work
- 83% felt LCN enabled them to find collaborators
- LCN facilitated a supportive peer network giving artists the opportunity to experiment with new techniques and develop new work

SPACE Advice Bureau

Launched during the pandemic in 2020 in response to requests and suggestions from our studio artists, SPACE Advice Bureau offered free advice and guidance via 1-2-1 mentoring and workshops until October 2021. The pre-recorded webinars to support artists' practice remain relevant, and were still regularly consulted online during this second year of the pandemic.



Kate Fahey, *Bubbling*, (installation image), zinc, bioresin, safety glass, raspberry pi, hand dyed and knitted sisal, aluminium (2021)
photo courtesy Reinis Lismanis & Commonage London

Creative Practitioner Support Programme

SPACE Colchester's Creative Practitioner Support Programme (CPSP) moved online during the pandemic, offering emerging and re-emerging artists the chance to gain advice and feedback through fortnightly peer-to-peer sessions. Because of the increased flexibility of online sessions, the programme was now able to include artists from other areas of the county, including other parts of Essex, Suffolk, Norfolk, and London.

Studio Bursaries

Studio bursaries provide artists with a year's free studio space and mentoring support, relieving artists' financial pressure to progress their practice. Studio bursary partners this year include Alumno with Goldsmiths, New Contemporaries, and the Valerie Beston Artist Trust with the Royal College of Art.

In 2021/22 the following were awarded:

- Alumno/SPACE Studio Bursary, **Christopher Davies**
- Ilford Patrons and Friends, **Sikelela Owen**
- New Contemporaries X SPACE, **Kate Fahey**
- Valerie Beston Artists' Trust Award, **Catherine Repko**

SPACE has a track record of nurturing artists from graduation/early career. One such success story is Djofray Makumbu, a former SPACE bursary artist, who we commissioned to create the third SPACE Ilford billboard in February 2022. Djofray was also awarded the Video Archive Commission by Goldsmiths Exhibitions Hub & London Community and the Loewe Foundation/Studio Voltaire Award 2021.



Michael Taiwo, *On the stool I wait*, Adoku Family, 2019, C-Type Kodak metallic, 30 X 21cm

SPACE Artist Awards

Recognising that the art world can often be an exclusive territory for the privileged few, we launched the SPACE Artist Awards at the end of the previous year with funding from the Culture Recovery Fund to support artists who face inequality due to their race, gender, sexual orientation, disability or socio-economic background.

Twenty talented artists were selected in February 2021 and each awarded £5,000. During the course of 2021 they received 1-2-1 mentoring, inspirational talks, and practical group sessions. In addition, three received a rent-free studio for 12 months and four became Programme Associates for the year. We extended the programme further by offering short residencies at SPACE Ilford to nine awardees, interview profiles on our website and Instagram takeovers. The programme concluded with a group exhibition at SPACE Ilford in March 2022.

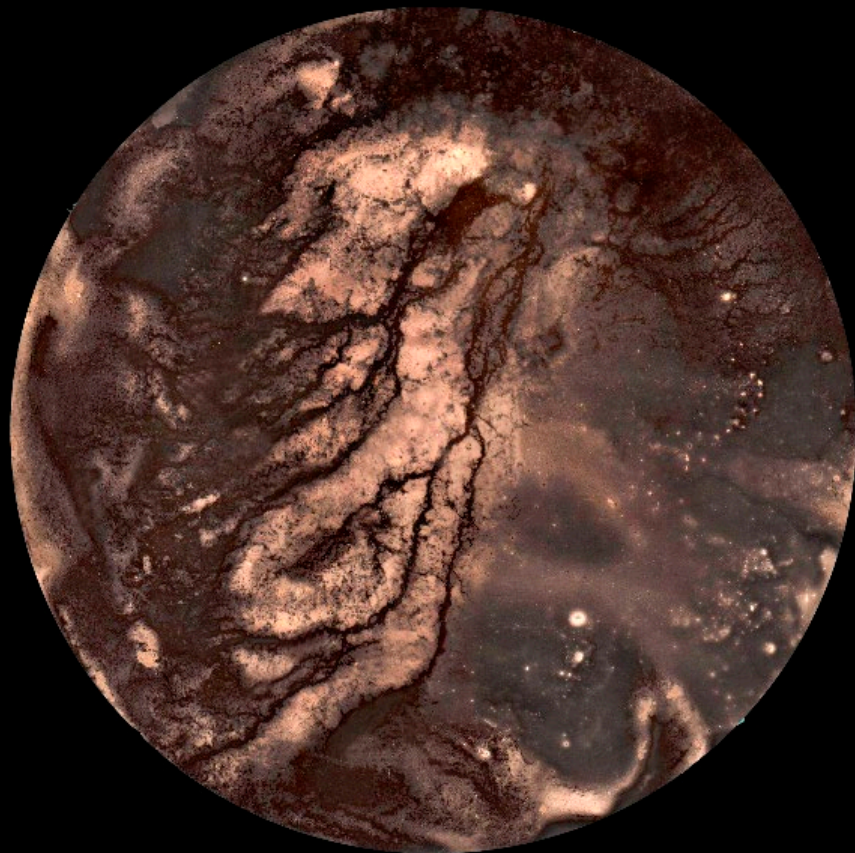
Artists felt supported by SPACE and recognised (some for the first time) as professionals by the art world. The funding also gave them time and space to consider their priorities and allowed them to have the freedom to choose the next opportunity and afford better quality equipment and materials.

This is what some of the Awardees said:

I have been able to find balance with my free time and use it to my full advantage. It has made me more ambitious — the money was amazing.

I feel more optimistic, I still don't have everything figured out but it's great to know there are programmes like this out there.

More confidence and money has allowed me a freedom that I have never had in my life before. I have been struggling to be recognised as an artist in the art world.



Digital Residencies

With the Cultural Recovery Funds (round one) support, SPACE created a micro website, where artists are invited to take up digital, online residencies, as well as create artworks digitally.

digitalart.spacestudios.org.uk

In 2021/22 twelve artists were paired up through our CPSP: Online Collaborative Residencies programme and offered the opportunity to collaboratively create new works, resulting in six online projects. Participants included SPACE studio artists from Colchester and London, alongside emerging artists from the CPSP.

The finished pieces from this project were displayed in a Digital Showcase on the micro website and launched with a special online presentation and artist discussion.

The residency artists commented that the micro website was very intuitive and easy to use, and that it helped them gain confidence in creating art and experiences for the web.

Lumen print created by Holly Sandford



Cecilia Charlton textile workshop during the Mammoth Loop exhibition, photo by David Mirzoeff

Building Creative Communities

SPACE ILFORD

When we moved the heart of our public programming to Redbridge Town Hall in Ilford at the end of 2019, we could not foresee how the world would soon thereafter be shaped by a global pandemic that forced us to close our new space within four months of opening. It is therefore apt that 'care' was at the heart of SPACE's public programme this year as we gradually started opening up again.

In June 2021 we unveiled our second open air billboard commission at our entrance, created by local Redbridge artist [Yasmin Falahat](#). With hands touching and the sharing of food, this billboard celebrated our reconnection with friends and family and care for each other as we emerged from lockdown.

Over the summer our Community Engagement team began facilitating a series of textile-themed workshops for various Redbridge organisations, supported by SPACE Artist Awardees. The works created subsequently went on show as part of the next two exhibitions in the gallery.

On Saturday 4 September 2021 we finally reopened SPACE Ilford to the public with a free Family Fun Day to launch [Reflections of Care](#). The community exhibition brought together artworks created during the Covid-period with various local residents and key community groups, and reflected on how we care for ourselves and each other. Visitors at the launch were able to take part in a drop-in textile workshop, create their own artwork and meet the artists.



Redbridge Council Leader, Jas Athwal and Djofray Makumbu in front of Djofray's SPACE billboard commission *Out of this world*, 2021



On 9 October 2021 **Cecilia Charlton's** exhibition *Mammoth Loop* opened, an exhibition of textiles co-created with local over-55s and exploring Ilford's rich history. Supported by Mercer's Charitable Foundation, the community works were united into large-scale quilted artworks as a physical manifestation of the social connections made during the time sewing together.

Sometimes we just need that encouragement to come and meet others in a very safe environment and feel part of the whole community.

Cecilia Charlton project participant

Also in October 2021 we hosted a symposium looking at audience development and participation in the context of care. It formed part of our Creative Europe funded project *Who Cares?* which is made up of five organisations dedicated to artistic production from different latitudes in Europe: Idensitat (Barcelona, Spain), SPACE (London, United Kingdom), Rupert (Vilnius, Lithuania), Grey Area (Korčula, Croatia) and Centro Huarte (Navarre, Spain).

Djofray Makumbu worked with Redbridge Youth Services on the third SPACE billboard commission *Out of this world*, which was installed outside the gallery in February 2022.

In March 2022 we opened the **SPACE Artist Awards** exhibition, offering a snapshot of the evolution of an artist's practice during an especially challenging year.

We need more spaces for art in this community, so this is good to see.

Exhibition visitor



Since reopening to the public we see high local demand for our programme. We are working hard to build community engagement and actively seek new partnerships to support local projects and establish new opportunities for artists.

We supported Vision (Redbridge Culture and Leisure) in their successful application for CPP funding, and we continue to work with them. In the programming year 2021/22 we established a new teacher's network and built relationships and instigated projects with disability and D/deaf groups (One Place East, Empowering the Deaf Society), HIV awareness-raising and prevention services (Positive East), and voluntary community groups (Barkingside Arts Club, Redbridge Youth Services, Redbridge Leaving Care Team, Park Rangers, and Age UK), among others.

Coming here made me realise art isn't all about being good at art — you can enjoy it too. It's more about having a creative mind than actually being able to draw.

Student exhibition visitor

THE CREATIVE SPACE AT ARLINGTON

Our artist-led creative programme for homeless people in partnership with The Charitable Services Team of One Housing at Arlington House in Camden continued this year via weekly online meet-ups and a dedicated Whatsapp group where participants were able to share their progress and get peer feedback.

photo by David Mirzoeff

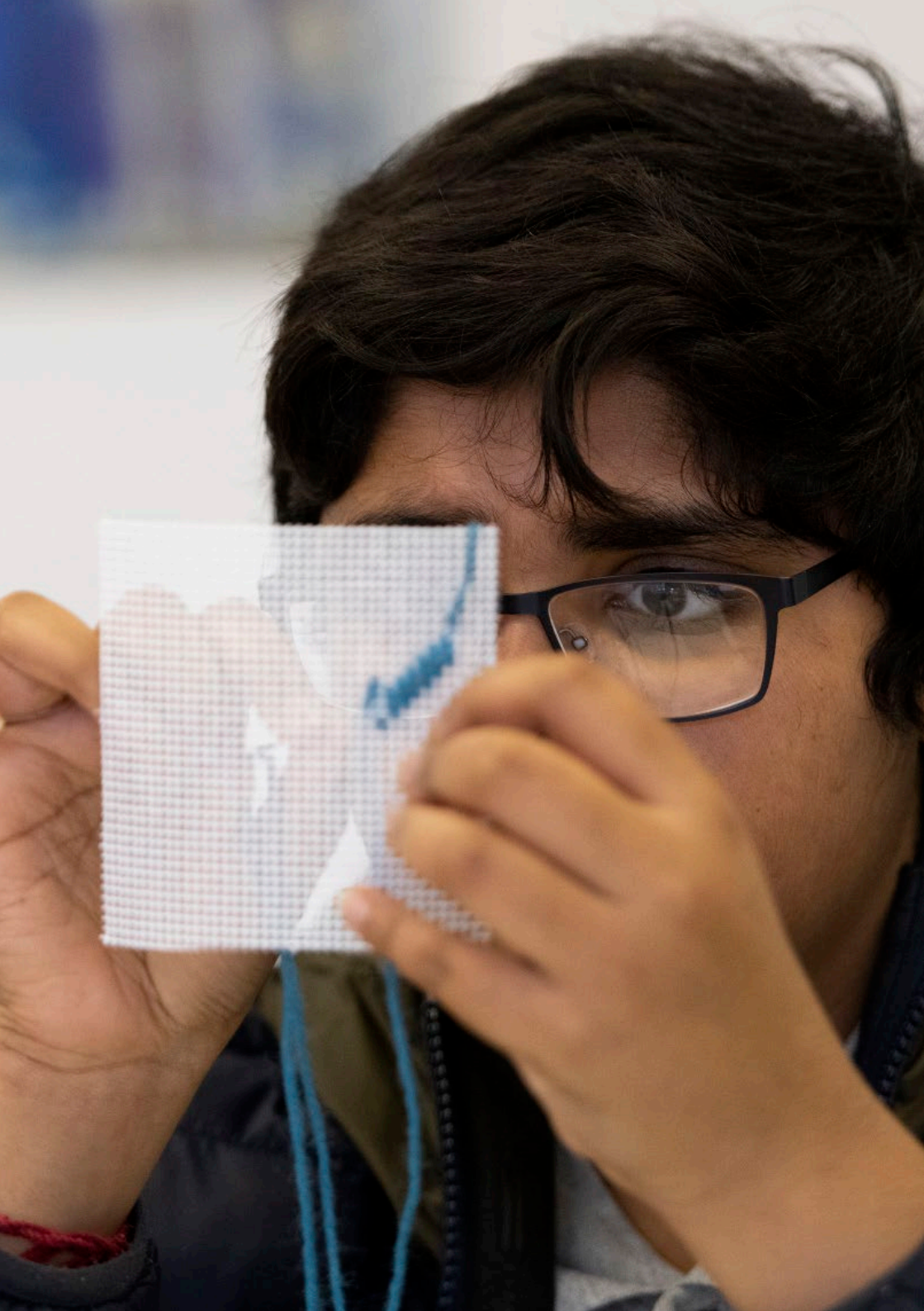


Photo by David Mirzoeff

URBAN VOICES

Urban Voices is a leading SPACE project that supports 11-16 year olds in Pupil Referral Units (PRUs) who have been excluded from mainstream education. The artist-led project aims to provide these young people with a platform to feel inspired, explore their thoughts and feelings through art, while also developing technical and social skills and finding their public voice within the community.

In 2021/22 SPACE delivered two projects, in partnership with Hackney PRU at New Regent's College, with the support of Ironmongers, and LEAP in Bow supported by Action for Bow.

OPEN STUDIOS

Due to the pandemic-related restrictions, there were no Open Studio events this year in any of our buildings.

Key Policies

EQUALITY, DIVERSITY & INCLUSION

SPACE is committed to promoting diversity, inclusion and equality of access and opportunity to all staff, artists, suppliers, participants and partners – from all backgrounds and all sectors of society – ensuring they are part of our community, valued for their contribution and are able to flourish and succeed. We aim to identify barriers to progress, tackle inequality and act to address underrepresentation of diversity in governance, employment, our support for artists, widening participation and developing audiences.

Our full Equality, Diversity and Inclusion Policy is [available online](#).

SUSTAINABILITY & ENVIRONMENT

SPACE has a genuine concern for the environment, and we recognise that climate change is one of the defining global challenges of our time. We therefore firmly believe that embracing green best practices is our social and moral responsibility. We strive to continually assess and reduce our overall environmental impact and are committed to making environmental responsibility an integral part of our operations and activities, while maintaining long-term affordability for artists.

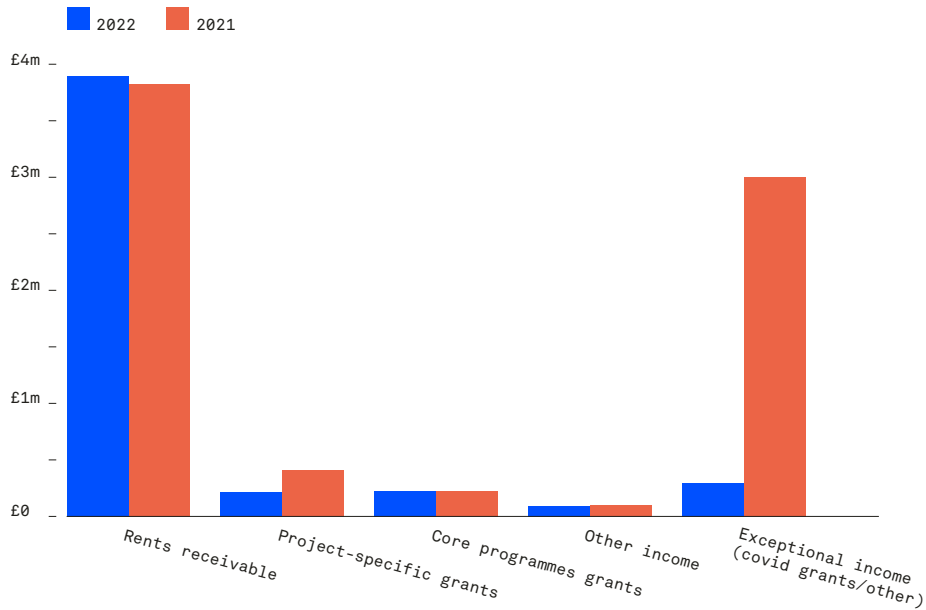
Our full Sustainability & Environmental Policy is [available online](#).



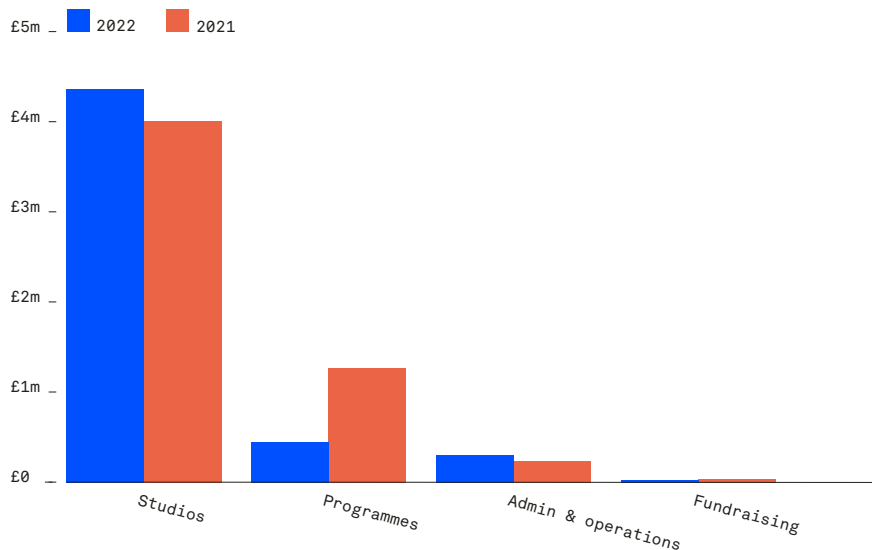
Sam Winston, *Following the Breath*, Barbican Conservatory, 2022

Financial Review

Analysis of income for 2021-2022



Analysis of expenditure for 2021-2022



Income/expenditure

This was an exceptional funding year due to Arts Council England’s COVID-related Culture Recovery Fund-2, which we passed on in full to our studio artists in the form of individual hardship rent relief. In addition, in light of the pandemic, we agreed a second year of rent freeze for all studio artists, which curtailed our rental income by an estimated **4%**.

Income from studios represented **83%** of SPACE’s revenue, with occupancy in the studios continuing at over **95%**. Grants represented **9%** of income while exceptional income and other income represented **8%**.

In addition to grants received which were restricted to specific projects, Arts Council England continued to recognise the work of SPACE by providing National Portfolio core funding totalling **£225,291** towards our programme.

The charity incurred a loss of **£396,387** for the year. Given the stringent times resulting from COVID, and with the exceptional grants, we were pleased to be able to curb our losses while offering our artists not inconsiderable support in line with our charitable aims. Despite this deficit, we are able to continue with the essential programme of maintenance and upgrades on our current portfolio and build a fund for future developments which are recognised in our three-year plan as essential to our sustainability.

Income/expenditure snapshot

Income	2022 (£)	2021 (£)	+/-
Rents receivable	3,910,867	3,844,172	2%
Project-specific grants	213,763	393,921	-46%
Core programmes grants	226,208	225,292	0%
Other income	104,322	105,862	-1%
Exceptional restricted Covid grants	294,000	588,278	-50%
Exceptional unrestricted Covid grants	n/a	791,315	-
Exceptional income	n/a	1,658,404	-
Total income	4,749,160	7,607,244	-
Expenditure	2022 (£)	2021 (£)	+/-
Studios	4,366,533	4,007,059	9%
Programmes	451,399	1,265,971	-64%
Admin & operational costs	303,942	235,746	29%
Fundraising	23,673	39,275	-40%
Total expenditure	5,145,547	5,548,051	-

Reserves Policy

SPACE held total unrestricted funds of **£7,134,376** as at 31 March 2022. Within the total unrestricted funds, **£2,924,826** has been set aside as funds tied up in the buildings while a further **£1,650,000** has been designated, to be utilised in potential new freehold acquisition or long leasehold developments requiring significant investment. The unrestricted funds are net of significant provisions made in the account to cover potential essential upgrades and repair works needed to meet obligations under Health and Safety legislation; and potential dilapidations responsibilities under current property leases. These address our minimum obligations as a landlord, whilst ensuring that we keep rents to artists as low as possible.

To ensure resilience, the trustees have set a minimum free reserve target of three months' worth of total operating costs, being the appropriate level necessary for the charity to continue its normal activities in the event of a significant drop in income. On the basis of past and current costs data, the required minimum target range

is **£1,100,000** to **£1,300,000**, with actual free reserve position being **£1,631,900** at 31 March 2022. While the current level of free reserves is above the target level, the excess is being used to cover planned deficits in the short term.

The trustees consider that SPACE is a going concern, based on having a robust business plan in place, excellent management ensuring the studios occupancy levels remain high, and that debtors and creditors are effectively handled. The cash flow, monthly management accounts, up to date and review of studio occupancy levels are monitored on a monthly basis by senior management and trustees and swift action taken if there are major concerns.

We are satisfied that SPACE has sufficient reserves in place to withstand any challenges in the year ahead.

Investment Policy

The charity's investments are managed in accordance with its governing document, having regard to the Trustee Act 2000. Funds not immediately required for the activities of the charity were held in low risk cash deposits throughout the year.

Fundraising

Fundraising, development and partnership working make a vital contribution to our income and impact. As an Arts Council National Portfolio Organisation we deliver place-based projects with our partners in Camden (Arlington), Colchester and Redbridge.

Our dedicated Patrons and Friends support a bursary studio for recent graduates in Ilford, and we are very grateful for their generosity.

We have complied throughout the year with industry fundraising standards. Fundraising activities were monitored at monthly senior management meetings and quarterly trustee meetings. No fundraising complaints have been received.



Layla Curtis, United Kingdom + European Union, collage, 2021

Future Plans

KEEPING ARTISTS IN THE CITY

A key priority is to maintain a resilient portfolio of freehold and long leasehold property for affordable studios to underpin our support for artist production and public benefit in perpetuity. For this purpose we are building up funds for new property acquisition, while continuing to explore partnerships on properties that offer added value with local authorities, developers, and other partners.

We will continue our rolling maintenance programme on our studio sites and upgrade wherever resources permit to reduce our environmental impact.

HARNESSING A COLLECTIVE VOICE

Together with Second Floor Studios & Arts and Artists Studio Company (ASC), SPACE is one of the founding members of the London Affordable Artist Studio Network (LAASN). With experience spanning over half a century, LAASN members currently collectively represent 1 million square foot of studio space, hosting 1 in 3 artists in London. We share best practice, define affordability, and, harnessing our collective voice, we advocate for artists' economic and cultural contribution to the city's ecology, to protect the territory for artists to operate.



Nevina Williams in her Colchester studio

SUPPORTING ASPIRATIONS AND RESILIENCE

We aim to continue to provide space, resources and platforms for professional visual artists to develop their creative practice and build resilience. This has become particularly pressing in the aftermath of Covid-19 and in light of the current economic climate. We will continue with SPACE Advice Bureau, our artist support programme, and are actively looking for new partnership opportunities once the London Creative Network comes to an end next year.

A HOLISTIC APPROACH

Since reopening our public site at SPACE Ilford, once Covid-19 restrictions were eased, we are steadily building a trusted local audience for what we are programming, led by the needs of our community. We take time to reflect, and adapt where we can improve, in order to create a unique public programme which is built with and embraced by our new audiences and fully reflects Ilford's diversity.

In addition, we are continuing our highly valued place-based partnerships in Arlington and Colchester, and will build on the successful delivery of Urban Voices and expand its reach to more young people around London.



Lunga, *Microcask* (spook mutator dub), 2021

Structure, Governance and Management

Art Services Grants Limited (t/a SPACE) was set up in 1968. In 1974 it was formally registered as a charity and incorporated as a company limited by guarantee, which does not have a share capital. The company is established under a memorandum of association and is governed by its articles of association.

The members of SPACE are:

- trustees
- any studio licence holder (excluding any sub-licensee)
- any salaried employee who has successfully completed their probation period, and any person who has been employed by the charity on a contract of at least three months.

The trustees are the directors of the company. They do not have any financial interest in the company nor are there any significant contracts in which any trustee has a material interest.

Organisational Structure and Board of Trustees

The charity is managed by the Board of Trustees who may serve up to six years retiring for re-election on a triennial basis. Trustees may co-opt further advisors. The trustees are responsible for the strategic direction and policy of the charity, and meet quarterly. The trustees appoint the Chief Executive to whom the day to day running of the charity is devolved.

The Board has had a full complement of trustees throughout the year. New trustees are appointed based on a regular skills audit of key competencies required by the trustee board. New trustees meet with the Chair, Chief Executive and other key staff as part of an induction process, and are provided with a full induction pack covering constitutional, policy and financial background, and trustee responsibilities. Ongoing training is provided to trustees throughout the year.

During the year, the Property Working Group supported the Board of Trustees, addressing in particular how to increase the number of studios (location, type, tenure etc.) and to improve the sustainability of SPACE through long leasehold or freehold purchases. The Property Working Group includes co-opted experts and reports to the trustee board. The trustees are grateful for generous support from its Property Working Group members: Alan Leibowitz (Chair), Claire Bennie, Chris Currell (Trustee), Rory Brooke, Selina Mason, and Toni Lodeiro. We also thank our property advisors at Dalton Warner Davis, who acted on our behalf throughout the year.

SPACE has an Equality, Diversity and Inclusion Advisory Group to oversee diversity across the organisation. We developed a diversity strategy and action plan with a staff team headed by the appointed trustee to guide the change process. We had a particular emphasis on engaging women and BAME artists, as well as focusing on dyslexia support.

Additional expert committees that advise the Board of Trustees include the Finance and Remuneration committee responsible for approving salaries and the annual financial audit.

Remuneration Policy

When setting remuneration for its staff, SPACE takes account of market rates and other relevant data relating to charities of a similar size, operational activity and workplace location. The remuneration of the Senior Management Team is the responsibility of the trustees and is set in the light of the skills and competencies required for particular roles and within the constraints of affordability.

Risk Management

Risk management takes place at all levels. Operational risks are passed up for review and approval; organisation level risks are communicated down. Risk is addressed in the appraisal stages of project development. Each staff member and SPACE trustee is responsible for managing risks. SPACE acknowledges the need to tolerate a level of risk, with risks clearly identified in financial and artistic programme planning, with practices in place to manage them. Our core mission of providing for artists' production needs drives our risk profile in a cost-effective and artist-focused way. Additional programmes are provided as and when funds are available and when they enhance the organisation's mission strategically.

SPACE has a business continuity plan to cover all potential operational considerations, and an annual review of priorities ensures we meet objectives effectively. SPACE evaluates and responds to risk at regular internal meetings including at monthly studios management meetings, and maintains a risk register which is reviewed by trustees every quarter.

Current Key Risks and Uncertainties

- Increase in studio costs threatening affordability of studios;
- Reduced operating margins within the existing property portfolio due to substantial inflationary cost and energy price increases;
- Threat to programmes fundraising resulting from fundraising uncertainty, pressure on funding bodies, the end of EU funding, and change of funding priorities;
- Impact of inflationary environment and energy price rises on tenants' ability to meet their rent obligations, potentially leading to voids, increased arrears and bad debts;
- Ability to meet potential lease-end dilapidation obligations at some of our larger properties;
- Loss of studio spaces when some of our larger leases end;
- Limited affordable long-term leaseholds and freeholds available to add to current portfolio;
- Not meeting MEES Minimum Energy Efficient Standards minimum requirements (e.g. EPC), resulting in loss of income due to inability to let space, and environmental risk;
- A renewed outbreak of Covid-19 or new variants thereof, and subsequent measures imposed by the authorities, could adversely affect our activities, our ability to meet funding commitments, results of operations and financial condition.

SPACE artist, Tony Hill, Orbul, 1970



Statement of Trustee Responsibilities

The trustees (who are also directors of Art Services Grants Limited for the purposes of company law) are responsible for preparing the Trustees' Report and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

Company law requires the trustees to prepare financial statements for each financial year, which give a true and fair view of the state of affairs of the charity and of the incoming resources and application of resources, including the income and expenditure, of the charity for that period. In preparing these financial statements, the trustees are required to:

- select suitable accounting policies and then apply them consistently;
- observe the methods and principles in the Charities SORP;
- make judgements and estimates that are reasonable and prudent;
- state whether applicable UK Accounting Standards [and statements of recommended practice] have been followed, subject to any material departures disclosed and explained in the financial statements;
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charity will continue in business.

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

In so far as the trustees are aware:

- there is no relevant audit information of which the charity's auditor is unaware, and
- the trustees have taken all steps that they ought to have taken to make themselves aware of any relevant audit information and to establish that the auditor is aware of that information.

The trustees are responsible for the maintenance and integrity of the corporate and financial information included on the charity's website. Legislation in the United Kingdom governing the preparation and dissemination of the financial statements may differ from legislation in other jurisdictions.

Small Companies' Regime

These accounts have been prepared in accordance with the special provisions of Part 15 of the Companies Act 2006 relating to small companies.

Auditors

Haysmacintyre LLP were the appointed auditors during the year and are deemed to be reappointed under section 487(2) of the Companies Act 2006.

The Trustees' Report has been approved by the Board of Trustees on 22 November 2022 and is signed on behalf of the Board by the Chair.



Chair: Caroline Cole

Opinion

We have audited the consolidated financial statements of Art Services Grants Limited for the year ended 31 March 2022 which comprise the Statement of Financial Activities, the Balance Sheet, the Statement of Cash Flows and notes to the financial statements, including a summary of significant accounting policies. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards, including Financial Reporting Standard 102 *The Financial Reporting Standard applicable in the UK and Republic of Ireland* (United Kingdom Generally Accepted Accounting Practice).

In our opinion, the financial statements:

- give a true and fair view of the state of the charitable company's affairs as at 31 March 2022 and of the charitable company's net movement in funds, including the income and expenditure, for the year then ended;
- have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice; and
- have been prepared in accordance with the requirements of the Companies Act 2006.

Basis for opinion

We conducted our audit in accordance with International Standards on Auditing (UK) (ISAs (UK)) and applicable law. Our responsibilities under those standards are further described in the Auditor's responsibilities for the audit of the financial statements section of our report. We are independent of the charitable company in accordance with the ethical requirements that are relevant to our audit of the financial statements in the UK, including the FRC's Ethical Standard, and we have fulfilled our other ethical responsibilities in accordance with these requirements. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

Conclusions relating to going concern

In auditing the financial statements, we have concluded that the trustees' use of the going concern basis of accounting in the preparation of the financial statements is appropriate.

Based on the work we have performed, we have not identified any material uncertainties relating to events or conditions that, individually or collectively, may cast significant doubt on the charitable company's ability to continue as a going concern for a period of at least twelve months from when the financial statements are authorised for issue.

Our responsibilities and the responsibilities of the trustees with respect to going concern are described in the relevant sections of this report.

Other information

The trustees are responsible for the other information. The other information comprises the information included in the Trustees' Report. Our opinion on the financial statements does not cover the other information and, except to the extent otherwise explicitly stated in our report, we do not express any form of assurance conclusion thereon.

In connection with our audit of the financial statements, our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements or our knowledge obtained in the audit or otherwise appears to be materially misstated.

If we identify such material inconsistencies or apparent material misstatements, we are required to determine whether there is a material misstatement in the financial statements or a material misstatement of the other information. If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact. We have nothing to report in this regard.

Opinions on other matters prescribed by the Companies Act 2006

In our opinion, based on the work undertaken in the course of the audit:

- the information given in the Trustees' Report (which includes the directors' report prepared for the purposes of company law) for the financial year for which the financial statements are prepared is consistent with the financial statements; and
- the directors' report included within the Trustees' Report has been prepared in accordance with applicable legal requirements.

Matters on which we are required to report by exception

In the light of the knowledge and understanding of the charitable company and its environment obtained in the course of the audit, we have not identified material misstatements in the Trustees' Report (which incorporates the directors' report).

We have nothing to report in respect of the following matters in relation to which the Companies Act 2006 requires us to report to you if, in our opinion:

- adequate accounting records have not been kept by the charitable company; or
- the charitable company financial statements are not in agreement with the accounting records and returns; or
- certain disclosures of trustees' remuneration specified by law are not made; or
- we have not received all the information and explanations we require for our audit; or
- the trustees were not entitled to prepare the financial statements in accordance with the small companies' regime and take advantage of the small companies' exemption from the requirement to prepare a strategic report.

Responsibilities of trustees for the financial statements

As explained more fully in the trustees' responsibilities statement set out on page 48, the trustees (who are also the directors of the charitable company for the purposes of company law) are responsible for the preparation of the financial statements and for being satisfied that they give a true and fair view, and for such internal control as the trustees determine is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

In preparing the financial statements, the trustees are responsible for assessing the charitable company's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless the trustees either intend to liquidate the charitable company or to cease operations, or have no realistic alternative but to do so.

Auditor's responsibilities for the audit of the financial statements

Our objectives are to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes our opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with ISAs (UK) will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of these financial statements.

Irregularities, including fraud, are instances of non-compliance with laws and regulations. We design procedures in line with our responsibilities, outlined above, to detect material misstatements in respect of irregularities, including fraud. The extent to which our procedures are capable of detecting irregularities, including fraud is detailed below:

Based on our understanding of the charitable company and the environment in which it operates, we identified that the principal risks of non-compliance with laws and regulations related to health and safety requirements, GDPR, employment law, company and charity law and we considered the extent to which non-compliance might have a material effect on the financial statements. We also considered those laws and regulations that have a direct impact on the preparation of the financial statements such as the Charities Act 2011 and Companies Act 2006 and consider other factors such as payroll tax.

We evaluated management's incentives and opportunities for fraudulent manipulation of the financial statements (including the risk of override of controls), and determined that the principal risks were related to the improper recognition of revenue and management bias in accounting estimates. Audit procedures performed by the engagement team included:

- Inspecting correspondence with regulators and tax authorities;
- Discussions with management including consideration of known or suspected instances of non-compliance with laws and regulation and fraud;
- Evaluating management's controls designed to prevent and detect irregularities;
- Identifying and testing journals, in particular journal entries posted at the year end; and
- Challenging assumptions and judgements made by management in their critical accounting estimates.

Because of the inherent limitations of an audit, there is a risk that we will not detect all irregularities, including those leading to a material misstatement in the financial statements or non-compliance with regulation. This risk increases the more that compliance with a law or regulation is removed from the events

and transactions reflected in the financial statements, as we will be less likely to become aware of instances of non-compliance. The risk is also greater regarding irregularities occurring due to fraud rather than error, as fraud involves intentional concealment, forgery, collusion, omission or misrepresentation.

A further description of our responsibilities for the audit of the financial statements is located on the Financial Reporting Council's website at [frc.org.uk/auditorsresponsibilities](https://www.frc.org.uk/auditorsresponsibilities). This description forms part of our auditor's report.

Use of our report

This report is made solely to the charitable company's members, as a body, in accordance with Chapter 3 of Part 16 of the Companies Act 2006. Our audit work has been undertaken so that we might state to the charitable company's members those matters we are required to state to them in an Auditor's report and for no other purpose. To the fullest extent permitted by law, we do not accept or assume responsibility to anyone other than the charitable company and the charitable company's members, as a body, for our audit work, for this report, or for the opinions we have formed.

Date: 22 November 2022



Richard Weaver (Senior Statutory Auditor)

For and on behalf of Haysmacintyre LLP, Statutory Auditor
10 Queen Street Place, London, EC4R 1AG



Performances in Bob Lanz studio as part of the Dairy Festival, 1974

Art Services Grants Limited (SPACE)

Financial Statements for the year ended 31 March 2022

The financial statements comply with current statutory requirements, the memorandum and articles of association and Accounting and Reporting by Charities: Statement of Recommended Practice Accounting applicable to charities preparing their accounts in accordance with Financial Reporting Standard applicable in the UK and Ireland (the FRS 102 Charities SORP published on July 2014).

Statement of Financial Activities for the year ended 31 March 2022

	Unrestricted revenue funds (£)	Restricted revenue funds (£)	Restricted capital funds (£)	Total 2022 (£)	Total 2021 (£)
Income from					
Donations ²	6,660	-	-	6,660	6,800
Investments ³	4,121	-	-	4,121	6,516
Charitable activities ⁴	4,377,074	267,764	-	4,644,838	5,842,978
Other trading activities ⁵	20,992	72,549	-	93,541	1,750,950
Total income	4,408,847	340,313	-	4,749,160	7,607,244
Expenditure on					
Hires and Fundraising ⁶	26,155	-	-	26,155	41,717
Charitable activities ⁶	4,581,273	389,456	148,663	5,119,392	5,506,333
Total expenditure	4,607,428	389,456	148,663	5,145,547	5,548,050
Net income/(expenditure)	(198,581)	(49,143)	(148,663)	(396,387)	2,059,194
Transfer between funds ¹⁵	(61,537)	61,537	-	-	-
Net movement in funds	(260,118)	12,394	(148,663)	(396,387)	2,059,194
Fund balances at 01 April 2021	7,394,494	(5,628)	1,137,571	8,526,437	6,467,243
Fund balances at 31 March 2022¹⁵	7,134,376	6,766	988,908	8,130,050	8,526,437

There were no other recognised gains or losses during the two financial years.

Within total funds, the amount tied up in artists' studios and other operational buildings, after deducting loan financing, is £3,954,883 within general funds and £988,908 within restricted funds.

The notes on pages 63–79 form part of these financial statements.

Balance Sheet as at 31 March 2022

	2022 (£)	2022 (£)	2021 (£)	2021 (£)
Fixed Assets				
Tangible assets ¹⁰		7,879,813		8,187,773
Current Assets				
Debtors ¹¹	902,919		1,015,588	
Cash on short term deposit at bank and in hand	5,464,578		5,371,605	
Subtotal	6,367,497		6,387,193	
Creditors: amounts falling due within one year ¹²	(3,181,238)		(2,985,098)	
Net Current Assets		3,186,259		3,402,095
Total Assets Less Current Liabilities		11,066,072		11,589,868
Creditors: amounts falling due after more than one year ¹³		(2,936,022)		(3,063,431)
Total Net Assets		8,130,050		8,526,437
Funds				
Unrestricted Funds ¹⁵	6,104,319		6,336,936	
Revaluation Reserve ¹⁵	1,030,057		1,057,558	
Restricted Funds ¹⁵	995,674		1,131,943	
Total Funds	8,130,050		8,526,437	

Approved by the Board of Directors and authorised for issue
on 22 November 2022, and signed on their behalf by the Chair.



Chair: Caroline Cole

Registered Company No. 1157240

Statement of Cash Flows for the year ended 31 March 2022

	2022 (£)	2021 (£)
Reconciliation of net income/(expenditure) to net cash flow from operating activities		
Net income/ (expenditure) (as per the statement of financial activities) ^{SOFA}	(396,387)	2,059,193
Adjustments for:		
Depreciation charges ¹⁰	574,521	537,196
Investment income	(4,121)	(6,516)
Interest cost	90,972	92,256
(Increase)/decrease in debtors ¹¹	112,669	(59,268)
Increase in creditors ¹²	201,584	885,859
Net cash provided by operating activities	579,238	3,508,720
Cash flows from investing activities		
Interest income	4,121	6,516
Purchase of property, plant and equipment ¹⁰	(266,561)	(206,760)
Net cash used in investing activities	(262,440)	(200,244)
Cash flows from financing activities		
Repayments of borrowing	(132,853)	-
Interest cost	(90,972)	(92,256)
Net cash used in investing activities	(223,825)	(92,256)
Change in cash and cash equivalents in the reporting period	92,973	3,216,220
Cash and cash equivalents at the beginning of the reporting period	5,371,605	2,155,385
Cash and cash equivalents at the end of the reporting period	5,464,578	5,371,605
Analysis of cash and cash equivalents		
Cash in hand	5,464,578	5,371,605
Total cash and cash equivalents	5,464,578	5,371,605

Notes to the Financial Statements for the year ended 31 March 2022

1. Accounting policies

a) Accounting convention, basis of preparation: the financial statements have been prepared in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102). The Charitable Company is a public benefit entity for the purposes of FRS 102 and therefore the charity also prepared its financial statements in accordance with the 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 (The FRS 102 Charities SORP), the Companies Act 2006 and the Charities Act 2011.

The financial statements are prepared in sterling, which is the functional currency of the company. Monetary amounts in these financial statements are rounded to the nearest pound.

b) Going concern basis: the trustees have assessed whether the use of the going concern basis is appropriate and have considered possible events or conditions that might cast significant doubt on the ability of the charitable company to continue as a going concern. The trustees have made this assessment for a period of at least one year from the date of approval of the financial statements. In particular, the trustees have carefully reviewed the charity's strategy and its accompanying budgets and cash flow projections and are confident of its ability to generate future surpluses and sufficient cash flow for operational sustainability. Taking this into account together with the level of cash currently held, the trustees have therefore concluded that there is a reasonable expectation that the charitable company has adequate resources to continue in operational existence for the foreseeable future. The charitable company therefore continues to adopt the going concern basis in preparing its financial statements.

The financial impact of COVID-19 on the artists and the resulting uncertainty about SPACE's finances was managed by granting further relief, partly funded through Arts Council England grants and SPACE's reserves. Although such measures have contributed to the year's deficit, it has prevented the wholesale loss of tenants and the ripple effects it would have had on SPACE's operation. While the rising cost of living for our artists is considered a challenge, SPACE has sufficient reserves to mitigate any potential impacts in the short to medium term.

c) Fixed assets: all fixed assets, except Deborah House freehold property which has been stated at revalued amount, are recorded at cost. Amounts incurred on capital items over £500 are capitalised.

Depreciation rates and possible impairment are reviewed on an annual basis. Tangible fixed assets are depreciated at annual rates to write off the cost of the assets over their estimated useful lives using the following methods and rates:

	% per annum	Method
Equipment	33%	Straight line
Motor vehicle	25%	Straight line
Computer software	50%	Straight line
Freehold buildings	4%	Straight line

Depreciation for development costs relating to leasehold buildings is on straightline basis over the remaining lease period.

Major external paintings required by leasehold contract are treated as dilapidation costs, capitalised and depreciated between 5-7 years, depending on the painting cycles as stipulated in the leasehold contract.

d) Incoming resources: rental income and donations are recognised when there is evidence of entitlement, the receipt is probable and the amount can be measured reliably. Grants, where entitlement is conditional on the delivery of a specific performance by the charity, are recognised when the charity becomes unconditionally entitled to the grant.

e) Expenditure and its basis of allocation: all expenditure is dealt with on the accruals basis and includes value added tax where appropriate. Charitable expenditure comprises those costs incurred by the charity in the delivery of its activities and services. It includes direct costs of activities and those costs of an indirect nature necessary to support those activities, allocated between expenditure categories on an appropriate basis.

Support costs have been allocated to activities on the basis of time spent for staff costs, floor area for property costs and activity levels for all other costs, in accordance with the Statement of Recommended Practice.

Fundraising costs incurred are comprised of costs of generating income from donations and legacies, short term hire of spaces and marketing and publicity.

Governance costs which are included within support costs are those costs associated with meeting the constitutional and statutory requirements of the charity and include the audit fees and costs linked to the strategic management of the charity.

f) Dilapidation costs: a provision is made in the accounts for dilapidation costs of leased properties with funds designated to this aim. Such costs are arrived at based on yearly internal assessment of probability of costs materialising at the balance sheet date.

g) Operating leases: all payments under operating leases are charged to the statement of financial activities in the year in which they fall due.

h) Pension policy: the company provides a defined contribution pension scheme for its employees and contributions payable for the year are charged to the Statement of Financial Activities as incurred.

i) Fund accounting: the unrestricted funds are rent and other income receivable or generated for the objectives of the charity without further specified purpose, and are available as general funds.

The restricted funds are funds which are to be used in accordance with specific restrictions imposed by donors or which have been raised by the charity for particular purposes. The cost of raising and administering such funds are charged against the specific fund.

j) Critical accounting estimates and areas of judgement: in preparing financial statements it is necessary to make certain judgements, estimates and assumptions that affect the amounts recognised in the financial statements. The following judgements and estimates are considered by the trustees to have the most significant effect on amounts recognised in the financial statements.

The annual depreciation charge for property, plant and equipment is sensitive to change in useful economic life and residual values of assets. These are reassessed annually and an impairment review is performed.

Within the creditors balance are estimates of provisions for potential future expenditure on properties. These judgements are based on the likelihood of such expenditure occurring.

k) Employee benefits: the costs of short-term employee benefits are recognised as a liability and an expense.

Termination benefits are recognised immediately as an expense when the company is demonstrably committed to terminate the employment of an employee or to provide termination benefits.

l) Financial instruments:

1) Cash and cash equivalents: cash and cash equivalents include cash at banks and in hand and short term deposits with a maturity date of three months or less.

2) Basic financial instruments: the charity only holds basic financial instruments as defined by FRS 102. Financial instruments receivable or payable within one year of the reporting date are carried at their at transaction price and subsequently at amortised cost.

	Unrestricted funds (£)	Restricted funds (£)	Total (£)
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2. Income from donations

Year to 31 March 2022

Donations	6,660	-	6,660
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Year to 31 March 2021

Donations	6,800	-	6,800
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3. Income from investments

Year to 31 March 2022

Bank interest	4,121	-	4,121
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Year to 31 March 2021

Bank interest	6,516	-	6,516
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4.(a) Income from charitable activities

Year to 31 March 2022

Grants (4b)	226,208	507,763	733,971
Rental income	3,910,867	-	3,910,867
Total	4,137,075	507,763	4,644,838

4.(b) Grants

Year to 31 March 2022

ACE: NPO core funding programme	225,291	-	225,291
ACE: Cultural Recovery Fund	-	294,000	294,000
Action for Bow	-	11,120	11,120
Institute of Contemporary Arts	-	20,000	20,000
Mercers Philanthropy	-	15,538	15,538
European Regional Development Fund	-	139,862	139,862
Other (individual grants less than £10,000)	917	27,243	28,160
Total	226,208	507,763	733,971

ACE = Arts Council England

	Unrestricted funds (£)	Restricted funds (£)	Total (£)
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4.(c) Income from charitable activities

Year to 31 March 2021

Grants 4 (d)	1,016,607	982,198	1,998,805
Rental income	3,844,172	-	3,844,172
Total	4,860,779	982,198	5,842,977

4.(d) Grants

Year to 31 March 2021

ACE: NPO core funding programme	225,292	-	225,292
ACE: Emergency Funding	565,000	-	565,000
ACE: Cultural Recovery Fund	-	588,278	588,278
Academy of Fine Arts, Helsinki	-	10,000	10,000
COVID-19 Job Retention Scheme	73,715	-	73,715
COVID-19 Response: Retail, Hospitality & Leisure Grant	25,000	-	25,000
European Regional Development Fund	-	121,284	121,284
GLA: Creative Workspace Resilience Fund	127,600	-	127,600
Thurrock Council (ERDF)	-	257,937	257,937
Other (individual grants less than £10,000)	-	4,700	4,700
Total	1,016,607	982,199	1,998,806

	Unrestricted funds (£)	Restricted funds (£)	Total (£)
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5. Other trading activities

Year to 31 March 2022

Management fees	-	50,808	50,808
Other income:			
Venue hire	13,573	-	13,573
Bursary studios	-	5,500	5,500
Other	7,418	16,242	23,660
Total	20,991	72,550	93,541

Year to 31 March 2021

Management fees	-	43,481	43,481
Other income:			
Venue hire	9,858	-	9,858
Bursary studios	-	5,000	5,000
Transaction settlement	1,658,404	-	1,658,404
Other	14,387	19,820	34,207
Total	1,682,649	68,301	1,750,950

	Studio costs (£)	Programme costs (£)	Costs of generating funds (£)	Support costs (£)	Total (£)
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6. Total resources expended

Year to 31 March 2022

Staff costs (see note 8)	318,138	307,051	8,510	163,640	797,339
Other staff related costs	7,748	6,395	-	27,032	41,175
Rent, rates, maintenance & other property costs	3,143,160	11,718	-	20,395	3,175,273
General office expenses	79,921	2,313	-	10,467	92,701
Publicity & marketing	-	7,558	12,940	-	20,498
Print, post, stationery	81	1,217	-	2,627	3,925
Information systems & equipment	1,308	5,907	2,004	45,306	54,525
Bad debts	1,631	-	-	-	1,631
Legal & professional	150,733	4,920	-	-	155,653
Depreciation	566,470	-	-	8,051	574,521
Bank charges & interest	86,399	149	-	4,424	90,972
Other programmes costs	10,944	104,171	219	1,567	116,901
Governance costs	-	-	-	20,433	20,433
	4,366,533	451,399	23,673	303,942	5,145,547
Allocation of support costs	266,968	34,492	2,482	(303,942)	-
Total	4,633,501	485,891	26,155	-	5,145,547

Expenditure in total was £5,145,547 (2021: £5,548,050) of which £4,607,428 was unrestricted (2021: £4,247,243) and £538,119 was restricted (2021: £1,300,807).

	Studio costs (£)	Programme costs (£)	Costs of generating funds (£)	Support costs (£)	Total (£)
6. Total resources expended (contd.)					
Year to 31 March 2021					
Staff costs (see note 8)	276,635	409,637	20,204	133,530	840,006
Other staff related costs	17,971	16,769	731	9,199	44,670
Rent, rates, maintenance & other property costs	2,989,009	319,357	-	6,506	3,314,872
General office expenses	76,213	3,958	-	5,816	85,987
Publicity & marketing	18	69,035	6,026	-	75,079
Print, post, stationery	343	319	8	1,717	2,387
Information systems & equipment	2,161	13,111	1,860	48,807	65,939
Bad debts	8,117	-	-	-	8,117
Legal & professional	11,314	27,568	-	713	39,595
Depreciation	528,965	-	-	8,232	537,197
Bank charges & interest	88,030	210	-	4,016	92,256
Other programmes costs	8,283	406,007	10,446	376	425,112
Governance costs	-	-	-	16,833	16,833
	4,007,059	1,265,971	39,275	235,745	5,548,050
Allocation of support costs	175,083	58,220	2,442	(235,745)	-
Total	4,182,142	1,324,191	41,717	-	5,548,050

7. Net incoming resources

Net incoming resources stated after charging:

Auditors' remuneration	15,000	15,000
Depreciation	574,521	537,196
Rentals paid under operating leases – property	1,928,959	1,764,316

8. Staff costs

Wages and salaries	701,404	741,791
Pensions	28,411	29,958
Social security costs	67,524	68,257
Total	797,339	840,006

There were no employees during the year whose emoluments, excluding pension costs, exceeded £60,000 (2021: 0)

No emoluments or expenses were paid to the trustee directors during the year (2021: 0). There was no staff redundancy cost during the year (2021: £13,575)

The average weekly number of employees during the year was:

	No.	No.
Studios	8	9
Programmes	10	11
Cost of generating funds	2	2
Support	4	4
Total	24	26

Key management personnel:

Key management personnel include the Trustees, Chief Executive and senior management reporting directly to the Chief Executive, including Finance Director, Properties Director, Studios Director, Operations Director, Strategic Development Director and Communications Director. The total employee benefits, including pension costs, of the charity's key management personnel were £320,675 (2021: £341,345).

9. Taxation

The company was registered as a charity in February 1974 and consequently no corporation tax is payable on the results for the year.

	Freehold properties (£)	Leasehold properties (£)	Office equipment (£)	Motor vehicles (£)	Total (£)
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10. Tangible fixed assets

Costs:

At 1 April 2021	9,135,878	3,634,338	182,041	12,000	12,964,257
Additions	106,989	149,001	6,964	3,607	266,561
Disposals	-	-	-	-	-
at 31 March 2022	9,242,867	3,783,339	189,005	15,607	13,230,818

Depreciation:

at 1 April 2021	2,123,871	2,476,227	171,286	5,100	4,776,484
Charge for year	271,993	290,796	8,530	3,202	574,521
Disposals	-	-	-	-	-
at 31 March 2022	2,395,864	2,767,023	179,816	8,302	5,351,005

Net book value:

As at 31 March 2022	6,847,003	1,016,316	9,189	7,305	7,879,813
as at 31 March 2021	7,012,007	1,158,111	10,755	6,900	8,187,773

The Mayor and Burgesses of The London Borough of Hackney hold a fixed charge over certain leasehold buildings. Arts Council England holds a fixed charge over our freehold properties and a floating charge over the Charity assets and undertakings.

11. Debtors

	2022 (£)	2021 (£)
Rental debtors (including electricity costs recharged to tenants)	136,013	154,126
Other debtors	21,450	42,978
Prepayments	456,339	509,217
Accrued income	289,117	309,267
Total	902,919	1,015,588

12. Creditors: amounts falling due within one year

Tenant deposits held on account	121,550	120,026
Rental creditors	116,230	124,028
Other taxes and social security costs	23,013	21,859
Bank loan	127,407	132,851
Trade creditors	410,637	370,584
Other creditors	9,637	16,250
Accruals and deferred income	2,372,764	2,199,500
Total	3,181,238	2,985,098

Analysis of deferred income:

Balance as at 1 April 2021	45,360	13,464
Amount received in the year	25,338	33,072
Amount released in the year	33,141	1,176
Balance as at 31 March 2022	37,557	45,360

13. Creditors: falling due after one year

Bank loans		
Amounts falling due:		
Between one to two years	129,278	136,551
Between two to five years	405,924	432,896
Over five years	2,400,820	2,493,984
Total	2,936,022	3,063,431

The long term creditors relate to mortgages used to fund the purchase of artists studios and improvements to existing artist studios, programme space and office buildings.

The bank loans are secured by fixed charges over the related freehold properties. Triodos Bank also holds various fixed and floating charges over the Charity assets and undertakings. The loans are repayable under various terms of length. Interest is charged at the rate of 2% p.a. above the prevailing base rate.

14. Share capital

The company is limited by guarantee and has no share capital. Under the terms of clause 9 of the Memorandum of Association, every member is liable to contribute a sum not exceeding £1 in the event of the Charity being wound up during the time that he or she is a member or for one year thereafter.

	At 01 Apr 2021 (£)	Incoming resources (£)	Resources expended (£)	Transfers (£)	Total at 31 Mar 2022 (£)
15. Reserves					
Year to 31 March 2022					
Unrestricted Funds					
General reserve	1,865,571	4,408,847	(4,607,428)	(162,497)	1,504,493
Designated funds:					
1. property funds for assets funded internally	2,796,365	-	-	128,461	2,924,826
2. Building acquisition/development fund	1,650,000	-	-	-	1,650,000
3. Designated programmes budget	25,000	-	-	-	25,000
4. Revaluation reserve	1,057,558	-	-	(27,501)	1,030,057
Total unrestricted funds	7,394,494	4,408,847	(4,607,428)	(61,537)	7,134,376
Restricted Funds:					
5. Restricted programme funds — LCN project	-	190,954	(243,941)	52,987	-
6. Restricted programme funds — other	(5,628)	149,359	(145,515)	8,550	6,766
Total restricted programme funds	(5,628)	340,313	(389,456)	61,537	6,766
7. Restricted property funds					
Redbridge Town Hall	37,134	-	(13,764)	-	23,370
ACE Capital Works fund	648,183	-	(47,363)	-	600,820
Triangle fund	327,653	-	(65,531)	-	262,122
Sarah Lane fund	13,757	-	(13,757)	-	-
Bridget Riley Studios fund	3,144	-	(1,048)	-	2,096
Haymerle Road fund	107,700	-	(7,200)	-	100,500
Total restricted property funds	1,137,571	-	(148,663)	-	988,908
Total restricted funds	1,131,943	340,313	(538,119)	61,537	995,674
Total funds	8,526,437	4,749,160	(5,145,547)	-	8,130,050

	At 01 Apr 2020 (£)	Incoming resources (£)	Resources expended (£)	Transfers (£)	Total at 31 Mar 2021 (£)
15. Reserves					
Year to 31 March 2021					
Unrestricted Funds					
General reserve	1,115,979	6,556,744	(4,247,243)	(1,559,909)	1,865,571
Designated funds:					
1. property funds for assets funded internally	2,974,452	-	-	(178,087)	2,796,365
2. Building acquisition/development fund	-	-	-	1,650,000	1,650,000
3. Designated programmes budget	-	-	-	25,000	25,000
4. Revaluation reserve	1,085,059	-	-	(27,501)	1,057,558
Total unrestricted funds	5,175,490	6,556,744	(4,247,243)	(90,497)	7,394,494
Restricted Funds:					
5. Restricted programme funds — LCN project	-	164,775	(255,272)	90,497	-
6. Restricted programme funds — other	5,520	885,725	(896,873)	-	(5,628)
Total restricted programme funds	5,520	1,050,500	(1,152,145)	90,497	(5,628)
7. Restricted property funds					
Redbridge Town Hall	50,898	-	(13,764)	-	37,134
ACE Capital Works fund	695,546	-	(47,363)	-	648,183
Triangle fund	393,184	-	(65,531)	-	327,653
Sarah Lane fund	27,513	-	(13,756)	-	13,757
Bridget Riley Studios fund	4,192	-	(1,048)	-	3,144
Haymerle Road fund	114,900	-	(7,200)	-	107,700
Total restricted property funds	1,286,233	-	(148,662)	-	1,137,571
Total restricted funds	1,291,753	1,050,500	(1,300,807)	90,497	1,131,943
Total funds	6,467,243	7,607,244	(5,548,050)	-	8,526,437

For an explanation of these funds, see the narrative on the description to the funds on [p78](#)

15. Reserves (see previous spread)

- This relates to the NBV of fixed assets less restricted property funds and total outstanding balance of bank loan for freehold acquisition and re-fitting. Transfer from general reserve is to more accurately reflect the net book value of the buildings and the related mortgages.
- Settlement for a property transaction ring fenced for either future acquisition or redevelopment of existing freeholds.
- Covid-19 related grant from the government earmarked for Colchester programmes.
- Fund relates to the excess of market value over net book value of Deborah House freehold property. The transfer to general fund relates to the yearly amortisation.
- LCN project funds reflect expenditure incurred against grant funding received from The Greater London Authority in 2021-22. The transfer from general reserve is in line with matched funding agreement.
- Restricted programme funds of which grants are yet to be received albeit costs have been incurred in relation to undertaken activities as per terms of the funding agreement.
- Restricted property funds are held in respect of capital acquisition and development projects for studio properties which have been funded by restricted capital grants. The cost of such acquisitions/developments is depreciated over the useful life of the capitalised assets.

	General funds (£)	Designated funds (£)	Designated funds (£)	Total 2022 (£)
Fund balances at 31 March 2022 are represented by:				
Tangible fixed assets	902,650	5,988,255	988,908	7,879,813
Net current assets/liabilities	1,631,900	1,547,593	6,766	3,186,259
Long term liabilities	-	(2,936,022)	-	(2,936,022)
Total net assets	2,534,550	4,599,826	995,674	8,130,050

	General funds (£)	Designated funds (£)	Designated funds (£)	Total 2021 (£)
Fund balances at 31 March 2021 are represented by:				
Tangible fixed assets	1,057,555	5,992,647	1,137,571	8,187,773
Net current assets/liabilities	1,865,574	1,542,149	(5,628)	3,402,095
Long term liabilities	-	(3,063,431)	-	(3,063,431)
Total net assets	2,923,129	4,471,365	1,131,943	8,526,437

17. Contingent liabilities and other financial commitments

There were no contingent liabilities as at 31 March 2022 (2021:0). At 31 March, there were total commitments under non-cancellable operating leases as follows:

	2022 Equipment (£)	2021 Equipment (£)	2022 Land & buildings (£)	2021 Land & buildings (£)
Operating leases which expire				
Within one year	-	30,662	28,500	-
Between two to five years	-	-	5,307,277	7,007,031
Over five years	-	-	5,312,450	5,312,450
Total	-	30,662	10,648,227	12,319,481

18. Related party transactions

There were no related party transactions during the year 2022 (2021: £0).

19. Financial instruments

The financial statements include the following in respect of items held at amortised cost at 31 March:

Financial assets measured at amortised cost (trade and other debtors and accrued income)	446,580	506,371
Financial liabilities measured at amortised cost (trade and other creditors, accruals and bank loans)	785,461	763,739

Reference & Administrative Details

Company No. 1157240
Registered Charity No. 267021

Board of Trustees Phil Clark Treasurer
Caroline Cole Chair
Christopher Currell
Mary Evans
Dr Omar Kholeif
Paulette Mizrahi
Lise Molgaard Frandsen

Chief Executive Anna Harding (until August 2021)
Eline van der Vlist (from January 2022)

Secretary Anna Harding / Eline van der Vlist

Registered Office & Business Address The Triangle, 129-131 Mare Street
London E8 3RH

Independent Auditors Haysmacintyre LLP, 10 Queen Street Place
London EC4R 1AG

Solicitors Clyde & Co Solicitors, The St Botolph Bldg
138 Houndsditch, London EC3A 7AR

Bankers Natwest Bank Plc, 140 Victoria Street
London SW1E 5LF

COIF Charities Deposit Fund, St Alphage House

2 Fore St, London EC2Y 5AQ
Triodos Bank, Deanery Rd, Bristol BS1 5AS

Funders & Supporters

Major Supporters



Triodos Bank

Honorary Patrons

Bridget Riley C.H, C.B.E.
Peter Sedgley

Patrons & Friends

Alan Leibowitz
Karen Knorr
Lew Hodges
Paulette Mizrahi
Sadie Coles HQ
Selina Mason
Young Turks

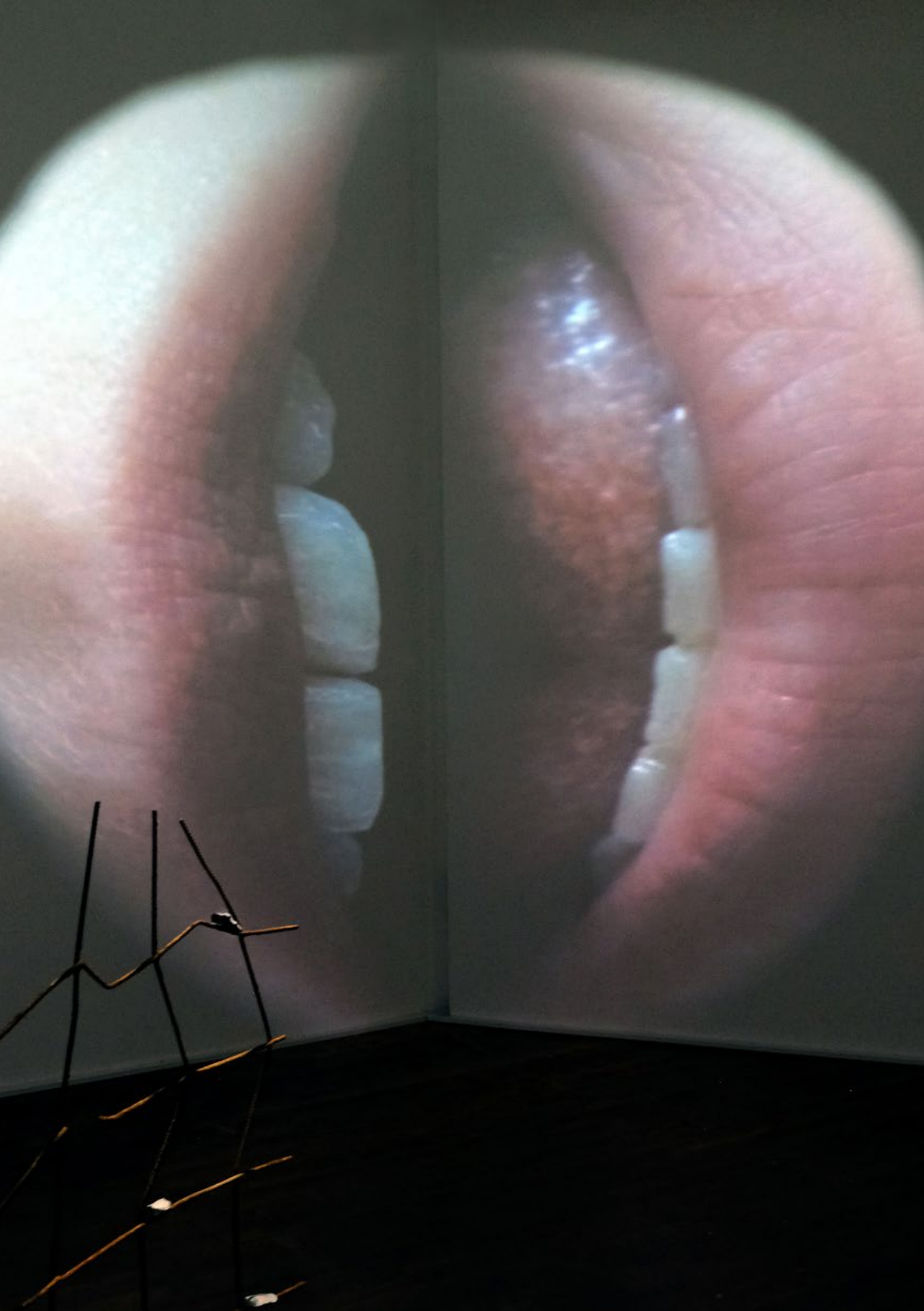
And those who wish to remain anonymous.

Programme Supporters

Action for Bow
A New Direction
BBC Children in Need
Bridget Riley Art Foundation
Cockayne: The London Community Foundation
Fluxus
Hackney Council
ICA
The Ironmongers' Company
The Mercers' Company
ReNu

Partners

Age UK Redbridge, Barking & Dagenham and Havering
Alumno
Cockpit Arts
Colchester Borough Council
Essex County Council
Four Corners
Mayor of London
New Contemporaries
The Charitable Services Team of One Housing
Peabody
Photofusion
LEAP
London Borough of Redbridge
Saastamoinen Foundation
Uniarts Helsinki's Academy of Fine Art
The Valerie Beston Artists' Trust



Kate Fahy, *Mouthnotes*, installed at Pallas Projects Dublin, September 2022

[space]

Registered Office

129–131 Mare Street, Hackney
London E8 3RH

SPACE Ilford

Art Gallery & Event Space
10 Oakfield Road
(rear of Redbridge Town Hall)
Ilford IG1 1ZJ

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mail@spacestudios.org.uk

020 8525 4330



ART SERVICES GRANTS LIMITED

England & Wales - Charity number 267021

Accounts

[space]

SPACE Annual Report 2021





SPACE ANNUAL REPORT 2021

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Trustees report

The trustees present their annual report and the audited financial statements for the year ended 31 March 2021. This has been an unprecedented year due to the Covid-19 pandemic, which forced us into lockdown in March 2020. Despite uncertainty across the year, we kept to our mission and goals throughout and focussed on our charitable goals.

SPACE exists to enable artists to make innovative and ambitious work. We have identified four routes to achieve this...

- Provide affordable studio spaces
- Support a network of artists
- Advocate for artists by being a good long-term neighbour
- Be a generous voice for artists

- **Vision** — to support resilience and sustainability of artists and to provide a supportive network in a changing urban environment.
- **Mission** — to provide space, resources and platforms for professional visual artists to develop their creative practice, and to enable audiences adjacent to studio sites to benefit from encounters with professional artists.



Love Shine Light Aim Dream TRUTH

remembering a brave new world

Joy



WELCOME

The impact of SPACE in 2020-21

In response to the pandemic, the trustees increased the number of meetings during the year and established six specialist sub-committees to increase the effectiveness of their support, each chaired by a relevant trustee and convened by a member of SPACE's senior management team.

We were obliged to close our public spaces at SPACE Ilford and furlough a number of related staff, whilst the rest of our operations continued throughout the year subject to regular review and risk assessment.

Key achievements for the year:

- 19 out of 21 of our studio buildings remained open and accessible to artists throughout the pandemic, following Covid safety guidelines. 2 buildings which are shared with public facing organisations were temporarily closed by our landlords but were fully open within 6 months.
- provided over 880 artists with creative workspace at 21 locations comprising over 310,000 sq ft
- despite our public spaces at Ilford being closed during the year, we maintained our community engagement activities with remote and online programmes
- specialist programmes supported a further 900+ artists to develop their potential and resilience, with our offer moving swiftly and successfully online
- 99% occupancy of studios shows they were valued by artists more than ever
- secured ACE Covid support funds which enabled us to offer hardship support to studio holders, as well as bursaries for up and coming artists



Supporting artists

SPACE supports artists and creative small businesses by providing affordable studios, professional development and advocacy.

At the start of the pandemic, many of our creative tenants faced an emergency, with commissions and exhibitions cancelled and freelance income curtailed. Home schooling, shielding and an inability to use public transport prevented some tenants from travelling to their studios. For others, the studio became a sanctuary where they could pursue their practice in isolation. We worked rapidly to quell anxiety, quickly putting into place an emergency rent relief fund and cancelling the planned annual rent uplift. We signposted tenants to useful resources, grants and further advice. We set up SPACE Advice Bureau to run online workshops to help artists through the challenging circumstances. We communicated regularly with tenants and conducted surveys to fully understand how they were affected.

We applied successfully to the Arts Council Emergency Response Fund, GLA Creative Workspace Resilience Fund and Arts Council England Cultural Recovery Fund, which were vital in providing rent relief to studio tenants in financial hardship and replenishing reserves that had been committed to see us through the immediate emergency. We are enormously grateful for all their support.

An additional 37 tenants who attended SPACE Advice Bureau sessions were awarded a grant of £250.

An important priority with our Culture Recovery Fund grant was our commitment to equality and access in recovery, which we achieved through our new SPACE Artist Awards. Over 500 artists applied for these awards for artists within 10 years of higher education who face inequality as a result of their ethnicity, socio-economic background or disability, experiencing extreme financial hardship. Our selection panel, including trustee Dr Omar Kholeif and Deborah Smith, Director of Arts Council Collection, awarded 20 artists each £5,000 plus mentoring support,

three received a rent free studio for 12 months and four became Programme Associates for the year. We extended the programme further by offering short residencies at The Studio in Ilford to awardees.

To have funding accessible to produce [radical work] is really empowering for a young person. There should be more things like this, especially if we want to sustain the next generation of creatives, the individual voices or people on the fringes of the dominant art scene.

Gaby Sahhar

The SPACE award has given me infinite possibilities. It's expanded my mind and the way I think about my work. I'm a frugal artist and I work sparingly with my materials, but this just allowed me to be really adventurous. I've bought new materials and I feel that's impacted my making process.

Tobi Alexandra Falade

Arts Council England Culture Recovery Funds also helped us expand our online resources and programme for reopening SPACE Ilford.



SPACE Artist Award winner Gaby Sahhar

EQUALITY AND DIVERSITY COMMITMENT

As an organisation, SPACE works hard to ensure that equality, diversity and inclusion is embedded in everything we do – from the staff we employ, to the artists we commission, the contractors we work with, and the business development support we provide to the wider artist community.

Recognising that the art world can often be an exclusive territory for the privileged few, we used the money awarded to us by Arts Council England Culture Recovery Fund to make 20 × £5,000 Artist Awards — a meaningful sum of money that we felt could help support artists who face inequality due to their race, gender, sexual orientation, disability or socio-economic background.

Since 1968, SPACE has worked with communities with low art provision, giving a voice and a platform to local people. The recent relocation of our gallery and event space to Ilford continues this pioneering spirit and we are working hard to build community engagement through partnerships with local schools, community and faith groups, young people and older groups.



Building creative communities

New studios at SPACE Ilford bring creative workspace to an outer London borough with little existing provision; over 60% of tenants are Redbridge residents.

SPACE's public programmes champion artist-led initiatives that support neighbours to our studio buildings, promoting artists and creativity at the heart of communities.

SPACE ILFORD

SPACE Ilford, supported by the Mayor of London's regeneration plan for Ilford town centre, had to close its public spaces for the year, forcing an early closure on our first commissioned exhibition in the new gallery: *Regrets, I've Had a Few*, created by Lindsey Mendick in collaboration with Redbridge over 65s.

Sahra Hersi's billboard commission at the new entrance, illustrating her childhood home in Ilford, remained in place throughout the year, giving visibility to an artist based in Redbridge.

During the height of the pandemic, SPACE provided remote creative learning workshops for members of the local community

April – July 2020

2 x 5 week artist-led projects that provided opportunities for Ilford-based over-65s during the first lockdown to work with artists to make art projects, learn new skills and socialise remotely from their homes.

Project 1

Making in Isolation, Together: Confinement, Solidarity and Survival

Led by artist Nicole Morris, the group explored batik and textile making. The resulting batiks were displayed at The Exchange shopping centre in Ilford from October – December 2020 and are now on permanent display at Age UK HQ in Redbridge. The project was captured in an online [booklet](#) on SPACE's website.

Project 2

Making in Isolation, Together: Recollections on Cloth

Led by artist Lara Hailey, the group learnt embroidery stitches and the processes of appliqué. Lara then added the pieces to a collective quilt, which was put on display in The Exchange shopping centre in Ilford from October – December 2020.

MyZine

May – June 2020

SPACE Ilford bursary artist Tamu Nkiwane led a remote creative learning project for a group of young people in Redbridge. The result is a 180 page publication containing drawings, paintings, poems and stories from 11 – 18 year olds who are members of the Redbridge Youth Council, the Youth Service, as well as Child Friendly Redbridge Ambassadors. View an online version of *MyZine* [here](#).





ADL13
618

BFI SOUTHBANK

SOUTHBANK
CENTRE

- ↳ Hayward Gallery
- ↳ Queen Elizabeth Hall
- ↳ Purcell Room
- ↳ Royal Festival Hall

HIGHLIGHTS FROM SPACE TENANTS

Alex Dordoy

Ruin is Rune, Grimm Gallery, New York

Caroline Walker

Janet, Ingleby Gallery, London;
Everyday Heroes, South Bank, London

Chila Kumari Singh Burman

Commission on the facade of Tate Britain;
Midnight's Family: 70 Years of Indian Artists in Britain,
online exhibition at Ben Uri Gallery

Emma Cousin

Solo exhibition at Goldsmiths Centre for Contemporary Art

Hannah Brown

Selected for the John Moores Painting Prize 2020 exhibition

Heather Phillipson

Tate Britain Commission; unveiled *The End*, Fourth Plinth
commission for Trafalgar Square

Hugh Mendes

A Portrait of Legacy, online at Townsend Gallery, New York

Lothar Götz

In Private, Petra Rinck Galerie, Düsseldorf, Germany

Olivia Bax

Won the Mark Tanner Sculpture Award (MTSA).
Off Grid, MTSA touring show

Walid Siti

Right to Climb public art installation at 31 Oval Road,
Camden as part of The London Festival of Architecture;
Everywhere is Somewhere, Duhok Gallery, Iraq



LEARNING & PARTICIPATION

SPACE creative learning projects engage schools, young people and communities to improve the lives of people local to our studio sites.

In Ilford, SPACE Artist Award winner Alaa Alsaraji worked with Redbridge Youth Services to co-create a Nature Guide for the local area. You can download a copy [here](#).

We participated in New Creatives, a partnership with the ICA, BBC Arts and Arts Council England, providing mentoring and professional industry support for young emerging talent to create interactive and film works.

The Creative Space Arlington

SPACE provides artist-led creative activities for homeless people at Arlington and Camden Pathways (St. Mungo's and Women at the Well). During the pandemic, these sessions moved online. Led by artists Brian Baderman, Federico Gallo and Crestina Velia Forcina, the group were able to continue creating artwork via weekly online meet-ups, sharing their progress and getting peer feedback via a dedicated WhatsApp group.

As a result of an organisational restructure in the summer of 2020, the following colleagues left SPACE, Persilia Caton, Fiona Fieber and Jane Leighton. We would like to thank them for their contribution to SPACE and to programming. In February 2021 a new Head of Community Engagement Programmes was appointed.



REAL-TIME
1353
For train, tram &
bus information call
1800 800 007
DOWNLOAD
this timetable at
www.rtpnl.com.au

Bus Stop - Stop 13

Line	Direction	Time
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1	Northbound	07:45
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Artist professional development

SPACE supports artists and creative businesses to run resilient and sustainable practices through funded residencies, studio bursaries and free professional development programmes.

It is a brilliant programme – well thought out, inclusive and valuable. Thank you.

South East Creatives workshop participant

SPACE Advice Bureau

Launched during the pandemic in 2020 in response to requests and suggestions from our tenants, SPACE Advice Bureau offers free advice and guidance to all members of the SPACE community. The programme includes one-to-one mentoring, webinars, coaching and peer-to-peer sessions to support artists' practice.

South East Creatives

As the main provider for [South East Creatives](#), SPACE supported over 300 artists and creatives across East Sussex, Essex and Kent, offering workshops across various cultural venues including [Creative Folkestone](#), [De La Warr Pavilion](#), [Resort Studios](#), [Towner Eastbourne](#). The programme was seamlessly moved online to offer webinars, talks and group sessions. Mentoring was also available to businesses who attended a minimum of 12hrs of workshops both on and offline. This tailored mentoring matched each business with an industry expert to address the most pressing topics of their business.

I have a clearer and more confident vision of how to promote my business and what I need to concentrate on. I've begun production of two new bodies of work. One is more experimental, the other a portrait-based exploration of my local community. It's early days but I'm about as optimistic as I've ever been. Thank you!

South East Creatives workshop participant

London Creative Network

SPACE leads London Creative Network, an important London-wide creative professional development partnership programme now in its fourth year.

840 artists have been supported so far across the network.

Impact on artists in the programme:

- Average earnings uplift of 29%
- 56% felt the programme helped them plan successfully for the future
- 41% found the programme had a very positive impact on promoting their work
- 83% felt LCN enabled them to find collaborators
- LCN facilitated a supportive peer network giving artists the opportunity to experiment with new techniques and develop new work



London Creative Network participant, artist Yukako Shibata

GRADUATE STUDIO BURSARIES

Graduate studio bursaries provide emerging artists with a year's free studio space and mentoring support. Bursaries were awarded to talented recent graduates, relieving artists' financial pressure to progress their studio practice.

SPACE Patrons and Friends graduate bursary artists were selected in partnership with widening participation tutors at Goldsmiths and Chelsea to ensure our programme benefits the most talented and deserving artists. Studio bursary partners include Alumno, Royal College of Art, Valerie Beston Artist Trust, Matts Gallery/David Troostwyk Award and New Contemporaries.

Tamu Nkiwane was the first recipient of the SPACE Ilford Patrons and Friends Studio Bursary 2019 – 2020. Tamu had access to a year's free studio at our new venue in Ilford. In addition, Tamu was supported through mentoring and other professional development opportunities throughout the year.

I'm delighted to get a studio with SPACE as it allows me to work without the fear of studio fees. I'm excited to do more socially engaged work within the North East and East London communities and this studio gives me the platform to work towards that project.

Tamu Nkiwane

During the first lockdown in March 2020, Tamu led a remote project for young people in Redbridge to express their feelings and thoughts in a collaborative zine.

Former bursary artist Djofray Makumbu has been commissioned to produce a SPACE Ilford Billboard in 2022. He was also awarded the Video Archive Commission by Goldsmiths Exhibitions Hub & London Community and Loewe Foundation/Studio Voltaire Award 2021.



ART+TECHNOLOGY

SPACE Art + Technology supports artists whose work engages with emergent technologies in a unique residency programme providing a test ground and critical exchange platform. Artists received free studio space, tailored mentoring and 1-2-1 support. In the final rounds of the programme:

- 8 artists looked at how AI is shaping what it means to be human in the digital age
- 8 artists looked at the cost of our gamified experiences and how play can be used to explore our relationship with nature and ourselves
- Our international residency partnership continued with the Finnish Cultural Institute and Saastamoinen Foundation
- Workshops enabled residency artists to share their research with wider audiences
- *Deep Play*, the final exhibition showcase, was presented online alongside live streamed talks and events



Fundraising

Fundraising, development and partnership working make a vital contribution to our income and impact.

Our dedicated Patrons and Friends support studio bursaries for recent graduates, and we are very grateful for their generosity. By recruiting more Patrons and Friends we increase the number of studio bursaries offered, which make an enormous difference to talented recent graduates who can least afford a studio.

We have complied throughout the year with industry fundraising standards. Fundraising activities were monitored at monthly senior management meetings and quarterly trustee meetings. No fundraising complaints have been received.

SPACE operates a safeguarding policy, which is reviewed and updated annually with staff receiving appropriate training. This policy forms the basis by which we protect vulnerable people and others from our fundraising activities.



Future plans

Building on a review of our vision and goals we have continued to refocus and outline how SPACE can best deliver its core mission of supporting artists and being good neighbours, particularly in the light of Covid-19 and the innovative thinking required to continue to flourish. We will continue to participate in Change Creation as we refocus.

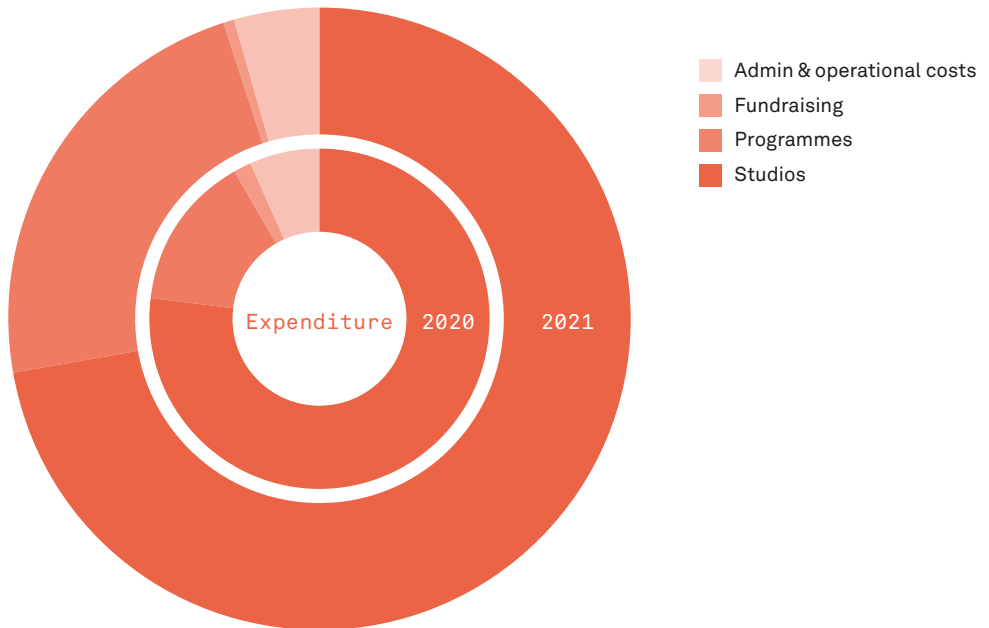
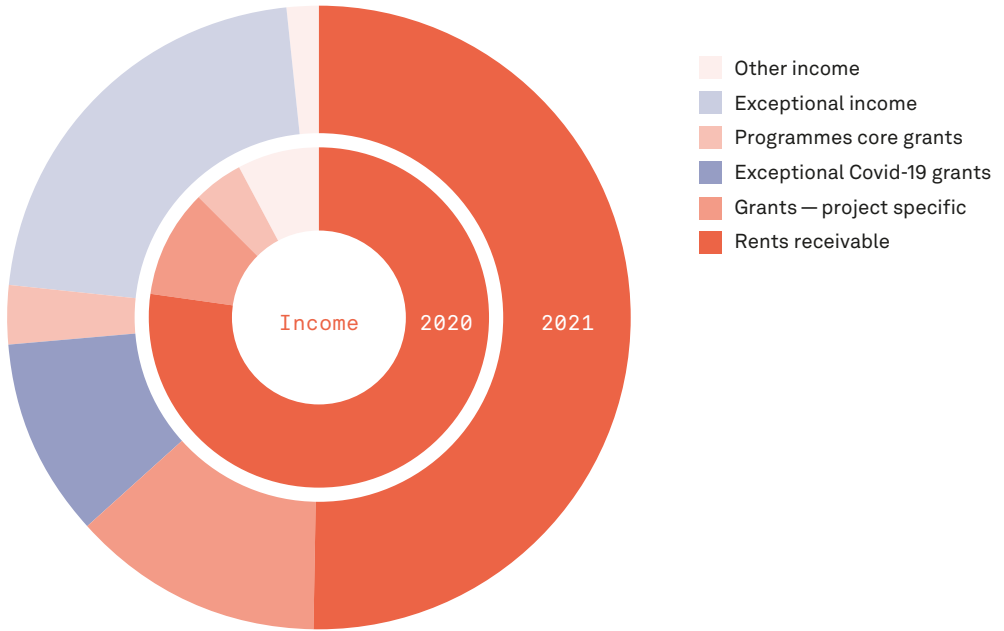
Despite the challenges of building audiences for our new programme during the exceptional Covid-19 year, SPACE's partnership with London Borough of Redbridge at SPACE Ilford and our work with the Redbridge Cultural Consortium and a wide range of community organisations are beginning to have a positive impact on diversifying our audiences.

A key priority is to build funds for new property acquisition for sustainable affordable studios and potential dilapidations liabilities at lease ends. We will continue our rolling maintenance programme on our studio sites and upgrade wherever resources permit to reduce our environmental impact.

A new partnership, Who Cares?, will enable SPACE to exchange ideas and skills with our European partners, through the Creative Europe programme.

With support from The European Regional Development Fund we will continue to lead delivery of the London Creative Network, however with Brexit the programme delivery is due to end in 2021/22.

Income/expenditure snapshot



Financial review

Income from studios represented **51%** of SPACE's revenue, with occupancy in the studios continuing at over **95%**. Grants represented **26%** of income while exceptional income and other income represented **23%**.

This was an exceptional funding year due to Covid emergency grants, a large proportion of which went directly to our artist tenants in the form of rent relief.

In addition to grants received which were restricted to specific projects, Arts Council England continued to recognise the work of SPACE by providing National Portfolio core funding totalling **£225,292** towards our programme.

Income/expenditure snapshot

Income	2021 (£)	2020 (£)	+/-
Rents receivable	3,844,172	4,030,386	-5%
Grants —Project specific	982,199	521,685	88%
Exceptional Covid-19 grants	791,315	-	n/a
Programmes core grants	225,292	251,221	-10%
Exceptional income	1,658,404	-	n/a
Other income	105,862	389,905	-73%
Total income	7,607,244	5,202,197	-

Expenditure	2021 (£)	2020 (£)	+/-
Studios	4,007,059	3,919,577	2%
Programmes	1,265,970	756,757	67%
Fundraising	39,275	75,930	-48%
Admin & operational costs	235,746	337,240	-30%
Total expenditure	5,548,050	5,089,504	-

The charity achieved a surplus of **£2,059,194** for the year. This is an exceptional result, made possible by the receipt of large Covid-19 related grants and the receipt of **£1.6 million** for a settlement relating to a property transaction on one of our freeholds. This exceptional income has been ring fenced for future acquisition or redevelopment of our existing freehold. The positive result enables us to continue the essential programme of maintenance and upgrades on our current portfolio and build a fund for future developments which are recognised in our three-year plan as essential to our sustainability.

Reserves Policy

SPACE generated a total unrestricted funds of **£7,394,494** as at 31 March 2021. Within the total unrestricted funds, **£2,796,365** has been set aside as funds tied up in the buildings while a further **£1,650,000** has been designated, to be utilised in potential new freehold acquisition or long leasehold developments requiring significant investment. The unrestricted funds are net of significant provisions made in the account to cover potential essential upgrades and repair works needed to meet obligations under Health and Safety legislation; and dilapidations responsibilities under current property leases. These address our minimum obligations as a landlord, whilst ensuring that we keep rents to artists as low as possible.

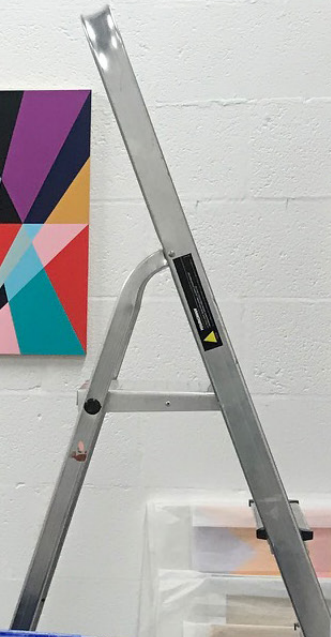
To ensure resilience, the Trustees have set a minimum free reserve target of three months' worth of total operating costs, being the appropriate level necessary for the Charity to continue its normal activities in the event of a significant drop in income. On the basis of past and current costs data, the required minimum target range is **£1,100,000** to **£1,300,000**, with actual free reserve position being **£1,869,034** at 31 March 2021.

The trustees consider that SPACE is a going concern, based on having a robust business plan in place, excellent management ensuring the studios occupancy levels remain high, and that debtors and creditors are effectively managed. The cash flow, monthly management accounts, up to date and review of studio occupancy levels are monitored on a monthly basis by senior management and trustees and swift action taken if there are major concerns.

We are satisfied that we have sufficient reserves in place to withstand any challenges in the year ahead despite Covid-19 uncertainty.

Investment Policy

The Charity's investments are managed in accordance with the Trust's governing document, having regard to the Trustee Act 2000. Funds not immediately required for the activities of the Charity were held in low risk cash deposits throughout the year.



Art Services Grants Limited (SPACE)

Financial statements for the year ended 31 March 2021

The financial statements comply with current statutory requirements, the memorandum and articles of association and Accounting and Reporting by Charities: Statement of Recommended Practice Accounting applicable to charities preparing their accounts in accordance with Financial Reporting Standard applicable in the UK and Ireland (the FRS 102 Charities SORP published on July 2014).

1. REFERENCE AND ADMINISTRATIVE DETAILS

COMPANY No. #1157240

REGISTERED CHARITY No. #267021

BOARD OF TRUSTEES

Phil Clark	Treasurer
Caroline Cole	Chair
Christopher Currell	
Mary Evans	
Dr Omar Kholeif	
Imogen Willetts	(April 2020 – January 2021)
Lise Molgaard Frandsen	(Appointed February 2020)
Paulette Mizrahi	(Appointed February 2020)

SECRETARY Anna Harding

CHIEF EXECUTIVE Anna Harding

**REGISTERED OFFICE
& BUSINESS ADDRESS** The Triangle
129-131 Mare Street
London E8 3RH

INDEPENDENT AUDITORS Haysmacintyre LLP
10 Queen Street Place
London EC4R 1AG

SOLICITORS Clyde & Co Solicitors
The St Botolph Building
138 Houndsditch
London EC3A 7AR

BANKERS

Natwest Bank Plc
140 Victoria Street
London SW1E 5LF

COIF Charities Deposit Fund
St Alphage House
2 Fore Street
London EC2Y 5AQ

Triodos Bank
Deanery Road
Bristol BS1 5AS

2. STRUCTURE, GOVERNANCE AND MANAGEMENT

Art Services Grants Ltd (SPACE) was set up in 1968. In 1974 it was formally registered as a Charity and incorporated as a company limited by guarantee, which does not have a share capital. The company is established under a memorandum of association and is governed by its articles of association.

The Members of the company are:

- trustees
- any studio licence holder (excluding any sub-licensee)
- any salaried employee who has successfully completed their probation period, and any person who has been employed by the charity on a contract of at least three months.

The Trustees are the directors of the company. They do not have any financial interest in the company nor are there any significant contracts in which any Trustee has a material interest.

Organisational Structure and Board of Trustees

The charity is managed by the Board of Trustees who may serve up to six years retiring for re-election on a triennial basis. Trustees may co-opt further advisors and also Patrons. The Trustees are responsible for the strategic direction and policy of the charity and meet quarterly. The Trustees appoint the Chief Executive to whom the day to day running of the Charity is devolved.

The Board has had a full complement of Trustees throughout the year. New trustees are appointed based on a regular skills audit of key competencies required by the trustee board. New Trustees meet with the Chair, Chief Executive and other key staff as part of an induction process, and are provided with a full induction pack covering constitutional, policy and financial background, and Trustee responsibilities. On-going training is provided to Trustees throughout the year. No Trustee expenses have been incurred.

During the year, the Property Working Group and Development Advisors Group supported the Trustee board. Both advisory groups include co-opted experts and report to the Trustee board. The Trustees are grateful for generous support from its Property Working Group members: Claire Bennie, Chris Currell (Trustee), Alan Leibowitz at Dorrington Plc (Chair), Selina Mason, Rory Brooke at Savills and would like to thank Toni Lodeiro of Dalton Warner Davis, our property advisors who acted on our behalf throughout the year.

SPACE established an Equality and Diversity Advisory Group to oversee diversity across the organisation. We developed a diversity strategy and action plan with a staff team headed by the appointed trustee to guide the change process. We had a particular emphasis on engaging women and BAME artists, as well as focusing on dyslexia support.

Additional expert committees that advise the Board of Trustees include the Finance and Remuneration committee responsible for approving salaries and the annual financial audit.

Remuneration policy

When setting remuneration for its staff SPACE takes account of market rates and other relevant data relating to charities of a similar size, operational activity and work place location. The remuneration of the Senior Management team is the responsibility of the Trustees and is set in the light of the skills and competencies required for particular roles and within the constraints of affordability.

Risk Management

Risk management takes place at all levels. Operational risks are passed up for review and approval; organisation level risks are communicated down. Risk is addressed in the appraisal stages of project development. Each staff member and SPACE Trustee is responsible for managing risks. SPACE acknowledges the need to tolerate a level of risk, with risks clearly identified in financial and artistic programme planning, with practices in place to manage them as below. Our core mission of providing for artists' production needs drives our risk profile in a cost-effective and artist-focused way. Additional programmes are provided as and when funds are available and when they enhance the organisation's mission strategically.

Risk Management Practices

- SPACE has a business continuity plan to cover all potential operational considerations.
- annual review of priorities ensures we meet objectives effectively.
- lease agreements are negotiated to ensure that our obligations are not onerous.
- artist tenancy agreements allow us to give one month's notice.

Risk Management Practices (contd.)

- Income generation targets are reviewed monthly and appropriate action taken.
- Risk is an agenda item at all Trustee meetings
- SPACE evaluates and responds to risk at regular meetings including:
 - Quarterly trustee meetings
 - Monthly senior management team meetings
 - Monthly studios management meetings
 - Monthly programmes meetings
 - Monthly finance & administration meetings
 - Monthly full staff meetings
 - Quarterly property working group meetings

Keys risks identified

- Reduced operating margins within the existing property portfolio due to some substantial rent increases at rent reviews and lease renewals
- Potential loss of income with fundraising uncertainty, pressure on funding bodies, limited affordable long-term leaseholds and freeholds available to add to current portfolio
- Fire and security risks within all our properties

- Increase in studio costs threatening affordability of studios
- Safeguarding becoming an increased risk for all charities
- New Redbridge premises creating split office sites
- Impact of Covid-19 on tenants' ability to meet their rent obligation, potentially leading to voids, increased arrears and bad debts
- Impact of Covid-19 on the ability to effectively manage new lettings and deliver programme
- General economic uncertainty resulting from the pandemic and its long term effect on organisational resilience
- Threat to programmes fundraising resulting from the pandemic as funders change their funding priorities.

Statement of trustees responsibilities

The trustees (who are also directors of Art Services Grants Limited for the purposes of company law) are responsible for preparing the Trustees' Report and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

Company law requires trustees to prepare financial statements for each financial year, which give a true and fair view of the state of the affairs of the charity and of the incoming resources and application of resources, including the income and expenditure, of the charity for that period. In preparing these financial statements, the Trustees are required to:

- select suitable accounting policies and then apply them consistently;
- observe the methods and principles in the Charities SORP;
- make judgements and estimates that are reasonable and prudent;
- state whether applicable UK Accounting Standards have been followed, subject to any material departures disclosed and explained in the financial statements;
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charitable company will continue in business.

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

In so far as the trustees are aware:

- there is no relevant audit information of which the charity's auditor is unaware; and
- the trustees have taken all steps that they ought to have taken to make themselves aware of any relevant audit information and to establish that the auditor is aware of that information.

The trustees are responsible for the maintenance and integrity of the corporate and financial information included on the charitable company's website. Legislation in the United Kingdom governing the preparation and dissemination of the financial statements may differ from legislation in other jurisdictions.

Small company rules

These accounts have been prepared in accordance with the special provisions of Part 15 of the Companies Act 2006 relating to small companies.

Auditors

Haysmacintyre LLP were the appointed auditors during the year and are deemed to be reappointed under section 487(2) of the Companies Act 2006.

On behalf of the Board

Chair: Caroline Cole

Date: 08 December 2021

A handwritten signature in black ink, appearing to read 'Caroline Cole', with a horizontal line underneath.

Independent auditor's report to the members of Art Services Grants Limited

Opinion

We have audited the consolidated financial statements of Art Services Grants Limited for the year ended 31 March 2021 which comprise the Statement of Financial Activities, the Balance Sheet, the Statement of Cash Flows and notes to the financial statements, including a summary of significant accounting policies. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards, including Financial Reporting Standard 102 *The Financial Reporting Standard applicable in the UK and Republic of Ireland* (United Kingdom Generally Accepted Accounting Practice).

In our opinion, the financial statements:

- give a true and fair view of the state of the charitable company's affairs as at 31 March 2021 and of the charitable company's net movement in funds, including the income and expenditure, for the year then ended;
- have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice; and
- have been prepared in accordance with the requirements of the Companies Act 2006.

Basis for opinion

We conducted our audit in accordance with International Standards on Auditing (UK) (ISAs (UK)) and applicable law. Our responsibilities under those standards are further described in the Auditor's responsibilities for the audit of the financial statements section of our report.

We are independent of the charitable company in accordance with the ethical requirements that are relevant to our audit of the financial statements in the UK, including the FRC's Ethical Standard, and we have fulfilled our other ethical responsibilities in accordance with these requirements. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

Conclusions relating to going concern

In auditing the financial statements, we have concluded that the trustees' use of the going concern basis of accounting in the preparation of the financial statements is appropriate.

Based on the work we have performed, we have not identified any material uncertainties relating to events or conditions that, individually or collectively, may cast significant doubt on the charitable company's ability to continue as a going concern for a period of at least twelve months from when the financial statements are authorised for issue.

Our responsibilities and the responsibilities of the trustees with respect to going concern are described in the relevant sections of this report.

Other information

The trustees are responsible for the other information. The other information comprises the information included in the Trustees' Report. Our opinion on the financial statements does not cover the other information and, except to the extent otherwise explicitly stated in our report, we do not express any form of assurance conclusion thereon.

In connection with our audit of the financial statements, our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements or our knowledge obtained in the audit or otherwise appears to be materially

misstated. If we identify such material inconsistencies or apparent material misstatements, we are required to determine whether there is a material misstatement in the financial statements or a material misstatement of the other information.

If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact. We have nothing to report in this regard.

Opinions on other matters prescribed by the Companies Act 2006

In our opinion, based on the work undertaken in the course of the audit:

- the information given in the Trustees' Report (which includes the directors' report prepared for the purposes of company law) for the financial year for which the financial statements are prepared is consistent with the financial statements; and
- the directors' report included within the Trustees' Report has been prepared in accordance with applicable legal requirements.

Matters on which we are required to report by exception

In the light of the knowledge and understanding of the charitable company and its environment obtained in the course of the audit, we have not identified material misstatements in the Trustees' Report (which incorporates the directors' report).

We have nothing to report in respect of the following matters in relation to which the Companies Act 2006 requires us to report to you if, in our opinion:

- adequate accounting records have not been kept by the charitable company; or
- the charitable company financial statements are not in agreement with the accounting records and returns; or
- certain disclosures of trustees' remuneration specified by law are not made; or
- we have not received all the information and explanations we require for our audit; or
- the trustees were not entitled to prepare the financial statements in accordance with the small companies' regime and take advantage of the small companies' exemption from the requirement to prepare a strategic report.

Responsibilities of trustees for the financial statements

As explained more fully in the trustees' responsibilities statement set out on page 39, the trustees (who are also the directors of the charitable company for the purposes of company law) are responsible for the preparation of the financial statements and for being satisfied that they give a true and fair view, and for such internal control as the trustees determine is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

In preparing the financial statements, the trustees are responsible for assessing the charitable company's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless the trustees either intend to liquidate the charitable company or to cease operations, or have no realistic alternative but to do so.

Auditor's responsibilities for the audit of the financial statements

Our objectives are to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes our opinion.

Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with ISAs (UK) will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of these financial statements.

Irregularities, including fraud, are instances of non-compliance with laws and regulations. We design procedures in line with our responsibilities, outlined above, to detect material misstatements in respect of irregularities, including fraud. The extent to which our procedures are capable of detecting irregularities, including fraud is detailed below:

Based on our understanding of the charitable company and the environment in which it operates, we identified that the principal risks of non-compliance with laws and regulations related to health and safety requirements, GDPR, employment law, company and charity law and we considered the extent to which non-compliance might have a material effect on the financial statements. We also considered those laws and regulations that have a direct impact on the preparation of the financial statements such as the Charities Act 2011 and Companies Act 2006 and consider other factors such as payroll tax.

We evaluated management's incentives and opportunities for fraudulent manipulation of the financial statements (including the risk of override of controls), and determined that the principal risks were related to the improper

recognition of revenue and management bias in accounting estimates. Audit procedures performed by the engagement team included:

- Inspecting correspondence with regulators and tax authorities;
- Discussions with management including consideration of known or suspected instances of non-compliance with laws and regulation and fraud;
- Evaluating management's controls designed to prevent and detect irregularities;
- Identifying and testing journals, in particular journal entries posted at the year end; and
- Challenging assumptions and judgements made by management in their critical accounting estimates.

A further description of our responsibilities for the audit of the financial statements is located on the Financial Reporting Council's website at: frc.org.uk/auditorsresponsibilities. This description forms part of our auditor's report.

Use of our report

This report is made solely to the charitable company's members, as a body, in accordance with Chapter 3 of Part 16 of the Companies Act 2006. Our audit work has been undertaken so that we might state to the charitable company's members those matters we are required to state to them in an Auditor's report and for no other purpose. To the fullest extent permitted by law, we do not accept or assume responsibility to anyone other than the charitable company and the charitable company's members, as a body, for our audit work, for this report, or for the opinions we have formed.

Richard Weaver (Senior Statutory Auditor)

For and on behalf of Haysmacintyre LLP, Statutory Auditor
10 Queen Street Place, London, EC4R 1AG

Date: 08 December 2021

A handwritten signature in black ink, appearing to read 'R Weaver', written in a cursive style.

Statement of financial activities for the year ended 31 March 2021

	Unrestricted revenue funds (£)	Restricted revenue funds (£)	Restricted capital funds (£)	Total 2021 (£)	Total 2020 (£)
Income from					
Donations ²	6,800	-	-	6,800	259,696
Investments ³	6,516	-	-	6,516	11,794
Charitable activities ⁴	4,860,779	982,199	-	5,842,978	4,803,293
Other trading activities ⁵	1,682,649	68,301	-	1,750,950	127,414
Total income	6,556,744	1,050,500	-	7,607,244	5,202,197
Expenditure on					
Hires and Fundraising ⁶	41,717	-	-	41,717	75,930
Charitable activities ⁶	4,205,526	1,152,145	148,662	5,506,333	5,013,574
Total expenditure	4,247,243	1,152,145	148,662	5,548,050	5,089,504
Net income/(expenditure)	2,309,501	(101,645)	(148,662)	2,059,194	112,693
Transfer between funds ¹⁵	(90,497)	90,497	-	-	-
Net movement in funds	2,219,004	(11,148)	(148,662)	2,059,194	112,693
Fund balances at 01 April 2020	5,175,490	5,520	1,286,233	6,467,243	6,354,550
Fund balances at 31 March 2021¹⁵	7,394,494	(5,628)	1,137,571	8,526,437	6,467,243

There were no other recognised gains or losses during the two financial years.

Within total funds, the amount tied up in artists studios and other operational buildings, after deducting loan financing, is £3,853,923 within general funds and £1,137,571 within restricted funds.

The notes on pages 54 – 73 form part of these financial statements.

Balance sheet as at 31 March 2021

	2021 (£)	2021 (£)	2020 (£)	2020 (£)
Fixed Assets				
Tangible assets ¹⁰		8,187,773		8,518,209
Current Assets				
Debtors ¹¹	1,015,588		956,318	
Cash on short term deposit at bank and in hand	5,371,605		2,155,385	
Subtotal	6,387,193		3,111,703	
Creditors: amounts falling due within one year ¹²	(2,985,098)		(2,092,528)	
Net Current Assets		3,402,095		1,019,175
Total Assets Less Current Liabilities		11,589,868		9,537,383
Creditors: amounts falling due after more than one year ¹³		(3,063,431)		(3,070,140)
Total Net Assets		8,526,437		6,467,243
Funds				
Unrestricted Funds ¹⁵		6,336,936		4,090,431
Revaluation Reserve ¹⁵		1,057,558		1,085,059
Restricted Funds ¹⁵		1,131,943		1,291,753
Total Funds		8,526,437		6,467,243

The notes on pages 54 — 73 form part of these financial statements.

The accounts are prepared in accordance with the special provisions of part 15 of Companies Act 2006 relating to small entities. Approved by the Board of Directors and authorised for issue 08 December 2021.

Chair: Caroline Cole

Date: 08 December 2021, Company #1157240

Statement of cash flows for year ended 31 March 2021

	2021 (£)	2020 (£)
Reconciliation of net income/(expenditure) to net cash flow from operating activities		
Net income/ (expenditure) (as per the statement of financial activities) ^{SOFA}	2,059,193	112,693
Adjustments for:		
Depreciation charges ¹⁰	537,196	498,579
Investment income	(6,516)	(11,794)
Interest cost	92,256	103,495
(Increase)/decrease in debtors ¹¹	(59,268)	(94,102)
Increase/(decrease) in creditors ¹²	885,859	416,650
Net cash provided by/(used in) operating activities	3,508,720	1,025,521
Cash flows from investing activities		
Interest income	6,516	11,794
Purchase of property, plant and equipment ¹⁰	(206,760)	(95,444)
Net cash provided by/(used in) investing activities	(200,244)	(83,650)
Cash flows from financing activities		
Repayments of borrowing	-	(201,623)
Cash inflow from new borrowing	-	-
Interest cost	(92,256)	(103,495)
Net cash provided by/(used in) investing activities	(92,256)	(305,118)
Change in cash and cash equivalents in the reporting period	3,216,220	636,753
Cash and cash equivalents at the beginning of the reporting period	2,155,385	1,518,632
Cash and cash equivalents at the end of the reporting period	5,371,605	2,155,385
Analysis of cash and cash equivalents		
Cash in hand	5,371,605	2,155,385
Total cash and cash equivalents	5,371,605	2,155,385

Notes to the financial statements for year ended 31 March 2020

1. Accounting policies

a) Accounting convention, basis of preparation: the financial statements have been prepared in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102). The Charitable Company is a public benefit entity for the purposes of FRS 102 and therefore the charity also prepared its financial statements in accordance with the 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 (The FRS 102 Charities SORP), the Companies Act 2006 and the Charities Act 2011.

The financial statements are prepared in sterling, which is the functional currency of the company. Monetary amounts in these financial statements are rounded to the nearest pound.

b) Going concern basis: the trustees have assessed whether the use of the going concern basis is appropriate and have considered possible events or conditions that might cast significant doubt on the ability of the charitable company to continue as a going concern. The trustees have made this assessment for a period of at least one year from the date of approval of the financial statements. In particular, the trustees have carefully reviewed the charity's strategy and its accompanying budgets and cash flow projections and are confident of its ability to generate future surpluses and sufficient cash flow for operational sustainability. The trustees have therefore concluded that there is a reasonable expectation that the charitable company has adequate resources to continue in operational existence for the foreseeable future. The charitable company therefore continues to adopt the going concern basis in preparing its financial statements.

In terms of future cashflow and operating capacity, since the year end, Covid-19 has impacted on the artists' livelihoods. SPACE has dealt with this uncertainty by setting up a rent relief fund, providing emergency support webinars and mentoring and successfully applying to Arts Council England and Greater London Authority for emergency funds to ensure resilience of SPACE and artist tenants. The public gallery and event spaces were temporarily closed with programmes moving online where possible and the charity made use of the furlough scheme to reduce costs. In addition, the charity received a settlement relating to a property transaction. All these developments have reinforced the viability of the charity as a going concern.

c) Fixed assets: all fixed assets, except Deborah House freehold property which has been stated at revalued amount, are recorded at cost. Amounts incurred on capital items over £500 are capitalised.

Depreciation rates and possible impairment are reviewed on an annual basis. Tangible fixed assets are depreciated at annual rates to write off the cost of the assets over their estimated useful lives using the following methods and rates:

	% per annum	Method
Equipment	33%	Straight line
Motor vehicle	25%	Straight line
Computer software	50%	Straight line
Freehold buildings	4%	Straight line

Depreciation for development costs relating to leasehold buildings is on straightline basis over the remaining lease period.

Major external paintings required by leasehold contract are treated as dilapidation costs, capitalised and depreciated between 5-7 years, depending on the painting cycles as stipulated in the leasehold contract.

d) Incoming resources: rental income and donations are recognised when there is evidence of entitlement, the receipt is probable and the amount can be measured reliably. Grants, where entitlement is conditional on the delivery of a specific performance by the charity, are recognised when the charity becomes unconditionally entitled to the grant.

e) Expenditure and its basis of allocation: all expenditure is dealt with on the accruals basis and includes value added tax where appropriate. Charitable expenditure comprises those costs incurred by the charity in the delivery of its activities and services. It includes direct costs of activities and those costs of an indirect nature necessary to support those activities, allocated between expenditure categories on an appropriate basis.

Support costs have been allocated to activities on the basis of time spent for staff costs, floor area for property costs and activity levels for all other costs, in accordance with the Statement of Recommended Practice.

Fundraising costs incurred are comprised of costs of generating income from donations and legacies, short term hire of spaces and marketing and publicity.

Governance costs which are included within support costs are those costs associated with meeting the constitutional and statutory requirements of the charity and include the audit fees and costs linked to the strategic management of the charity.

f) Dilapidation costs: provision is made in the accounts for dilapidation costs of leased properties with funds designated to this aim. Such costs are arrived at based on yearly internal assessment of probability of costs materialising at the balance sheet date.

g) Operating leases: all payments under operating leases are charged to the statement of financial activities in the year in which they fall due.

h) Pension policy: the company provides a defined contribution pension scheme for its employees and contributions payable for the year are charged to the Statement of Financial Activities as incurred.

i) Fund accounting: the unrestricted funds are rent and other income receivable or generated for the objectives of the charity without further specified purpose, and are available as general funds.

The restricted funds are funds which are to be used in accordance with specific restrictions imposed by donors or which have been raised by the charity for particular purposes. The cost of raising and administering such funds are charged against the specific fund.

j) Critical accounting estimates and areas of judgement: in preparing financial statements it is necessary to make certain judgements, estimates and assumptions that affect the amounts recognised in the financial statements. The following judgements and estimates are considered by the trustees to have the most significant effect on amounts recognised in the financial statements.

The annual depreciation charge for property, plant and equipment is sensitive to change in useful economic life and residual values of assets. These are reassessed annually and an impairment review is performed.

Within the creditors balance are estimates of provisions for potential future expenditure on properties. These judgements are based on the likelihood of such expenditure occurring.

k) Employee benefits: the costs of short-term employee benefits are recognised as a liability and an expense. The cost of any unused holiday entitlement is recognised in the period in which the employee's services are received. Termination benefits are recognised immediately as an expense when the company is demonstrably committed to terminate the employment of an employee or to provide termination benefits.

l) Financial instruments:

Cash and cash equivalents: cash and cash equivalents include cash at banks and in hand and short term deposits with a maturity date of three months or less.

Basic financial instruments: the charity only holds basic financial instruments as defined by FRS 102. Financial instruments receivable or payable within one year of the reporting date are carried at their transaction price and subsequently at amortised cost.

	Unrestricted funds (£)	Restricted funds (£)	Total (£)
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2. Income from donations

Year to 31 March 2021

Donations	6,800	-	6,800
	6,800	-	6,800

Year to 31 March 2020

Donations	259,696	-	259,696
	259,696	-	259,696

3. Income from investments

Year to 31 March 2021

Bank interest	6,516	-	6,516
	6,516	-	6,516

Year to 31 March 2020

Bank interest	11,794	-	11,794
	11,794	-	11,794

4.(a) Income from charitable activities

Year to 31 March 2021

Grants (4b)	1,016,607	982,198	1,998,805
Rental income	3,844,172	-	3,844,172
Total	4,860,779	982,198	5,842,977

4.(b) Grants

ACE: NPO core funding programme	225,292	-	225,292
ACE: emergency funding	565,000	-	565,000
ACE: Cultural Recovery Fund	-	588,278	588,278
Academy of Fine Arts, Helsinki	-	10,000	10,000
Covid-19 Job Retention Scheme	73,715	-	73,715
Covid-19: Retail, Hospitality & Leisure Grant	25,000	-	25,000
European Regional Development Fund	-	121,284	121,284
GLA: Creative Workspace Resilience Fund	127,600	-	127,600
Thurrock Council (ERDF)	-	257,937	257,937
Other (individual grants less than £10,000)	-	4,700	4,700
Total	1,016,607	982,199	1,998,806

	Unrestricted funds (£)	Restricted funds (£)	Total 2021 (£)
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4.(c) Income from charitable activities

Year to 31 March 2020

Grants 4 (d)	251,221	521,685	772,906
Rental income	4,030,386	-	4,030,386
Total	4,281,607	521,685	4,803,292

4.(d) Grants

Year to 31 March 2020

ACE: NPO core funding programme	221,221	-	221,221
Academy of Fine Arts, Helsinki	-	10,000	10,000
Bloomberg Philanthropies	30,000	-	30,000
Action for Bow	-	11,120	11,120
European Regional Development Fund	-	137,210	137,210
Institute of Contemporary Arts	-	35,372	35,372
London Community Foundation, Cockayne Trust	-	15,000	15,000
The Mercers' Company	-	15,538	15,538
Thurrock Council (ERDF)	-	287,805	287,805
Other (individual grants less than £10,000)	-	9,640	9,640
Total	251,221	521,685	772,906

5. Other trading activities

Year to 31 March 2021

Management fees	-	43,481	43,481
Other income:			
Venue hire	9,858	-	9,858
Workshop fees	-	-	-
Bursary studios	-	5,000	5,000
Transaction settlement	1,658,404	-	1,658,404
Other	14,387	19,820	34,207
Total	1,682,649	68,301	1,750,950

	Unrestricted funds (£)	Restricted funds (£)	Total (£)
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5. Other trading activities (contd.)

Year to 31 March 2020

Management fees	-	67,671	67,671
Other income:			
Venue hire	18,495	-	18,495
Workshop fees	1,941	-	1,941
Bursary studios	-	5,556	5,556
Other	8,426	25,325	33,751
Total	28,862	98,552	127,414

	Studio costs (£)	Programme costs (£)	Costs of generating funds (£)	Support costs (£)	Total 2021 (£)
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6. Total resources expended

Year to 31 March 2021

Staff costs (see note 8)	276,635	409,637	20,204	133,530	840,006
Other staff related costs	17,971	16,769	731	9,199	44,670
Rent, rates, maintenance and other property costs	2,989,009	319,357	-	6,506	3,314,872
General office expenses	76,213	3,958	-	5,816	85,987
Publicity and marketing	18	69,035	6,026	-	75,079
Print, post, stationery	343	319	8	1,717	2,387
Information systems & equipment	2,161	13,111	1,860	48,807	65,939
Bad debts	8,117	-	-	-	8,117
Legal and professional	11,314	27,568	-	713	39,595
Depreciation	528,965	-	-	8,232	537,197
Bank charges and interest	88,030	210	-	4,016	92,256
Other programmes costs	8,283	406,007	10,446	376	425,112
Governance costs	-	-	-	16,833	16,833
	4,007,059	1,265,971	39,275	235,745	5,548,050
Allocation of support costs	175,083	58,220	2,442	(235,745)	-
Total	4,182,142	1,324,191	41,717	-	5,548,050

Expenditure in total was £5,548,050 (2020: £5,098,204) of which £4,247,243 was unrestricted (2020: £4,286,563) and £1,300,807 was restricted (2020: £802,641).

	Studio costs (£)	Programme costs (£)	Costs of generating funds (£)	Support costs (£)	Total 2020 (£)
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6. Total resources expended (contd.)

Year to 31 March 2020

Staff costs (see note 8)	262,217	408,319	25,227	138,980	834,743
Other staff related costs	5,666	26,428	6,708	16,604	55,406
Rent, rates, maintenance and other property costs	2,882,475	20,212	108	72,468	2,975,263
General office expenses	51,852	2,940	217	15,170	70,179
Publicity and marketing	2,717	26,518	18,219	-	47,454
Print, post, stationery	282	990	29	7,904	9,205
Information systems and equipment	6,059	29,883	2,751	52,514	91,207
Bad debts	-	-	-	-	-
Legal and professional	101,390	7,618	70	-	109,078
Depreciation	490,620	-	-	7,959	498,579
Bank charges and interest	98,654	272	-	4,569	103,495
Other programmes costs	17,345	233,577	22,601	4,787	278,610
Governance costs	-	-	-	16,285	16,285
	3,919,577	756,757	75,930	337,240	5,089,504
Allocation of support costs	242,345	81,614	13,281	(337,240)	-
Total	4,161,922	838,371	89,211	-	5,089,504

2021 (£) 2020 (£)

7. Net incoming resources

Net incoming resources stated after charging:

Auditors' remuneration	15,000	15,000
Depreciation	537,196	498,579
Rentals paid under operating leases – property	1,764,316	1,686,915

8. Staff costs

Wages and salaries	741,791	737,600
Pensions	29,958	30,774
Social security costs	68,257	66,369
Total	840,006	834,743

There was no employee during the year whose emoluments, excluding pension costs, fell between the range of £60,000 – £70,000 (2019: 1)

No emoluments or expenses were paid to the trustee directors during the year (2020: 0).
The total cost of staff redundancy for the year was £13,575 (2020: 0)

The average weekly number of employees during the year was:

	No.	No.
Studios	9	8
Programmes	11	11
Cost of generating funds	2	3
Support	4	5
Total	26	27

Key management personnel:

Key management personnel include the Trustees, Chief Executive and senior management reporting directly to the Chief Executive, including Finance Director, Head of Grants, Properties Director, Studios Director, Operations Director, Strategic Development Director and Programmes Development Manager. The total employee benefits, including pension costs, of the charity's key management personnel were £341,345 (2020: £293,319).

9. Taxation

The company was registered as a charity in February 1974 and consequently no corporation tax is payable on the results for the year.

	Freehold properties (£)	Leasehold properties (£)	Office equipment (£)	Motor vehicles (£)	Total (£)
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10. Tangible fixed assets

Costs:

At 1 April 2020	9,133,045	3,439,611	182,041	2,800	12,757,497
Additions	2,833	194,727	-	9,200	206,760
Disposals	-	-	-	-	-
at 31 March 2021	9,135,878	3,634,338	182,041	12,000	12,964,257

Depreciation:

at 1 April 2020	1,856,158	2,223,180	157,150	2,800	4,239,288
Charge for year	267,713	253,047	14,136	2,300	537,196
Disposals	-	-	-	-	-
at 31 March 2021	2,123,871	2,476,227	171,286	5,100	4,776,484

Net book value:

As at 31 March 2021	7,012,007	1,158,111	10,755	6,900	8,187,773
as at 31 March 2020	7,276,887	1,216,431	24,891	-	8,518,209

The Mayor and Burgesses of The London Borough of Hackney holds a fixed charge over certain leasehold buildings. Arts Council England holds a fixed charge over our freehold properties and a floating charge over the Charity assets and undertakings.

2021 (£) 2020 (£)

11. Debtors

Rental debtors (including electricity costs recharged to tenants)	154,126	140,824
Other debtors	42,978	117,981
Prepayments	509,217	443,083
Accrued income	309,267	254,430
Total	1,015,588	956,318

2021 (£)

2020 (£)

12. Creditors: amounts falling due within one year

Tenant deposits held on account	120,026	119,083
Rental creditors	124,028	60,249
Other taxes and social security costs	21,859	21,879
Bank loan	132,851	126,137
Trade creditors	370,584	159,195
Other creditors	16,250	6,006
Accruals and deferred income	2,199,500	1,599,979
Total	2,985,098	2,092,528

Analysis of deferred income:

Balance as at 1 April 2020	13,464	-
Amount received in the year	65,560	14,640
Amount released in the year	1,176	1,176
Balance as at 31 March 2021	77,848	13,464

13. Creditors: falling due after one year

Bank loans

Amounts falling due:

Between one to two years	136,551	132,851
Between two to five years	432,896	421,167
Over five years	2,493,984	2,516,122
Total	3,063,431	3,070,140

The long term creditors relate to mortgages used to fund the purchase of artists studios and improvements to existing artist studios, programme space and office buildings. The bank loans are secured by fixed charges over the related freehold properties. Triodos Bank also holds various fixed and floating charges over the Charity assets and undertakings. The loans are repayable under various terms of length. Interest is charged at a minimum rate of 2.75% p.a. dependent upon the terms stated at the outset of each loan.

14. Share capital

The company is limited by guarantee and has no share capital. Under the terms of clause 9 of the Memorandum of Association, every member is liable to contribute a sum not exceeding £1 in the event of the Charity being wound up during the time that he or she is a member or for one year thereafter.

	At 01 Apr 2020 (£)	Incoming resources (£)	Resources expended (£)	Transfers (£)	Total at 31 Mar 2021 (£)
15. Reserves					
Year to 31 March 2021					
Unrestricted Funds					
General reserve	1,115,979	6,556,744	(4,247,243)	(1,559,909)	1,865,571
Designated funds:					
1. property funds for assets funded internally	2,974,452	-	-	(178,087)	2,796,365
2. Building acquisition/development fund	-	-	-	1,650,000	1,650,000
3. Designated programmes budget	-	-	-	25,000	25,000
4. Revaluation reserve	1,085,059	-	-	(27,501)	1,057,558
Total unrestricted funds	5,175,490	6,556,744	(4,247,243)	(90,497)	7,394,494
Restricted Funds:					
5. Restricted programme funds — LCN project	-	164,775	(255,272)	90,497	-
6. Restricted programme funds — other	5,520	885,725	(896,873)	-	(5,628)
Total restricted programme funds	5,520	1,050,500	(1,152,145)	90,497	(5,628)
7. Restricted property funds					
Redbridge Town Hall	50,898	-	(13,764)	-	37,134
ACE Capital Works fund	695,546	-	(47,363)	-	648,183
Triangle fund	393,184	-	(65,531)	-	327,653
Sarah Lane fund	27,513	-	(13,756)	-	13,757
Bridget Riley Studios fund	4,192	-	(1,048)	-	3,144
Haymerle Road fund	114,900	-	(7,200)	-	107,700
Total restricted property funds	1,286,233	-	(148,662)	-	1,137,571
Total restricted funds	1,291,753	1,050,500	(1,300,807)	90,497	1,131,943
Total funds	6,467,243	7,607,244	(5,548,050)	-	8,526,437

	At 01 Apr 2019 (£)	Incoming resources (£)	Resources expended (£)	Transfers (£)	Total at 31 Mar 2020 (£)
15. Reserves					
Year to 31 March 2020					
Unrestricted Funds					
General reserve	828,129	4,592,953	(4,286,863)	(18,240)	1,115,979
Designated funds:					
1. property funds for assets funded internally	2,974,452	-	-	-	2,974,452
Revaluation reserve	1,112,560	-	-	(27,501)	1,085,059
Total unrestricted funds	4,915,141	4,592,953	(4,286,863)	(45,741)	5,175,490
Restricted Funds:					
2. Restricted Programme funds - NCM project	-	204,881	(250,622)	45,741	-
3. Restricted Programme funds - other	2,976	404,364	(401,820)	-	5,520
Total restricted programme funds	2,976	609,245	(652,442)	45,741	5,520
7. Restricted property funds					
Redbridge Town Hall	64,663	-	(13,765)	-	50,898
ACE Capital Works fund	742,909	-	(47,363)	-	695,546
Triangle fund	460,252	-	(67,068)	-	393,184
Sarah Lane fund	41,269	-	(13,756)	-	27,513
Bridget Riley Studios fund	5,240	-	(1,048)	-	4,192
Haymerle Road fund	122,100	-	(7,200)	-	114,900
Total restricted property funds	1,436,433	-	(150,200)	-	1,286,233
Total restricted funds	1,439,409	609,245	(802,642)	45,741	1,291,753
Total funds	6,354,550	5,202,198	(5,089,505)	-	6,467,243

For an explanation of these funds, see the narrative on the description to the funds on p 70

15. Reserves (see previous spread)

1. This relates to the NBV of fixed assets less restricted property funds and total outstanding balance of bank loan for freehold acquisition and re-fitting. Transfer from general reserve is to more accurately reflect the net book value of the buildings and the related mortgages.
2. Settlement for a property transaction ring fenced for either future acquisition or redevelopment of existing freeholds.
3. Covid-19 related grant from the government earmarked for Colchester programmes.
4. Fund relates to the excess of market value over net book value of Deborah House freehold property. The transfer to general fund relates to the yearly amortisation.
5. LCN project funds reflect expenditure incurred against grant funding received from The Greater London Authority in 2020-21. The transfer from general reserve is in line with matched funding agreement.
6. Restricted programme funds of which grants are yet to be received albeit costs have been incurred in relation to undertaken activities as per terms of the funding agreement.
7. Restricted property funds are held in respect of capital acquisition and development projects for studio properties which have been funded by restricted capital grants. The cost of such acquisitions/developments is depreciated over the useful life of the capitalised assets.

General funds (£)	Designated funds (£)	Designated funds (£)	Total 2020 (£)
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16. Analysis of net assets between funds

Fund balances at 31 March 2021 are represented by:

Tangible fixed assets	1,057,555	5,992,647	1,137,571	8,187,773
Net current assets/liabilities	1,869,034	1,542,149	(5,629)	3,405,554
Long term liabilities	-	(3,063,431)	-	(3,063,431)
Total net assets	2,926,038	4,471,365	1,131,943	8,529,896

General funds (£)	Designated funds (£)	Designated funds (£)	Total 2019 (£)
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Fund balances at 31 March 2020 are represented by:

Tangible fixed assets	1,061,246	6,170,729	1,286,233	8,518,209
Net current assets/liabilities	1,139,792	(126,137)	5,520	1,019,175
Long term liabilities	-	(3,070,140)	-	(3,070,140)
Total net assets	2,201,038	2,974,452	1,291,753	6,467,243

17. Contingent liabilities and other financial commitments

There were no contingent liabilities as at 31 March 2021 (2020:0). At 31 March 2021, there were total commitments under non-cancellable operating leases as follows:

	2021 Equipment (£)	2020 Equipment (£)	2021 Land & buildings (£)	2020 Land & buildings (£)
Operating leases which expire				
Within one year	30,662	22,996	-	-
Between two to five years	-	30,662	7,007,031	6,883,307
Over five years	-	-	5,312,450	6,761,825
Total	30,662	61,324	12,319,481	13,645,132

18. Related party transactions

There were no related party transactions during the year 2021 (2020:£0).

	2021 (£)	2020 (£)
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19. Financial instruments

The financial statements include the following in respect of items held at amortised cost at 31 March:

Financial assets measured at amortised cost (trade and other debtors and accrued income)	506,371	513,235
Financial liabilities measured at amortised cost (trade and other creditors, accruals and bank loans)	763,739	470,670

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Patrons & Friends provide essential support for SPACE's innovative artist professional development programme, such as studio bursaries for emerging artists; the learning and participation programme where schoolchildren are inspired by artists and their practices, as well as SPACE's core commitment to providing affordable artist studios in London.

For more information, please visit
spacestudios.org.uk/support-space
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