



ArtHouse Jersey

# Annual Report

## 2019



# 0 ANNUAL REPORT

---

<b>1</b>	Our Purpose	Our Partners	<b>7</b>
<b>2</b>	Introduction from the Chairman	Trustees' Report	<b>8</b>
<b>3</b>	Director's Overview	Achievement & Performance	<b>9</b>
<b>4</b>	Targets & Objectives	Financial Review	<b>10</b>
<b>5</b>	Our Board Members & Essential Information	Board's Responsibilities for the Financial Statements	<b>11</b>
<b>6</b>	Year in Figures	Audit Report	<b>12</b>
		Statement of Financial Activities	<b>13</b>

# 1 OUR PURPOSE



## Vision

To enable the creation of artistic work that has a meaningful impact on Jersey's community and international audiences.

## Mission

To support artists in the creation of ambitious work that has a positive impact on our Island community and international audiences.

To achieve our mission we will focus on five goals whilst building a secure and stable platform for the future.

- 1. Support:**  
continue to effectively support the creation of compelling and thought-provoking artistic work;
- 2. Facilitation:**  
continue to facilitate collaboration and partnership;
- 3. Community outreach:**  
improve lives in our community, build cohesion and help those most in need;
- 4. Business development:**  
build brand awareness, move into Greve de Lecq Barracks, and deliver our income diversification targets;
- 5. Organisation:**  
Board effectiveness and the use of data to improve performance.

In seeking to achieve our goals, we will be guided by the following principles: a focus on high quality no matter what; enabling wider audiences to experience the arts; improved organisational processes.

Our output is designed to appeal and benefit a wide range of stakeholders and ArtHouse Jersey makes a concerted effort to change perceptions that art is for the elite only, specifically targeting the most deserving sections of our community who may have not benefited from sufficient access to the arts to date: the elderly, young, disabled, disadvantaged and minority communities.

We achieve our vision by supporting artists in a variety of means including funding, residencies, development, and production and ensure that we have adequate resources by working with the government to secure a suitable level of revenue funding that rises in line with inflation and through the delivery of our income diversification strategy. ■

# 2

## INTRODUCTION FROM THE CHAIRMAN

Writing this as I am in the midst of a pandemic that is claiming lives and wrecking economies across the world, it is somewhat difficult to look back on 2019 with objectivity. Nevertheless, this report reflects on the significant progress our charity made during 2019 and provides an overview of the solid foundations that the team built for the years ahead. Of course, the pandemic is disrupting many of those plans, but we remain confident in our ability to adapt and continue to serve our Island community despite the difficulties that lie ahead.



2019 was a watershed year for us. Throughout 2018, we had set out an ambitious vision for the future where Arthouse Jersey received adequate funding to properly support the creation of artistic work that has a meaningful impact on Jersey's community and international audiences from an iconic home for the arts at the Greve de Lecq Barracks. We made the case that properly resourced we could deliver an innovative arts and cultural agenda that made a much greater contribution to society. To their credit, government backed this vision, increasing investment in Arthouse Jersey from £198,400 in 2018 to £358,400 in 2019. Our understanding is that this decision was made in recognition of the fact that as an arms-length body and strategic partner of government, we were capable of directly contributing to the five strategic objectives set out in the Common Strategic Policy and that enhanced investment in our charity would offer a significant return for taxpayers.

"This led to us adopting a comprehensive income diversification strategy that saw significant focus placed upon the development of funding from five other sources, namely, sponsorship & CSR, individual giving, grants & foundations, commissions and earned income."

This investment in Arthouse Jersey came with an appreciation that the organisation was conscious of the need to generate income from other sources. This led to us adopting a comprehensive income diversification strategy that saw significant focus placed upon the development of funding from five other sources, namely, sponsorship & CSR, individual giving, grants & foundations, commissions and earned income. I am pleased to note that targets were reached in each of these categories, which augers well for the future. I would like to take this opportunity to single out Skipton International for their longstanding support of our charity. There are few members of the corporate world that can hold their head as high when it comes to supporting projects that benefit our community and it is my hope that we will be able to continue this long-standing association far into the future.

So, following a decade of short-sighted underinvestment, for the first time we had been awarded more adequate resources from government to deliver on our mission. The resulting enhanced capacity and expertise has delivered some spectacular results. You will learn about what we achieved throughout this report, but particular highlights include our work in the community delivering projects designed specifically for young people, the elderly, and people living with a disability such as the Skipton School Mural Project, Mavericks Performing Arts Classes supported by Enable Jersey, Cake and Cabaret supported by the One Foundation, the Bedell Cristin Intergenerational Art Project, and our Children's Creative Retreats.

We are exceptionally proud of the ongoing success of our 'Paper Dialogues' exhibition which we premiered in St Helier in 2016. Two new commissions from Jersey artists Emma Reid and Layla Arthur showcased Jersey to an international audience in an exhibition at the International Centre for Papercutting in Denmark March-September 2019. Excitingly, it is planned for the exhibition to travel onto a tour of the USA in 2021.

This Annual Report is focused on 2019, but writing this in 2020 with the benefit of hindsight it is clear that without the additional government funding we received in 2019 we would not have been in a position to adapt our programme to help the Jersey public deal with the intense ramifications of the pandemic. The farsighted decision to deal with the historic underfunding of ArtHouse Jersey has paid social dividends right across the Island.

"The farsighted decision to deal with the historic underfunding of ArtHouse Jersey has paid social dividends right across the Island."

Finally, looking further ahead, despite the pandemic there are reasons to be cautiously optimistic. States Members are increasingly recognising the central importance of the arts and culture to our community and supported Deputy Tadier's proposition that 1% of government spending should be dedicated to this area. Of course, every penny of these public funds comes out of taxpayers' pockets and there must be a robust plan in place to ensure a social return on this investment. With this in mind, we have been calling for a new arts and culture strategy to replace the outdated one of 2005 that is currently in place. It is our sincere hope that government will answer this call and put in place the steps required to develop a strategy that offers islanders the world-class provision that they deserve. ■



## 3

# DIRECTOR'S OVERVIEW

The arts are fundamental components of a happy, healthy society and we take this as our central motivation. ArtHouse Jersey's purpose is to support artists to make work that benefits our community, whether it is promoting wellbeing, developing creative skills and supporting economic growth, playing a part in constructing an Island identity or helping islanders deal with times of joy or crisis.



When we decided to transition from the Jersey Arts Trust to ArtHouse Jersey it was with the intention of raising the bar of what can be achieved artistically and aiming, over time, to reach the Government of Jersey's own aspiration of 'world-class'. It's important that this isn't confused with 'elitist'; it's a commitment to delivering artistic work to our community that feels pertinent and improves lives. World class is just as relevant when talking about a workshop for primary school children as an opera performance.

As Philip indicates, a key need for ArtHouse Jersey to be able to reach this aspiration is to significantly grow our budget, which we have made good steps towards achieving in this past year both through the welcome increased support of the Government and through our income diversification strategy. With more resources, we are able to better serve our community and grow a body of work that would be considered exceptional in any jurisdiction around the world. As with anything that is worth doing, this does not happen overnight.

For 2019 our first aim was to establish a community outreach programme that brought inspiring and impactful art to those who needed it most. This meant reaching out to expert partners - most often other charities and third sector

"With more resources, we are able to better serve our community and grow a body of work that would be considered exceptional in any jurisdiction around the world."

organisations - who knew what different target demographics needed and who could guide us in how the arts might be best deployed to make a difference to the people that they serve.

To this end we have been delighted to launch our Children's Creative Retreats, directly responding to needs identified through research conducted by the Education Department that highlighted the disparity between the lives of young people growing up in the Island and their access to culture and creative experiences; our after school performing arts classes for children with disabilities 'The Mavericks', expertly delivered by 'A Little Extra Love' based on an identified need from Health and Social Services, Mont a L'abbe School and funded by Enable Jersey; and Cake and Cabaret, our Island-wide Parish Hall tour, providing high-quality entertainment to over 65s living independently, delivered in conjunction with Age Concern and funded by the One Foundation.

Our eight-year partnership with Skipton International enabled us to focus on young people with the Skipton School Murals project, delivering high-quality workshops into 19 schools across the Island whilst also enlivening each built environment with a painted mural. We cannot speak highly enough of the continuous support we have received from Skipton International and their commitment to the community.



PICTURED LEFT  
TOP TO BOTTOM  
Paper Dialogues  
/  
Mavericks

A new partnership with Bedell Cristin saw us mix the young and old with our 'Make a Friend, Make a Mess' initiative where students from St. Clement's school were helped by the more senior members of the Parish to make unique Christmas decorations. This was based on research on the benefits that interactions such as these have on all of the generations taking part.

Further to these activities, our visiting artist programme saw us engage over 900 students and aspiring artists with workshops, talks and scratch performances delivered by up-and-coming and established artists from all over the world. This not only offers young people the opportunity to acquire new skills but also gives them an insight into the lived experience of people from very different walks of life.

Our work in the community enabled us to reach thousands of people through tens of thousands of contact hours helping to achieve the aims of our partner organisations through the arts. This work was made possible not just through the direct funding of the foundations and sponsors involved but also the support of the Association of Jersey Charities who funded 75% of our Producer's time to be spent directly on delivering impact in the community.

Our second aim of 2019 was to support artists to build a body of new work that we can present to the public in future years. This was principally achieved through our grants scheme, providing funding for local artists to achieve their artistic aspirations, and our visiting artist programme, welcoming skills, influences, ideas and networks through hosting artists from across the world. Some highlights included welcoming award-winning producers 'Forest Fringe' as our

first guests at our fabulous new home at Greve de Lecq Barracks to make a feature-length film, which will premiere in 2021, and inviting physical theatre group 'The Pappy Show' to develop their new touring show about race. Through our connections with the Royal Court and the kind support of a patron, we were able to host a range of fantastic writers through our first-ever Writers Week, including celebrated and award-winning authors Candice Carty Williams, best-selling children's writer Andy Stanton, National Theatre and award-winning playwright Charlene James and historical fiction writer Cesca Major. We also hosted our first Artist Lock In at our new home, welcoming artists from seven different countries and a variety of disciplines, to collaborate and trial new ideas, all under the watchful eye of our Producers.

Towards the end of the year, we started to offer commissions to a broad range of artists to contribute to what was set to be our biggest and most ambitious programme ever in 2020. Over forty artists have been commissioned to make work for our Skipton Big Ideas, Sound of Colour and other initiatives planned across the year. Each of these represents investment in a freelance worker and a contribution to our economy. Of course, at the time of writing, we now know that 2020 has proven to be a very different year to what we were expecting. Fortunately, nearly all of these commissions could be adapted and the projects postponed to 2021. Despite the restrictions that have been imposed due to the pandemic, I have been delighted with the response of our team and the artists looking at every opportunity and working tirelessly to continue to provide high-quality experiences to the public; we are nothing if not creative and I already know that I will be proud to report on what we achieved in 2020.

With this in mind, I would like to take this opportunity to thank the Board for their support; the team for their endless devotion and energy; our partners, patrons and funders who believe in what we do and enable it to happen and of course all of the artists without whom the world would be a bleaker place. Long may it continue! ■

# 4

## TARGETS & OBJECTIVES

The arts are fundamental components of a happy, healthy society and we take this as our central motivation. Arthouse Jersey's purpose is to support artists to make work that benefits our community, whether it is promoting wellbeing, developing creative skills and supporting economic growth, playing a part in constructing an Island identity or helping islanders deal with times of joy or crisis.

Our 2019 business plan as agreed by the Board identified five goals for the year:

- 1. Support:**  
continue to effectively support the creation of compelling and thought-provoking artistic work;
- 2. Facilitation:**  
continue to facilitate collaboration and partnership;
- 3. Community outreach:**  
improve lives in our community, build cohesion and help those most in need;
- 4. Business development:**  
build brand awareness, move into Greve de Lecq Barracks, and deliver our income diversification targets;
- 5. Organisation:**  
Board effectiveness and the use of data to improve performance.

Our objectives are the exact steps we must take to reach our goals. We use objectives to measure our success and progress toward our goals.

### GOALS (what we want to achieve)

OBJECTIVES (steps we will take to achieve our goals)	Support	Facilitation	Community outreach	Business development	Organisation
<i>Generate a pipeline of talented and committed artists with exciting ideas</i>	YES	YES	YES	YES	-
<i>Develop strong relationships with established partner artists</i>	YES	YES	YES	YES	-
<i>Host effective &amp; productive artist residencies</i>	YES	YES	YES	-	-
<i>Build relationships with partner institutions and artists across the Island, in the UK and internationally</i>	YES	YES	YES	YES	-
<i>Deliver updated communications plan</i>	YES	YES	YES	YES	YES
<i>Deliver income diversification strategy targets</i>	-	YES	YES	YES	YES
<i>Develop &amp; deliver comprehensive community outreach programme</i>	-	YES	-	YES	YES
<i>Continue review of operational systems and policies</i>	YES	-	YES	YES	YES
<i>Recruit communications and legal expertise on the Board</i>	-	YES	YES	YES	YES





## 5

# OUR BOARD MEMBERS & ESSENTIAL INFORMATION

Mr Philip Hewat Jaboor, <i>Chair</i>	Appointed February 2017 Reappointed February 2020
Ms Gailina Liew	Appointed February 2018
Mr Philip Thomas, <i>Treasurer</i>	Appointed June 2014 Reappointed June 2017 Reappointed June 2020
Mr Mike Sunier	Appointed September 2012 Reappointed September 2015 Reappointed to September 2019 Stood down September 2019
Mr Giles Adu	Appointed June 2014 Reappointed June 2017 (Stood down June 2020)
Mrs Jacqueline Rutter	Appointed February 2015 Reappointed February 2018
Ms Charlotte Compton	Appointed February 2015 Reappointed February 2018 Stood down September 2019
Ms Samantha Mackelden	Appointed March 2020
Mr James Corbett QC	Appointed March 2020

**Director**  
Thomas Dingle

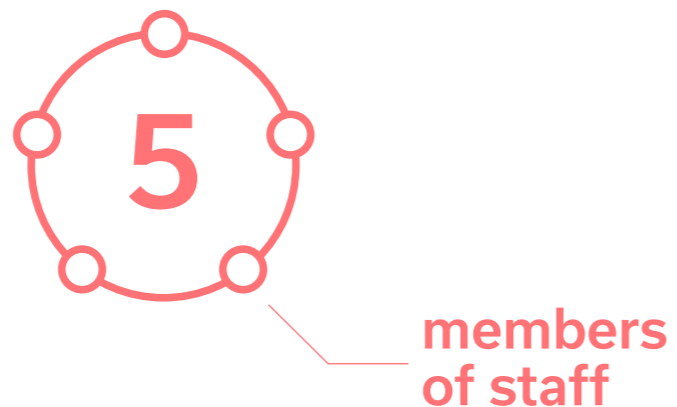
**Principal office**  
Greve de Lecq Barracks, St.Mary  
Jersey, JE3 3AA

**Bankers**  
Barclays Bank, PO Box 8  
13 Library Place, St. Helier, JE4 8NE

**Auditors**  
Bracken Rothwell, 8th Floor  
Union House, Union Street, St. Helier, JE2 3RF



# 6 YEAR IN FIGURES



- 6** large-scale projects
- Skipton School Murals Project
  - Mavericks (supported by Enable Jersey)
  - Cake and Cabaret (supported by the One Foundation)
  - Bedell Cristin Intergenerational Art Project
  - Children's Creative Retreat
  - Paper Dialogues (in Denmark)



**Mavericks**  
**805 hours**  
 of engagement over the academic year, one-quarter of Mont a l'Abbe students have participated weekly.



Self generated funding  
**£217k**

### Social Media

- Facebook**: 4.2k followers, 21,536 interactions
- Instagram**: 2.3k followers, 2,282 interactions
- Twitter**: 3k followers, 794 interactions

### Artist Grants

**£29,435** awarded

**11** first time applicants | **23** successful applicants

### Visiting Artists

**50** artists (from **10** different countries) | **20** projects | **24** outreach sessions (to **900** people)

**12** artists in our Artist Lock-In (from **7** jurisdictions)

### Specific Project Focus

Skipton School Murals	Cake & Cabaret
<b>19</b> murals	<b>300</b> elderly, isolated parishioners reached
<b>1,000</b> schoolchildren engaged in the design process through workshops	<b>80%</b> made friends with someone they had never met before
<b>79%</b> of parents said they had noticed that their child wanted to do more art in or outside of school since partaking in Skipton School Mural Project	<b>39%</b> felt there are not enough opportunities for them to attend organised social events in Jersey
	<b>99%</b> said they would attend again, agreeing it was as good as or better than they expected it to be

# 7

## OUR PARTNERS

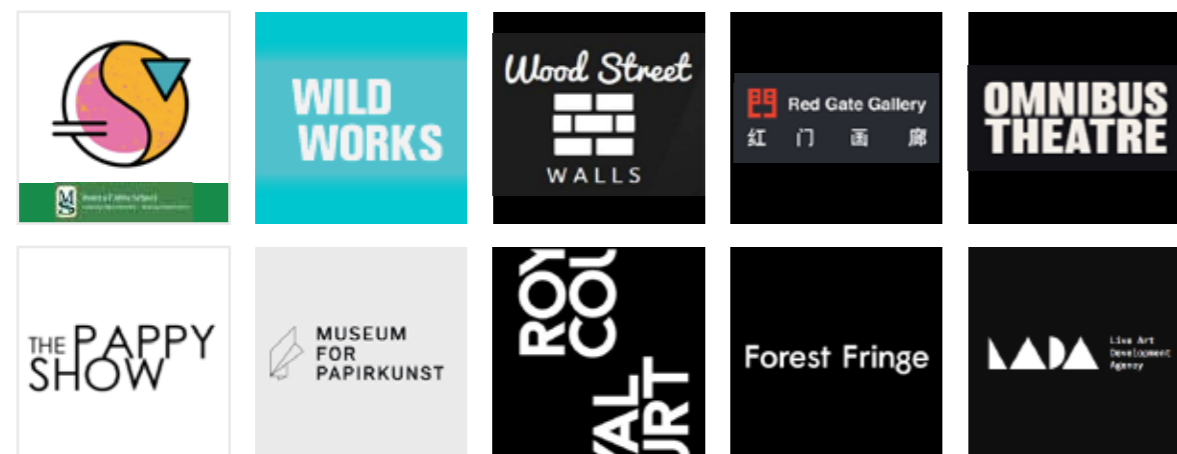
### Funders



### Corporate sponsors



### Programme Partners



### Community partners



### Schools

- |  |   |   |
|--|---|---|
| Springfield School<br>Le Rocquier<br>Jersey College Preparatory School<br>St Michael's Preparatory School<br>Hautlieu School | Victoria College Preparatory School<br>Grand Vaux School<br>St Martin's School<br>Trinity School<br>St Saviour's School | St Peter's School<br>Grouville School<br>Plat Douet School<br>Grainville School<br>Bel Royal School<br>Samares School |
|--|---|---|

# 8

## TRUSTEES' REPORT

The Trustees of the Jersey Arts Trust operating as ArtHouse Jersey present their report in respect of the year ended 31 December 2019.

ArtHouse Jersey is an independent organisation which receives funding from the Government of Jersey's Department of Economic Development, Tourism, Sport and Culture ("EDTSC").

Our mission is to support artists in the creation of ambitious work that has a positive impact on our Island community and international audiences.

ArtHouse Jersey is an incorporated Trust and was formed in 1993. It has been a registered charity for income tax purposes since November 1995, number EJ2065. It is registered with the Jersey Charity Commissioner as number 64.

On 16 November 2018, the amended ArtHouse Jersey constitution was approved in the Samedi Division of the Royal Court before the Judicial Greffier, which specifies:

ArtHouse Jersey operates with a Board of at least six Trustees (the Board), all of whom have a significant interest in the arts and experience that will benefit its operation. The overall running and management of the ArtHouse Jersey's on-going activities are delivered by its professional staff led by the Director.

Our Chair, Philip Hewat-Jaboor, provides leadership and direction in accordance with its responsibilities and in pursuance of ArtHouse Jersey's objectives. Our Vice-Chair, Gailina Liew, assumes the role of Chair in Philip's absence and supports the delivery of his duties. Our Treasurer, Philip Thomas, controls and monitors our finances, maintaining records of the financial affairs of ArtHouse Jersey.

### Operations

At the quarterly Board meetings, following advice from the Director and Executive team, the Trustees agree on the broad strategy and areas of activity for ArtHouse Jersey, including performance and consideration of reserves and risk management policies. The day-to-day administration of grants is delegated to the Seed Funding Sub Committee.

Board members are appointed for their interest in the arts as well as relevant work experience either within a specific field or within the finance, legal, business, fundraising or education sectors bringing valuable knowledge to the organisation. ArtHouse Jersey keeps Board skill requirements under review and, in the event that a member permanently retires or additional new board members are required, advertises the position across various media, before setting up an interview panel with the Chairman, and up to two existing members of the board.

No member of the Board at any time may benefit from ArtHouse Jersey's funds, though reasonable expenses may be reimbursed.



## Risk management

The Board members have considered the major risks to which ArtHouse Jersey is exposed and reviewed those risks and established systems and procedures to manage those risks, including a risk register.

Creative endeavours are never free from risk, and ArtHouse Jersey focuses on the development and nurturing of artists making new work, so adequate reserves are kept to underwrite these activities where necessary. ArtHouse Jersey's funds are kept between reserve deposit and current accounts, which present very little risk.

ArtHouse Jersey is, however, significantly dependent on funding from the Government of Jersey in order to repay the capital and interest on the loan from Barclays Bank PLC in relation to the Jersey Opera House. This loan is formally underwritten by the States of Jersey, which negates any personal liability to the Trustees.

## Going concern

After making appropriate enquiries, the Trustees have a reasonable expectation that ArtHouse Jersey has adequate resources to continue in operational existence for the foreseeable future. For this reason, they continue to adopt the going concern basis in preparing the financial statements. Further details regarding the adoption of the going concern basis can be found in the Accounting Policies. ■

"Creative endeavours are never free from risk, and ArtHouse Jersey focuses on the development and nurturing of artists making new work, so adequate reserves are kept to underwrite these activities where necessary."

PICTURED RIGHT  
Cake & Cabaret



# 9

## ACHIEVEMENTS & PERFORMANCE

Our artistic programme is the principal means through which we deliver impact in our community. As with all elements of ArtHouse Jersey's work, our 2019 programme was guided by three principles:

- a continual focus on high quality;
- enabling wider audiences to experience the arts;
- improved organisational processes.



Our ethos is that if the artist is adequately supported and nurtured in their development and practice then they will produce the work and experiences that will engage the local community and international audiences.

Over the next five years, we plan to work to ensure that the output of our programme becomes increasingly relevant and accessible to a larger and broader cross-section of our community. As such we will place a particular focus on the elderly, young, disabled, disadvantaged and minority groups. This is in line with broader international movements to make the arts more accessible to all. In 2019, we designed appropriate opportunities for active engagement with each of these focus demographics.

### Production and outreach

In production and outreach, we are devising and creating products that can be delivered to our audience through exhibitions, performances, showcases, workshops and participatory activities. In 2019, we delivered a range of projects and activities that engaged a cross-section of our community, particularly including our target areas. Many of our projects had a particular focus on community participation, whilst our travelling 'Paper Dialogues' exhibition,

"Over the next five years, we plan to work to ensure that the output of our programme becomes increasingly relevant and accessible to a larger and broader cross-section of our community."

with two new commissions from Jersey artists Emma Reid and Layla Arthur, showcased Jersey to a broad international audience, featuring in a six-month exhibition at the International Centre for Papercutting in Denmark. This work has now been seen by tens of thousands of people and will be embarking on a tour of the USA in 2021 and 2022.

ArtHouse Jersey's programme is artist-led and responsive to the needs of our community, whilst also reflecting the wider issues that face the world at large. With the aim of reaching a broader demographic with meaningful and impactful activities, we work with a wide range of partners, including Enable Jersey, Education Department, schools, care settings, Arts in Healthcare Trust, and MENCAP as well as artistic delivery bodies in Jersey and internationally. We also ensure that our team remains up to date with current affairs and market trends.

In 2019 we particularly focussed our efforts on establishing a balanced and impactful outreach programme that delivered for three targeted groups: Young people, with a particular focus on providing a more equitable offering for all;

The elderly, particularly those who may be isolated; People living with a disability for whom access may be an issue.

We also worked to build our pipeline for our future programme in 2020 and beyond. Key projects delivered included:

### Skipton School Murals

The Skipton School Mural Project 2019 was a large-scale community project which involved artists working together with schoolchildren across the Island to develop 19 unique murals for the school environment. Produced by ArtHouse Jersey and sponsored by Skipton International, the project aimed to inspire young people from all backgrounds to engage with art, give them a platform to showcase their own creativity & connect with artists on the Island. ArtHouse Jersey would like to thank Skipton International for their support, which enabled over 1,500 hundred to benefit from this experience. A huge well done also goes to all participants and artists involved for their enthusiasm for the project, as well as for producing 19 exciting, vibrant murals that have enhanced outdoor space across the Island.



PICTURED RIGHT  
Skipton School Murals

### Mavericks Performing Arts Classes supported by Enable Jersey

Mavericks is an after school performing arts club for children with Special Educational Needs. Often the needs of this group are overlooked when it comes to after school clubs or activities - the extra care and support required often make facilitating a regular class difficult. Mavericks removes those barriers to entry, while also inspiring a new

generation to discover the transformative power of artistic expression. This project was launched by ArtHouse Jersey in Spring 2019 following direct enquiries from those working within the field that identified the need. It is delivered in partnership with 'A Little Extra Love', Mont-a-l'abbe school, CYPES and Enable Jersey.



PICTURED LEFT  
Mavericks



PICTURED ABOVE  
Cake & Cabaret

### Cake and Cabaret supported by the One Foundation

Cake and Cabaret is a brand new project created by ArtHouse Jersey in the form of a variety show for the elderly touring the Parish Halls. Each month sees a show packed full of music, singing and other unique acts travel to a different parish. Social isolation is a real concern

in today's world. Through producing high-quality entertainment we aim to raise the bar of what is on offer for the elderly on the Island, improving people's lives while encouraging them to forge new connections within their community. This project was launched in November ahead of a full tour being planned for 2020.

## Bedell Cristin

### Intergenerational Art Project

ArtHouse Jersey commissioned artist Lauren Radley to lead a Christmas decoration-making workshop in St Clement parish hall for elderly parishioners and young local school children. Intergenerational projects have been proven to have wide-ranging benefits for all those taking part. Bringing Lauren's expertise into play, this was a wonderful opportunity to share some of the nostalgia and memories around Christmas while forging new friendships and connections in the community. The feedback from all who attended was extremely positive.



### Children's Creative Retreat

In conversations with representatives from the Department of Children, Young People, Education and Skills (CYPES), we were shocked to learn that there are some eight and nine-year-old children who have lived in Jersey all of their lives and have never been to the beach. This is a small insight into the unbalanced level of provision for children growing up in the Island. Results of research conducted by the department showed that there are a number of children whose lives outside of school are largely spent looking at a screen. They need and long to be outside and active. Using the facilitation techniques that we have fostered through our Artist Lock-In, we wanted to offer these children an opportunity to discover their own creative skills whilst celebrating those of their peers in a dynamic and stimulating environment. We hosted a pilot project with St. John's Primary School in October 2019 to test the model, where 24 Year 6 children enjoyed exercises and games to help them develop confidence in their abilities and encourage collaboration, decision making, perseverance, and focus. The importance of team-work was emphasised and the children were encouraged to work with people they normally might not, providing an opportunity for them to make new bonds with their classmates.

The facilitators worked closely with the Senior Advisor at CYPES and the Headteacher of St. John's School on all aspects of the pilot, from planning to delivery and evaluation. The Headteacher observed the whole process as it was delivered and recorded on-hand testimony from the staff and students during and after the retreat. This has been invaluable in planning further retreats into schools in 2020, where we will focus on St. Helier schools.



PICTURED TOP TO BOTTOM

Bedell Cristin Intergenerational Art Project /  
Children's Creative Retreat

### Planning & programming for the future

Alongside the work that is being actively produced in 2019, we put projects into development that will provide the content for future years. Many of these projects will have opportunities for public engagement as part of their development, where people will see scratch performances or may be invited to take part in the process. We constantly search for opportunities for workshops, talks and related events.

For example, in 2019 we commissioned artists for 'Skipton Big Ideas' a large installation exhibition scheduled to take place in the Town Church in Autumn 2020 (now 2021), along with 'The Walking Gallery' and 'Sound of Colour', which will be presented at the same time. We commissioned Lulu MacDonald to create a new body of work that will be premiered in Jersey before being toured in Europe. We were commissioned by the Bailiff's Chambers to deliver an interactive project as a key part of the Liberation 75 celebrations and duly appointed Helen Marshall of 'The Peoples Picture' to deliver 'The Face of Liberation'. All projects in development are regularly monitored at weekly production meetings and judged against set criteria at each stage when further work or investment may be required.

"Risk is important in many artistic activities. By taking artistic risks, artists often find ways to break new ground, reach new audiences or extend their own practice."

### Supporting artists

We support the development and creation of new works of art in all disciplines (music, visual art, film, theatre, dance etc.) to inspire, entertain and engage with audiences and the wider community. There are two key ways that the widest possible number of people can benefit from artistic activity by becoming active consumers of new work: through it being made accessible (i.e. anyone can have a go) and through it being high-quality and inspiring (blockbuster movies, the music industry, stunning exhibitions, ballet etc.). These activities generally require different types of support and stimulation to flourish, but then become intricately linked in a virtuous circle (if people are inspired, they are more likely to want to have a go, and the more people having a go the more material will eventually be made that inspires). The role of our funding programme is to support Jersey artists in their pursuit of these aims.

Risk is important in many artistic activities. By taking artistic risks, artists often find ways to break new ground, reach new audiences or extend their own practice. We, in common with best practice across the artistic sector, consider risk in a wider sense that takes it into account and manages accordingly the possibility that the activity will not achieve one or more of its aims.

Each individual, group or organisation that receives a grant is contractually obliged to complete an evaluation form and provide us with any publicity material produced for the project. The aim of the form is to give an overview of how successful the project was, where it might have been improved, and, how and where seed funding helped. This information assists ArtHouse Jersey with making informed decisions when awarding seed funding and helps provide evidence when reporting to sponsors.

A full list of recipients of funds is included in the accounts. These span from supporting new writing to music and digital art. ArtHouse Jersey would like to better analyse the impact of this funding in the future, with more focus on gaining useful data to demonstrate the huge reach that this supported activity encompasses.



*In 2019, our seed funding activities consisted of:*

Designated funding and bursaries to invest in the development of Jersey artists and their projects. When assessing seed funding requests we apply set criteria through a transparent and thoroughly objective selection process, which is outlined on our website. All seed funding decisions are assessed by a specially convened sub-committee. In 2019, we sought to broaden the demographics of people applying to the funding through targeted marketing and interaction with relevant partner organisations. We also put steps in place to capture more meaningful data from these funding awards and to include the resulting activities in our marketing materials.

A full list of seed funding recipients is included in our accounts, but we were pleased to award £29,435 seed funding grants between 23 applications. From those who applied 11 were first-time applicants and there was broadly a 50-50 split across genders. Many of the projects either resulted in work that was presented to an audience or involved further artists in the process, equating to thousands of people who were impacted by this funding overall. We also dispersed four grants amounting to £21,000 from the One Foundation and awarded Jack Ashworth with the Olive Brown Bursary.

Residencies aimed principally at artists from elsewhere in the world, though local artists can also use this resource to develop particular strands of work that would benefit from collaboration with others. The residencies can be populated by invitation and also by application and are decided upon, against a set process, in production team meetings. Particular consideration is given as to what potential immediate or future benefit each residency might bring to the Island including association with

a high-quality artistic project, a link to potential partners or target jurisdictions, a direct outreach possibility locally and internationally or the starting stages of a new project that ArtHouse Jersey may wish to pursue. In 2019, we developed relationships with new strategic partners, locally and internationally, to programme residencies that align to shared objectives. This included the Department for External Relations with opportunities offered to artists in target markets including Rwanda and China and nationally celebrated companies such as 'Soho Theatre', 'The Place' and 'Paines Plough'. Residencies are assessed by participant feedback, activity output and the future success of the work developed. In 2019 we welcomed over 50 artists from 10 different countries.

*"Residencies aimed principally at artists from elsewhere in the world, though local artists can also use this resource to develop particular strands of work that would benefit from collaboration with others."*

*Through the residencies with visiting artists, we helped to realise over 20 different projects and offered 24 sessions to 900 people in outreach.*

*Some highlights included:*

launching our relocation to Greve de Lecq Barracks with internationally acclaimed 'Forest Fringe' who brought 24 artists to our shores and worked with local extras and crew to make their first-ever feature film;

through the kind support of a local patron, we launched our first writers week inviting celebrated and award-winning authors Candice Carty Williams, best-selling children's writer Andy Stanton, National Theatre and award-winning playwright Charlene James and historical fiction writer Cesca Major. Each visiting writer mentored a local writer whilst also offering readings, a panel discussion and workshops within schools;

we invited projection artist Akhila Krishnan for research and development on a project that was scheduled to be delivered as part of our programme in 2020 (now postponed to 2021), Akhila has previously worked with the National Theatre, ENO and on the Opening Ceremony for the 2012 Olympics;

in December physical theatre company The Pappy Show hosted schools workshops as part of their residency to create their new show, which will be toured nationally;

Jersey-born artist Lulu MacDonald hosted artistic discussions and workshops in schools and has since been commissioned to premiere a new body of work in Jersey in 2021;

we supported the Artistic Director Leadership Programme, which is a national campaign to diversify the sector and encourage a broader range of people to attain leadership roles, by offering a residency to the Artistic Director and Associate Director of theatre company Tiata Fahodzi;

we hosted French graphic design artist Matt Du Four as part of the Skipton School Mural project;

we hosted up-and-coming playwrights Mirriam Batty, Tom Lodge and Camilla Whitehill through our connections with the Royal Court Theatre. Each writer worked on their own projects whilst also offering workshops and feedback to local writers and readings to the public. Camilla hosted a workshop with the students at La Rocquier school, which went down a storm.

The Artist Lock-In now enjoys a positive reputation amongst international innovative artistic retreats. In 2019 we hosted the first Artist Lock-In at our new home at Greve de Lecq Barracks, welcoming twelve artists from eight different jurisdictions. Over the course of ten days, the artists took part in experiments where they explored each others' skill sets and their environment, giving us useful insights into our new site. We are now working with four of the artists on different projects for the future, with two of them already coming back for a residency in 2020. It was clear from the evaluation that all of the artists found the experience to be inspiring and of great benefit to their ongoing practice. All are now active ambassadors for the Island and ArtHouse Jersey.



PICTURED HERE  
ArtHouse Jersey's home,  
Greve de Lecq Barracks

## Premises

At the end of August 2019, ArtHouse Jersey left Chateau Vermont and took up occupancy of Greve de Lecq Barracks as part of a strategic partnership with the National Trust for Jersey. With its unique coastal location, flexible studio working spaces and self-catering apartments it provides an ideal base for ArtHouse Jersey to accommodate local and international artists in the pursuit of its charitable purpose.

As well as providing working and living space for visiting artists, the ancillary buildings have been sub-let to local artists as permanent working studio spaces. The site also provided a venue for ArtHouse Jersey to host ticketed events, workshops, patron and sponsorship opportunities, talks and dinners welcoming a large cross-section of the community through our doors. In September it partnered with Mita Corsini-Bland to offer a residential painting course, attracting participants from the US, UK and Europe. This initiative not only contributed invaluable earned income, but also through a partnership with Visit Jersey, was captured to provide film and photographic resources to promote the Island to other prospective visitors. Each of the participants is now an active ambassador for the 'Island break'.

"With its unique coastal location, flexible studio working spaces and self-catering apartments it provides an ideal base for ArtHouse Jersey to accommodate local and international artists in the pursuit of its charitable purpose."

ArtHouse Jersey marked its move to Greve de Lecq Barracks with an official opening ceremony, where warm words were spoken by the Assistant Minister with responsibility for Culture and our patron, Lady Dalton, raised the ArtHouse Jersey flag. Amongst other entertainment, John Henry Falle, aka 'The Story Beast', premiered his poem 'The History of Jersey in under 10 minutes', which had been specially commissioned by ArtHouse Jersey for the occasion. We have further plans for this work in the future.

In addition to its new base at Greve de Lecq Barracks (where ArtHouse Jersey also has its office), we continue to utilise the old Shell Building at La Folie as artist studios, providing six local creatives with affordable working space.

### Board

In September 2019, Ms Charlotte Compton and Mr Mike Sunier stood down from the Board. Both departed with the thanks of members for their valuable service. In anticipation of Board recruitment in early 2020, a skills assessment process was launched to ensure that key skills were added to move the organisation forward successfully.

Following the establishment of three sub-committees in 2018, the decision was taken in September 2019 to discontinue meetings of the Fundraising & Events Sub Committee given that the matters on which it had been created to focus were being effectively managed by the executive team. It was agreed that Board members would remain on hand to advise as required on these matters.

The Governance & Nominations sub-committee continued to be chaired by Gailina Liew and the Finance, HR & Remuneration sub-committee by Philip Thomas.

## Executive team

The Board and Director agreed that for the aspirations for the establishment and future of ArtHouse Jersey to be achieved, the organisation must continue to recruit staff with skill sets in business development, fundraising, communications, marketing, strategy and commercial operations.

There were some significant changes to personnel in 2019 affecting both production and marketing & communications staff, with new team members replacing departing staff in both positions. By year-end, ArtHouse Jersey had a strong production staff with two Producers in post, and a job share adequately covering marketing and communications.

Due to changes in staff's personal circumstances, further changes are expected in early 2020, at which point we anticipate a stable roster of personnel with the required skill set to deliver ArtHouse Jersey objectives.

## Marketing & communications

Internally, in our executive team and on the Board we have professional marketing expertise, and significant institutional knowledge about working with government, philanthropists, media, funding bodies and corporate partners. We also have significant expertise in reaching and connecting with the arts community here, in the UK and further afield. Importantly, through our network of contacts, we are also able to engage with those most in need and deserving of our outreach projects, which we categorise as underprivileged youth, older people, the marginalised, minority communities, and the disabled.

Externally, we must account for trends identified in our PESTELEC analysis, including the need for effective online engagement and changing audience tastes and preferences.

We define markets as broad collections of people who might have an interest in coming into contact with or engaging with our organisation, or exchanging something with us. Using this definition it is clear that our activities take place concurrently in a range of complex ecosystems with manifold stakeholders.

## Markets

A major area of focus for 2019 was understanding our markets better. To do so, we sought to better understand who is attending and benefitting from our events and community outreach initiatives. This data-driven approach will inform decision making from 2020 onwards, defining the separate socio-demographics of the markets we attract and interact with. We broadly considered ourselves to be focusing our engagement on nine distinct markets:

- *Audiences;*
- *Artistic community;*
- *Media;*
- *Government;*
- *Philanthropists and potential donors;*
- *Grant awarding bodies;*
- *Sponsors and potential sponsors;*
- *Education stakeholders (students, teachers, policymakers);*
- *In some instances, specific target groups including underprivileged youth, older people, the marginalised, minority communities, and the disabled.*

## Brand statement

We focus on collaborative projects that bring together artists from the full range of artistic disciplines to create ambitious new work. Our principal focus is on our domestic market, Jersey, but we also produce work that reaches UK and international audiences. Audiences are drawn to the innovativeness of our work, the quality of ideas, and the professional standard to which they are delivered. The opportunity to make and enjoy high-quality artistic work should not be the preserve of the privileged few but for all in our society. We work to ensure that our work is relevant, accessible and reflective of our community.

## Strategic marketing objectives

We have five broad strategic marketing objectives for the year are set out below. Online activity will be a particularly important tool in seeking to achieve these objectives. We have adopted a series of milestones against which we will monitor progress.

### Developing our in-house expertise

- *Dedicated marketing and communications resource;*
- *Invest in training and development opportunities;*
- *Marketing communications considerations built into all aspects of our work.*

### Enhancing brand awareness

- *Continue delivery of enhanced communications plan;*
- *Build positive relations with media outlets and seek opportunities to engage in public debates;*

- *Use social media and traditional media channels to build awareness;*
- *Focus on developing an understanding of the different facets of our work.*

### Undertaking targeted marketing activity

- *Ensure communications plan focuses activity on our nine identified markets;*
- *Developing data sources to help inform market segmentation and identification.*

### Supporting income diversification strategy

- *Ensure communications plan supports successful delivery of our income diversification plan.*

### Research and data collection

- *Conduct market research, know where we are, establishing a baseline against which progress can be measured;*
- *Efforts will initially focus on establishing brand awareness levels;*
- *Seek to understand today's marketplace, preferences, leisure time, price perceptions, time and other constraints.*
- *Ultimately develop evidenced market segmentation based on characteristics including age, education and income.*

## Arts & culture strategy for Jersey

Throughout 2019, ArtHouse Jersey remained a vocal advocate for the development of a new cultural strategy carried out by an independent consultant with a proven track record in the arts and cultural field to set a clear vision for the Island's cultural bodies and practitioners. It was disappointing that government did not make significant progress in 2019. ArtHouse Jersey will continue to advocate the development of a strategy, and stands ready to input into its development. ■

# FINANCIAL REVIEW

## Income - Revenue Grant from Government

In 2016, the ArtHouse Jersey Board had reached the conclusion that revenue funding was insufficient to meet the needs of the organisation if it was to successfully deliver its objectives, particularly in relation to securing a broader skill set of human capital, having a suitable facility to attract international artists and companies, and having sufficient capacity to nurture local artists.

From 2017 onwards the organisation has undertaken extensive business planning to determine how we can best deliver our charitable purpose and best serve our community. A particular focus was placed on discerning our strategic priorities and the development of a strong business case for additional funding from government. From this exercise, we developed our strategic plan and income diversification strategy, both of which feed into and guide our annual business planning process.

In November 2018, it became clear that these efforts had paid off when we received confirmation that government-supported our vision for the future and had awarded us £358,400 for 2019. This funding uplift enabled us to address the three critical factors outlined above and to take a significant step forward in investing staff, developing our programme and securing a move to a new facility.

During 2019, we continued to make a case for additional funding, providing a comprehensive overview as to how ArtHouse Jersey's programme of activities offers the public a return on

investment. An uplift in funding in the Government Plan 2020-2023 to give ArtHouse Jersey firm foundations to build upon was successfully achieved and funding of £401,000 for 2020 was confirmed in December.

In 2019, ArtHouse Jersey also received £572,000 to service the Jersey Opera House Loan. ArtHouse Jersey is currently a shareholder of the Jersey Opera House Limited. See section below.

## Income diversification

During 2018, ArtHouse Jersey developed a comprehensive income diversification plan for the period 2018-2022. The plan was ambitious in its scope to significantly increase the money that we generate for ourselves. It outlined income growth opportunities and key actions. The plan was drafted in recognition of the fact that organisations that meet needs, not have needs are more likely to receive support; to be successful ArtHouse Jersey needed to be perceived as an organisation that helps people to reach their potential through the arts, who in turn contribute considerable value to society through their output. With this ethos at its heart, the approach will enable us to place less reliance on government funding and to develop income streams from five sources: sponsorship/CSR, earned income, commissions, individual giving, grants and foundations.



The table below sets out how we performed in 2019.

Area	2019 budget	2019 performance
Sponsorship & CSR	£40,000	£38,000
Grants & foundations	£90,000	£101,430
Individual giving	£23,000	£18,343
Earned income	£26,000	£47,494
Commissions	£35,000	£11,552
<b>GRAND TOTAL</b>	<b>£214,000</b>	<b>£216,819</b>

Overall, we are pleased to be able to report satisfactory performance against income diversification targets. It is notable that there is some significant variance in some of the income streams, but shortfalls are compensated for by higher than anticipated levels of funding being received from grants & foundations and from earned income streams. In relation to sponsorship & CSR, Skipton International, longstanding supporters of ArtHouse Jersey, deserve kudos for their investment in the highly successful Skipton School Murals Project, and we look forward to continuing to work with them in the years ahead.

### Reserves policy

Due to the flexibility required in arts programming in terms of timelines and the necessary level of (calculated) risk involved in all creative processes, mixed with the ongoing requirement to raise funds through a variety of sources, the Trustees deem it appropriate to have a sensible level of reserves that cover unexpected shortfalls in funding or additional expenditure within the ArtHouse Jersey programme. ArtHouse Jersey Trustees have aimed to maintain free reserves in unrestricted funds at a level, which equates to at least three months of running costs and unrestricted charitable expenditure.

In April 2008 the Jersey Arts Trust received £40,000 from a private will trust to provide grants for young aspiring artists, which was placed in a restricted fund known as 'The Olive Brown Bursary'. To date, the Olive Brown Bursary has awarded £31,000 in grants leaving a remaining balance available for the bursary in 2019 of £9,000.

Additionally, a sum of £700 remains in the "Victor Hugo Fund" which is the balance from a project celebrating Victor Hugo with funds being received for that express purpose.

£50,000 was received from the then Education Department in January 2010 and treated as a designated fund to be used to underwrite its programme, and to cover the necessary costs should the organisation become unviable and cease to operate. It has been raised by the Treasurer that given the expected increase in activities and associated liabilities programmed by ArtHouse Jersey this level of reserves is no longer sufficient and will need to be reviewed early in 2020. It is expected that this fund will be amalgamated with the balance of the ArtHouse Development Fund.

"Overall, we are pleased to be able to report satisfactory performance against income diversification targets."

In 2016, the Trustees approved a designated fund to underwrite the Artist Lock-In project, which it sees as a key component of the programme but for which there was no sponsor identified. Following a review, it was felt unnecessary to continue this fund and accordingly it has been returned to undesignated funds.

In 2017, the Trustees approved a designated fund of £147,000, named 'ArtHouse Development Fund', to cover the costs of additional members of staff, programme uplift and new premises in accordance with the vision set out in the ArtHouse Jersey strategic plan, whilst the necessary increase in income was being secured from government and other sources through the income diversification strategy. It was formed

from a one-off donation by a private trust closing its operations in Jersey (overseen by Royal Bank of Canada) with some additional monies from previous Jersey Arts Trust fundraising efforts. The presence of this fund has enabled the Trustees to be able to take the appropriate decisions to expand the activities of the organisation. In 2018 £35,000 was withdrawn from the fund to cover the costs of additional salaries, leaving a balance of £112,000. In 2019 there was no movement on the fund. In 2020 it is expected that the balance of this fund will be combined with the designated fund of £50,000 detailed above.

### Jersey Opera House Limited

ArtHouse Jersey continues to be the sole shareholder of Jersey Opera House Limited (JOH Ltd.), the operating company that administers the Jersey Opera House. Whilst the company has its own Board of Directors and professional staff, the share capital still resides with ArtHouse Jersey, as does the servicing of the loan, which was raised with Barclays Bank for the property improvements of the building in 2000.

ArtHouse Jersey will continue to administer the loan payments until the debt has been cleared in July 2020, at which point it will transfer the shares and all legal responsibility to the Jersey Opera House Trust. ■

# 11

## THE BOARD'S RESPONSIBILITIES FOR THE FINANCIAL STATEMENTS

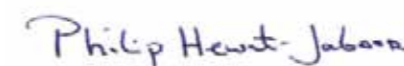
ArtHouse Jersey prepares financial statements for each financial year that give a true and fair view of the organisation's financial activities during the year and of its financial position at the end of the year. In preparing these statements, the Board members follow best practice and:

- *select suitable accounting policies and then apply them consistently;*
- *make judgements and estimates that are reasonable and prudent;*
- *state whether applicable accounting standards and statements of recommended practice have been followed, subject to any departures disclosed and explained in the financial statements; and;*
- *prepare the financial statements on the going concern basis unless it is inappropriate to presume that the ArtHouse Jersey will continue in operation.*

The Board members are responsible for keeping accounting records which disclose with reasonable accuracy the financial position of the ArtHouse Jersey and which enable them to ascertain the financial position of the charity and which enable them to ensure that the financial statements comply with Jersey law.

The Board members are responsible for safeguarding the assets of the ArtHouse Jersey and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities. They are also aware that material may be subject to requests for disclosure under the terms of the forthcoming Freedom of Information legislation.

This report was approved by the Board on Friday 5 June 2020 and signed on their behalf by



Philip Hewat-Jaboor  
Chairman

# AUDIT REPORT

2019 Audit of the Financial Statements of The Jersey Arts Trust Operating as ArtHouse Jersey (the "Trust")

In order to carry out our duties and responsibilities as auditors, Bracken Rothwell Limited (the "Firm") is required by International Standard on Auditing (UK) 260 "Communication of audit matters with those charged with governance" ("ISA 260"), to write to you setting out the following matters in respect of the audit of the Trust.

Our audit fieldwork is complete and we have issued an unqualified opinion.

#### *Qualitative aspects of accounting practices and financial reporting*

The following key audit and accounting issues were discussed during the audit and agreed with Tom Dingle and Matt Fiott.

- The appropriateness of the accounting policies to the particular circumstances of the Trust (ISA 260). **No departure from the accounting policies was noted.**
- Material uncertainties relating to going concern. (ISA 260). **The Trust's financial statements are prepared on a going concern basis.**
- Disagreements with management that could be significant to the financial statements or the audit report. (ISA 260). **There were no disagreements with management during the audit.**
- Issues with respect to management's integrity and/or fraud within the entity (ISA 240). **No instances of fraud have been noted.**
- Any non-compliance with laws and regulations where they are material and/or intentional (ISA 250). **No instances of non-compliance were noted in relation to the current year.**

#### *Internal financial controls*

Our review of the Trust's system of internal control is carried out to assist us in expressing an opinion on the financial statements of the Trust as a whole. This work is not primarily directed towards the discovery of weakness or the detection of fraud or other irregularities (other than those which would influence us in forming that opinion) and should not therefore be relied upon to show that no other weaknesses exist. Accordingly, we refer only to those matters which have come to our attention during the course of our normal audit work and do not attempt to indicate all possible improvements which a special review might develop.

#### *Integrity, objectivity and independence*

APB Ethical Standards and ISA 260 require us to communicate with you on a timely basis on all significant facts and matters that bear upon our independence and objectivity. The aim of these communications is to ensure full and fair disclosure by us to those charged with governance on matters in which you have an interest.

---

We are not aware of any relationship between the Firm and the Trust that, in our professional judgement, may reasonably be thought to bear on our independence or the objectivity of the audit engagement team. We confirm that in our professional judgement, the Firm is independent within the meaning of regulatory and professional requirements and the objectivity of the audit engagement partner and audit staff has not been compromised.

We consider that our independence in this context is a matter that should be reviewed by both you and ourselves. It is therefore important that you and your Board consider the facts of which you are aware and come to a view. Should you have any specific matters that you wish to discuss, please contact us.

*Uncorrected misstatements*

During the course of our audit, we did not identify any uncorrected misstatements.

*Other matters*

There are no other matters to be reported.

This letter has been prepared for the sole use of the Directors, management and others within the Trust. It must not be disclosed to a third party or quoted or referred to without our written consent. No responsibility is assumed by the Firm to any other person.

Finally, we would like to take this opportunity to thank your staff for the co-operation we have received throughout our audit. If there are and further matters which you wish to discuss concerning our audit, please do not hesitate to call us.

Yours faithfully

**Alistair Rothwell**  
*For and on Behalf of*  
Bracken Rothwell Limited

---

**Independent auditor's report to the Trustees of ArtHouse Jersey**

*Chartered Accountants*

**Bracken Rothwell**  
8th Floor Union House  
Union Street  
St Helier  
JE2 3RF



PICTURED HERE  
ArtHouse Jersey's home,  
Greve de Lecq Barracks



# FINANCIAL STATEMENT

Jersey Arts Trust operating as ArtHouse Jersey  
Statement of Financial Activities  
For the Year Ended 31 December 2019

	Note	Restricted 2019 £	Unrestricted 2019 £	Total funds 2019 £	Total funds 2018 £
<b>Incoming Resources</b>					
<b>Incoming resources from generated funds:</b>					
Voluntary income	4	-	1,146,899	1,146,899	887,107
Investment income	5	-	204	204	160
<b>Total incoming resources</b>		-	1,147,103	1,147,103	887,267
<b>Resources expended</b>					
<b>Costs of generating funds:</b>					
Costs of generating voluntary income	6	-	17,909	17,909	28,946
Charitable activities	7	3,000	738,972	741,972	542,962
Governance costs	8	-	5,000	5,000	4,790
<b>Total Resources Expended</b>		3,000	761,881	764,881	576,698
<b>Net movement in funds</b>		(3,000)	385,222	382,222	310,569
Total funds at 1 January		11,700	3,912,811	3,924,511	3,613,942
<b>Total funds at 31 December</b>		8,700	4,298,033	4,306,733	3,924,511

*There were no recognised gains or losses for year other than those included in the Statement of Financial Activities.*

*The profit for the year is derived from continuing operations.*

*There was no other comprehensive income for the year.*

*The notes on pages 29 to 37 form part of these financial statements.*



	Note	Restricted 2019 £	Unrestricted 2019 £	Total funds 2019 £	Total funds 2018 £
<b>Fixed assets</b>					
Tangible fixed assets	11		36,406		-
Other fixed assets	12		4,502,686		4,652,818
Investments	13		1,000		1,000
			<b>4,540,092</b>		<b>4,653,818</b>
<b>Current assets</b>					
Debtors and prepayments	14	2,563		9,510	
Cash and cash equivalents	15	249,724		380,976	
			<b>252,287</b>		<b>390,486</b>
<b>Creditors: amounts falling due within one year</b>					
Creditors and accruals	16	(485,646)	(485,646)	(704,258)	(704,258)
<b>Net current liabilities</b>			(233,359)		(313,772)
<b>Total Assets Less Current Liabilities</b>			4,306,733		4,340,046
<b>Creditors falling due in over one year</b>	17		-		(415,535)
<b>Total assets</b>			<b>4,306,733</b>		<b>3,924,511</b>
<b>Trust funds</b>					
Unrestricted funds	18		4,298,033		3,912,811
Restricted funds	18		8,700		11,700
			<b>4,306,733</b>		<b>3,924,511</b>

## 1. General information

The Jersey Arts Trust (the "Trust") is a registered Charity incorporated and domiciled in Jersey. Its Principal office is Chateau Vermont, Le Mont Sohier, St Saviour, Jersey, JE2 7HA.

## 2. Summary of significant accounting policies

### 2.1 Basis of preparation of financial statements

The financial statements have been prepared under the historical cost convention and in accordance with Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2015) and applicable Law in Jersey.

The preparation of financial statements in compliance with FRS 102 requires the use of certain critical accounting estimates. It also requires management to exercise judgment in applying the Trust's accounting policies (see note 3).

*The following principal accounting policies have been applied:*

### 2.2 Going concern

These financial statements have been prepared on a going concern basis as the Trust receives funding from the Government of Jersey. As the Trust is dependent on funding from the Government of Jersey, should this funding not be received, the going concern basis of preparation would no longer be applicable and adjustments to the Trust's incoming resources and application of resources, including income and expenditure and the balance sheet, would be required to record additional liabilities and write down the assets to their recoverable amounts.

### 2.3 Fund accounting

Unrestricted funds are available for use at the discretion of the Trustees in furtherance of the general objectives of the Trust and have not been designated for other purposes.

Designated funds comprise unrestricted funds that have been set aside by the Trustees for particular purposes. The aim and use of each designated fund is set out in the notes to the financial statements.

Restricted funds are funds which are to be used in accordance with specific restrictions imposed by donors or which have been raised by the Trust for particular purposes. The costs of raising and administering such funds are charged against the specific fund. The aim and use of each restricted fund is set out in the notes to the financial statements.

Investment income, gains and losses are allocated to the appropriate fund.

### 2.4 Incoming resources

All incoming resources are included in the Statement of Financial Activities ("SoFA") when the Trust has entitlement to the funds, certainty of receipt and the amount can be measured with sufficient reliability.

Gifts in kind donated for distribution are included at valuation and recognised as income when they are distributed to the projects. Gifts donated for resale are included as income when they are sold. Donated facilities are included at the value to the Association where this can be quantified and a third party is bearing the cost. No amounts are included in the financial statements for services donated by volunteers.

Other income is recognised in the period in which it is receivable and to the extent the goods have been provided or on completion of the service.

Investment income is included in the SoFA when receivable.

*The Trust's financial statements have been prepared in accordance with the provisions under FRS 102 and Statement of Recommended Practice 2015 (SORP 2015).*

## 2.5 Resources expended

Expenditure is accounted for on an accruals basis and has been included under expense categories that aggregate all costs for allocation to activities. Where costs cannot be directly attributed to particular activities they have been allocated on a basis consistent with the use of the resources.

Fundraising costs are those incurred in seeking voluntary contributions and do not include the costs of disseminating information in support of the charitable activities. Support costs are those costs incurred directly in support of expenditure on the objects of the Trust and include project management carried out at headquarters. Governance costs are those incurred in connection with administration of the Trust and compliance with constitutional and statutory requirements.

Grants payable are charged in the year when the offer is made except in those cases where the offer is conditional, such grants being recognised as expenditure when the conditions attaching are fulfilled. Grants offered subject to conditions which have not been met at the year end are noted as a commitment, but not accrued as expenditure.

## 2.6 Statement of Cash Flows

The financial statements do not include a Cash Flow Statement because the Trust, which qualifies as a small reporting entity, is exempt from the requirement to prepare such a statement under FRS 102 Section 1A.

## 2.7 Tangible and other fixed assets

All assets costing more than £3,000 are capitalised.

Tangible fixed assets are stated at cost less depreciation. Depreciation is provided at rates calculated to write off the cost of fixed assets, less their estimated residual value, over their expected useful lives on the following bases:

- *Capital improvements - 11% straight line (9 years)*
- *Jersey Opera House Improvements - 2% straight line*
- *Office, furniture and equipment - 20% straight line*

## 2.8 Investments

Investments are stated at cost value at the balance sheet date. The Statement of Financial Activities includes the net gains and losses arising on revaluations and disposals throughout the year.

## 2.9 Group consolidation

No group consolidated financial statements have been prepared. In the opinion of the Trustees, whilst the Trust owns 100% of the shares in The Jersey Opera House Limited, it has divested control over the operations and management decisions taken that affect that Company to an independent board of directors. Accordingly, the Trustees have chosen to exclude this subsidiary from consolidation, on the basis of the lack of control.

## 3. Judgments in applying accounting policies and key sources of estimation uncertainty

Estimates and judgments are continually evaluated and are based on historical experience and other factors, including expectations of future events that are believed to be reasonable under the circumstances.

*Key accounting estimates and assumptions:*

### (a) Impairment of accounts receivable

The Trust makes an estimate of the recoverable value of trade and other debtors. When assessing impairment of trade and other debtors, management considers factors including the current credit rating of the debtor, the ageing profile of debtors and historical experience.

### (b) Useful economic lives of tangible assets

The annual depreciation charge for tangible assets is sensitive to changes in the estimated useful economic lives and residual values of the assets. The useful economic lives and residual values are re-assessed annually. They are amended when necessary to reflect current estimates, based on technical advancement, future investments, economic utilisation and the physical condition of the assets.

## 4. Voluntary income

	2019 £	2018 £
EDTSC funding for loan	572,000	572,000
EDTSC Revenue Grant	358,400	198,400
One Foundation Grants	61,100	17,000
Courses, workshops and events	39,165	-
Skipton	30,000	38,723
Association of Jersey Charities	30,000	-
Patron	13,500	-
External relations	10,758	-
Enabled Jersey	9,380	-
Other income	8,803	-
Sponsorship	8,000	-
Gifts and Donations	5,793	-
Fundraising Income	-	11,304
Great War Grants	-	19,500
Jackie Play	-	4,000
La Folie	-	5,298
Morning Boat	-	18,297
Residency Income	-	578
Write off historical amounts payable	-	2,007
	<b>1,146,899</b>	<b>887,107</b>

## 5. Investment income

	2019	2018
	£	£
Bank interest	204	160

## 6. Cost of Generating Voluntary Income

	2019	2018
	£	£
Fundraising	2,290	5,855
Telephone charges	2,070	2,167
Travel and entertaining	4,650	3,804
Advertising and publicity	4,493	7,807
Professional fees	2,598	1,376
Premises expenses	1,371	-
Casual staff	-	6,877
Sundries	437	1,060
	<b>17,909</b>	<b>28,946</b>

## 7. Charitable Activities

	2019	2018
	£	£
<b>ArtHouse Activity Costs: Restricted funds</b>		
Olive Brown Bursary	3,000	4,000
<b>ArtHouse Activity Costs: Unrestricted funds</b>		
ArtHouse Jersey Outreach Programme	28,194	-
ArtHouse Grants (see analysis below)	29,534	20,300
Liberation 75	7,839	-
Cultural diplomacy	11,081	-
Artist Lock-In	15,914	2,067
Great War Symphony	-	9,000
Jack Chown - Sound of Colour	-	5,127
Jackie The Baboon	1,018	27,248
La Folie	1,570	2,325
Morning Boat Project	18,873	19,599
One Foundation Grants (see analysis below)	21,000	17,000
Paper Talks	7,422	5,198
Project research costs	4,462	1,993
Commissions	20,923	-
Residency costs	14,429	4,586
Programmed events	4,989	-
Events and Commercial	8,393	-
Courses	7,476	-
Skipton	65,085	32,260
Grants awarded but not claimed	-	(5,670)
	<b>268,202</b>	<b>141,033</b>

## 7. Charitable Activities (continued)

	2019	2018
	£	£
<b>Support costs</b>		
Brand development	10,845	-
Bank interest and charges	469	517
<b>Depreciation (Note 11)</b>	1,207	-
Operating expenses	585	-
Utilities	1,806	2,500
Insurance	926	811
IT expenses	1,399	1,720
Parking	290	304
Equipment expenses	4,167	-
Repairs and maintenance	1,091	-
Rent	27,731	25,000
Staff wages and costs (note 9)	223,091	140,725
Stationery, printing and postage	1,895	2,051
Subscriptions and memberships	160	573
Sundry and cleaning expenses	4,670	-
Training and recruitment	1,287	1,997
	<b>281,619</b>	<b>176,198</b>

## 7. Charitable Activities (continued)

	2019	2018
	£	£
<b>Other costs</b>		
Loan interest - in support of The Jersey Opera House improvements	39,019	71,599
Depreciation - The Jersey Opera House (Note 12)	150,132	150,132
	<b>189,151</b>	<b>221,731</b>
<b>Total activity costs</b>	<b>738,972</b>	<b>538,962</b>
<b>One Foundation Grants</b>		
Mozaics	7,500	-
Holmchase Singers	5,500	-
Samuel Walwyn	5,000	-
Katie Le Feuvre	3,000	-
Francesca Davies	-	7,000
Selina Jones	-	3,000
Tadgh Daly	-	7,000
	<b>21,000</b>	<b>17,000</b>

*The Trust has only one charitable activity which is to support artists making new work. As a fundamental part of this support, the Trust gives grants to support the work of artists on the island. These grants are awarded to both individuals and institutions.*

## 8. Governance Costs

	2019 £	2018 £
<b>Audit fees</b>	3,500	4,000
Accountancy fees	1,500	790
	<b>5,000</b>	<b>4,790</b>

## 9. Staff Costs

	2019	2018
The average monthly number of full time employees during the year was:	4	4

*No employees received remuneration amounting to more than £60,000 in either year.*

	2019 £	2018 £
Wages and staff costs	182,360	132,204
Pension contributions	15,873	-
Employer's Social security	24,858	8,521
	<b>223,091</b>	<b>140,725</b>

## 10. Taxation

*No charge to taxation is included within these financial statements as the Trust has been granted exemption under the provisions of Article 115(a) of the Income Tax (Jersey) Law 1961.*

## 11. Tangible Fixed Assets

Cost	Capital improvements £	Office furniture & equipment £	Total £
At 1 January 2019	-	61,620	61,620
Additions	37,613	-	37,613
At 31 December 2019	37,613	61,620	99,233
Depreciation			
At 1 January 2019	-	61,620	61,620
Charge for year	1,207	-	1,207
At 31 December 2019	1,207	61,620	62,827
Net book value			
At 31 December 2019	36,406	-	36,406
At 31 December 2018	-	-	-

*Capital improvements relate to the renovation of the AHJ new premises at the Greve de Lecq Barracks. The lease term is for 9 years and as such the capital improvements have been depreciated on a straight line basis over the life of the lease.*

## 12. Other Fixed Assets

Jersey Opera House Improvements	
Cost	£
At 1 January 2019 and 31 December 2019	7,506,618
<b>Depreciation</b>	
At 1 January 2019	2,853,800
Charge for year	150,132
At 31 December 2019	3,003,932
<b>Net book value</b>	
At 31 December 2019	<b>4,502,686</b>
At 31 December 2018	<b>4,652,818</b>

The Trust's other fixed assets comprise the property improvements made to The Jersey Opera House which have been funded by a long-term bank loan (see note 14 and 15). The Trust expended these amounts for the benefit of the Jersey Opera House Limited, a wholly owned subsidiary which is separately managed and controlled.

The Jersey Opera House is owned by the Government of Jersey. At present, the property is occupied by agreement with the Government of Jersey Property Holding Department ("Property Holdings") in the absence of a formal lease.

To discharge the obligations of a repairing lease, it is recognised that The Jersey Arts Trust needs to be fully aware of their ongoing liabilities in relation to the property and to be assured that they could meet these obligations. To this end, the property has been the subject of a survey conducted by Property Holdings to determine the extent of the ongoing maintenance costs.

The Government of Jersey Department of Education, Sport and Culture is working with Property Holdings on the matter of funding to allow cultural organisations to formalise their position with regard to these buildings. It is hoped this will be resolved in 2018.

## 13. Investments

The Jersey Opera House Limited	
Cost	Unlisted securities £
At 1 January 2019 and 31 December 2019	1,000

The Jersey Opera House Limited's share capital is wholly owned by the Trust. However, in the opinion of the Trustees, the control of the assets, operations and management of that Company vest with an independent board of directors. Consequently, the Trust does not consider that The Jersey Opera House Limited is a subsidiary undertaken for consolidation purposes.

## 14. Debtors

	2019 £	2018 £
GST recoverable	2,433	-
Trade receivables	130	9,510
	<b>2,563</b>	<b>9,510</b>

## 15. Cash

	2019 £	2018 £
Cash at bank	249,724	380,976

## 16. Creditors: Amounts falling due within one year

	2019 £	2018 £
Barclays Bank loan account - principal	415,535	524,382
Barclays Bank loan account - interest	6,661	15,068
Trade and other creditors (further analysis below)	60,250	21,808
Deferred income (further analysis below)	3,200	143,000
	<b>485,646</b>	<b>704,258</b>
<b>Trade and other creditors</b>		
Trade and other creditors	46,251	11,789
Accountancy and audit fee	5,000	5,520
Social security and ITIS	8,999	4,499
Accruals at 31 December 2019	60,250	21,808
<b>Deferred income</b>		
At 1 January 2019		143,000
Resources deferred during the year		3,200
Amounts released from previous year		(143,000)
As at 31 December 2019		<b>3,200</b>

## 17. Creditors: Amounts falling due after more than one year

	2019 £	2018 £
Bank loans	-	414,535

On 5 July 1999 the Trust entered into a loan agreement with Barclays Bank plc to borrow £5.5 million over 20 years at a fixed annual rate of interest of 6.46%. The loan has been guaranteed by the Government of Jersey who have agreed to fund the Trust at an adequate level to meet capital and interest payments. The first capital repayment instalment was made in October 2005.

## 18. Statement of Funds

	Brought forward £	Incoming resources £	Resources expended £	Transfers in/out £	Carried forward £
<b>Restricted funds</b>					
Victor Hugo Celebrations	700	-	-	-	700
Olive Brown Bursary	11,000	-	(3,000)	-	8,000
	11,700	-	(3,000)	-	8,700
<b>Unrestricted funds</b>					
General funds	3,740,811	1,147,103	(761,881)	10,000	4,136,033
Designated funds	172,000	-	-	(10,000)	162,000
Total unrestricted funds	3,912,811	1,147,103	(761,881)	-	4,298,033
<b>Total funds</b>	<b>3,924,511</b>	<b>1,147,103</b>	<b>(764,881)</b>	<b>-</b>	<b>4,306,733</b>

## 19. Trustees remuneration

During the year none of the Trustees or connected persons were remunerated in any way for work carried out on behalf of the trust (2018: £Nil).



