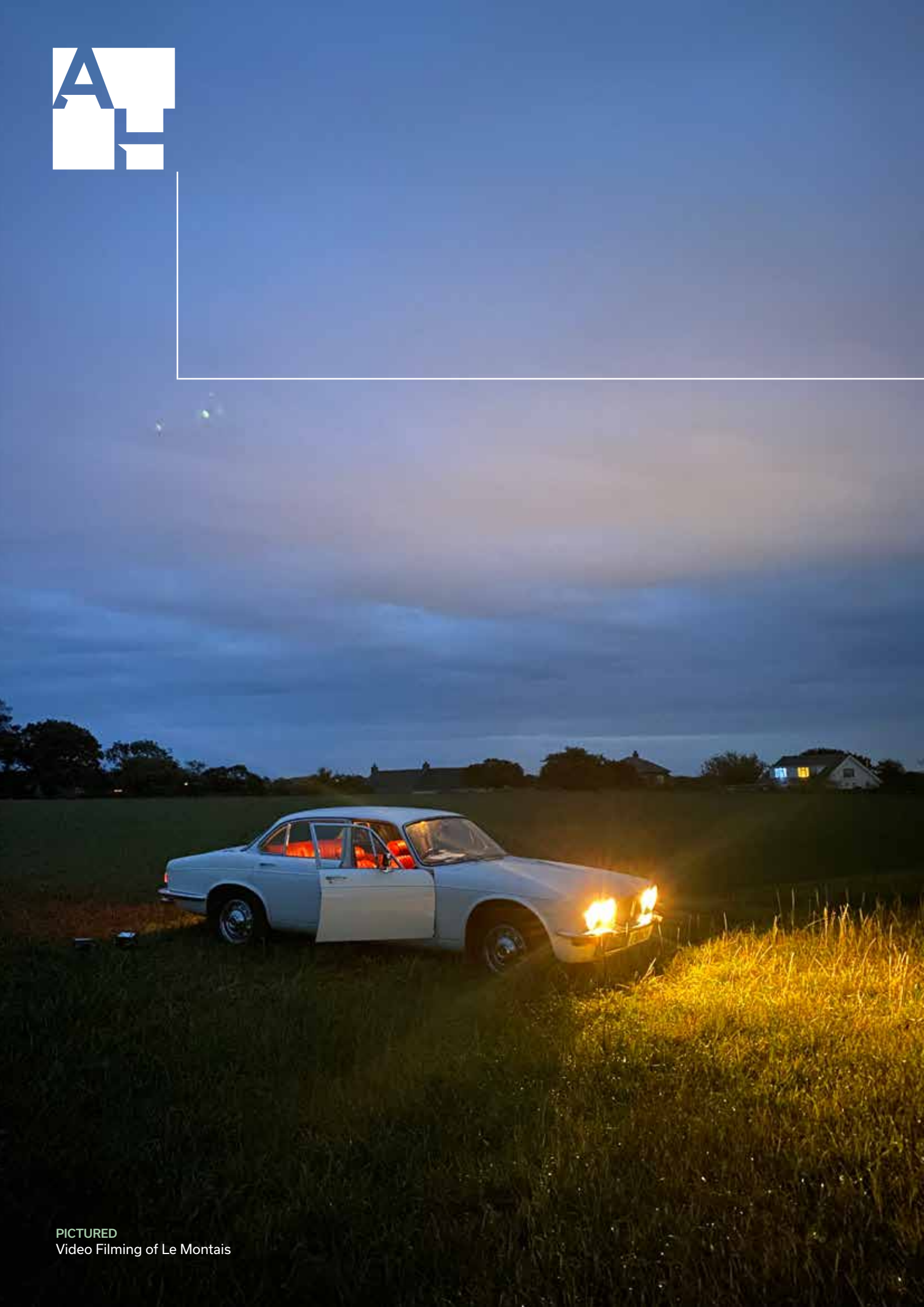


ArtHouse Jersey

# Annual Report

## 2020



PICTURED  
Video Filming of Le Montais

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# 1

# Year In Figures



## 7

### large-scale projects

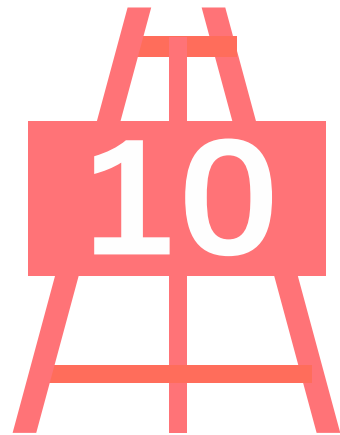
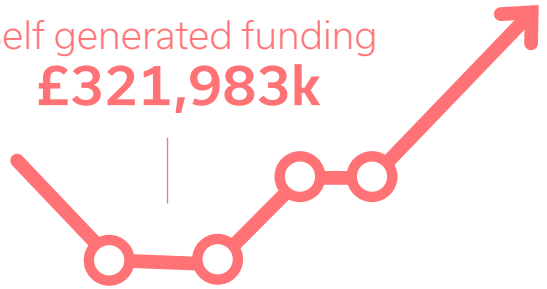
- Skipton Forget Me Knots
- Genesis Education Programme
- Face of Liberation
- ArtHouse Jersey Presents
- Cake and Cabaret supported by the One Foundation
- ArtHouse Jersey Pop Up Exhibitions
- Artist in residence series.

## 7



### members of staff

Self generated funding  
**£321,983k**



### Studios provided for artists

### Social Media



5.2k followers  
50967 interactions



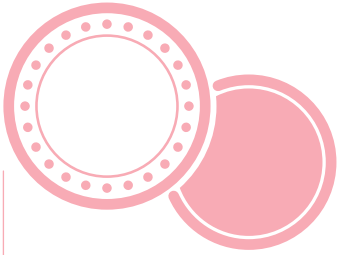
3.2k followers  
11,547 interactions



3.1k followers  
2.8k interactions



### Artist Grants



**£25,915**  
awarded

**18**  
successful  
applicants

**14**  
first time  
applicants

### Visiting Artists

**15**  
artists

**7**  
projects

**600**  
people for outreach  
sessions

with nine artists from across the UK and as far as Greece and Nigeria for our inaugural virtual Artist Lock-In.



Face of Liberation



Skipton Forget Me Knots

**6,070**  
faces submitted  
to cover over

**1000**  
1,000 square  
feet of wall space  
to create the  
largest ever piece  
of participatory  
public art that  
the Island has  
ever seen.

**95**  
conversations  
captured with  
those who had  
lived through the  
occupation,

**6**  
hours + of oral  
history created.

A piece of public art that can be seen and enjoyed by every single person in the Island.

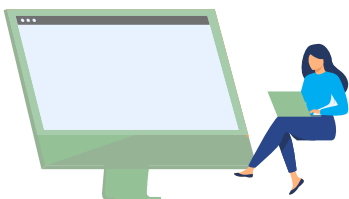
**3,200**  
school children  
engaged

**29**  
Island schools

**119**  
hours of workshops

**77%**  
of participating schools  
agreeing that the workshop  
allowed them to gain a  
better understanding of their  
students' experience of the  
pandemic.

**4,000**  
people visited the final  
exhibition whilst operating  
under covid conditions.



### ArtHouse Jersey Presents

**7**  
hours of free viewing into  
attracting a total of

**47,000**  
views.

**£14,162**  
of investment in

**132**  
pieces of original content  
(an average of 4 a week),  
providing the public with a  
total of



2

# Our Purpose

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## Vision

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

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## 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. Create

continue to effectively support the creation of compelling and thought-provoking artistic work;

### 2. Facilitate

continue to facilitate collaboration and partnership;

### 3. Community

improve lives in our community, build cohesion and help those most in need;

### 4. Organisation

Operational effectiveness and the use of data to improve performance.

We are guided by the following principles: a focus on quality and the enabling of wider audiences to experience the arts.

We achieve our mission by supporting artists with funding, residencies and advice, ensuring that we have adequate resources by working with the government to secure a suitable level of revenue funding and through the delivery of our income diversification strategy.

Our output is designed to appeal to and benefit a wide range of stakeholders. We make 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. Our 2020 programme had a particular focus on young people with limited access to culture, the elderly and people living with disability. ■

# 3

## Introduction from the Chair

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Unsurprisingly, the pandemic was the factor that had the greatest impact on ArtHouse Jersey in 2020. As I write this, COVID-19 seems to be in retreat with vaccine deployment well underway and pressure on the health services thankfully much reduced, but throughout 2020 almost every element of our organisation's work was affected - in most cases negatively - by this seismic public health emergency. If any positives are to be drawn from what was truly an annus horribilis one must be the renewed appreciation of the arts that has manifested in the popular psyche.





In this report you will read about the range of projects we deliver during the year, but I wanted to also touch on The Face of Liberation. With the support of the Bailiff's Chamber, we commissioned world-renowned artist Helen Marshall to create the largest piece of community artwork ever created in Jersey. The photo mosaic covered over 1,000 square feet in St Helier and featured 6,070 faces of Jersey residents from the past and present. As part of official Liberation 75 celebrations, it was one of the most ambitious pieces of participatory art the Island had seen and featured the inimitable Barbara Jouanny who was 11 at the time of the Occupation. The project spoke to the concept of freedom, something that everybody in our community had developed a new-found appreciation for during 2020.

Throughout the year, many Islanders found themselves reappraising their lives, finding that the arts and personal creativity had become an important part of our day, helping us deal with a deeply troubling situation that visited tragedy upon so many families. Coinciding with this resurgence, 2020 saw the commissioning of a new arts strategy for the Island, something that has long been overdue, the last (which was also the first!) dating back to 2005. I was delighted to be engaged in the work of the Economic Council, and as part of this important body I was eager to emphasise the importance of the new arts strategy for Islanders' wellbeing and as part of the Island's response to the economic ramifications of the pandemic, which itself has the potential to have a significantly negative impact on our community.

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It is with great pride that I can look back on the achievements of our charity during a very difficult year. The executive team adapted to the conditions and pulled together to produce some outstanding work for our Island community to enjoy and engage with, helping Islanders face the ramifications of the pandemic during a year when everyone needed a little help. Pretty much our entire programme of activity had to be adapted. This resulted in a significant move to online delivery, but wherever possible when the roll-back of restrictions allowed we attempted to retain in-person elements across our programme. Particularly hard hit were the community-focused aspects of our programme, which focus on some of those groups most at risk from the pandemic, including the elderly (Cake & Cabaret) and those living with disabilities (Mavericks).

Thankfully, our work with young people was able to continue, perhaps most significantly through Skipton Forget Me Knots, our response to the pandemic and its effects on our Island's population, which directly engaged 3,400 young people, helping them explore and process the ramifications of this unprecedented public health emergency. This fantastic project was only possible thanks to the sponsorship of our longstanding ally, Skipton, a true example for the corporate community, and the investment of the One Foundation, which supports so many important projects across the Island.

"Thankfully, our work with young people was able to continue, perhaps most significantly through Skipton Forget Me Knots, our response to the pandemic and its effects on our Island's population, which directly engaged 3,400 young people, helping them explore and process the ramifications of this unprecedented public health emergency."

Overall, throughout 2020 and against a difficult backdrop, our charity consolidated the significant progress made during the previous year and continued to develop the solid foundations put down since the reorientation of our organisation under the ArtHouse Jersey brand. As an Arms Length Organisation, we see ourselves as a strategic partner to Government and have sought throughout the year to align our work with broader efforts to improve the lives of Islanders. Government funding remains the most important enabler of our charity's work. We raise significant income from other sources through our diversification strategy (focused on sponsorship & corporate social responsibility, individual giving, grants & foundations, commissions and earned income), which is central to our efforts to ensure financial stability, and in difficult economic conditions in the local and global economy we were pleased to deliver a good performance against a range of demanding targets. While £89,072 shy of our original target, we managed to deliver beyond expectation in two of our five income streams, the other three being significantly impacted by the pandemic. Fortunately, under the capable stewardship of our Treasurer we remain in good shape financially.

In 2020 we again made the case that public funding enabled us to deliver a programme that would make a significant contribution to society and offer the taxpayer a substantial social return on their investment. Having been granted investment of £198,400 in 2018 and £358,400 in 2019, we were awarded funding of £401,000 in 2020 to support our work. Our understanding is that these decisions were made because we have a track record of directly contributing to the five strategic objectives set out in the Common Strategic Policy, something that we intend to continue to do through our 2021 programme and into 2022. At this stage, following



the States of Jersey's farsighted commitment to 1% of government spending being dedicated to arts and culture, it will of course be necessary that the arts strategy is in place along with a detailed implementation plan to ensure that every penny of public funds delivers a social return.

Despite a difficult year we are proud of our charity's performance and the contribution that the arts have made to our community. My heartfelt thanks go to our executive team who do such important work on behalf of the Island. ■



PICTURED Face of Liberation

"In 2020 we again made the case that public funding enabled us to deliver a programme that would make a significant contribution to society and offer the taxpayer a substantial social return on their investment".

# 4

## Director's Overview

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Artists and creatives across the world have expressed the sorrows visited upon us by the pandemic far more skillfully than I would ever be able, but it would be remiss not to reflect on 2020 without acknowledging the toll that COVID-19 has had on our community.

As well as the many tragic deaths, we have all suffered from the isolation. The mental health ramifications will likely continue far into the future. Speaking from a personal perspective, I found respite in our charity's work and comfort in the knowledge that we were playing a small but important role in helping Islanders cope.



Importantly, we didn't let the pandemic stop us from working with young people, delivering the Artist in Residence Programme with Les Passarelles focused on those suffering from anxiety and successfully completing and launching our Genesis Education Programme, which focuses on using creativity to improve the lives and learning opportunities of young people.

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The year has taught us just how important the arts and creativity are for our society and it seems clear that there's a new found recognition that at a time of crisis, the arts are where people turned for support, entertainment and as a way of processing the unprecedented events that threatened to overwhelm. It if was ever in doubt, we know that our work promoted wellbeing, developed essential creative skills that will support economic recovery, played a role in constructing an Island identity and helped Islanders cope in times of crisis.

As our Chair indicates, despite the pandemic our dedicated team managed to deliver a programme of which we were very proud. We delivered a myriad of online projects that people could access from their homes, including significant successes through our new online platform 'ArtHouse Jersey Presents', which acted as a source of inspiration to many and a mechanism through which the public could engage with creativity despite the necessary curtailment of personal liberties we were all experiencing. We held online masterclasses with Graham Dean, Jason Butler, Abi Overland, and Ian Rolls, when restrictions permitted hosted the Distillery Session live broadcast and were blown away in the early days of lockdown by the number of people finding release in our Isolation Creation Drawing Challenge.

Throughout the year we sought to employ technology to enable us to work with 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 with our visiting artist programme curtailed for obvious reasons we pivoted to host a successful Virtual Retreat for artists to ensure that the well-known Artist Lock-In opportunity was available in online form. We created our Covid Commissions programme to invest in the work of five dynamic artists who impressed us with their vision and, when a loosening of restrictions allowed, were delighted to welcome visitors back to our headquarters at the Greve de Lecq Barracks to enjoy new work through our Pop Up series, including Zen Jenga and Heart in a Jar.

Importantly, we didn't let the pandemic stop us from working with young people, delivering the Artist in Residence Programme with Les Passarelles focused on those suffering from anxiety and successfully completing and launching our Genesis Education Programme, which focuses on using creativity to improve the lives and learning opportunities of young people. The Map of Wonders Season One is the first project of the Programme, a partnership between

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ArtHouse Jersey and the Government of Jersey's Department for Children, Young People, Education and Skills (CYPES) that has been implemented right across Jersey's entire primary school sector. It seeks to improve the wellbeing of schoolchildren by encouraging communication and relationship-building through creative collaborative work, while raising the standard of arts and creative education. This project was made possible by a generous donation from Saltgate that complemented funds provided by the Education Department as part of their COVID-19 relief response. Seeing the huge impact of this project, we hope that the Genesis Education Programme will go from strength to strength in the years to come and play a significant role in engaging young people with creativity across all Island schools.

Of course, the pandemic meant that many elements of our programme had to be rethought, with significant projects including Skipton Big Ideas being postponed to October 2021. This will be our largest ever project, featuring the work of over 30 artists in an exhibition that will take over the St Helier Town Church. Commissions for projects such as this mean a significant investment in creatives often resulting in a contribution to our local economy. Through the year we invested over £135,000 into freelance artists through commissions, funding and paid opportunities.

2020 also brought home the importance of centring our programme around partnership. Working with artists, government, third sector organisations and our sponsors, patrons & supporters we are able to achieve great things by pulling together. As well as the steadfast commitment of Skipton to the local community I would also like to reference the support of the Association of Jersey Charities, which funded 75% of a Producer's time spent directly on delivering impact in the community.

I have been amazed at the hard work, dedication and relentless effort displayed by the ArtHouse Jersey team throughout the year in the midst of the pandemic; I have been humbled at their response to such a difficult situation.

This year has made clear the pressing need for continued investment in the arts. People need to engage with creativity to process the events of the past year. We have exciting plans for 2021 and the years ahead. We have an opportunity to raise the bar with adequate investment in our work and it is my sincere hope that the new arts strategy will set out the case for the arts' continued contribution to the Island and its people.

I have been amazed at the hard work, dedication and relentless effort displayed by the ArtHouse Jersey team throughout the year in the midst of the pandemic; I have been humbled at their response to such a difficult situation. They recognised the importance the arts would have for people and despite the barriers and difficulties worked night and day to find a way to deliver excellence to our community. Acknowledging our limited means, I think that our output during the pandemic compares favourably with that of almost any arts organisation across the United Kingdom and I am immensely proud of the team's achievements. 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. ■

**Tom Dingle**  
*Director*



PICTURED  
Lisa Macdonald  
'Heart in a Jar'

# 5

## Targets & Objectives

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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 2020 business plan as agreed by the Board identified five goals for the year:

### 1. Create

continue to effectively support the creation of compelling and thought-provoking artistic work;

### 2. Facilitate

continue to facilitate collaboration and partnership;

### 3. Community

improve lives in our community, build cohesion and help those most in need;

### 4. Stability

Stability: build awareness, and ensure sustainable financial foundations

### 5. Organisation

Operational 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 <i>(steps we will take to achieve our goals)</i>	Support	Facilitation	Community	Stability	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 visits &amp; 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 income diversification strategy targets</i>	-	YES	YES	YES	YES
<i>Develop &amp; deliver comprehensive community outreach programme</i>	-	YES	-	YES	YES
<i>Continuous improvement of operational systems and policies</i>	YES	-	YES	YES	YES

# 6

## Our Board Members & Essential Information

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## Board

In June 2020, Giles Adu stood down from the Board, departing with the thanks of members for his valuable service. Following a skills assessment audit and a thorough recruitment process, the Board were delighted to welcome Samantha Mackelden and James Corbett QC to join them in March 2020. Samantha took up the Chair of the Grants Sub Committee, with James taking up the reins of the Governance & Nominations Sub Committee. Philip Thomas continued to act as Chair of the Finance, HR & Remuneration Sub Committee.

Mr Philip Hewat Jaboor, <i>Chair</i>	Appointed February 2017 Reappointed February 2020
Ms Gailina Liew, <i>Vice Chair</i>	Appointed February 2018
Mr Philip Thomas, <i>Treasurer</i>	Appointed June 2014 Reappointed June 2017 Reappointed June 2020
Mr Jacqueline Rutter	Appointed February 2015 Reappointed February 2018
Ms Samantha Mackelden	Appointed March 2020
Mr James Corbett QC	Appointed March 2020
Mr Giles Adu	Appointed June 2014 Reappointed June 2017 (Stood down June 2020)
Ms Natalie Passmore	Appointed December 2020
Ms Daniela Raffio	Appointed December 2020
Ms Rebecca Bettany	Appointed December 2020

## Executive team

Arthouse Jersey continued to invest in staff with necessary skill sets in production, project management, business development, fundraising, communications, strategy and commercial operations to ensure continued success and effective delivery of its programme of activity. The team was significantly bolstered with a new Programme Manager, Head of Communications and Community Producer joining the organisation, adding significant expertise and human capital.

### 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

# 7

## Our Partners

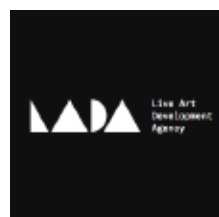
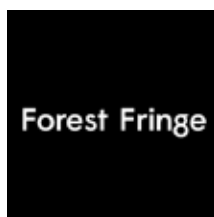
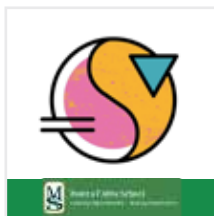
### Funders



### Corporate sponsors



### Programme Partners



## Community partners



## Schools

Springfield School  
Le Rocquier  
Jersey College Preparatory School  
St Michael's Preparatory School  
Hautlieu School  
Victoria College Preparatory School

Grand Vaux School  
St Martin's School  
Trinity School  
St Saviour's School  
St Peter's School  
Grouville School

Plat Douet School  
Grainville School  
Bel Royal School  
Samares School



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# Trustees' Report

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The Trustees of the Jersey Arts Trust operating as ArtHouse Jersey present their report in respect of the year ended 31 December 2020



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 a dedicated 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.

A woman with blonde hair is looking down at a magnifying glass she is holding over a document. The background is a soft-focus green. The entire page has a light green overlay.

# 9

## Achievements & Performance

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*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 programme is guided by a continual focus on quality and the delivery of projects, thereby facilitating access to the arts for the entire community. We support artists' development and practice, enabling them to produce work that engages audiences.

We are seeking to ensure that our programme becomes increasingly relevant and accessible to a larger and broader cross-section of our community by placing a particular focus on the elderly, young, and disabled. This is in line with broader international efforts to make the arts more accessible for all.





## Our programme is split into four core areas of focus

### 1

#### Supporting artists

Our purpose as a charity is to serve the community and art is the mechanism through which this happens. It is therefore essential that we provide the right environment and make enough provision for quality art to thrive. In 2020 we supported the work of over 300 artists directly investing over £135,000 through commissions, grants and paid work and our Producer's invested over 700 hours of direct one-to-one mentoring and contact time.

### 2

#### Engaging the public

It is our role to provide high quality and engaging content to enthrall, entertain, inspire and engage the public. We are confident that in 2020 our programme provided an opportunity for every Islander to engage in some way. Whether it be the 3,500 students who took part in the Skipton Forget Me Knots project or the 4,000 people who visited the exhibition, or the 47,000 people who watched our online content through ArtHouse Jersey Presents, or the 6,000 people who contributed to the Face of Liberation or indeed every person who will have walked past and looked at the mural, we are satisfied that in a year where people were largely confined to small groups and to their homes we managed to break through the restrictions to add art into people's lives when they needed it the most.

### 3

#### Making an impact in our community

We fundamentally believe that arts and creativity are for all and can be a driver for positive change both within an individual and for society at large. With this in mind, we work with partners to design projects that offer targeted people access to the arts in pursuit of specific objectives that will make a difference to their lives and we place a particular focus on young people, the elderly and those living with a disability. One of the cruelest characteristics of the pandemic was to make those who were previously vulnerable and hard to reach even more so, with the restrictions immediately rendering nearly all of our planned work in this area impossible to deliver. Thankfully we work with artists who found ingenious ways to adapt and help our partner organisations serve their clients. From online Mavericks classes for children with disability, to Cake and Cabaret DVDs delivered to over 1,000 homes, to the launch of a brand new education programme working across the primary sector reaching over 3,500 students in the Genesis Education Programme our team worked tirelessly to continue to provide the arts where it was most needed.

### 4

#### Making a financial return

This is a longer term aim for specific parts of the programme with any monies raised being used to help fund the bulk of our programme, which is designed to meet other objectives. In 2020 there was little to no opportunity to earn money in such a way with the restrictions that were in place, however through the support of the Government of Jersey, committed sponsors such as Skipton International and Saltgate, foundations such as the Association of Jersey Charities and the One Foundation and donations from individuals we were able to fund the activities that made such an impact in our community.

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## Overview

**Like every other organisation around the world, our year was split into two parts: pre-pandemic (before March) and working through a pandemic (for the rest of the year to date). We started the year with a full programme planned including the Skipton Big Ideas, a fully immersive installation exhibition transforming the St. Helier town church; our Mavericks classes; Cake and Cabaret tours; care home residencies; concerts and live performances; summer schools for international students; a full rostra of visiting international artists coming to work at Greve de Lecq Barracks and by mid-March it became apparent that none of this would be deliverable for the foreseeable future.**

Decisions had to be urgently taken about what could be adapted, what needed to be postponed (and to when) and what we could design that would reach our community through the restrictions. As such, ArtHouse Jersey rose to the challenges 2020 presented. We sought new opportunities, diversified and adapted our programme to fit with ever changing regulations and continued to engage with the local community both in person and online. We provided art when it was most needed, highlighting its ability to help us all process change, reflect and bring communities together.

We maintained high artistic standards throughout our programme and have continued to develop a reputation for quality. Importantly, we have enjoyed good levels of engagement and interaction with the arts communities in Jersey and are continuing to build a network of international partners. This will enable us to work with significant artists from around

the world who can contribute to our programme, providing our Jersey audience with exciting content and giving us the potential to delight international audiences and enhance Jersey's reputation globally.

Whilst we are very pleased with our response to the pandemic and the impact that we have had in these extraordinary circumstances, it has come at a cost to our ability to nurture a pipeline of future work. Some of this is due to external factors: the travel restrictions made our visiting artist programme impossible to deliver; with much of the industry on furlough it was not possible to see the work of other institutions drawing inspiration and connections for our own programme. We must also recognise the internal factors: a reduced staff all looking at designing a whole new programme for 2020 in a matter of weeks around a completely new context meant that there was limited time and brain power to devote to working with ideas for the future and with a drastic fall in earned income there were limited funds to devote to the necessary research and development required.

Fortunately, this should not have a detrimental effect on 2021 with much of the programme being adapted from what was originally planned for 2020, but it does have worrying implications for 2022 and much work is needed to ensure that our programme continues to build in terms of reach and quality to meet our aspirations of 'world class' and to have the impact in the community and on broader government objectives that we know to be possible. There are two types of resource required for this work: qualified and skilled staff and funds for commissions, research and development.

## Our programme in 2020: key facts and figures

**Five projects** developed, produced and delivered in 28 weeks, directly engaging with over 41,000 islanders.

**47,207 people** watched ArtHouse Jersey Presents from its launch in April to the end of the year.

**500,000** is the estimated online reach of the work we supported during the year would have been

**Over 6,000** people visited our physical exhibitions offered within the pandemic restrictions

Our projects directly engaged over **7,000 students** in meaningful activities.

**100% of teachers confirmed improved inspiration to use creativity as a tool to explore wellbeing.**

Over **1,500 elderly** people in the community were treated to a 'Cake and Cabaret' performance either live before the pandemic or in the comfort of their own homes in a specially made DVD.

**40 hours** of targeted workshops for **10 MENCAP** clients to improve artistic confidence.

**16 hour** artist in residence scheme at La Passarelle support service.

**Over £135,000 invested** directly into artists pockets through grants, commissions and paid work.

**705 hours** dedicated to meeting and advising artists;

**309 local artists** directly supported by our team and through our programme, funding & facilities.

**132 original promotions** on ArtHouse Jersey Presents

**10 studio spaces** serving 13 local artists at affordable rates

**Despite a ban on international travel we still engaged with artists from five continents.**

### PICTURED

ArtHouse Jersey Presents - watched by 47,207 people during the year



# 1

## Supporting artists

Artists are the lifeblood of our organisation and supporting their development and commissioning their work is synonymous with investing in our own future. Without a strong pipeline of quality work we have nothing to offer to the public and community. COVID has created a turbulent and uncertain environment for many artists, who have found themselves struggling through loss of work, loss of earnings and an unclear future. ArtHouse Jersey has strived to keep supporting artists during this time, through discussion, advice, commissions and financial opportunities. By the close of 2020 we had provided targeted support to over 300 artists with over £135,000 of direct investment either through funding, commissions or paid opportunities and over 700 hours of dedicated contact time. This is support for freelance workers enabling them to pay their bills, stay afloat and contribute to the economy in this time of crisis.

'ArtHouse Jersey are accessible, approachable, friendly, supportive and contribute their ideas to a project, whilst also encouraging artists to apply for support, and helping them shape stronger applications. This should be celebrated.'

### Q3 funding recipient

## Grant funding

During the year, 18 artists/groups received a total of £25,917 of grant funding to produce and develop exciting, innovative and engaging projects. Along each applicant's journey, from initial enquiry to the funding outcome, an average of six and half hours is spent supporting, advising and strengthening project plans and applications.

### Examples of funded artists include:

**La Montais**, consisting of vocalist Rebecca Lewis and director Lucy Abraham, received support for music videos, which have had considerable online success. Their music video 'Your Favourite Guy' viewed over 80,000 times online, streamed 8,467 times on Spotify and gained national exposure through BBC Introducing and Radio X FM.

**Rebecca Coley** received support for her film 'This Girl, Peugeot', which was selected for the SCAD Savannah International Film Festival..

**Traci O'Dea** received a grant towards the publishing of her book 'Iambic Pandemic Dairy' with 30 hours of outreach set aside in 2021 for education workshops with local schools.

**Lisa MacDonald** received a grant for an exhibition 'Heart in a Jar' at Greve de Lecq Barracks, where she sold 22 of the 35 pieces available to the approximate value of £15,000 and attracted a crowd of over 400 people across the two week run.

**Christian Foley** was funded to create 'Happy Hour', an album dedicated to themes of mental health, which achieved over 13,000 streams in its first month of release.

**Ben O'Shea and Kingsy** were supported to create a music video for their song 'Superstars' - a celebration of the LGBTQ+ community in Jersey, which streamed live to over 1,500 attendees of Channel Islands Pride in Guernsey, as well as Jersey's Pride online celebrations.

**Tom Falle** of Rhumba Club, supported in previous years, was nominated by GQ Magazine as one of the top artists to watch for 2020, quoting how 'I wouldn't have developed as an artist were it not for ArtHouse Jersey...had they not supported me, I wouldn't be receiving any of the recognition I am today.'

## Olive Brown Bursary

From over 10 applicants, Jyothi Nayar was selected as our recipient of the Olive Brown Bursary for 2020, securing £3,000 over three years towards studying BA Acting at the Prestigious East 45 Acting School.

## Commissions

Commissioning artists is one of the principle means of building our programme. For the Skipton Big Ideas alone, over 40 artists have been commissioned to a value of £79,225.

In Q3 we put an open call out to the artistic community to apply for a commission of up to £5,000 to create new work within COVID restrictions. We received a total of 17 applications and awarded five artists a combined total of £10,500 to deliver two exhibitions, one film, one interactive online artwork and one residential live art performance. These are all set for delivery in our 2021 programme.

Our ArtHouse Jersey Presents also offered a platform to support artists produce and deliver content throughout the pandemic. In total over £14,000 was invested in the local arts community through the initiative in 2020.

## Meet the Producers

In recognition of the difficulties faced by artists caused by the pandemic and aware that many would value help on project planning and funding, we launched a dedicated 'Meet the Producers' scheme, which offered artists a one-on-one meeting with members of our production team to discuss their work, career and forthcoming projects. On average, through the development of our programme, funding opportunities, work on current projects and discussions about future developments, each member of the ArtHouse Jersey team spends an average of 14 hours a week actively engaging with artists, but this provided artists an opportunity to speak to our team in a broader way that might not be connected to our programme. The scheme began in mid-May and in total 20 artists took up the opportunity benefitting from over 30 hours of direct support.

## Visiting and international artists

Whilst local artists sit at the heart of ArtHouse Jersey it is also a vital component of our programme to introduce artists from other parts of the world who bring skills, networks, cultures and perspectives that are needed to provide balance and variety. Our key tool in meeting and forming relationships with international artists is through our visiting artists scheme at Greve de Lecq Barracks. Although COVID put a halt to our visiting artist programme from Q2 onwards, we were able to welcome 13 artists in Q1, who engaged with our local community through talks, workshops and performances. This included:

**Amber Massive Blomfield**, a non-fiction writer who provided a free memoir writing workshop to over 30 members of the local community;

**Jennifer Lucy Allan**, a music researcher and journalist, who invited 40 members of the community to a presentation into the history of the foghorn and its social importance to the Jersey soundscape;

**Billy Branch**, an acclaimed American Blues player who performed three sell-out evenings to over 120 people, in collaboration with Giles Robson as well as undertaking community outreach music sessions at two local secondary schools;

**Thomas Buckley**, an artist and digital fellow of the Royal Shakespeare Company, who collated interviews about the occupation and took over the Barracks space to create an immersive performance of sight, sound and smell. The work undertaken during this time formed the basis of a commission to deliver 'The Memory Box' project in 2021.

Our celebrated residential 'Artist Lock In' project, inviting artists from all over the world to spend a week in the wilderness of the Island making shared, collaborative work, sadly was also not possible to deliver due to the covid travel restrictions. However, our facilitators adapted the format to deliver an online 'virtual retreat' where twelve artists from the United States to Greece, the UK and Nigeria took part in a week of online experiments, which have resulted in two projects being taken forward into our future programme.



PICTURED  
Our Home at The Barracks

## Studio space

ArtHouse Jersey is also able to support artists through the provision of affordable studio space. We manage and maintain ten studio spaces across both Greve de Lecq and La Folie sites. These cultural hubs provide space for thirteen artists across the Island. Having artists on site brings the community to the space, and the ability to try and develop new artistic skills. For example, in 2020 Luddite Press has engaged over 25 people in one to one workshops through 150 hours of tuition, as well as discussing the site and ArtHouse Jersey further in specialised magazine 'Pressing Matters'.

## Upcoming programming

In 2021 we predict increasing our support for artists both financially and in terms of time and opportunities. We will have increased capacity due to an expansion of the production team, which will enable more time to be spent working directly with artists supporting their work, ideas and careers. We will be employing artists across our community programme and offering them opportunities to create and showcase their work through our major projects such as the Skipton Big Ideas and Sound of Colour. We will be giving them platforms to showcase their work to a broad audience through our Pop Up exhibitions and online on ArtHouse Jersey Presents.

We will continue to provide eleven permanent studio spaces across our sites, as well as our two bookable studio spaces at Greve de Lecq Barracks. We will be promoting their work across our platforms, which are growing in popularity and reach. We will be offering over £100,000 of direct investment through commissions and our funding programmes (this does not include paid opportunities through our programme). This is a significant increase on previous years, though it should be noted that we are the sole source of such opportunities existing within the Island and much more could be achieved with greater resources. Finally, we very much hope that from Q3 we will be able to welcome back visiting artists reconnecting us with the wealth of talent and opportunities that this aspect of our programme brings.

We will continue to not only track the amount of money and time invested in supporting the development of new work but will also seek to gather more qualitative feedback from artists to ensure that our support is focussed and impactful. This will include a survey and also regular opportunities for artists to meet the team in both formal and informal settings to offer conversations and feedback. A longer term aim is to diversify the artists that we work with, which we are actively taking measures to address both in an immediate sense through our visiting artist programme and also through our ongoing work in the community, encouraging broader participation and opportunities for all.

“This led to the launch of our ArtHouse Jersey Presents platform, which in eight months saw over 130 pieces of original work being showcased reaching an audience of over 47,000 people”.

2

## Engaging the public

We started 2020 with a full and ambitious programme of exhibitions, concerts and events that would inspire and engage the wider public. The Skipton Big Ideas alone would showcase the work of 40 artists in an installation exhibition of a scope and scale that would not look out of place at the Royal Academy or Tate Modern, transforming the St. Helier Town Church into a contemporary art gallery for the month of October. Sadly by April it was clear that nearly all that we had planned was not possible to deliver. Many organisations shut their doors and resorted to recaps from past programmes and recommendations of what people might find online. At ArtHouse Jersey we took a proactive approach, working around the clock and committing every available resource to continue to serve the public.

This started with our Nineteen Day Drawing Challenge, which actively engaged over 1,000 people who found it a meditative and reassuring experience at such a time of uncertainty. This led to the launch of our ArtHouse Jersey Presents platform, which in eight months saw over 130 pieces of original work being showcased reaching an audience of over 47,000 people.

We were able to honour our commitment to delivering the ‘Face of Liberation’, the largest and most successful participatory art project in Jersey’s known history, with contributions from over 6,000 people and an end result that everyone in the Island can enjoy. In November we opened our Skipton Forget Me Knot exhibition at the Maritime Museum, which was designed to conform with the covid restrictions and offered 4,000 people the opportunity to spend time in an immersive installation just as Islanders were preparing to go back into a second lockdown over the Christmas period. Our Pop-Up exhibitions at Greve de Lecq Barracks have been hugely popular not just in terms of visitor numbers but also with sales.

It should be noted that the work that we were able to present to the public was just the tip of the iceberg compared to the many projects and initiatives that the team investigated, scoped and prepared. With an ever-changing landscape we had to constantly adapt, requiring whole projects with sponsors attached that looked deliverable in April, needing to be re-thought, pushed back for future years or abandoned when conditions changed. Throughout we were determined to deliver art to the public in an as ambitious and engaging way that was possibly open to us.

Our key projects included:

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### Face of Liberation

As part of the official celebrations to mark the 75th anniversary of the Island’s Liberation, ArtHouse Jersey was commissioned by the Bailiff’s Chambers to deliver ‘The Face of Liberation’, a large photo-mosaic mural created from images of Islanders both past and present.

ArtHouse Jersey commissioned artist Helen Marshall and her company, The People’s Picture, to create the mural and employed a team of local photographers to take and edit thousands of photographs at public events across the Island, capturing the diversity of Jersey. The public could also submit selfies and pictures of loved ones both from the past and the present to be used in the mosaic and all participants were invited to contribute their thoughts on the central question of ‘What does Freedom mean to you?’.

In total over 6,000 images of Islanders were submitted in order to form the final image, making it the largest piece of public participatory art ever to have been produced in Jersey.

The individual photos were specially curated to make up a central image and a campaign was launched to ask who might the face of liberation be? Hundreds of Islanders submitted nominations, with many wonderful stories being uncovered in the process. Although the pandemic prevented the mural being unveiled and the face being revealed on Liberation Day itself, a special unveiling ceremony took place in September, hosted by the Bailiff and attended by His Excellency the Lieutenant Governor and Lady Dalton, the Chief Minister and other distinguished guests. Of course the true guest of honor was the face of liberation, 92 year old Islander Barbara Jouanny whose childhood picture, taken during the occupation, had been selected to represent our community for this auspicious occasion.



Placed at the Liberty Wharf building alongside the bus station, The Face of Liberation is a vibrant piece of community art spanning 1,000 feet of wall space that is passed, viewed and interacted with by thousands of people on a daily basis. It gives space for reflection of the people who make up both Jersey's history, as well as its modern vibrancy. A break-out exhibition celebrating some of the other stories uncovered was also curated throughout the exterior of the Liberty bus station.

In addition to the photograph campaign, ArtHouse Jersey captured 95 conversations with those who had lived through the occupation, creating over six hours of oral history that would not otherwise have been captured. Already some of these stories have been used as the basis of further artistic exploration both within our Memory Box project, on our ArtHouse Jersey Presents platform, and as inspiration for a dance piece that will be delivered in time for Liberation '76.

In total over 6,000 images of Islanders were submitted in order to form the final image, making it the largest piece of public participatory art ever to have been produced in Jersey.

## 'Pop Up' Series

The ArtHouse Jersey Pop Up Series provides the opportunity for local artists to exhibit their work over one weekend, opening up the unique studio space at the Greve de Lecq Barracks to the public to experience great art for free. Despite the restrictions, in 2020 we held three pop up exhibitions, although more had to be postponed. Over 500 visitors attended, with 34 artworks sold and a total of £8,385 was injected to the local artist economy through sales. ArtHouse Jersey takes no commission, meaning an average of £175 per hour has been earned by local artists involved, across the total 48 hours of exhibiting.



## ArtHouse Jersey Presents

ArtHouse Jersey Presents is an online platform for the public to enjoy the work of emerging and established artists selected by ArtHouse Jersey from Jersey and elsewhere in the world. During 2020, ArtHouse Jersey, commissioned/ produced/ delivered/ promoted 132 different pieces of work, ranging from podcasts, workshops, music, spoken word, comedy, theatre and dance. Averaging 4 new pieces a week, investing over £14,000 into the local artist ecosystem through commissions and amassing over 47,000 views, the platform has provided the community with over 7 hours worth of free, accessible and varied cultural content that highlights both local and international talent.

## Life Drawing Series

Our online Life Drawing Series offered aspiring and hobby artists something new by undertaking creative & educational online drawing sessions. The friendly, supportive format remodelled the traditional setting of an art workshop into the comfort of the home, with 182 Islanders taking part in the five sessions.

'I felt connected to the artist, it was great seeing them in their own studio or spaces...I would never have gone to anything like this in person, but feel much more confident since participating in the online session' - Participant





## Skipton Forget Me Knot Exhibition

We ended the year with an exhibition displaying the flowers created by over 3,200 school children brought together in a reflective professionally curated art installation. Working within all of the covid guidelines, the exhibition was open at the Maritime Museum in St Helier, to a capacity of 4,000 visitors over two weeks in November. The exhibition featured an immersive soundtrack designed around the testimonials of children who participated in the workshops. The exhibition was offered free of charge, and all participating young people were invited to attend. Visitors were also offered the opportunity to add their own memories and reflections to the exhibition through an interactive wall installation.

## Upcoming projects

In 2021, we are planning to deliver much of what was conceived for 2020, plus new initiatives that had been designed in the wake of the pandemic but still proved to be too ambitious for the restrictions that were in place. We are confident that our programme offers opportunities for the public that are both accessible (Skipton Big Ideas) and also pushing artistic boundaries and critically interesting (Sound of Colour). Our programme has been designed to uplift the public who will be weary following a whole year of pandemic restrictions, offering them opportunities to reflect but also be inspired about the future. We now have far more experience of adapting our events to conform to restrictions and in the early months will continue to focus on initiatives that do not require mass attendance, with fresh content being prepared for ArtHouse Jersey Presents and also our Roaming Soundtrack, attracting household names to compose tracks inspired by our Island. We will also be reaching international audiences with the launch of the US tour of Paper Dialogues, showcasing Jersey artwork to tens of thousands of Americans and tourists.



## 19 Day Drawing Challenge:

The 19 Day Drawing Challenge 'Isolation Creation' was our first specially designed response to the imposed lock down and invited the whole island to create a daily sketch relating to nineteen topical themes designed around the circumstances we collectively found ourselves in. The challenge aimed to provide a space of expression for all artistic abilities to reflect, digest and present their own understanding of the pandemic.

A total of 1,503 people shared their drawings using the #isolationcreationjersey hashtag, with over 11,000 interactions on our social media platforms - an average of 579 interactions a day during this period. The project successfully engaged with all ages of islanders, ranging from 16 to 85. When surveyed, 59% of participants agreed that it helped them feel connected to their community, and 66% of participants confirmed taking part had a positive impact on their wellbeing, by lowering feelings of isolation and bringing back a form of routine.

The project also enabled us to create an online gallery, opening up a space for participants of all abilities to submit their work for a wider audience. This has created an archive of 98 images, which will serve to highlight the local community's understanding of the pandemic through a creative lens.



PICTURED Cake and Cabaret

### 3

## Making an impact in our community

In the first three months of 2020 we had an ongoing monthly tour of Parish Halls (Cake and Cabaret), reaching hundreds of elderly people who are often isolated at home; we had weekly performing arts classes for children living with disability (The Mavericks); we had an artist in residence programme in place at La Passerelle, one planned for four Island care homes; we had Children's Creative Retreats planned for delivery in St. Helier Primary Schools and had already delivered workshops to over 1,500 children as part of the Skipton Big Ideas and our visiting artist programme. When the first lock down was announced all of this became undeliverable with the restrictions imposed. Our community programme is targeted to deliver for those who are most vulnerable in our society; precisely those who needed to be protected most from the virus, which made some almost unreachable with the restrictions imposed.

We immediately moved what we could to other forms of delivery, offering regular classes for The Mavericks online and creating special 'Cake and Cabaret' DVDs to be sent to over 1,000 homes and care settings across the Island. We also commissioned Thomas Buckley (a visiting artist in February) to create 'memory boxes' that will be delivered directly to homes in 2021.

Perhaps unsurprisingly it is within education and young people that we have been able to make the most impact as this is a target group who are less physically vulnerable to covid. Through the generous support of Skipton International and the One Foundation we were able to design and offer the Skipton Forget Me Knot project across schools, reaching over 3,200 young people. Utilising film, storytelling and workshops it provided a conducive environment for students to process, navigate and reflect on their own mental health journey during COVID-19, with nearly 80% of schools and participants confirming that it had a fundamental impact. These outcomes were so palpably felt that the Education Department commissioned ArtHouse Jersey to deliver a whole programme of activity across the Primary sector for the full academic year 2020-2021. The Genesis Education Programme concurrently seeks to raise the standards of creativity and arts tuition across schools whilst also supporting young people in their wellbeing in these challenging and turbulent times. It not only received substantial funding from the Education Department's covid response budget but also secured invaluable support from Saltgate and the Sir James Knott Trust.

## Cake and Cabaret

Supported by the One Foundation, Cake and Cabaret aims to provide high-quality, accessible entertainment to elderly parishioners, striving to improve people's lives through culture and interaction, while encouraging them to forge new connections and foster new networks within their community.

Due to occur at every Parish Hall across 2020, we were only able to run three events as planned, in St Ouen, St Helier and St Clement. They were attended to full capacity by over 300 of the most isolated parishioners, with half of attendees being 80 years or over. They were incredibly well received, with 80% of attendees stating that they had made friends with someone they had never met before. The fact that 49% of attendees confirmed that they only socialised outside of their home 1-2 times a week underlined the importance of such accessible social events to their livelihood.

It also highlighted the urgency to ensure attendees of the postponed events were still able to access high quality art, as isolation deepened and interaction lessened during the pandemic. We adapted the format to produce a free, high quality DVD with great performances and pieces - including nostalgic songs and familiar poetry showcasing both Jersey's beautiful scenery and the fantastic talent that we have in the Island. Over 1,000 DVDs were distributed through the parish halls, community support groups and organisations such as Age Concern and Call & Check. We look forward to reinstating this much loved project as soon as it is possible within restrictions in 2021.



## Mavericks 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. Unfortunately the restrictions associated with the pandemic forced us to move the provision online in 2020 but plans are in place for it to be relaunched in a physical format in 2021.

## Skipton Forget Me Knots

Skipton Forget Me Knots was launched as a direct response to the pandemic and was designed by a teacher and art therapist to help children contemplate and process the impact that COVID was having in their lives. Over 16 weeks, ArtHouse Jersey worked within social-distancing restrictions to engage over 3,200 young people from 29 schools and four community groups, to create, discuss and explore through art. A total of 119 hours of workshop engagement, saw over 70% of participants agreeing that it helped their wellbeing to talk about their experience of COVID with their peers. All participating teachers agreed that the workshop had a positive influence on the way art and creative practices are used in the classroom going forward, especially in relation to the use of creative activities to explore and discuss emotions. 77% of participating schools agreed that the workshop allowed them to gain a better understanding of their students' experience of the pandemic.



*'I learnt that even if there are bad things to be sad about you can still find good things.'*

*'I learnt that it made me feel better expressing my feelings.'*



PICTURED The Story Beast

## Genesis Education Programme and Map of Wonders

The Genesis Education Programme is a partnership between the Department of Children, Young People, Education and Skills (CYPES) and ArtHouse Jersey, supported by Saltgate Giving and was designed as a direct response to the pandemic and following the success of the Skipton Forget Me Knot project. It aims to support young people's well-being, using the arts to increase and improve creativity across all schools. A particular focus is equality of access, ensuring that all students benefit from the opportunities provided regardless of their background or the school they attend.

Investment was provided by CYPES and Saltgate Giving to enable ArtHouse Jersey to deliver the first project under the Genesis Education Programme banner: 'The Map of Wonders', which aims to support children's wellbeing in light of the ongoing pandemic.

The Map of Wonders is a seven-part series of filmed quests being rolled out across 24 primary schools between October 2020 and June 2021, regularly reaching over 3,400 students in years one, three, five and six. Created by ArtHouse Jersey, it is fronted by locally born performer 'The Story Beast' aka John Henry Falle. Each of the seven episodes focuses on learning about aspects of local history and folklore to engage children in their island's unique heritage and the creative arts, while enhancing their sense of belonging. To complement the films, ArtHouse Jersey provides teachers with a highly visual resource pack, which includes detailed lesson plans, a presentation for use during lessons, a large illustrated printed 'Map of Wonders', and a suite of quality art materials.

The nature of the work encourages relationship-building while providing a creative space to talk with fellow classmates and teachers, supporting the development of social skills and reigniting a sense of connection for children of all ages who might have been affected by the restrictions COVID has imposed.

The films and teacher's resource packs are accessed via CYPES online education portal (<https://jerseyedu.sharepoint.com/sites/CurriculumandResources>). Art materials are delivered directly to schools with each receiving ongoing support, including peer support from leading arts educationalist and trained art therapist, Jacque Rutter.

The first two episodes were delivered in 2020, with the remaining four set to be offered to schools in 2021. The feedback to date has been universally positive with students and teachers:

***"Most students lack confidence and feel they are not good at art but after each of the Map of Wonders sessions the pupils collectively believed that they could do Art and were proud of their outcomes."*** Year 3 teacher

***"Both staff and students enjoyed the multisensory quality of the projects, the quality of materials and that every project was different."***  
Headteacher

***"In my mind I thought it was interesting so I was excited, I didn't think I could do this so I was really happy I could. I was proud."***  
Student

## Artist in Residence Series

ArtHouse Jersey was approached by La Passerelle, a small support team dedicated to students in Key Stages 3 and 4 who are unable to attend mainstream school because of anxiety, to provide an artist in residence to work to support their students. ArtHouse Jersey provided 16 hours of dedicated facilitator time each term, focusing on using art as a tool for managing wellbeing and self expression. The students responded extremely well to the sessions and the partnership will continue in 2021, along with ArtHouse Jersey approaching other charities to offer a similar scheme to their clients.

ArtHouse Jersey also supported MENCAP through the provision of the studio space at our Greve de Lecq Barracks headquarters for their bi-monthly Art Club. Our 'out of town' location has meant that users are able to develop their skills to travel independently, with some taking the bus for the first time. The provision of our accessible studio space has allowed for 35 hours of artistic development & creation, dedicated to 10 consistent users across a five month period. We hope for this partnership to continue into the future.

## Upcoming projects

In 2021, we want to continue the excellent work we are delivering within Education reaching over 4,000 students both through the Genesis Education Programme and also with a re-introduction of our Children's Creative Retreats. As soon as it is viable we will relaunch the physical classes for the Mavericks and also launch a similar initiative for adults living with disability. We plan to restart cake and cabaret in the second part of 2021 and reignite our plans for artists in residence in care settings; in the first part of 2021 we will be reaching these members of our community through the memory box project.

Crucially in 2021, thanks to the generous support of the Association of Jersey Charities, we will have a designated Community Producer who will not only deliver the projects that have already been designed but will also extract value from other areas of our programme. This will include workshops and educational opportunities associated with Skipton Big Ideas, Sound of Colour, 'The Things Forever Speaking' exhibition and through our visiting artists programme. Working with Enable Jersey and other partners they will have a hand in ensuring that our exhibitions and projects are accessible but also design elements of the work to provoke the public to reassess their own perceptions of 'accessibility', redefining our ideas of 'normal'.

The Community Producer will also have scope to cement further partnerships with leading organisations serving those most in need in our community and finding ways that the arts can help them meet their aims. Crucially the Community Producer will work with these partners to establish a full Outcomes Based Accountabilities (OBA) framework so that we can follow best practice in measuring the impact of all of our work in the community enabling us to evaluate and improve our work on a constant basis.

## 4

## Making a financial return

This has always been a longer term aspiration for our programme and at present consists of activities that are specifically designed to make income as we would like to keep our main programme accessible to all with little to no up front attendance cost to the public. We recognise that with no public gallery or concert hall and a limited professionally-produced arts programme on offer, the public have a limited experience and therefore unknown appetite for high quality content. We therefore need to take away all barriers, including cost, in these early years before being able to introduce some sort of charging system for attendance at our larger scale projects. This puts huge pressure on our fundraising efforts in other quarters.

To try to combat this we have designed a range of initiatives including summer art courses for international students, painting retreats for wealthy enthusiasts, corporate events hosting their clients, plus dinners, talks and ticketed events on the open market. In 2020 we were projected to raise £88,000 through such activity, however all of it required travel and/or people being in close proximity to one another. We have hosted online workshops on zoom, which will have raised over £2,000 but there is no way of replicating the sort of events that we would ordinarily be able to offer without the restrictions of the pandemic.

We predict that a good proportion of 2021 will continue to be affected by the pandemic and that any initiatives requiring large numbers of international visitors should not be relied upon (the international student course alone would represent c.£50,000 of income). We do however, aim to reintroduce at least

one live painting course, a reduced corporate hosting offer and regular ticketed events for the public with a total combined predicted income of £28,000. We will also be able to augment this with income from the first stop of the Paper Dialogues tour in Seattle, which represents the first instance of international touring income, illustrating the ongoing benefits of producing high quality 'world class' work. It is vital that we continue to invest in our pipeline of projects to be able to yield such international opportunities in the future increasing our capacity to earn income from our programme both locally and through audiences around the world.

COVID has created a challenging landscape, with the UK currently projecting a £77bn turnover loss in 2020 for the Creative Industries, alongside a 122,000 drop in employment across the sector (Creative Industries Federation).



## Premises

Having occupied the Greve de Lecq Barracks since August 2019, we began the year with high hopes that the site would quickly become a bustling centre of activity and creative hub for the Island. Obviously, this was somewhat frustrated by the pandemic, which had a significant impact on our ability to use the site to develop our programme and generate income. In relation to the latter, noting the need for our team to work from home we let our office to a local creative to help close the income gap caused by an inability to welcome guests to the apartments for large parts of the year.

Nevertheless, the site continued to operate, the ancillary buildings having been sub-let to local artists as permanent working studio spaces. When a lifting of restrictions allowed, we hosted the first of our new series of ArtHouse Jersey Pop Up exhibitions, (which were very well intended and generated over £40,000 of sales for the exhibiting artists) and were delighted to welcome guests back to the apartments. Of course, we were unable to welcome as many artists as had been intended, but were able to offer opportunities to a small number working at all times in line with public health guidelines.

In addition to our headquarters, we also, thanks to the farsightedness of Ports of Jersey, utilise the Shell Building at La Folie as artist studios, providing six local creatives with affordable working space.

## Arts strategy

In recent years, ArtHouse Jersey has consistently advocated for the development of a new arts 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. We were therefore delighted to learn that the Tom Fleming Creative Consultancy had been appointed by Government to lead the development of a new arts strategy, updating the long out of date iteration from 2005. With 1% of government expenditure being dedicated to the arts, culture and heritage from 2022 it was essential that this piece of work be completed to correctly orient investment in the sector. ArtHouse Jersey has taken every opportunity to work with Tom Fleming since his appointment and looks forward to continuing to do so in the months ahead and into 2021 when the strategy will be delivered.

## Communications

### Strategic marketing objectives achieved

We set out five strategic marketing objectives for 2020, outlined below, all of which have been successfully executed. Online activity was a particularly important tool in supporting us to achieve these objectives:

#### Developing our in-house expertise

- We acquired dedicated marketing and communications resource;
- Invested in training and development opportunities;
- Built marketing communications considerations into all aspects of our work.
- Enhancing brand awareness
- Continued delivery of enhanced communications planning;
- Built positive relations with media outlets and sought opportunities to engage in public debates;
- Used social media and traditional media channels to build awareness;
- Focused on developing an understanding of the different facets of our work.
- Undertaking targeted marketing activity
- Ensured our communications planning focused activity on our nine identified markets;
- Developed data sources to help inform market segmentation and identification.
- Supporting income diversification strategy
- Ensured communications planning supports successful delivery of our income diversification plan.
- Research and data collection
- Began conducting market research, to better understand where we are while establishing a baseline against which progress can be measured;
- Sought to understand today's marketplace, preferences, leisure time, price perceptions, time and other constraints.

Communications & Marketing overview for the year 2020 saw ArtHouse Jersey take a huge leap forward in communications and marketing. We were aware that we needed to develop our brand awareness and build a platform to effectively communicate our programme of activity to islanders and audiences for some time. This was achieved with great success during 2020, largely thanks to the appointment of new personnel towards the end of March, our Head of Communications, who began on a part-time basis, but is now working full-time on a fixed term contract. With the team's support, our Head of Communications was able to engage with media, existing stakeholders and new audiences about what we produced and offered the public, our community outreach projects and our vital role supporting artists during the pandemic, to a level that we had never managed to before.

## Expertise

Newly appointed Head of Communications aside, within 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.







## Press

2020 proved to be a watershed year for press coverage and visibility for our organisation and its output, with ArtHouse Jersey being written or talked about in the media 135 times. Not only did the press show exceptional interest in the work we do, but our organisation was and continues to be frequently approached for comment on matters concerning the arts and how the sector was affected in the current climate.

## Digital

ArtHouse Jersey's visibility online increased dramatically during 2020 with website visits and engagement up nearly 550% to 40,327, 82% of which were new visitors, compared to the same period in 2019. Similarly, our social media channels experienced the highest level of engagement in the organisation's history, with thousands of new connections made along the way. Given the painful reduction in freedom to engage with art across society in 2020 the appetite for digital content was very much apparent, particularly in colder months.

We invested heavily in online content and maintained active news, projects, vacancies and opportunities sections coupled with our new digital platform, ArtHouse Jersey Presents, which was launched during the first wave of lockdown in 2020. Designed as a new digital space for emerging and established artists to exhibit their work we invested in new commissions and harnessed captured content and live streaming to connect with new audiences in fresh and dynamic ways. This ongoing flow of fresh content created by largely local individuals gave us a steady stream of opportunities to positively connect with the wider Jersey public throughout the year.

### Brand statement

We remained wholly aligned to our brand statement throughout 2020, despite the obvious shift in working methods we adapted to. 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.

### Markets

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.

It is our ongoing objective to better understand our existing markets. Throughout 2020 we have continually sought to better understand who is attending and benefitting from our events and community outreach initiatives. This data-driven approach has and will continue to inform decision making in 2021 and beyond.

We define 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:

- **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**

### Audiences

2020 saw continued work on developing our understanding of our specific audiences, both existing and potential. Those audiences include:

- **Creative community**
- **Arts enthusiasts**
- **Arts curious**
- **Young people**
- **Elderly**
- **General public**
- **The marginalised**
- **Event attendees**
- **Solely digital consumers of our content**
- **National & international arts audiences**

Work in this area initiated in 2020 forms the basis of our ongoing commitment to develop in-house audience strategies that will be applied at both project and organisational level. This work is led by our Head of Communications.

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## Financial Review

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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.



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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 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. This funding will enable us to consider to serve the local community, building on our track record of directly contributing to the five strategic objectives set out in the

Common Strategic Policy, something that we intend to continue to do through our 2021 programme, in 2022 and the years ahead. To continue our work we will be seeking a Government grant of £515,000 in 2021.

### 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 funding. It outlined income growth opportunities and key actions. The plan was drafted in recognition of the fact that an organisation is more likely to receive support if it meets needs, rather than has needs.

We recognised that in order to be successful, ArtHouse Jersey must be seen 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, we determined to reduce our reliance on public funding and develop income streams from five other sources: sponsorship/CSR, earned income, commissions, individual giving, grants and foundations. However, despite our best efforts to mitigate the ramifications of the pandemic on our income generating potential, COVID-19 did severely impact our ability to generate funds in some key areas, resulting in us failing to meet our forecasted income from self-generated sources of £411,055, falling short by £89,072 with £321,983.

Area	2020 forecast	2020 actual
Sponsorship & CSR	£75,000	£31,000
Grants & foundations	£90,000	£101,365
Individual giving	£32,375	£11,582
Earned income	£133,680	£64,929
Commissions	£80,000	£113,107
<b>GRAND TOTAL</b>	<b>£411,055</b>	<b>£321,938</b>

While it is notable that we exceeded targets in some areas, including commission and with Grants & Foundations, having benefited from the notable support of the Association of Jersey Charities, the One Foundation, the Sir James Knott Trust and Enable Jersey. However, sponsorship was hard hit with some significant projects being unable to go ahead meaning it was no longer possible to generate the associated income from the corporate community. Earned income was hit hard with the corporate community unable to hold events that we had anticipated delivering and it being impossible to let the apartments at the Greve de Lecq Barracks for large parts of the year. Of course, plans to welcome international students to Jersey for creative educational courses had to be put on hold. Elsewhere, with our attention firmly fixed on the delivery of the programme, it was impossible to devote the required attention to sourcing income from individual giving. The positive news is that 2021 looks like being a very different story across these three income streams and we hope to be in a position to report a substantially better performance next year.

## 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 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 with the necessary increase in income being secured from government and other

"The positive news is that 2021 looks like being a very different story across these three income streams and we hope to be in a position to report a substantially better performance next year."

sources through the income diversification strategy. The presence of this fund 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 the Board closed this fund as it was agreed that its function had been served with the uplift in funding from Government and the success of the Executive team in executing its income diversification plan. It also noted that the existing balance of £50,000 in operational reserves was insufficient given the growth and increased risk and liabilities of the organisation. It therefore agreed to transfer the balance of the ArtHouse Development Fund plus £3,000 of free cash to its designated operational reserves, taking the balance to £165,000. The Treasurer advised that this would need to be reviewed and increased in future years.

In light of its future maintenance requirements under the terms of its lease with the National Trust for Jersey for Greve de Lecq Barracks, it was agreed that it was vital for a sinking fund to be established to be available for future use with £10,000 being taken out of the year's operational budget to serve this purpose.

At the close of the year ArtHouse Jersey was also in possession of funds that were received in 2019 and 2020 for specific items in its programme, which became undeliverable in the financial year due to the ongoing restrictions associated with the pandemic. It was noted that this would result in what looked like a healthy cash surplus for the year, but would in reality be spent in 2021 as restrictions eased and delivery of the associated projects became possible.

### Jersey Opera House Limited

Whilst the Jersey Opera House Limited company has its own Board of Directors and staff, the share capital resides with ArtHouse Jersey, as did responsibility for the servicing of its loan, which was raised with Barclays Bank in 2000 for improvements to the building. ArtHouse Jersey administered the loan and made the final payment in July 2020, clearing the debt. At the time of writing we are waiting to transfer the shares and all legal responsibility to the Jersey Opera House Trust and look forward to doing so at the earliest possible opportunity in 2021. 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. ■

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# The Board's Responsibilities For The Financial Statements

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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 28 May 2021 and signed on their behalf by



**Philip Hewat-Jaboor**  
*Chairman*

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# Audit Report

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2020 Audit of the Financial Statements of The Jersey Arts Trust Operating as ArtHouse Jersey (the "Trust")

Independent auditor's report to the  
Trustees of ArtHouse Jersey

*Chartered Accountants*

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





Bracken Rothwell Limited is authorised to act as auditor to the Jersey Arts Trust operating as Art House Jersey since it satisfies the requirements set out in Article 102(1)(c) of the Companies (Jersey) Law 1991.

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

#### Opinion

We have audited the financial statements of the Jersey Arts Trust operating as ArtHouse Jersey (the 'Trust') for the year ended 31 December 2020 which comprise the Statement of Financial Activities, Statement of Financial Position, Cash Flow Statement and the related notes 1 to 23 to the financial statements, including 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 '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' (Charities SORP (FRS 102)).

In our opinion, the financial statements:

- present a true and fair view of the financial position of the Trust as at 31 December 2020, and of its financial performance for the year then ended;
- have been properly prepared in accordance with Charities SORP (FRS 102); and
- have been prepared in accordance with the Trust's Constitution.

#### 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 Trust in accordance with the Ethical Standards as issued by the Financial Reporting Council ("FRC") in the United Kingdom and other guidance and ethical requirements that are relevant to our audit of the financial statements in Jersey, 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 Trust'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

Other information comprises the information included in the Trustees' Report other than the financial statements and our Auditor's report thereon. The Trustees are responsible for the other information contained within 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. 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 course of 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 this gives rise to a material misstatement in the financial statements themselves. 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

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

- the information given in the Trustees' report for the financial period for which the financial statements are prepared is consistent with the financial statements; and
- 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 Trust and its environment obtained in the course of the audit, we have not identified material misstatements in the Trustees' Report.

We have nothing to report in respect of the following matters, in our opinion:

- the financial statements are in agreement with the accounting records and returns; and
- we have received all the information and explanations we require for our audit.

### Responsibilities of Trustees

As explained more fully in the Board's Responsibilities on page 49, the Trustees 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 controls 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 Trust'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 Trust 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:

We gained an understanding of the legal and regulatory framework applicable to the Trust and the industry in which it operates, and considered the risk of non-compliance or fraud by the Trust. We designed audit procedures to detect material misstatements due to fraud and error. We note that it can be harder to detect those arising due to fraud as they may involve deliberate concealment or collusion. We focused on laws and regulations that could give rise to material misstatement in the Trust's financial statements, including, but not limited to, Charities (Jersey) Law 2014. Our tests included, but were not limited to, agreement of the financial statement disclosures to underlying supporting documentation, review of correspondence with regulators and legal advisers and enquiries of management. There are inherent limitations in the audit procedures described above and the more removed from the financial transactions, the less likely it is that we would become aware of non-compliance with laws and regulations.

A further description of our responsibilities is available on the Financial Reporting Council's website at [www.frc.org.uk/auditorsresponsibilities](http://www.frc.org.uk/auditorsresponsibilities). This description forms part of our Auditor's report.

Yours faithfully

**Alistair Rothwell**

*For and on Behalf of*  
Bracken Rothwell Limited



PICTURED  
Video Filming of Le Montais

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# Financial Statement

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Jersey Arts Trust operating as ArtHouse Jersey  
Statement of Financial Activities  
For the Year Ended 31 December 2020



## Statement of financial activities

		Restricted	Unrestricted	Total funds	Total funds
		2020	2020	2020	2019
	Note	£	£	£	£
<b>Income and endowments from:</b>					
Donations and legacies	4	-	1,152,483	1,152,483	1,146,899
Income from investments	5	-	14	14	204
<b>Total</b>		<b>-</b>	<b>1,152,497</b>	<b>1,152,497</b>	<b>1,147,103</b>
<b>Expenditure on:</b>					
Raising funds	6	-	20,456	20,456	17,909
Charitable activities	7	3,000	751,774	754,774	741,972
Governance costs	8	-	5,000	5,000	5,000
<b>Total</b>		<b>3,000</b>	<b>777,230</b>	<b>780,230</b>	<b>764,881</b>
<b>Net income/(expenditure) before other recognised gains and losses</b>		<b>(3,000)</b>	<b>375,267</b>	<b>372,267</b>	<b>382,222</b>
<b>Other recognised gains/(losses)</b>					
Impairment of tangible fixed assets	9	-	(4,352,554)	(4,352,554)	-
<b>Net movement in funds</b>		<b>(3,000)</b>	<b>(3,977,287)</b>	<b>(3,980,287)</b>	<b>382,222</b>
<b>Reconciliation of funds:</b>					
Total funds brought forward		8,700	4,298,033	4,306,733	3,924,511
<b>Total funds carried forward</b>	<b>19</b>	<b>5,700</b>	<b>320,746</b>	<b>326,446</b>	<b>4,306,733</b>

*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 prior year Statement of Financial Activities is provided in note 21.*

### 1. General information

The Jersey Arts Trust (the "Trust") is a registered Charity incorporated and domiciled in Jersey. Its principal office is Greve de Lecq Barracks, St Mary, Jersey, JE3 3AA.

### 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 the Charities SORP (FRS 102) 'Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019)' 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.

## Statement of Financial Position

	Note	Restricted 2020 £	Unrestricted 2020 £	Total 2020 £	Total 2019
<b>Fixed assets</b>					
Tangible fixed assets	13	-	38,420	38,420	36,406
Other fixed assets	14	-	-	-	4,502,686
Investments	15	-	1,000	1,000	1,000
		-	39,420	39,420	4,540,092
<b>Current assets</b>					
Debtors and prepayments	16	-	7,586	7,586	2,563
Cash and cash equivalents	17	5,700	331,689	337,389	249,724
		5,700	339,275	344,975	252,287
<b>Creditors: amounts falling due within one year</b>					
Creditors and accruals	18	-	(57,949)	(57,949)	(485,646)
Net current assets / (liabilities)		5,700	281,326	287,026	(233,359)
Total assets less current liabilities		5,700	320,746	326,446	4,306,733
<b>Total assets</b>		<b>5,700</b>	<b>320,746</b>	<b>326,446</b>	<b>4,306,733</b>
<b>Trust funds</b>					
Unrestricted funds	19	-	320,746	320,746	4,298,033
Restricted funds	19	5,700	-	5,700	8,700
		<b>5,700</b>	<b>320,746</b>	<b>326,446</b>	<b>4,306,733</b>

The Trust's financial statements have been prepared in accordance with the Charities SORP (FRS 102) (effective 1 January 2019).

The prior year Statement of Financial Position is provided in note 22.

The financial statements were approved and authorised for issue by the board of Trustees on .....

### 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 Income

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.

## Cash Flow Statement

	2020	2019
	£	£
<b>Cash flows from operating activities</b>		
Cash generated from operations:		
Net income for the reporting period before other recognised gains/ (losses) (as per the Statement of Financial Activities)	372,267	382,222
Adjustments for:		
Depreciation	155,085	151,339
Interest received	(14)	(204)
Decrease/(increase) in debtors	(5,023)	6,947
(Decrease)/increase in creditors	(427,697)	(634,147)
<b>Net cash (used in)/provided by operations</b>	<b>94,618</b>	<b>(93,843)</b>
<b>Cash flows from investing activities</b>		
Purchase of tangible fixed assets	(6,967)	(37,613)
Interest received	14	204
<b>Net cash used in investing activities</b>	<b>(6,953)</b>	<b>(37,409)</b>
<b>Change in cash in the reporting period</b>	<b>87,665</b>	<b>(131,252)</b>
<b>Cash at the beginning of the reporting period</b>	<b>249,724</b>	<b>380,976</b>
<b>Cash at the end of the reporting period</b>	<b>337,389</b>	<b>249,724</b>

### 2.5 Expenditure

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 Tangible and other fixed assets

All assets costing more than £3,000 are capitalised. Amounts smaller than this are capitalised where they form part of a programme of improvements to new or existing property which exceeds £3,000 in total.

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

## 2.7 Impairment of fixed assets

At the end of each reporting date, the Trust reviews the carrying amounts of its tangible fixed assets to determine whether there is any indication that those assets have suffered an impairment loss. If such indication exists, the recoverable amount of the asset is estimated in order to determine the extent of the impairment loss. Recoverable amount is the higher of fair value less costs to sell and value in use.

If the recoverable amount of an asset is estimated to be less than its carrying amount, the carrying amount of the asset is reduced to the recoverable amount. An impairment loss is recognised immediately in the Statement of Financial Activities.

## 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.

The Trustees use their judgement to review the carrying amounts of tangible fixed assets to determine whether there is any indication that those assets have suffered an impairment loss.

	2020	2019
	£	£
<b>4. Donations and Legacies</b>		
EDTSC funding for loan	429,000	572,000
EDTSC revenue grant	401,500	358,400
Sponsorship and CSR	31,000	38,000
Grants and foundations	101,365	100,480
Individual giving	11,582	19,293
Earned income	64,929	47,968
Commissions	113,107	10,758
	<b>1,152,483</b>	<b>1,146,899</b>



## 5. Investment income

Bank interest	14	204
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## 6. Cost of Generating Voluntary Income

Fundraising	50	2,290
Telephone charges	3,733	2,070
Travel and entertaining	820	4,650
Advertising and publicity	6,094	4,493
Professional fees	6,125	2,598
Premises expenses	2,350	1,371
Casual staff	1,220	-
Sundries	64	437
	<b>20,456</b>	<b>17,909</b>

## 7. Charitable Activities

	2020	2019
	£	£
<b>ArtHouse Activity Costs: Restricted funds</b>		
Olive Brown Bursary	3,000	3000
<b>ArtHouse Activity Costs: Unrestricted funds</b>		
ArtHouse Jersey Outreach Programme	8,981	28,194
ArtHouse Jersey Grants	25,638	29,534
Liberation 75	37,591	7,839
Cultural diplomacy	3,444	11,081
Artist Lock-In	6,625	15,914
Sound of Colour	7,070	-
La Folie	1,924	1,570
Morning Boat Project	-	18,873
One Foundation Grants (see analysis below)	-	21,000
Paper Talks	4,355	7,422
Project research costs	1,485	4,462
Commissions	24,731	21,941
Residency costs	4,549	14,429
Programmed events	689	4,989
Commercial events	1,175	8,393
Courses	440	7,476
Skipton Project	59,974	65,085
ArtHouse Jersey Open Studios	533	-
ArtHouse Jersey Presents	14,162	-
Genesis Education Programme	38,777	-
Roaming Soundtrack	12,555	-
	<b>254,698</b>	<b>268,202</b>

7. Charitable Activities (continued)	2020 £	2019 £
<b>Support costs</b>		
Brand development	5,392	10,845
Bank interest and charges	292	469
Depreciation (note 13)	4,953	1,207
Operating expenses	43	585
Utilities	3,558	1,806
Insurance	959	926
IT expenses	3,575	1,399
Parking	116	290
Equipment expenses	969	4,167
Repairs and maintenance	2,922	1,091
Rent and Rates	40,875	27,731
Staff wages and costs (note 10)	255,970	223,091
Stationery, printing and postage	2,169	1,895
Subscriptions and memberships	441	160
Sundry and cleaning expenses	11,214	4,670
Training and recruitment	5,070	1,287
Historical amounts written off	1,767	-
	<b>340,285</b>	<b>281,619</b>
<b>Other costs</b>		
Loan interest - in support of The Jersey Opera House improvements	6,659	39,019
Depreciation - The Jersey Opera House (Note 14)	150,132	150,132
	<b>156,791</b>	<b>189,151</b>
<b>Total activity costs</b>	<b>754,774</b>	<b>741,972</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
	-	<b>21,000</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

<b>Audit fees</b>	3,500	3,500
Accountancy fees	1,500	1,500
	<b>5,000</b>	<b>5,000</b>

9. Other Recognised Losses	2020	2019
Impairment losses - The Jersey Opera House (Note 14)	4,352,554	-

10. Staff Costs	2020	2019
The average monthly number of full time employees during the year was:	5	4

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

Wages and staff costs	236,079	182,360
Pension contributions	5,957	15,873
Employer's Social security	13,934	24,858
	<b>255,970</b>	<b>223,091</b>

### 11. 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 (2019: £Nil).*

### 12. 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.*

### 13. Tangible Fixed Assets

Cost	Capital improvements £	Office furniture & equipment £	Total £
At 1 January 2020	37,613	61,620	99,233
Additions	6,967	-	6,967
At 31 December 2020	<b>44,580</b>	<b>61,620</b>	<b>106,200</b>
Depreciation			
At 1 January 2020	1,207	61,620	62,827
Charge for year	4,953	-	4,953
At 31 December 2020	<b>6,160</b>	<b>61,620</b>	<b>67,780</b>
Net book value			
At 31 December 2020	<b>38,420</b>	-	<b>38,420</b>
At 31 December 2019	36,406	-	36,406

*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.*

## 14. Other Fixed Assets

<b>Jersey Opera House Improvements</b>	<b>2020</b>
<b>Cost</b>	<b>£</b>
At 1 January 2020 and 31 December 2020	7,506,618
<b>Depreciation and impairment</b>	
At 1 January 2020	3,003,932
Depreciation charge for year	150,132
Impairment losses	4,352,554
At 31 December 2020	7,506,618
<b>Carrying amount</b>	
At 31 December 2020	-
At 31 December 2019	<b>4,502,686</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 16). The Trust expended these amounts for the benefit of the Jersey Opera House Limited, a wholly owned subsidiary which is separately managed and controlled.

Consequent to the loan for the Opera House Improvements being settled in full, the Trustees undertook an impairment review of this asset and concluded that there was no value to the Trust and that the carrying value should be reduced to nil.

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.

## 15. Investments

	<b>Unlisted securities</b>	<b>Unlisted securities</b>
<b>The Jersey Opera House Limited</b>	<b>2020</b>	<b>2019</b>
	<b>£</b>	<b>£</b>
Unlisted securities at cost	1,000	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.

## 16. Debtors

	<b>2020</b>	<b>2019</b>
	<b>£</b>	<b>£</b>
GST recoverable	4,271	2,433
Trade receivables	3,315	130
	<b>7,586</b>	<b>2,563</b>

## 17. Cash

	2020 £	2019 £
Cash at bank	337,389	249,724

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

Barclays Bank loan account - principal	-	415,535
Barclays Bank loan account - interest	-	6,661
Trade and other creditors (further analysis below)	55,791	60,250
Deferred income (further analysis below)	2,158	3,200
	<b>57,949</b>	<b>485,646</b>
<b>Trade and other creditors</b>		
Trade and other creditors	38,101	46,251
Accountancy and audit fee	5,000	5,000
Social security and ITIS	12,690	8,999
	<b>55,791</b>	<b>60,250</b>
<b>Deferred income</b>		
Brought forward as at 1 January	3,200	143,000
Resources deferred during the year	2,158	3,200
Amounts released from previous year	(3,200)	(143,000)
Carried forward as at 31 December	<b>2,158</b>	<b>3,200</b>
<b>Bank Loan</b>		

*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.*

## 19. Statement of Funds

	At 1 January 2020 £	Incoming Resources £	Resources Expended £	Transfers In/Out £	At 31 Dec 2020 £
<b>Restricted funds</b>	700	-	-	-	700
Victor Hugo Celebrations	8,000	-	(3,000)	-	5,000
Olive Brown Bursary	8,700	-	(3,000)	-	5,700
<b>Unrestricted funds</b>	4,136,033	1,152,497	(5,129,784)	(13,000)	145,746
General funds	162,000	-	-	13,000	175,000
Designated funds	4,298,033	<b>1,152,497</b>	<b>(5,129,784)</b>	-	320,746
Total unrestricted funds	<b>4,306,733</b>	<b>1,152,497</b>	<b>(5,132,784)</b>	-	326,446
<b>Total funds</b>	<b>3,924,511</b>	<b>1,147,103</b>	<b>(764,881)</b>	-	<b>4,306,733</b>

## 20. Comparatives for the Statement of Funds (year ended 31 December 2019)

	At 1 January 2019 £	Incoming Resources £	Resources Expended £	Transfers In/Out £	At 31 December 2019 £
<b>Restricted funds</b>	700	-	-	-	700
Victor Hugo Celebrations	11,000	-	(3,000)	-	8,000
Olive Brown Bursary	11,700	-	(3,000)	-	8,700
<b>Unrestricted funds</b>	3,740,811	1,147,103	(761,881)	10,000	4,136,033
General funds	172,000	-	-	(10,000)	162,000
Designated funds	3,912,811	<b>1,147,103</b>	<b>(761,881)</b>	-	4,298,033
Total unrestricted funds	<b>3,924,511</b>	<b>1,147,103</b>	<b>(764,881)</b>	-	4,306,733
<b>Total funds</b>	<b>3,924,511</b>	<b>1,147,103</b>	<b>(764,881)</b>	-	<b>4,306,733</b>

## 21. Comparatives for the Statement of Financial Activities (year ended 31 December 2019)

	Note	Restricted 2019 £	Unrestricted 2019 £	Total funds 2019 £
<b>Incoming Resources</b>				
Incoming resources from generated funds:				
Voluntary income	4	-	1,146,899	1,146,899
Investment income	5	-	204	204
<b>Total incoming resources</b>		<b>-</b>	<b>1,147,103</b>	<b>1,147,103</b>
Resources expended				
Costs of generating funds:				
Costs of generating voluntary income	6	-	17,909	17,909
Charitable activities	7	3,000	738,972	741,972
Governance costs	8	-	5,000	5,000
<b>Total Resources Expended</b>		<b>3,000</b>	<b>761,881</b>	<b>764,881</b>
<b>Net movement in funds</b>		<b>(3,000)</b>	<b>385,222</b>	<b>382,222</b>
Total funds at 1 January		11,700	3,912,811	3,924,511
<b>Total funds at 31 December</b>	20	<b>8,700</b>	<b>4,298,033</b>	<b>4,306,733</b>

## 22. Comparatives for the Statement of Financial Position (year ended 31 December 2019)

<b>Fixed assets</b>				
Tangible fixed assets	13	-	36,406	36,406
Other fixed assets	14	-	4,502,686	4,502,686
Investments	15	-	1,000	1,000
		-	4,540,092	4,540,092
<b>Current assets</b>				
Debtors and prepayments	16	-	2,563	2,563
Cash and cash equivalents	17	8,700	241,024	249,724
		8,700	243,587	252,287
<b>Creditors: amounts falling due within one year</b>				
Creditors and accruals	18	-	(485,646)	(485,646)
Net current liabilities		8,700	(242,059)	(233,359)
<b>Total Assets</b>		<b>8,700</b>	<b>4,298,033</b>	<b>4,306,733</b>
<b>Trust funds</b>				
Unrestricted funds	20	-	4,298,033	4,298,033
Restricted funds	20	<b>8,700</b>	-	8,700
		<b>8,700</b>	<b>4,298,033</b>	<b>4,306,733</b>

## 22. Impact of COVID-19 on current and future operations

The Trust has five self generated income streams: individual donations, commissions, grants, earned income and corporate sponsorship. COVID-19 has had a significant material impact on individual donations, earned income and corporate sponsorship, somewhat offset by strong performance with commissions and grants. The Trustees are closely monitoring the ongoing situation to assess impact on future financial performance.

