



ArtHouse Jersey  
**Annual  
Report**  
2022

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E



ARTIST  
Kimatica

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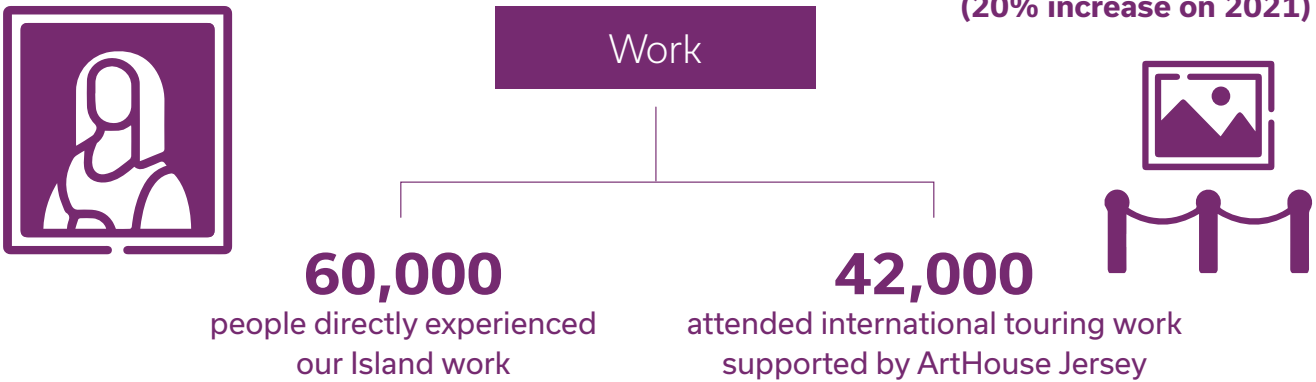
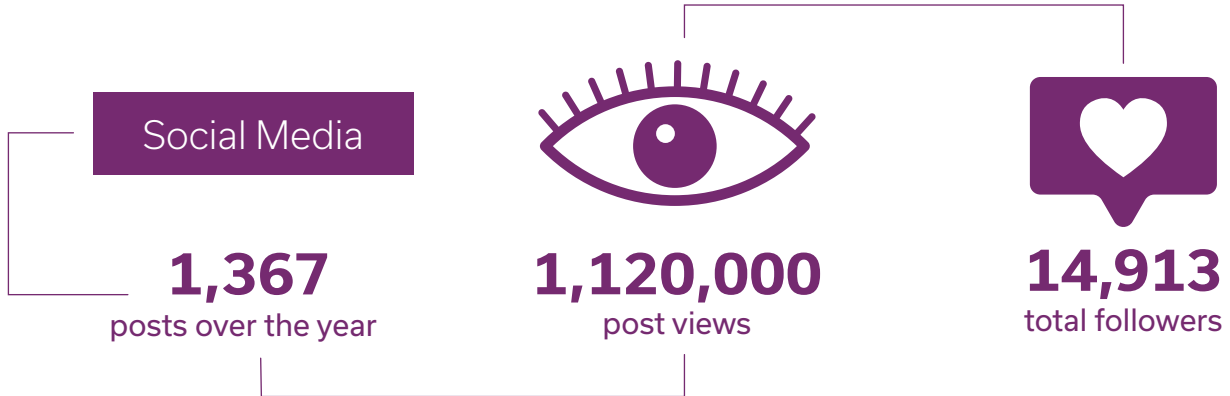
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# Year In Figures

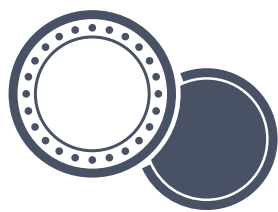


**public projects & events**

- |                        |                                    |
|------------------------|------------------------------------|
| Jason Butler           | Ally Zlater                        |
| Home                   | Starving Artist                    |
| Skipton Big Ideas      | Until You Became Me                |
| Paul Kilshaw           | The PappyShow                      |
| The Map of Wonders     | Dances in the Park                 |
| Sound of Colour        | You, Me & the Sea                  |
| Recollect & Memory Bar | Saturday Art School                |
| Ian Rolls              | Childrens' Day                     |
| Barracks Pop Ups       | Live at the Barracks               |
| Roszada                | Making Art Partnerships in Schools |
| Artist in Residence    | Kin                                |



## Developing Artists



**£37,170**  
awarded  
[ up from **£32,440**  
in 2021. ]



**£377,800**  
directly into creatives' pockets  
through commissions, grants and  
paid employment.

**16**

successful applicants  
directly supporting  
**54 local artists.**

**12**

studios have been provided  
for developing artistic  
practice.

**296**

artists were directly supported  
through our programme, funding,  
advice and facilities.

## Community Outreach



**4,500**  
students engaged  
(25% pupil premium)  
over **62,400** hours.

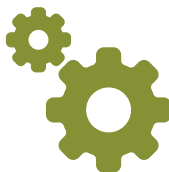


Worked with **12**  
community partners  
to deliver projects for  
Islanders in need.

**2,400**  
hours of teacher  
professional  
developments.

## Acting as a Strategic Partner

**5** project impact assessments  
completed using our logic  
model framework.



Worked with Government on **12**  
core areas - education, spaces and  
funding landscape.

## Income Diversification



**£492,013**  
Self generated funding

**11 year**  
partnership with  
sponsor Skipton  
International.

**£76,109**  
kindly donated by  
individual donors to  
support our charity.

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## Our Partners

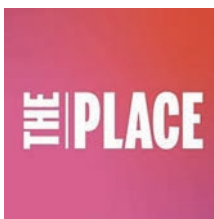
## Funders



## Corporate Sponsors



## Programme Partners



## Community Partners



## Parish 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

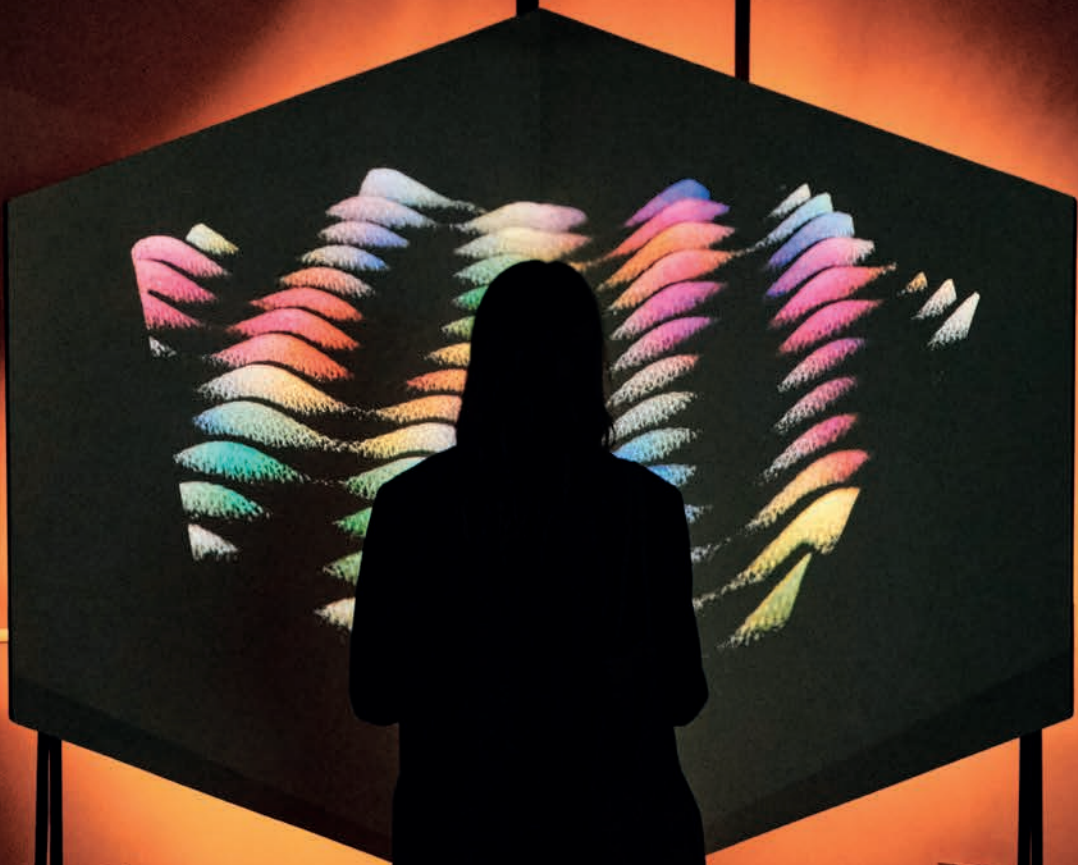
La Passerelle

Jersey College for Girls

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# Foreword From The Board

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It is once again my pleasure, on behalf of ArtHouse Jersey's board of trustees, to present our Annual Report and annual audited financial statements for the period ending 31 December 2022. As noted in last year's Annual Report, we were deeply saddened by the sudden and unforeseen passing of our Chair, Philip Hewat-Jaboor, early in the year.

Philip's vision for ArtHouse Jersey was ambitious, full of passion and excitement, and continues to be reflected in the work we produce and will produce in the many years to come. I was humbled and honoured to be appointed as Acting Chair on an interim basis following his passing.

As a board, we decided to focus on three key priorities in addition to the programme of work that was already underway: 1) completing the organisational review and development programme that had been initiated in the autumn of the preceding year, 2) launching a recruitment process for a permanent chair and additional trustees, and 3) establishing an award to reflect Philip's vision and passion for the arts.

I am pleased to report that we were successful in all three areas and particularly pleased to return to my role as Vice Chair and welcome Sir Stephen Dalton as our Chair in February 2023 along with Lady Marianne Jersey and Ashley Proudfoot as new trustees. The completion of the organisational review and development programme has resulted in an expanded team and strengthened organisational processes and culture as key foundational pillars for ArtHouse Jersey to continue its important work. The award to honour and celebrate Philip's contribution will be announced later this year.

Our mission is to positively impact our Island community through the arts and creativity. We were able to deliver this mission on a greater scale than at any other time in our history.

We delivered 29 public projects to over 60,000 people in Jersey, engaged 4,500 students (25% of whom were pupil premium) over 62,400 hours, and 42,000 people attended our international touring projects. We invested £377,800 in artists through commissions, grants and paid employment directly supporting very close to 300 artists directly through our programme, funding, advice and facilities. We also developed and applied impact evaluation models across five projects

and are excited to expand upon this workstream. We invite you to read the rest of our Annual Report to learn more about our work and impacts.

ArtHouse Jersey's ability to make such a broad and meaningful contribution to people and Island life is primarily enabled by the States of Jersey's commitment to dedicate 1% of the Government of Jersey's annual budget to spending on arts, culture and heritage. We are grateful for this enhanced public funding commitment that has allowed us to grow and deliver positive impact on the quality of life for the community and many thousands of Islanders at a profoundly personal level. We are also grateful for Deputy Kirsten Morel and his wisdom in recognising the importance of engagement in the arts to enhance health and productivity - retaining responsibility for the arts as Minister for Economy emphasises this important link and we appreciate his support and the efforts of his team as we continue to drive forward together on delivery of the Arts Strategy for Jersey.

ArtHouse Jersey's achievements are driven by people and we would like to thank everyone inside and outside of the organisation who has contributed to its success. I particularly thank fellow trustees for their dedication and the team led by Tom Dingle in achieving so much this past year.

The power of art to transform our perspectives, engage our senses, delight and ground our daily experiences is magical and supported by a growing evidence base to enhance self-esteem, confidence and productivity. We invite you to join us as artists, supporters and recipients of our work and look forward to engaging with all of you in the years to come.



*Gailina Liew*  
**Acting Chair**  
**ArtHouse Jersey**

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# Director's Foreword

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ARTIST  
Georgia Mae Bishop

When it comes to the point of writing the annual report for the past year one has the advantage of a little distance in time since the activities took place which provides an opportunity for reflection and perhaps the benefit of some hindsight. Right now, I am thinking about how ArtHouse Jersey serves the public between what it presents, what it produces and what it nurtures.

On the presenting, we took a huge leap forward in 2022 opening our first permanent venue dedicated to showcasing high quality art. After having years of presenting work in makeshift spaces across the Island it was a wonderful moment to open ArtHouse Jersey at Capital House, which offers 1,866 square feet of dedicated, flexible exhibition space. In total we presented eight exhibitions embracing a full spectrum of the arts each time transforming the space into something new. From our solo painting exhibitions showcasing the work of Jason Butler, Paul Kilshaw and Ian Rolls to the space being an active design studio with Skipton Big Ideas: Where Waste Meets Design, to our highly popular digital project 'Sound of Colour' each time the space was alive with high quality vibrant work that delighted a growing audience. We saw the space showcase our work with the community through our 'Home' exhibition, 'Map of Wonders' and 'Recollect'. Each time a project was delivered we had targeted opportunities for community groups, school children and artist development as well as a drive to bring the public through the doors. It was hugely gratifying to see our audience grow over the eight months the space was open with some exhibitions averaging nearly one hundred people a day.

We continued to showcase work beyond Capital House with the delivery of Jersey's largest ever mural on the facade of Normans offering a work that carried a more complex message for the whole public to contemplate. We had a conceptual exhibition at the National Trust's Le Moulin de Quétivel Mill, our Pop-ups at Greve de Lecq Barracks and of course our brilliant Paper Dialogues exhibition on tour in the US. Within the performing arts we presented work to over 1,000 students in schools as well as enjoying performances at the St. James Centre, in Capital House, on tour in Edinburgh and in London and online. We loved seeing the warm response to

our online work 'The Complete History of Jersey in Under Ten Minutes' written and performed by The Story Beast, which was viewed over 20,000 times within the first week of it being posted. In all, we are confident that every single Islander would have had the opportunity to see at least one of the works that we produced with a broad selection of projects that catered to a wide variety of tastes and interests. Much of what we present is produced by ArtHouse

"After having years of presenting work in makeshift spaces across the Island it was a wonderful moment to open ArtHouse Jersey at Capital House, which offers 1,866 square feet of dedicated, flexible exhibition space."

Jersey where we work with artists and partner organisations to commission original pieces of art and curate these, along with existing works, in exhibitions and performances that we guide and deliver. We invest in work both financially but also through residencies and with the time of our expert producers. Increasingly we are considered who we are commissioning and whose story or perspective we might be capturing through the work. I have been particularly proud of the dialogues that we have started with people from the Portuguese, Polish and Romanian communities through our 'Home' project and am pleased to say that this is something that we will continue to explore in future years. Our work with CYPES reaching thousands of young people and particularly working with Primary teachers to consider how creativity can be utilised to meet learning targets across the curriculum is also a point of pride for us.

This also points to how we nurture both artists and specific groups in our community with the aim to inspire and develop the artists and their work for the future but also to look at community cohesion and the wider well-being of our society. You will read about our work with our charity partners, more detail of our outreach to young people and our investment in the local creative ecosystem. There is evidence from around the world that a creative community is a happy community and it is from these acorns that we plant today that we can expect the oak trees of the future to grow.

**“There is evidence from around the world that a creative community is a happy community and it is from these acorns that we plant today that we can expect the oak trees of the future to grow.”**

This work has been possible due to the increased investment of the Government, for which we are extremely grateful. Our revenue grant enables us to invest in our programme and also provide sufficient activity to be able to raise the remaining 35% of our budget from other sources. The most crucial aspect to this is our team. An organisation is only ever as good as the people who are part of it and we are extremely fortunate to have the skilled and passionate team who work tirelessly to deliver what we do. In 2022 it was wonderful to welcome new members of staff each bringing new skills, fresh ideas and a wealth of experience complementing those who were already on board. The ArtHouse Jersey team are not only an asset for the organisation but also drivers of the wider arts ecosystem as they

advise and support a whole network of artists in their development and help to foster creativity within our target groups. Significant time and resources not only went into our recruitment but also working with the Board and professional third parties to review our systems and practices to ensure that we are following best practice as an employer and structured in a way that we get the best out of our team. This work is ongoing and will continue into 2023 and beyond.

When I speak about our team it is not only our brilliant staff, but our Board, our stewards and volunteers, the artists we work with, the partner organisations from sponsors to community groups, our supporters and the vast array of people who take part in our activities who make the work that we do possible and I would like to take this opportunity to thank and pay tribute to them all. Of course there has been one person in this past year whose presence has been keenly missed and will continue to always be missed and I end this year's report by dedicating our work to our late Chairman, Philip Hewat-Jaboor, whose contribution to ArtHouse Jersey and to the many people whose lives he touched was incalculable.

Whilst Philip's loss is still keenly felt, I know he would be proud of the strides we continued to make and would have been delighted to learn of Sir Stephen Dalton's appointment as Chair in February 2023. We look to the future with renewed energy, optimism and enthusiasm.



*Tom Dingle*  
**Director**  
**ArtHouse Jersey**





# Strategy

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## Our Mission

**To enable the creation and sharing of art and creativity that has a positive impact on our Island community.**

As a charity we understand we have a role to play in helping our community achieve population level objectives that are a shared responsibility requiring the public sector, private sector and third sector to work together.



**Programmed events and projects to engage the public.**

**Developing artists through funding and advice, providing appropriate working spaces and opportunities to collaborate, offering commissions, work opportunities and welcoming visiting artists.**



In 2019, we made a concerted effort to change any perception that art is only for the elite, specifically targeting people in our community who may have not benefited from access in the past, demonstrating that art is for everyone. In 2020, we continued in the same vein with a particular focus on the elderly, disabled and disadvantaged young people, whilst growing engagement with our online audiences throughout the midst of the pandemic. In 2021, we sought to complement our work in the community with a high-quality programme of events and projects to inspire and engage the wider public.

Throughout 2022, we continued to be led by the principle that art is for everyone, and accordingly offering a broad programme of activity targeted at specific sectors. We sought to deliver a range of experiences of artistic integrity, ensuring that we were offering projects of appeal to the general public. Our programme was designed with this in mind. Consistent with previous years we were guided by the following principles: effective communication, a continual focus on quality, the enabling of wider audience engagement, and improved organisational processes.

## Arts Strategy

We understand that our charity is one part of Jersey's creative ecosystem and had long advocated for an Island-wide arts strategy, particularly once the States of Jersey made a commitment to direct 1% of government expenditure to culture, arts and heritage. The strategy sets a shared vision for the Island's cultural bodies and practitioners and our charity has invested significant time in working with policy leaders in Government to support the launch and delivery of the strategy, which enables our charity to deliver its mission within a thriving creative ecosystem and in concert with partners across the sector.

*"We continue to actively and effectively measure the impact of the delivery of our strategy and determine how these impacts contribute to improving the lives of Islanders."*



The Creative Island - An Arts Strategy for Jersey 2022-27 (March 2022)

## Our Impact

We continue to actively and effectively measure the impact of the delivery of our strategy and determine how these impacts contribute to improving the lives of Islanders.

As an organisation we track and assess the strategic impact of our major projects using a logic model framework. In the planning stages, the project vision is used to select typically three social needs where we believe we can actively make a difference during a project's life and, more crucially, deliver lasting social impact beyond it. Our social needs align to one of the four quadrants of the Creative Island Arts Strategy 2022-27, which in turn contributes to population-level objectives within the Jersey Performance Framework. The logic model methodology allows us to track how well projects play their part in the arts ecosystem, and where to refine and improve.

The approach is deemed valuable to project teams by informing their work and by teams becoming more confident in impact assessment application and utility.

During 2022, five major projects were selected for logic model planning and evaluation. 35% of visitors attended projects with outcomes aligned to 'Arts, Health and Sustainable Wellbeing'; 29% to 'Arts, Education and Personal Development'; 26% to 'Arts, Environment and Place-making' and 9% to 'Arts, Economic Prosperity and Inclusive Growth'.

Our ongoing implementation of the impact assessment framework means we are able to communicate effectively to both sponsors and supporters about how exactly their contributions have made a tangible difference to the arts and to our local community.





ARTIST  
Burak Özdemir

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# Operational Overview & Performance Analysis

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## Operational performance

1. Successful launch of Capital House as a multi-purpose presentation space with eight exhibitions showcased over nine months; average daily footfall increased threefold from Q2 to Q4.
2. Greve de Lecq continues to offer space to develop projects and exhibit scratch work with two active studios, four resident studios, three self-catered apartments and an active event programme; experienced by over 2,800 local and international artists, visitors, staycationers and holidaymakers.
3. Despite suffering some minor blast damage from the tragic incident at Pier Road, La Folie continued to provide affordable and collaborative studio space for nine artists in six studios.
4. Our team's use of Google Workspace enabled remote, flexible and collaborative working to complement our physical sites; new absence booking software was rolled out in Q4 to enable greater visibility of a 14-strong team.
5. Risk management practice, premises maintenance and inventory-keeping saw demonstrable improvements in 2022. We will continue to make our essential processes sustainable across our sites.
6. Delivery models: a mix of in-house resourcing, project outsourcing and a hybrid approach allows ArtHouse Jersey to be agile across delivery of its varied programme of events, while ensuring adequate expertise is assigned to differing projects (e.g. art in the public realm vs. nurturing artists vs. mass appeal events vs community outreach). External resources are selected from across local and international art communities.



## Key performance indicators

In 2022 we had 18 indicators designed to measure how well our strategy was being delivered over three areas: public programme, investing in artists and community engagement. Below we provide an overview of how we performed against each of them. Highlights include our education projects, work with partners - both in concept design and in community delivery, and the scale of delivery across our broad programme.

Focus	KPI	Target	Outcome
General public programme outputs	Deliver ten audience-focussed projects ranging in style, focus, content, and art form.	10 varied projects	29 varied projects
	Achieve a total audience to our performances, exhibitions and online promotions in excess of 25,000 people.	25,000 people	60,000 locally; 30,000 online; 42,000 intl.
	Seek feedback, via surveys, observations and focus groups, to better understand the make-up and tastes of our audience, to ultimately reach a broad and diverse audience that is representative of our Island community.	10% audience sampling	Target met; useful data points collected.
	Ensure our projects are addressing themes and issues that are relevant to people's lives and the broader context of world events (such as climate change, diversity etc). Understand the engagement level with these themes and whether the projects shifted people's understanding / thinking / attitude towards them.	Use an evaluation framework for targeted projects	Evaluation complete across five large-scale projects
	Increase our profile both in Jersey and amongst wider international audiences via effective comms and online marketing, evidenced by a further 20% in engagement figures versus prior year.	20% uplift in engagement figures	Increased press 20%; newsletters 28%; website visits 19%
	At the project design stage ensure we are helping to deliver on the Island's strategic priorities which includes Island identity, external relations and profile, visitor economy, regeneration of St. Helier, integration and community cohesion, public well-being.	Work with partners to support project design	Worked with

Focus	KPI	Target	Outcome
Investing in artists outputs	Invest over £200,000 with freelance creatives through commissions, funding and paid opportunities.	300 artists	£377,800 investment
	Continue to support over 300 artists through our programme, funding, advice and facilities.	500 hours	At least 296 artists
	Welcome at least 30 visiting artists, providing 400 hours of community engagement.	30 artists; 400 hours	48 artists; 800 hours
	Dedicate over 500 hours to meeting and advising artists. <b><i>This represents a 25% increase on delivery since 2020.</i></b>	400 hours	1,560 hours
	We will survey the artists that we support to collect data about the effect our intervention has had on their work, productivity, employment prospects and professional practice.	Gain artist feedback	Positive feedback collected
	We will support the government to quantify and track the output of the creative sector so we can look for growth and improvements in productivity over the longer term.	Support policy officials	Policy officials engaged
Community engagement outputs	Support provision of high quality art classes that explore identity, history, geography, environment and culture whilst improving students' creative skill sets, competence in art while raising levels of confidence and general wellbeing. Over 500 hours will be invested by pedagogical experts and project leads to support teacher development, evaluate the project and work with teachers and students to better understand the project's impact.	4,500 students; 63,000 hours student engagement; 2,000 hours of teacher professional development	9,792 students engaged (25% pupil premium) in 70,005 hours; 2,400 hours of teacher development
	At least two further educational projects that will target 200 students who are most in need with an opportunity to discover and explore their creativity.	200 students	242 students

Focus	KPI	Target	Outcome
	Two projects working with partner charities to reach over 1,000 elderly people living in the community, combating feelings of loneliness and isolation. These projects should provide at least 2,500 hours of engagement.	1,000 elderly people; 2,500	Delivered through the Recollect residency and exhibition and through our partnership with the Arts In Healthcare Trust
Community engagement outputs	Two projects delivered to specifically meet the needs of people living with disability both through regular activities (at least 2,000 hours of engagement to 100 people) and providing a platform for the wider public to contemplate the experiences of those who may be different to them.	Two projects 100 people	Delivered through our Artist in Residence and outreach programme.



**ARTIST**  
John Paul Kilshaw



**ARTIST**  
Thomas Buckley

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# Our Programme

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ArtHouse Jersey's programme in 2022 had a major focus on the successful launch of a new permanent exhibition space at Capital House, St Helier in April 2022 alongside its continuing investment in educational, community and artist development initiatives across the Island.



## Our programme in 2022: key facts and figures



**29 projects developed**, produced and delivered, directly engaging with over **60,000** islanders in person, at least **30,000** online and over **40,000** internationally through touring work;

Over **100,000** plays of our Roaming Soundtrack tracks throughout platforms;

Over **12,000** people visited our physical exhibitions with many still operating within the pandemic restrictions;

Our projects directly engaged over **9,500** students through our partnership with the Education Department;

Over **2,000** hours of direct community engagement offered to key people in need through our wider outreach programme;

Over **£377,800** invested directly into artists pockets through grants, commissions and paid work;

Over **1,500** hours dedicated to meeting and advising artists;

Nearly **300** local artists directly supported by our team and through our programme, funding & facilities;

**11** studio spaces serving **13** local artists at affordable rates;

**48** visiting artists, many of whom offered active community engagement and others are building work for our future programme.

Events and programme strands across the five core activities as outlined in our strategy can be summarised as follows:

## 1) Programmed events and projects to engage the public

The first eight months of the Capital House exhibition space in St Helier was an opportunity to build up a consistent provision for arts programming through eight major exhibitions profiling the work of significant Jersey artists (eg, Jason Butler, Paul Kilshaw, Ian Rolls) as well as new commissioned work featuring Jersey, UK and international artists and widely engaging with diverse audiences across the Island, including for example Skipton Big Ideas: Where Waste Meets Design (sponsored by Skipton International) that brought together different community groups engaged with issues around sustainable living, crafts and environmental conservation; Home which brought together three artists from Portugal, Romania and Poland to explore experiences of multicultural Jersey from among its immigrant communities, the exhibition culminated in the unveiling of a major mural artwork by the St Helier harbour and tunnel which is viewed by several thousand people each day; and Recollect, by the UK based artist Thomas Buckley that developed through a partnership with Age Concern Jersey to bring to life the memories of Jersey's elder population through theatrical installation and performance. 2022 also saw the third edition of ArtHouse Jersey's The Sound of Colour, with an exhibition installation featuring a new commission by the Turkish-German composer Burak Ozdemir as part of a group exhibition featuring UK and international artists exploring the intersections of science, technology and visual art. The exhibition recently won the Creative Award at the 5th Annual Jersey Tech Awards' (and delete the line about nomination.

Other events across the programme included one-off events and programmes including a performance event featuring many Jersey artists to launch a new collection of poetry by the major Jersey writer and painter Linda Rose Parks who had sadly recently passed.

ArtHouse Jersey also continued to present regular programmed events across both its sites at Capital House and Greve de Lecq Barracks, including

events that had developed out of residencies with ArtHouse Jersey. These included across

**Cinema:** Exploding Cinema - an interactive, participatory 'underground' cinema weekend including workshops, film screenings from a long-established UK film collective; Film at the Barracks with introduced 'cinema in context' screenings with local film enthusiast Stefan Rousseau;

**Live music:** concerts including David Gaffney Band (originally from Jersey, now living in Germany), local music with the Songwriters Society, a concert by Giles Robson as part of Ian Rolls' exhibition Island. Through the Arts In Healthcare Trust we also saw three musical tours take place across a broad variety of care settings;

**Visual arts:** with a series of 6 pop-up exhibitions featuring the work of local artists (including Sue Kenny, Victor Guerin & Bethan Watkins, Nina Zacch & Lexie Taylor, Lindsay Rutter, Lisa Jayne Troy, Lucie Fleming, Sophie de Faye and James Thompson); a touring site-specific exhibition Until You Became Me exploring scientific and artistic responses to our relationship with water at the National Trust's Le Moulin de Quétivel by local artist Karen Le Roy Harris with UK based artists Miriam Sedacca and Heather Ryall; short-run exhibitions and events at Greve de Lecq Barracks including The Starving Artist by Canadian residency artist Ally Zlatar; UK photographer Tom Pope's Terminating Martin Parr; Polish residency artist Joanna Krawczyk's Roszada exploring the work of Claude Cahun; and an exhibition with MIND Jersey following a year working with local artist Anna Shipley as part of ArtHouse Jersey's Artist in Residence Programme. Our hugely popular 'Paper Dialogues' exhibition continued its US tour from Seattle to Minneapolis reaching tens of thousands of gallery viewers at The American Swedish Institute. The exhibition is being put into storage whilst we seek further venues with much of the tour being disrupted by the pandemic.



**Performing arts:** in October the acclaimed UK dance theatre company The Pappy Show came to Jersey for one week to present their performance *What Do You See?* which explored unconscious bias and was performed for 2 nights at the St James's Centre in St Helier and a tour of 4 schools including workshops with students (and a workshop with corporate sponsor Royal Bank of Canada) to a total of 1,184 people; other commissioned and supported performing arts events included providing a residency with local Jersey producer Adam Flynn for the Edinburgh Fringe Festival premiere of UK/US artist Jazz Emu which went onto to receive high praise and accolades from the comedy/theatre scene. Jazz Emu will be performed in Jersey in April 2023. We also transformed our part of our exhibition space in Capital House into a theatrical set with Thomas Buckley's *Memory Bar* as part of the *Recollect* exhibition where audience members had a unique experience that mixed theatre, storytelling and cocktails. This project will be touring in the UK before returning to Jersey in 2023/24.

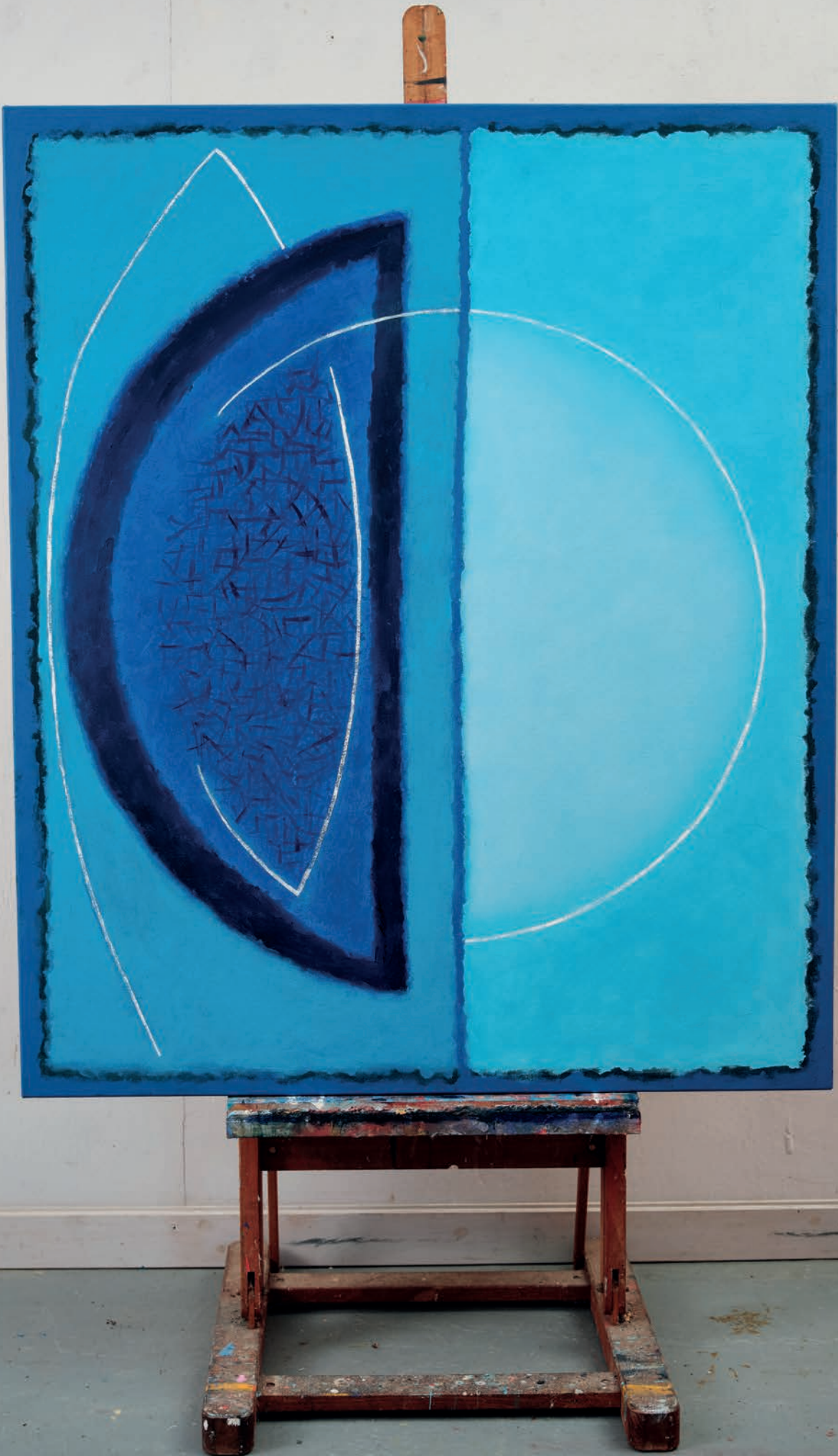
**Online:** our release of 'The History of Jersey in Just Under Ten Minutes' by The StoryBeast (John Henry Falle) which was produced with support from the Island Identity Project within Government was extremely well-received across a broad audience with over 30,000 views in the first two weeks of release. The original commissioned pieces from our 'Roaming Soundtrack' project continued to be hugely popular with hundreds of thousands of downloads through the major online platforms. We were also able to support the release of films and videos from our grant programme, including Joshua Shea's 'When the tide comes in' and 'Bunkers' by Rebecca Coley.

## 2) Developing artists through funding and advice, providing appropriate working spaces and opportunities to collaborate, offering commissions, work opportunities and welcoming visiting artists

Integral to ArtHouse Jersey's public programme is a commitment to supporting and catalysing the Jersey arts ecosystem through enabling opportunities for a) artists at all stages of their career to expand and widen their practice, b) enabling all Islanders from children to the elderly to appreciate the arts and creativity, c) ensuring the development and presentation of artists' works corresponds to and reflects the diverse communities living in Jersey and the wider economic, social, political and ecological issues facing the Island.

Providing funding (through Project & Development Grants, commissions and paid engagements), offering advice, mentoring support and access to professional networks and connections, studio and workspace and introducing to local audiences the work of exceptional international artists, are all part of enabling the wider growth and interconnectivity at the heart of any thriving arts scene and cultural sector. Advice can take many forms, such as in working with potential grant funding applicants to prepare their project ideas into a presentable format that can best support the development of their professional career, to shaping the commissioning or presentation of a new work to ensure the final presented work has the most impact, or introducing local artists to wider international networks through enabling collaborations with other artists or introductions to organisations internationally.

Our Artist In Residence programme and specially designed a range of our work to directly engage with marginalised groups within our community and to bring their perspective to a wider audience



ARTIST  
John Paul Kilshaw

## In 2022, ArtHouse Jersey provided:

# £37,170

in Project & Development Grants for 16 projects directly supporting over 50 artists based in or from Jersey enabling the creation of new work and providing professional development across a range of artforms.

# 1560

 hours  
of advice to artists across the year, equating to approximately 30 hours per week across our staff team.

# 48

 visiting artists  
hours of advice to artists across the year, equating to approximately 30 hours per week across our staff team.

# £340,68

on commissioning artists, producing and promoting artistic projects for works presented across 2022 and commissioned for delivery in 2023. (This figure does not include Project & Development Grants as noted above).

ArtHouse Jersey continues to maintain two principal sites for artist studios: Greve de Lecq Barracks with two dedicated flexible studio spaces for creating new work and short-run exhibitions, spaces for four tenant creative industries (Luddite Press, Shelley Godden, Ash Interiors & Synergy Digital) and onsite accommodation. We also manage La Folie Studios, which houses nine working artists in a range of art forms from film and digital media to sculpture and painting.

2022's flagship exhibition, Skipton Big Ideas: Where Waste Meets Design, sponsored by Skipton International was an example of an exhibition project that foregrounded this multi-layered approach to the creation of new work through both commissioning the work of seven local Jersey artists to create new works (entirely fabricated from found/salvaged 'waste' materials or experimenting with sustainable technology) alongside a series of workshops, demonstrations and new works created 'in-situ' at Capital House from seven visiting UK/international artists, each similarly drawing on a specific traditional craft or skill (eg, embroidery, dyeing, paper-making, weaving, music making). This process took place across the course of an eight week 'open studio' exhibition leading to the creation of the final exhibition display.

ArtHouse Jersey also works to broker partnerships with organisations and charities on Island to provide opportunities for artists. In 2022 this included:

- **Ports of Jersey:** a major new commission awarded to Ben Robertson to design a mural for the Albert Pier bunker site due for completion in April 2023;
- **Bailiff's Chambers:** a commission awarded to Robert Anderson for a painting from a Jersey contemporary artist to commemorate the 2022 visit of the Earl and Countess of Wessex as a leaving gift to the departing Lieutenant Governor;
- **Romerils:** a commission to design and deliver a mural on their St. Helier store;
- **Société Jersiaise:** a forthcoming commission through an open call managed by ArtHouse Jersey for a new public artwork to celebrate 150 years of the Société Jersiaise.

ArtHouse Jersey has also been working closely with Jersey Heritage since summer 2022 on the development of a proposed public art project across the bunker sites of Elizabeth Castle for delivery 2024-2026.

### 3) Community outreach projects to benefit those most in need;

Ensuring that art reaches people throughout our community is a cornerstone of our work. We were still unable to deliver our Cake and Cabaret series due to the ongoing ramifications of the pandemic (though it will return in 2023) and we sadly needed to cancel all plans relating to the Mavericks following the sad death of the lead tutor Jessie Mutero. We were however able to continue to build on our excellent and highly impactful work with CYPES imbedding creativity across the primary sector with a particular focus on reaching those most in need and those who show a real aptitude and interest in art. We also partnered with a range of local charitable partners through our Artist In Residence programme and specially designed a range of our work to directly engage with marginalised groups within our community and to bring their perspective to a wider audience. Some highlights included:

**Map of Wonders**, created over two years of work with every primary school on the Island and over 6,000 children as part of ArtHouse Jersey's Genesis Education partnership with CYPES, culminated with a celebratory exhibition which brought over 1,300 visitors to Capital House over two weeks to see and interact with the work and participate in performances and

workshops (including the creation of a children's 'protest' as part of the Corn Riots Festival). Other initiatives facilitated by ArtHouse Jersey as part of the CYPES partnership included Children's Day (engaging over 2,000 children), You, Me and the Sea, a summer arts school for primary children from a Jersey Premium school and the Saturday Art School for secondary age children to attend free hands-on term time weekend art workshops in partnership with JCG which ran through till the summer 2022 school term and to restart from January 2023. Throughout our work with CYPES we are always seeking to upskill both teachers and artists to be able to share knowledge to best serve the needs of the students. In addition to providing learning and training opportunities within the projects themselves, we also launched 'MAPS' (Making Art in Partnership with Schools), a partnership initiative bringing together freelance artists to work in school contexts and training teachers to better teach art at primary, secondary and tertiary level - the first edition from August 2022 brought together 8 schools with 8 artists, the second iteration for another 8 schools to take place in 2023. Finally we have also partnered with JCG on a cutting edge 'curated school' initiative where the whole school is considered a canvas, with three artists being commissioned to work with the school community to rethink and redesign set areas of the school environment. We see this as an interesting pilot for potential roll out to other schools in the future.



ARTIST  
John Henry Falle AKA The Story Beast

**Artist in Residence** - this programme saw its second year of activity with three artists working with three Island charities: MIND Jersey, JAAR (Jersey Action Against Rape), La Passerelle / La Sente to lead programmes of creative workshops and classes with their clients. In December 2022 this led to a public pop-up exhibition of work created with MIND Jersey at Greve de Lecq Barracks, and ArtHouse Jersey working with La Sente to commission three artists to work with the young people there to create a new creative environment in the existing school facility. The resulting projects will be revealed in April 2023.

**Recollect & Memory Bar** by UK based artist Thomas Buckley was commissioned by ArtHouse Jersey to create a theatrical installation and performance in partnership with Age Concern Jersey generated from the memories and stories of older people in Jersey. The stories were collected through an intergenerational process bringing together a diverse group of volunteers who, along with Thomas Buckley, met with elders at Age Concern over several months to share their experiences and stories which then formed the basis of a series of theatrical 'worlds' created by the artist.

**Home** was an exhibition that specifically engaged with Jersey's largest immigrant communities, working with artists from Poland, Portugal and Romania to reflect on their experiences of life in Jersey. The project culminated in a large-scale mural (installed till December 2023) on the prominent Norman's Building next to the harbour and Fort Tunnel that brings a thought-provoking reflection of this significant intercultural history experienced by a significant proportion of Jersey's population to thousands of passers-by each day.

**'The Pappy Show'** the Internationally renowned touring company delivered performances to four secondary schools reaching over 1,000 students with their physical theatre show 'What Do You See' addressing issues of identity and unconscious bias.

## 4) Acting as a strategic partner to Government; advising on policy and the wider development of the arts sector, contributing to the fulfilment of the objectives detailed in the Arts Strategy.

In 2022, ArtHouse Jersey worked with government across a number of key areas relevant to the objectives of the Arts Strategy and wider cultural diplomacy aims, including:

- Working to support cultural diplomacy and exchange with regions as initiated by Government, particularly between France, Jersey and Guernsey, and between Jersey and Antigua & Barbuda. The former in particular has resulted in a number of initiatives including a working partnership between ArtHouse Jersey and a peer arts organisation and gallery space in Guernsey, Art for Guernsey, to co-produce a touring exhibition project for 2024, a residency and exhibition initiative between ArtHouse Jersey, Les Atelier du Vent in Rennes and Guernsey Arts for late 2023-2024; a Channel Islands Artist Touring Support initiative to support touring opportunities for musicians between Guernsey and Jersey (to launch in spring 2023).
- Advising government on the cultural funding landscape to best support the local arts ecosystem in Jersey;
- Supporting government with introductions to UK professional cultural organisations, such as, for example, the British Council;
- Contributing to Government-initiated discussions regarding potential uses of Fort Regent as a cultural site within a wider conversation about venues and the Island's needs;
- Working hand in hand with CYPES on helping them achieve their aims regarding enhancing the arts curriculum and embedding creativity within schools to both support learning and improve student wellbeing;
- Being an active member of the Creative Island Partnership and contributing to various work streams and discussions.

## 5) Income diversification to support all of the above.

Developing and working in partnership with organisations locally and internationally is integral to ArtHouse Jersey's commitment to enabling sustainable models for ongoing investment in the arts for the benefit and well-being of both local audiences and artists in Jersey. ArtHouse Jersey acts as the catalyst at a critical juncture in a project's realisation, however it moreover works to establish shared investment and partnership models to ensure the sustainable delivery of arts activity that can build knowledge, provide opportunities, increase resources and extend impact. The current corporate sponsorship landscape is increasingly becoming limited in terms of scope and levels of investment which may present challenges to the Jersey arts landscape, as does the current limits on accessing regular funding for individual artists whose work does not operate on commercial models.

During 2022 ArtHouse Jersey has continued to engage with key interlocutors, including the

Government of Jersey to review existing provision for better sustaining a functioning and productive arts ecosystem, whilst working to untap opportunities for potential new partnerships from individuals, business partners and charities to contribute to its vision for the arts and the benefits of a thriving cultural community.

In 2022, ArtHouse Jersey also benefited from its early investment (providing a residency studio) in a touring theatre project, Jazz Emu produced by local Jersey promoter Adam Flynn, that went on to gain commercial success through its sell-out run at the 2022 Edinburgh Fringe Festival. The modest return on ArtHouse Jersey's co-producing credit (£1k) gives some affirmation of future projects that may provide opportunities for income diversification whilst supporting the local arts ecosystem. In late 2022, ArtHouse Jersey committed to a touring production also produced by Adam Flynn with a similar agreement for return on investment. The new play, Magic Magic Magic, by Jersey author Martha MacDonald written for acclaimed Jersey performer Jonny Labey, will have its Jersey premiere at Jersey Arts Centre in autumn 2023 followed by a UK tour scheduled for 2024.



ARTIST  
Gabriel Pitcher



ARTIST  
Burak Özdemir

# Communications

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## Overview: audiences

2022 saw ArtHouse Jersey's communications very much focused on developing audiences. With the first quarter of the year still affected by the implications of covid, April onwards was heavily focused on welcoming crowds back to our physical spaces and successfully reengaging with post-pandemic audiences, all while challenging some sentiment of public apathy around visiting performances and attending sociable, arts-related events. The launch of ArtHouse Jersey at Capital House gave us the opportunity to truly reengage with the public in a way we hadn't since early 2020. It was important that we communicated not only that the exhibition space was open for business and geographically accessible to most, but that the work we have on offer is for everyone. This often meant communicating specific projects in a number of different voices, concurrently.

Across the year's programme we welcomed a broad demographic of the local population, as well as many visitors to the Island. Our work looking at specific audiences, both existing and potential, includes a focus on the creative community, arts enthusiasts, arts curious, young people, elderly, the general public, the marginalised, our event attendees, solely digital consumers of our content, and national & international arts audiences. The stakeholders we sought to engage with in 2022 feature across a range of distinct markets including the artistic community, media, government, philanthropists and potential donors, grant awarding bodies, sponsors and potential sponsors, education stakeholders, and in some instances, specific target groups including underprivileged youth, older people, the marginalised, time-poor families, minority communities and the disabled. Through a continued, robust data-driven approach, we continue to better understand the audiences we are actively engaging with, while also considering how to better reach those audiences currently underserved by the arts in future. Our developing in-house audience strategies are applied at both project and organisational level.

With audiences at the heart of our communications activity for 2022, we sought to actively make progress in the key areas set out below:

### Continued enhancement of brand awareness

The growth of ArtHouse Jersey's brand awareness continued to be a priority during 2022. The successful launch of the exhibition space at Capital House, widespread press coverage and popular online elements of our programme appealing to a broad cross section of our community, together ensured that more people than ever learned of about what ArtHouse Jersey has to offer them. The prominence of our physical/visual marketing required to communicate the presence of our new exhibition space in the centre of St Helier also contributed significantly to our brand awareness in 2022.

### Establishing an identity for ArtHouse Jersey at Capital House

We successfully established an identity and communicated the arrival of our new exhibition space in St Helier. Being the first time the organisation has been able to offer the public a centralised, consistent arts offering in the centre of St Helier the task of not only creating awareness of its launch but maintaining a healthy footfall through the subsequent months of 2022 was not insignificant. We welcomed many thousands of visitors to the space between April and December, and saw the average daily footfall increase threefold from Q2 to Q4, in part thanks to effective and consistent communications.





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## Development of refreshed brand guidelines

Having enlisted the help of a respected communications specialist who has a solid knowledge of the Island landscape and our work, we made significant strides in developing and refreshing our brand guidelines. Rather than developing a guide that would restrict our communication possibilities, this exercise focused on the distillation of best practice that has flourished organically under the current communications team. The work also explores and stresses the importance of flexibility when it comes to communicating the work of creative organisations like ours.

## Maintaining continued widespread press coverage

ArtHouse Jersey saw 178 press articles and mentions through the year of 2022, compared to 148 in 2021, representing a 20% increase. This continues to be achieved via regularly produced press releases in tandem with in-house written articles in the Jersey Evening Post and Gallery Magazine. The successful management of relationships with the press generally means we are aware of specific journalists' areas of interests and expertise. We are considered both approachable and mindful of the media's agendas and resources, while being responsive and helpful wherever possible. All of these factors combined result in a successful hit rate of press mentions across the board.

## Building on digital audiences

2022 saw a significant growth of our digital audiences. ArtHouse Jersey's newly designed website saw 34,000 visits (26,000 unique visitors) which represents an increase of 19% from the previous year. 37 newsletters were sent to our subscribers through Mailchimp (57,242 emails). The open rate was 51%, an increase of 28% from the previous year.

Our social media channels gained 1,353 new followers across our four social media platforms which represents a growth of 10.1%. While our social media followers increased, interactions were fewer. This decrease is reflected in worldwide trends due to shifts in how people use Facebook, Instagram and Twitter as well as a decline in usage of social media since the end of the pandemic.

Significant follower growth coincided with The Complete History of Jersey, reminding us that well produced, entertaining and informative content online can help drive awareness of our organisation and its programme's offerings significantly to new audiences. From a wider PR perspective it is an invaluable tool and one we look to further in future. A significant spike in digital followers and engagement were also noticeable around the 'unveiling' of the Home mural, with local audiences enthusiastically using social media channels to express their feelings towards art in the public realm and further the conversation with their fellow Islanders.

## Undertaking targeted marketing activities

Throughout 2022 ArtHouse Jersey continued to design bespoke communications plans for all key projects we delivered. Significant targeted marketing improvements were made throughout the year by applying two things; the introduction of a media marketing annual partnership with the Jersey Evening Post meaning weekly print adverts, digital banners and click throughs resulting in 65K views per month via MPU/Leaderboard and continued regularly submitted editorial. We also increased our production and rolling out of high quality, compelling 15 second videos about our lead projects throughout 2022, providing an enticing and effective invitation into our public facing content and events. Many of these videos contributed to the impressive social media reach evidenced throughout this report.

## Supporting income diversification strategy

A significant role of ArtHouse Jersey's communications team is to maintain healthy sponsor relationships, ensuring that sponsors' needs are met, their considerations taken into account and, most importantly, that they are appropriately recognised and acknowledged for their contributions. As well as nurturing existing sponsorship relationships, our communications team help to welcome new sponsors on board, whether it be on a temporary basis for one off projects or indeed as potential long term partners. The effectiveness of this approach to communications in everything we do directly has been successfully demonstrated and has generated potential opportunities for 2023 and beyond.



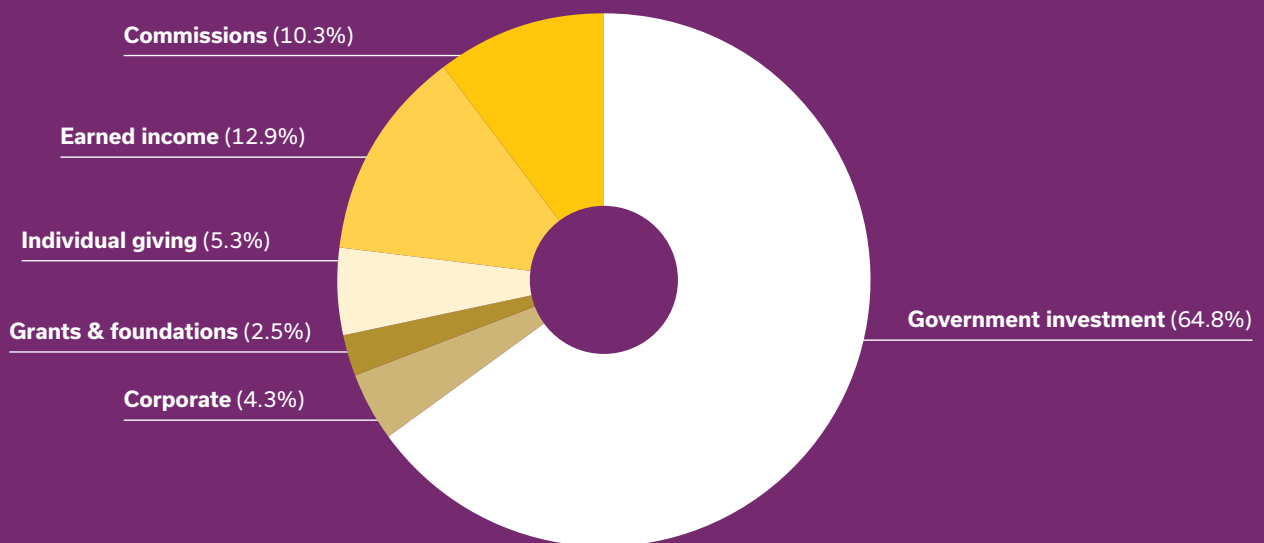


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# Financial Performance

## Income

Our total revenue for 2022 generated across six sources of income was £1,408,309. 65% (£915,000) of total revenue came from a grant from the Government of Jersey with the remaining 35% (£492,013) deriving from our five self-generated income streams. Our overall performance saw the charity exceeding forecasts, delivering 102% on budgeted figures.



## Public sector investment

Our blended funding model is common in similar arts organisations across the world, and highlights the centrality of public investment to ensuring the sustainability of our charity.

Taxpayers money is invested by Government in ArtHouse Jersey in pursuance of our work making a contribution to population level objectives, whether they be in relation to mental health, wellbeing, education, sector professionalisation or economic diversification. Since 2017 we have invested in extensive business planning to determine how we can best deliver our charitable purpose and 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.

Government has supported our vision for the future, awarding funding of £358,000 in 2019 (enabling us to engage additional staff, develop the programme and secure our headquarters and £401,000 in 2020.

**"With the increases in Government funding translating into an uplift in resource and expertise, we were better equipped to generate income in 2022."**

Since the States of Jersey's far-sighted commitment to bring the spending on arts and heritage to 1% of the overall annual budget, we were encouraged by the Government of Jersey to think about how ArtHouse Jersey could play a greater role in employing the arts as a powerful tool for social change, helping to achieve population-level objectives across the entire community. In 2021, we received a grant of £515,000, representing an increase of £114,000, or 28%, in comparison with 2020 and in 2022 received £915,000, representing an increase of £400,000, or 44%, in comparison with 2021, addressing ArtHouse Jersey's long-standing underfunding and enabling the organisation to serve the public on a sustainable resource basis.

## Self-generated income

Since 2018, ArtHouse Jersey has recognised that in order for it to be successful in fundraising and development it had to be seen as an organisation that meets needs, rather than as one that has needs. We developed a comprehensive income diversification plan that identified five key pillars through which we were able to offer value to partners, namely sponsorship/corporate social responsibility, earned income, commissions, individual giving, and grants & foundations. This has led to year on year increase in self-generated income streams that have kept track with increases in public funding.

With the increases in Government funding translating into an uplift in resource and expertise, we were better equipped to generate income in 2022. We began the year intending to increase the level of funding we self-generated from the £348,000 we delivered in 2021 to £482,000, which would have represented a 39% increase. By year end we had outperformed this target, raising £492,013, a 41% increase, close to matching the increase in our public sector grant.

Looking first at earned income (comprising corporate hosting, ticket sales, art sales, apartment, studio and site rental, touring income and courses) we budgeted for income of £135,000, but finished the year having generated £185,000, significantly exceeding our target by 138% driven by strong performance on rentals and arts sales. This represents 212% of funds generated from this income stream in 2021.

We budgeted income of £107,000 from commissions; actual income generated for the year was £147,000, exceeding the budget forecast by 37%, driven by strong performance with commissioning stakeholders, notably CYPES, Ports of Jersey and Jersey College for Girls, likely as a result of an enhanced reputation for delivering such works. This represents a three fold increase in this income stream year-on-year..

Income from grants & foundations was significantly down on the budgeted £80,000 with only £35,000 secured by year end, representing only 44% of targeted income. The charity struggled in this area due to a significantly changed funding landscape. 2021 had also been a difficult year in this regard, but we had managed to raise £80,000 from foundations; we only managed to raise 36% compared to what was generated the previous year. This trend was taken into account and will be addressed in 2023.

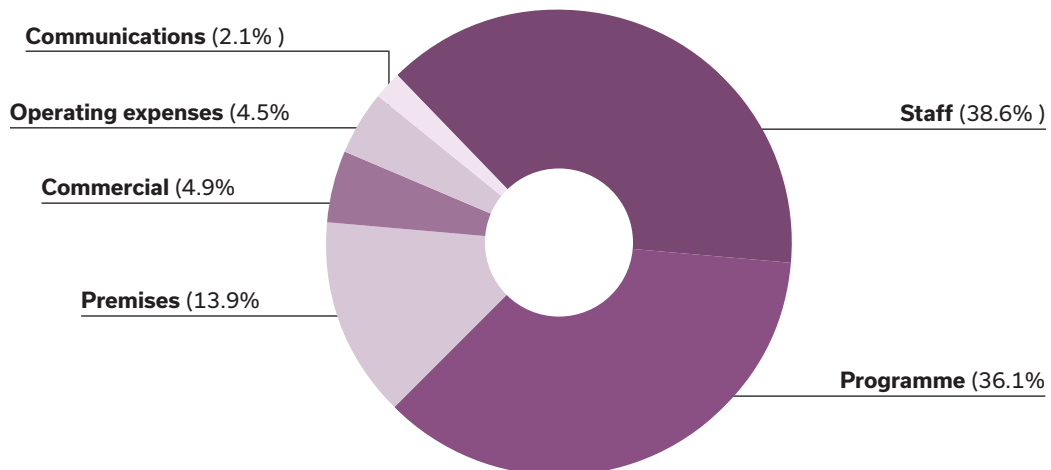
Turning to Sponsorship, the charity was delighted to again work with longstanding stalwart Skipton. To celebrate the tenth year partnering with ArtHouse Jersey, they worked with us on the Skipton Big Ideas: Where Waste Meets Design exhibition, centred on Capital House in St Helier. Although some new corporate partnerships were forged, sponsorship and CSR/ESG, which

had traditionally been a strong area of income, followed a trend which began in 2021 and was another area where expectations were not met in 2022 due to a challenging operating environment with many decisions being made off-Island and the cost of living being used as a rationale for limited investment in sponsorship. The charity had budgeted for income of £110,000, but ended the year having generated £61,000, representing only 55% of the target for the year and only 64% of the previous year's income. The charity has subsequently taken steps to address two years of underwhelming performance in this area with enhanced resources dedicated to this important area in 2023.

The situation with individual giving was much more positive. In 2021 we had raised £46,000 and budgeted for income of £51,000 in 2022. Thanks to the generosity of donors, the charity received donations totalling £76,000, 49% up on the budgeted figure and an improvement of 65% based on 2021 performance. Whilst this is an increasingly important income base for the charity it remains unpredictable, being driven by a relatively small number of generous and motivated donors. With the Island enjoying such a wealth base it is the charity's hope that further generosity will be encouraged by a broader base of donors in 2023.

## Expenditure

Our total expenditure in 2022 was broadly on target: £1,399,000 compared to the £1,392,000 we had budgeted at the beginning of the year. Three quarters of expenditure was invested in our people and the programme that they deliver (£540,000 on staff and £505,000 on programme), with the balance split across premises, commercial costs and communications. Throughout the year we maintained good cost control and followed value for money principles in all areas of activity.



Looking first at our programme, the budget for the year was set at £555,000; we spent £505,000 (91%) of this allocation, representing a 21% increase on 2021's £419,000. The underspend on programme elements was predominantly due to the decision not to deliver our Mavericks project (due to the death of the lead artist) and the decision to put Cake & Cabaret on hold until 2023. To mitigate the impact of these decisions, we broadened our education programme and focused 'Recollect' on elderly members of the community to ensure that these demographics were still well served.

"Our communications budget for the year was set at £30,000, a 32% increase on 2021 expenditure reflecting the greater levels of communications and marketing activity to support the expansion of our programmed activity. By year end with good instances of cost control and judicious employment of advertising revenue, particularly print media."

Furthermore, in early 2022 we took the decision to not schedule an Artist Lock In in 2022, partly due to concerns in H1 around income forecasts for sponsorship and foundations. Overall, good cost control was exercised across our programme, with the majority of projects coming in slightly under budget, although the importance of funding being employed appropriately to ensure adequate resourcing across programme elements has been noted and built into planning for 2023.

Following a significant expansion to ensure the sustainability of operations, expenditure on staffing was £540,000, slightly more than the budgeted £532,000 that had been anticipated at the start

of the year (102%, due to increased investment in training and recruitment). This was a planned substantial increase on expenditure on human resource the previous year (£328,000 representing a 65% increase) to address long standing capacity and skills issues, which ensured the effective management and delivery of our broad programme of activity.

Expenditure on premises was budgeted at £215,000, with actual expenditure totalling £195,000 (91%). In 2021 we spent £76,000, so expenditure in this area has increased two and a half times. This is due to the significant expansion into Capital House, our presentation space in St Helier, and taking occupancy of the Officer's Quarters accommodation unit at the Greve de Lecq Barracks, but also relates to the impact of inflationary and cost of living impacts, particularly the steep rental cost increase imposed by the National Trust for Jersey on the Barracks site. The discrepancy of £20,000 between budgeted and actual spend in the year relates predominantly to a mid-year alteration to our approach in accounting for apartment and site costs relating to earned income, on the suggestion of the Treasurer, with a corresponding impact on commercial costs.

Expenditure on operations was £62,000, 150% greater than the £41,000 we had budgeted at the beginning of the year, mostly derived from one-off expenditure related to professional fees.

Our communications budget for the year was set at £30,000, a 32% increase on 2021 expenditure reflecting the greater levels of communications and marketing activity to support the expansion of our programmed activity. By year end with good instances of cost control and judicious employment of advertising revenue, particularly print media, total expenditure was £28,000.

We budgeted for commercial expenditure of £20,000, but by year end had invested £68,000 in commercial activity. This 340% increase relates to the decision to account differently for how apartment and site costs are recorded (matching expenditure to the earned income it generates), and is also heavily impacted by the effects of rising inflation.





## Fixed assets

Whilst the Jersey Opera House Limited company ("JOH") has its own Board of Directors and staff, the share capital continues to reside with ArtHouse Jersey, as did responsibility for the servicing of a loan, which ArtHouse Jersey administered and serviced for twenty years until it was cleared with the final payment being made in July 2020. It had been agreed that upon clearing the debt, ArtHouse Jersey would transfer the shares to a suitable body along with any assets relating to JOH.

"Our charity employs astute financial management and rigorous financial controls are in place to monitor all spending. We are able to manage significant budgets given our systems, experience and bought-in expertise in relation to payroll, book-keeping and audit."

Discussions have been ongoing with representatives of JOH and Government since early 2020 about the transfer of the shares. To date, no decision has been made about a suitable body to receive the transfer of shares. The Jersey Opera House has also been closed since the start of the pandemic leading to a wider conversation about its purpose and operational position for the future. In light of these circumstances, ArtHouse Jersey continues to retain the JOH shares pending an appropriate receiving body being identified. As the assets associated with JOH relate entirely to the original costs of the refurbishment, we determined, in consultation with our auditors, that the vast majority, if not all, of these assets no longer held any monetary value and were subsequently written off, resulting in a large extraordinary loss in 2020. The result is a clean balance sheet, reflecting our true cash and asset position from 2021.

Aside from the JOH shares (1,000 shares valued at £1 per share for a total value of £1,000), our charity has no other assets, other than office chattels, some modest equipment and £349,594 of cash and cash equivalents, which, minus, less creditors and accruals, leaving us with a net position of £291,970, made up of £215,000 of operational reserves (£195,000 of designated operational reserves and a £20,000 premises sinking fund), restricted funds of £1,700 and a modest amount of cash to cover any deficits incurred in the budget.

## Reserves policy

Flexibility is required in arts programming, both in relation to timelines and the necessary level of (calculated) risk involved in all creative processes. This flexibility combined with the ongoing requirement to raise funds through a variety of sources, mean that it is sensible to have a reasonable level of reserves that cover unexpected shortfalls in funding or additional expenditure within the ArtHouse Jersey programme. ArtHouse Jersey has aimed to maintain free reserves in unrestricted funds at a level that equates to at least three months of running costs and unrestricted charitable expenditure.

In 2020, the Board closed a designated fund ('ArtHouse Development Fund'), combined it with operational reserves and free cash to create a designated operational reserve of £165,000. The Treasurer advised that this would need to be reviewed and increased in future years. In 2021 this was increased to £195,000 in recognition of the additional liabilities associated with a growing organisation and at the end of 2022 it was agreed that this would need to be increased further to £225,000 in line with the organisation's growth and activities.

In addition to the operational reserves, ArtHouse Jersey established a £20,000 sinking fund for future repairs in 2021 to honour the commitments outlined in our lease with the National Trust (Greve De Lecq Barracks) and with our landlord at Capital House. A further £10,000 was added to this fund in 2022 bringing the total held on reserve for this purpose to £30,000.

## Financial management

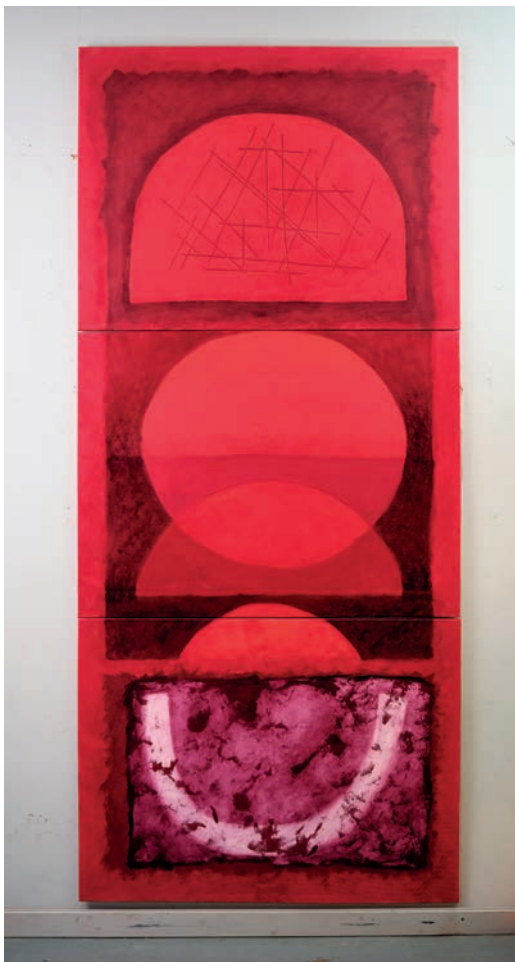
Our charity employs astute financial management and rigorous financial controls are in place to monitor all spending. We are able to manage significant budgets given our systems, experience and bought-in expertise in relation to payroll, book-keeping and audit. All expenditure is monitored against detailed budgets and all financial activities are recorded using Xero.

Our finances are overseen by the Treasurer who interrogates performance at Committee meetings and quarterly Board meetings. Quarterly management accounts are produced, presented to and scrutinised by the Finance Committee and recommended to the Board for approval. They are also shared with the Government's Arts Policy Unit. Our audited annual financial statements and annual report are published and available to download from our website.

Cash flow is managed on a regular basis and projected a year ahead. ArtHouse Jersey's turnover and surplus/loss position shifts year on year, depending on the activities within its programme and the timing of income against expenditure.

"While our programme is ambitious, we have been careful to ensure that it is financially realistic. This has ensured that ArtHouse Jersey has remained secure and viable with carefully managed reserves."

ArtHouse Jersey continues to demonstrate robust financial management skills that support a prudent attitude to finances thereby ensuring that appropriate, but adequately mitigated risks can be taken when developing our programme. While our programme is ambitious, we have been careful to ensure that it is financially realistic. This has ensured that ArtHouse Jersey has remained secure and viable with carefully managed reserves.



**ARTIST:**  
John Paul Kilshaw



ARTIST  
Thomas Buckley

**B1**

# Chief Executive's Statement

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Our Chief Executive, Tom Dingle, is responsible for the day-to-day management of ArtHouse Jersey.

As far as the Chief Executive is aware there is no relevant audit information of which the Charity's auditors are unaware. All required steps to make himself aware of any relevant audit information and to establish that our auditors are aware of that information have been taken. In the Chief Executive's view, this annual report is fair, balanced and understandable.



*Tom Dingle*  
**Director**  
**ArtHouse Jersey**





**PROGRAMME**

Skipton Big Ideas - Where Waste Meets Design

B2

# Trustee Report & Governance Statement

The Trustees of the Jersey Arts Trust operating as ArtHouse Jersey present their report in respect of the year ended 31 December 2022.

Our mission is to serve our Island community and international audiences by supporting artists from Jersey and across the world to create ambitious work.

ArtHouse Jersey is an independent organisation which receives funding from the Government of Jersey. 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 that 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 mission is to serve our Island community and international audiences by supporting artists from Jersey and across the world to create ambitious work."

Following the sad passing of our previous Chair, Mr Philip Hewat-Jaboor, in March 2022, our then Vice-Chair, Ms Gailina Liew, assumed the role of Acting Chair for an interim period (which ended in February 2023 on the appointment of Sir Stephen Dalton as Chair). Our thanks go to Ms Liew for stepping into this role in such unforeseen circumstances and for providing leadership and direction in accordance with the charity's responsibilities and in pursuance of ArtHouse Jersey's objectives. Our Treasurer, Mr Philip Thomas, controls and monitors our finances, maintaining records of the financial affairs of ArtHouse Jersey.



## The Board and its Trustees

At the end of the year our Board comprised eight trustees. The Board has a schedule of regular Board meetings, with five being held in 2022. Additional Board meetings can be convened as and when required.

The Board is collectively responsible for the long term resilience and success of ArtHouse Jersey. This is achieved by setting the charity's strategy, approving detailed business plan and overseeing delivery of objectives by continually monitoring performance against those plans. The Board oversees the management of risk, monitoring financial performance and reporting and ensuring that an appropriate and effective remuneration policy is in place.

“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.”

The Chair is responsible for leadership of the Board and ensuring its effectiveness in all aspects of its role. Trustees constructively challenge the executive team, bringing knowledge and experience to the Board's deliberations.

The Board has Governance & Nominations and Remuneration, HR & Finance Committees in place.

Whilst maintaining oversight at regular meetings of the Board, the day-to-day strategic operations of the charity have been delegated to the executive. The Board is supplied with a sufficient level of regular, detailed and timely management information to allow it to discharge its functions effectively.

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.

No member of the Board at any time has benefited from ArtHouse Jersey's funds, except through reasonable reimbursement of expenses or in the case of Jacque Rutter who was paid to deliver work in her capacity as an Educator and facilitator within our education programme, which is not connected to her role and responsibilities as a member of the Board. No member holds any entity directorships nor other significant interests held which may conflict with their management responsibilities. No incidents were reported to the Data Protection Authority.

Board members have regular contact with the executive team. The adopted approach to workforce engagement is on an informal basis, with meetings taking place on an ad-hoc basis in a variety of forms. Output from such meetings is reported back to the Board as necessary.

## Members

Mr Philip Hewat Jaboor, <i>Chair</i>		Appointed February 2017 Reappointed February 2020 (Deceased March 2022)
Ms Gailina Liew, <i>Vice Chair</i> <i>Acting Chair as of March 2022</i> (until appointment of Chair in February 2023)		Appointed February 2018 Reappointed February 2021
Mr Philip Thomas, <i>Treasurer</i>		Appointed June 2014 Reappointed June 2017 Reappointed June 2020
Mr Jacqueline Rutter		Appointed February 2015 Reappointed February 2018 Reappointed February 2021
Ms Samantha Mackelden		Appointed March 2020
Mr James Corbett QC		Appointed March 2020
Ms Natalie Passmore		Appointed December 2020
Ms Daniela Raffio		Appointed December 2020
Ms Rebecca Bettany		Appointed December 2020



**ARTISTS**  
Cliff Andrade, Dana Olarescu and Natalie Kalicki

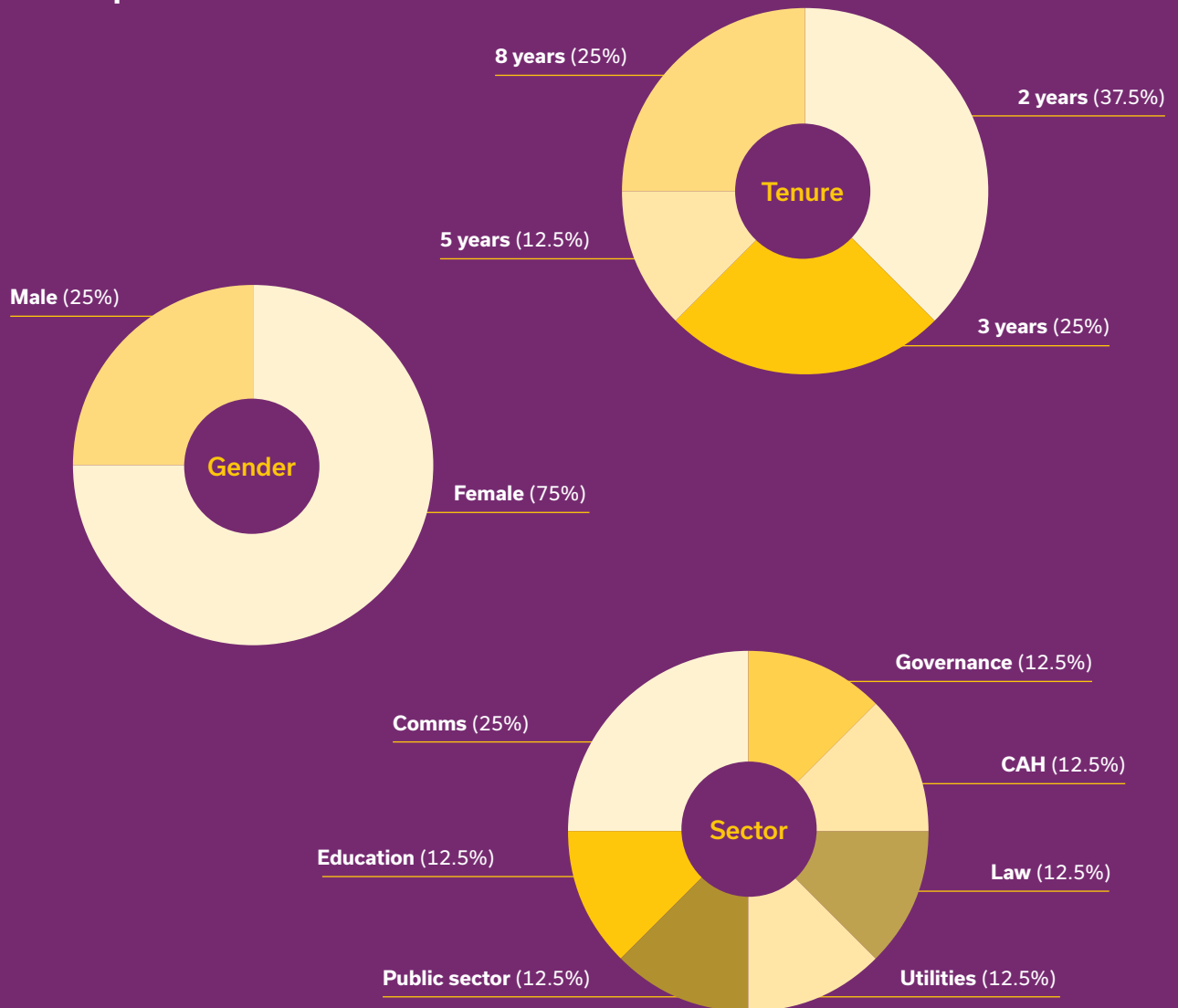


## Meetings

The table below sets out the number of meetings, including Committee meetings, held and attended during the financial year.

	Board	Finance, HR & Remuneration	Governance & Nominations
Number of meetings in 2022	5	4	2
Philip Hewat-Jaboor (deceased March 2022)	1	-	-
Gailina Liew	5	-	-
Philip Thomas	5	4	-
Natalie Passmore	4	4	2
Jacque Rutter	3	-	-
Daniela Raffio	5	-	2
Sam Mackelden	5	-	-
James Corbett KC	3	-	1
Rebecca Bettany	5	-	-

## Board profile



## Performance evaluation

In order to ensure that the Board and its Committees continue to operate effectively, an external evaluation took place during 2022 using the same independent external specialist who advised on the overall organisational development programme, thereby ensuring a coherent and integrated approach. The findings from the evaluation have been compiled into an action plan for implementation. The findings indicate that Board effectiveness is high. Areas for Board development that have been included in the action plan include induction processes, training and development, enhancement of certain Board processes and ongoing consideration of Board composition in the light of the Charity's strategic objectives.

Following the evaluation, the Board concluded that it possesses the mix of skills, experience and knowledge required in developing and delivering the strategies, challenges, opportunities and the principal risks facing ArtHouse Jersey, which it discharges satisfactorily.

Board composition will be reviewed during 2023 following anticipated retirements.

## Internal controls

The Board is responsible for ensuring that there are effective systems of internal control in place to reduce the risk of misstatement or loss and to ensure that we are operationally and financially resilient, with our strategic business objectives met.

These systems are designed to manage and mitigate (rather than to eliminate) the risk of failure to achieve charitable objectives and can only provide reasonable and not absolute assurance against material misstatement or loss.

We have developed and adopted an organisational risk register detailing and grading the significant risks faced by us. Risks are identified and evaluated on a regular basis and the controls operating over those risks are assessed by the Governance & Nominations Committee to ensure that they are adequate.

The process of financial risk assessment and reviewing the effectiveness of the systems of internal control is regularly reviewed by the Finance, HR & Remuneration Committee.

## Finance, HR & Remuneration Committee

The Finance, HR & Remuneration Committee is appointed by the Board of Trustees to assist the Board in discharging its responsibilities with regard to:

- The adequacy of financial reporting & internal controls.
- The appropriateness of the forecasting & budgeting process.
- The competencies and sufficiency of staff.
- Consideration of the level of pay and benefits of employees.

The Committee is authorised to investigate on behalf of the Board anything that threatens or adversely affects the accomplishment of the charity's aims and objectives, its assets, the reliability of all records and information and its compliance with relevant laws, regulations, policies and its governing instruments. The Committee is authorised to obtain appropriate external legal and other professional advice in order to fulfil its responsibility to the Trustees.

### Specific roles & responsibilities include to:

- keep under review systems of internal financial controls and risk mitigation measures.
- recommend to the Board of Trustees the annual budget.
- propose the adoption and approval of the annual financial statements.
- oversee the external audit process.
- investigate on behalf of the Board, any financial or administrative matter that may put the charity at risk.
- consider and recommend to the Board, the quantum and nature of any pay or benefits of the employees.
- lead in the organisation of the recruitment & selection process of the senior executive team when vacancies occur.
- liaise with the Jersey Appointments Commission, where necessary, and ensure that the recruitment and selection process conforms to the JAC Codes and HR best practice.
- set the framework for employees' appraisal.
- consider and determine the disciplinary & grievance process relating to employees.
- support the Director and other executive team members in the execution of their duties – especially with regard to financial, and employment matters.

## Governance & Nominations Committee

The Committee is responsible for monitoring the charity's assets, the reliability of all records and information and its compliance with relevant laws, regulations, policies and its governing instruments.

## Risk & risk management

ArtHouse Jersey seeks to identify the key issues and risks that could affect the organisation in the delivery of its objectives. The Committee is responsible for reviewing and assessing risk in all areas of the Charity's work, other than financial risks, whether this be of a governance, operational, environmental, external, reputational, legal or other nature, as well as the monitoring, management and mitigation of the risk identified. A risk register is used to identify, assess and track the impact of mitigations taken to manage our primary risks. Risks are categorised through a traffic light system with reference to the trend over time of risk ratings.

The Committee helps ensure the Charity's culture and organisation (including clear delegation of authority from Board to Executive to staff) recognizes that risk and its management is an issue for all and is embodied in all operating procedures, management approaches, internal control systems, training and communication.

It also seeks parameters from the Board on what level of risk is acceptable to the organisation and what matters need to be put to the Board for decision.

It reviews, not less than annually (and more often if necessary), the overall principles and structure of the Executive's approach to risk management, the organisation's risk register and the balance between higher and lower risk activities. It reviews any area of risk it deems necessary, particularly those judged higher than others, as well as the strategies and controls in place to mitigate them and make recommendations as necessary.

Risks identified in 2022 included a reduction in public sector investment to support the Charity's work, ongoing operational preparedness in a post-pandemic context, pressures on staff impacting negatively on mental health, organisational capacity, reduced self-generated income given

prevailing conditions, and programme disruption. Each risk was reviewed and assessed, with mitigating actions put in place to safeguard the Charity's ongoing success.

## Nominations

In relation to nominations, the Committee is responsible for organising an appropriate review of the performance of the Board at least every two years. The last review took place in 2022 as part of a wider review of the charity's organisational performance. As part of such reviews, the Committee considers the structure, size and composition (including the skills, knowledge and experience) required of the Board in relation to the tasks it faces and, in the light of this evaluation, preparing a description of the role and capabilities required by new Trustees.

**"The Committee is responsible for monitoring the charity's assets, the reliability of all records and information and its compliance with relevant laws, regulations, policies and its governing instruments."**

The Committee makes recommendations to the Board concerning the formulation of plans for succession in particular for the key roles of Chair and Chief Executive. It keeps under review the leadership needs of the organisation, with a view to ensuring the continued ability of the organisation to operate effectively, taking into account the challenges and opportunities facing the Charity, and what skills and expertise are therefore needed in future.

In identifying suitable Trustees the Committee: considers nominees from a wide range of backgrounds; considers nominees on merit and against objective criteria agreed by the Board, taking care that they have enough time available to devote to the position; and uses appropriate means for evaluating nominees; taking the lead in the organisation of the recruitment & selection process of the Chair and Trustees when vacancies occur.



ARTIST  
John Henry Falle AKA The Story Beast

# Executive Team Report

During 2022 we sought to continue to address historic under capacity and during the year we successfully recruited five additional personnel. We also invested significant funding in staff training with a focus on organisational development, which was only possible thanks to enhanced public sector investment.

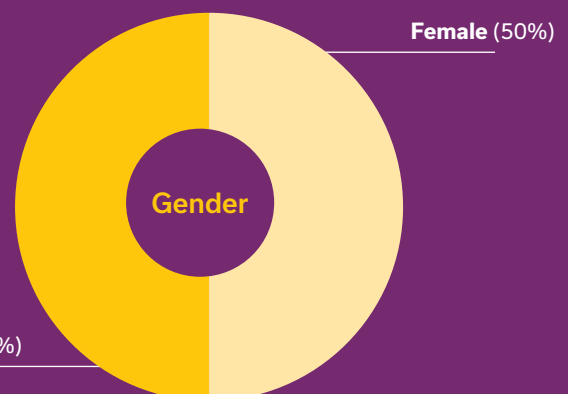
In the autumn of 2021, we engaged an independent external arts strategy consultant and facilitator to develop and facilitate a whole-team process to review the charity's values and working culture, strategy and organisational capacity. This took the form of an organisational review, which led to a refreshed team structure that embedded a greater focus on project delivery, fundraising & development, governance, and financial management & budgeting. We also engaged a separate external HR consultant to conduct an audit of our human resource capabilities, looking at internal systems, processes and documentation as well as updated role descriptions and employment contracts. The scope of work was subsequently expanded to include an external review of the Board's skills and performance to support the Board's work on succession planning and recruitment of a permanent chair.

A process to review staff remuneration was also undertaken. Remuneration for the executive team was finally brought more in line with market expectations. Pay at all levels is considered

appropriate and proportionate having been benchmarked against the arts sector and other sectors with the pay of senior leaders being proportionate and in line with other staff. The charity is confident that it secures value for money from its employees.

We began the year with ten staff and, to address a longstanding lack of capacity and expertise given our expansive programme of activity, ended with 14, representing 12.7 FTE, five of whom are senior management. Staff turnover rates were low throughout the year and no exit packages were offered.

A new staff handbook was developed during 2022. It will be finalised and implemented during 2023. The new handbook will include a number of new policies including a menopause policy, parental leave policy and a statement of employee benefits.





  
ArtHouse  
Jersey

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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.

As far as Trustees are aware there is no relevant audit information of which the entity's auditors are unaware. Trustees have taken all the steps that they ought to have taken to make themselves aware of any relevant audit information and to establish that our auditors are aware of that information. In the Trustees view, this annual report is fair and balanced.

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.





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## Going concern

The Board has a reasonable expectation that ArtHouse Jersey has adequate resources to continue in operational existence for the foreseeable future. ArtHouse Jersey has received an annual grant from the Government every year since its conception in 1993, with significant increases in funding year on year for the past five years. ArtHouse Jersey maintains a positive and productive relationship with the Government, performing well against key performance indicators and acting as a strategic partner in the delivery of the Island's arts strategy.

The Board has not received any indication from Government that the funding required for the operation of ArtHouse Jersey is in any jeopardy. The organisation has also been successful in growing other income streams and achieving consistent results against target, which together with effective cost control has enabled the organisation to reliably operate within budget parameters.

For these reasons, the Board continues 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.

This report was approved by the Board on 27 June 2023 and signed on their behalf by Gailina Liew, Vice Chair (Acting Chair in 2022)

**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

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## Independent Auditor's Report to the Trustees of ArtHouse Jersey

### Chartered Accountants

Bracken Rothwell  
2nd Floor, The Le Gallais Building,  
54 Bath Street,  
St Helier,  
Jersey,  
JE1 1FW

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# Audit Report

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BRACKEN | ROTHWELL

## INDEPENDENT AUDITOR'S REPORT TO THE TRUSTEES OF THE JERSEY ARTS TRUST OPERATING AS ARTHOUSE JERSEY

### Opinion

We have audited the financial statements of the Jersey Arts Trust operating as ArtHouse Jersey (the 'Trust') for the year ended 31 December 2022 which comprise the Statement of Financial Activities, Statement of Financial Position, Cash Flow Statement, and the related notes 1 to 24 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 2022, 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.



## INDEPENDENT AUDITOR'S REPORT TO THE TRUSTEES OF THE JERSEY ARTS TRUST OPERATING AS ARTHOUSE JERSEY (continued)

### 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 51, 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



## BRACKEN | ROTHWELL

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.

### **INDEPENDENT AUDITOR'S REPORT TO THE TRUSTEES OF THE JERSEY ARTS TRUST OPERATING AS ARTHOUSE JERSEY (continued)**

#### **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.



**Adam Gavin, FCA**

For and behalf of

**Bracken Rothwell Limited**

*2<sup>nd</sup> Floor, The Le Gallais Building*

*54 Bath Street, St Helier*

*Jersey, JE1 1FW*

Date: 30/06/2023





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# Balance Sheet

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## Statement of Financial Activities

### For the year ended 31 December 2022

	Note	Restricted 2022 £	Unrestricted 2022 £	Total funds 2022 £	Total funds 2021 £
<b>Income:</b>					
Income from donations	4	-	1,026,189	1,026,189	631,387
Income from other trading activities	5	-	380,824	380,824	231,835
Investments income	6	-	1,296	1,296	1
<b>Total</b>		<b>-</b>	<b>1,408,309</b>	<b>1,408,309</b>	<b>863,223</b>
<b>Expenditure on:</b>					
Raising funds	7	-	90,997	90,997	41,457
Charitable activities	8	2,000	1,304,734	1,306,734	850,870
Governance costs	9	-	8,500	8,500	5,750
<b>Total</b>		<b>2,000</b>	<b>1,404,231</b>	<b>1,406,231</b>	<b>898,077</b>
<b>Net movement in funds</b>		<b>(2,000)</b>	<b>4,078</b>	<b>2,078</b>	<b>(34,854)</b>
<b>Reconciliation of funds:</b>					
Total funds brought forward		3,700	287,892	291,592	326,446
<b>Total funds carried forward</b>	19	<b>1,700</b>	<b>291,970</b>	<b>293,670</b>	<b>291,592</b>

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

*The surplus/(deficit) 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.*

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# Statement of Financial Activities

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## Statement of Financial Position As at 31 December 2022

	Note	Restricted 2022 £	Unrestricted 2022 £	Total 2022 £	Total 2021
<b>Fixed assets</b>					
Tangible fixed assets	13		30,534	30,534	36,160
Other fixed assets	14		-	-	-
Investments	15		1,000	1,000	1,000
		-	31,534	31,534	37,160
<b>Current assets</b>					
Debtors and prepayments	16		43,016	43,016	59,269
Cash and cash equivalents	17	1,700	347,894	349,594	291,457
		1,700	390,910	392,610	350,726
<b>Creditors: amounts falling due within one year</b>					
Creditors and accruals	18		(130,474)	(130,474)	(96,294)
Net current assets		1,700	260,436	262,136	254,432
Total assets less current liabilities		1,700	291,970	293,670	291,592
<b>Total assets</b>		<b>1,700</b>	<b>291,970</b>	<b>293,670</b>	<b>291,592</b>
<b>Trust funds</b>					
Unrestricted funds	19	-	291,970	291,970	287,892
Restricted funds	19	1,700	-	1,700	3,700
		<b>1,700</b>	<b>291,970</b>	<b>293,670</b>	<b>291,592</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 24th August 2023.

Signed on behalf of the board of Trustees:



**Natalie Passmore**  
Treasurer

Dated: 24 August '23

## Cash Flow Statement

### For the year ended 31 December 2022

	2022	2021
	£	£
<b>Cash flows from operating activities</b>		
Cash generated from operations:		
Net income (loss) for the reporting period before other recognised gains/ (losses) (as per the Statement of Financial Activities)	2,078	(34,854)
Adjustments for:		
Depreciation	5,626	5,626
Interest received	(1,296)	(1)
Decrease/(increase) in debtors	16,253	(51,683)
(Decrease)/increase in creditors	34,180	38,345
<b>Net cash (used in)/provided by operations</b>	<b>56,841</b>	<b>(42,567)</b>
<b>Cash flows from investing activities</b>		
Purchase of tangible fixed assets	-	(3,366)
Interest received	1,296	1
<b>Net cash used in investing activities</b>	<b>1,296</b>	<b>(3,365)</b>
<b>Change in cash in the reporting period</b>	<b>58,137</b>	<b>(45,932)</b>
<b>Cash at the beginning of the reporting period</b>	<b>291,457</b>	<b>337,389</b>
<b>Cash at the end of the reporting period</b>	<b>349,594</b>	<b>291,457</b>



ARTIST  
John Paul Kilshaw



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# Notes to the Financial Statements

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## 1. General information

The Jersey Arts Trust (the "Trust") is a registered Charity incorporated and domiciled in Jersey operating as ArtHouse 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.

The Trustees have a reasonable expectation that the Trust has adequate resources to continue in operational existence for a period of at least twelve months from the date of approval of the financial statements.

### 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.

### 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 - straight line over lease term
- 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.



## 4. Income from donations

In previous years' financial statements all income streams apart from Investment income were categorised as "Donations and legacies". However as there are no legacies, and income is derived from a number of sources other than donations, the Trustees consider that the

classifications of "Income from donations" and "Income from other trading activities" (note 5) as provided for by the Charities SORP to be more appropriate and income streams have been re-categorised accordingly.

	2022 £	2021 £
Government grant	915,000	515,000
Grants and foundation	35,080	70,000
Individual giving (donations)	76,109	46,387
	<b>1,026,189</b>	<b>631,387</b>

## 5. Income from other trading activities (see note 4)

Sponsorship, CSR and ESG	60,664	95,500
Earned Income	173,289	86,901
Commissions	146,871	49,434
	<b>380,824</b>	<b>231,835</b>

## 6. Investment income

Bank interest	1,296	1
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## 7. Raising Funds

Fundraising	37	124
Telephone charges	3,601	2,803
Travel and entertaining	1,261	168
Advertising and publicity	26,421	16,047
Professional fees	43,242	12,081
Premises expenses	14,052	9,070
Casual staff	1,906	646
Sundries	477	518
	<b>90,997</b>	<b>41,457</b>

## 8. Charitable Activities

	2022 £	2021 £
<b>ArtHouse Activity Costs: Restricted funds</b>		
Olive Brown Bursary	2,000	2,000
	<b>2,000</b>	<b>2,000</b>
<b>ArtHouse Activity Costs: Unrestricted funds</b>	£	£
<p>In previous years' financial statements, costs expended on charitable activities from unrestricted funds were individually itemised. As there are now a large number of such activities, the Trustees consider it more appropriate to collectively classify them as follows (comparatives for 2021 have been classified accordingly):</p>		
Grants and commissions	146,995	102,534
Public promotions	215,082	167,854
Outreach	56,344	24,572
Education	60,474	98,731
Research, development and residencies	20,462	24,270
Commercial	48,609	1,250
	<b>547,966</b>	<b>419,211</b>
<b>Support costs</b>	£	£
Brand development	1,793	5,864
Bank interest and charges	727	304
Depreciation (note 13)	5,626	5,626
Operating expenses	1,256	1,797
Utilities	12,222	6,527
Insurance	2,110	2,475
IT expenses	4,773	3,774
Parking	607	252
Equipment expenses	4,752	3,113
Repairs and maintenance	883	195
Rent and rates	66,223	42,914
Staff wages and costs (note 10)	520,777	327,702
Stationery, printing and postage	1,385	1,807
Subscriptions and memberships	717	842
Sundry and cleaning expenses	33,272	17,690
Training and recruitment	15,473	9,496
Historical amounts written off	-	(719)
Capital House - rent and other premises expenditure	53,214	-
Capital House - expenditure on adaptations	30,958	-
	<b>756,768</b>	<b>429,659</b>
<b>Total activity costs</b>	<b>1,306,734</b>	<b>850,870</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.

## 9. Governance Costs

	2022 £	2021 £
<b>Audit fees</b>	6,000	3,500
Accountancy fees	2,500	1,500
Accountancy fees - underaccrued previous year	-	750
	<b>8,500</b>	<b>5,750</b>

## 10. Staff Costs

	2022	2021
The average monthly number of full time employees during the year was:	11	8

Two employees received employee benefits (excluding employer pension costs) of more than £60,000 in 2022 (2021: none), these falling within the £70,001 to £80,000 band.

Wages and staff costs	486,936	301,957
Employer's Pension contributions	12,510	7,123
Employer's Social security	28,926	18,622
less: write-off of amount previously over-accrued	(7,595)	-
	<b>520,777</b>	<b>327,702</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 except through reasonable reimbursement of expenses, or in case of Jacque Rutter who was paid to deliver work in her capacity as an Educator and facilitator within our education programme, which is not connected to her role and responsibilities as a member of the Board. Jacque Rutter was paid £3,460 in the year (2021: £6,272).

## 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 2022	44,580	64,986	109,566
Additions	-	-	-
At 31 December 2022	<b>44,580</b>	<b>64,986</b>	<b>109,566</b>
<b>Depreciation</b>			
At 1 January 2022	11,113	62,293	73,406
Charge for year	4,953	673	5,626
At 31 December 2022	<b>16,066</b>	<b>62,966</b>	<b>79,032</b>
<b>Net book value</b>			
At 31 December 2022	<b>28,514</b>	2,020	<b>30,534</b>
At 31 December 2021	33,467	2,693	36,160

Capital improvements relate to the renovation of the Trust's 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	2022 £
<b>Jersey Opera House Improvements</b>	
<b>Cost</b>	
At 1 January 2022 and 31 December 2022	7,506,618
<b>Depreciation and impairment</b>	
At 1 January 2022 and 31 December 2022	7,506,618
<b>Carrying amount</b>	
At 31 December 2022	-
At 31 December 2021	-

The Trust's other fixed assets comprise the property improvements made to The Jersey Opera House. 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 in 2020, 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.

The Jersey Arts Trust has not had any operational role in the running of the Jersey Opera House since the introduction of the first cultural strategy in 2006, with the Government of Jersey assuming ultimate responsibility for the building and its operations. The Jersey Opera House closed all operations in March 2020 due to the restrictions associated with the COVID-19 pandemic and has not re-opened since due to the reported state of disrepair of the building. It is currently the subject of a review being undertaken by the Government of Jersey Department of the Economy which is expected to recommend a new governance and operating structure, which will sever all formal ties to the Jersey Arts Trust.

15. Investments	Unlisted securities 2022 £	Unlisted securities 2021 £
<b>The Jersey Opera House Limited</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	2022 £	2021 £
GST recoverable	12,479	601
Trade receivables	15,127	58,668
Prepayments	15,410	-
	<b>43,016</b>	<b>59,269</b>

## 17. Cash

Cash at bank	349,594	291,457
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## 18. Creditors: Amounts falling due within one year

Trade and other creditors (further analysis below)	130,474	81,079
Deferred income (further analysis below)	-	15,215
	<b>130,474</b>	<b>96,294</b>

### Trade and other creditors

Trade and other creditors	116,745	56,010
Accountancy and audit fee	8,500	5,000
Social security and ITIS	5,229	20,069
	<b>130,474</b>	<b>81,079</b>

### Deferred income

Brought forward as at 1 January	15,215	2,158
Resources deferred during the year	-	15,215
Amounts released from previous year	(15,215)	(2,158)
Carried forward as at 31 December	-	<b>15,215</b>

## 19. Statement of Funds

	At 1 Jan 2022	Incoming Resources	Resources Expended	Transfers In/Out	At 31 Dec 2022
	£	£	£	£	£
<b>Restricted funds</b>					
Victor Hugo Celebrations	700	-	-	-	700
Olive Brown Bursary	3,000	-	(2,000)	-	1,000
<b>Total restricted funds</b>	<b>3,700</b>	<b>-</b>	<b>(2,000)</b>	<b>-</b>	<b>1,700</b>
<b>Unrestricted funds</b>					
General funds	72,892	1,408,309	(1,404,231)	(40,000)	36,970
Designated funds	215,000	-	-	40,000	255,000
<b>Total unrestricted funds</b>	<b>287,892</b>	<b>1,408,309</b>	<b>(1,404,231)</b>	<b>-</b>	<b>291,970</b>
<b>Total funds</b>	<b>291,592</b>	<b>1,408,309</b>	<b>(1,406,231)</b>	<b>-</b>	<b>293,670</b>

## 20. Comparatives for the Statement of Funds (year ended 31 December 2022)

	At 1 Jan 2022	Incoming Resources	Resources Expended	Transfers In/Out	At 31 Dec 2022
	£	£	£	£	£
<b>Restricted funds</b>					
Victor Hugo Celebrations	700	-	-	-	700
Olive Brown Bursary	5,000	-	(2,000)	-	3,000
<b>Total restricted funds</b>	<b>5,700</b>	<b>-</b>	<b>(2,000)</b>	<b>-</b>	<b>3,700</b>
<b>Unrestricted funds</b>					
General funds	145,746	863,223	(896,077)	(40,000)	72,892
Designated funds	175,000	-	-	40,000	215,000
<b>Total unrestricted funds</b>	<b>320,746</b>	<b>863,223</b>	<b>(896,077)</b>	<b>-</b>	<b>287,892</b>
<b>Total funds</b>	<b>326,446</b>	<b>863,223</b>	<b>(898,077)</b>	<b>-</b>	<b>291,592</b>

## 21. Comparatives for the Statement of Financial Activities (year ended 31 December 2022)

	Note	Restricted 2021 £	Unrestricted 2021 £	Total funds £
<b>Income:</b>				
Income from donations	4	-	631,387	631,387
Income from other trading activities	5	-	231,835	231,835
Investment income	6	-	1	1
<b>Total</b>		-	<b>863,223</b>	<b>863,223</b>
<b>Expenditure on:</b>				
Raise funds	7	-	41,457	41,457
Charitable activities	8	2,000	848,870	850,870
Governance costs	9	-	5,750	5,750
<b>Total</b>		<b>2,000</b>	<b>898,077</b>	<b>898,077</b>
<b>Net income/(expenditure) before other recognised gains and losses, and net movement in funds</b>		<b>(2,000)</b>	<b>(32,854)</b>	<b>(34,854)</b>

Reconciliation of funds:

Total funds brought forward		5,700	320,746	326,446
<b>Total funds carried forward</b>	<b>22</b>	<b>3,700</b>	<b>287,892</b>	<b>291,592</b>

## 22. Comparatives for the Statement of Financial Position (as at 31 December 2022)

	Note	Restricted 2021 £	Unrestricted 2021 £	Total funds £
<b>Fixed assets</b>				
Tangible fixed assets	13	-	36,160	36,160
Other fixed assets	14	-	-	-
Investments	15	-	1,000	1,000
<b>Total</b>		-	<b>37,160</b>	<b>37,160</b>
<b>Current assets</b>				
Debtors and prepayments	16	-	59,269	59,269
Cash and cash equivalents	17	3,700	287,757	291,457
<b>Total</b>		<b>3,700</b>	<b>347,026</b>	<b>350,726</b>
<b>Creditors: amounts falling due within one year</b>				
Creditors and accruals	18	-	(96,294)	(96,294)
Net current assets		3,700	250,732	254,432
Total assets less current liabilities		3,700	287,892	291,592
<b>Total assets</b>		<b>3,700</b>	<b>287,892</b>	<b>291,592</b>
<b>Trust funds</b>				
Unrestricted funds	20	-	287,892	287,892
Restricted funds	20	3,700	-	3,700
<b>Total</b>		<b>3,700</b>	<b>287,890</b>	<b>291,592</b>

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

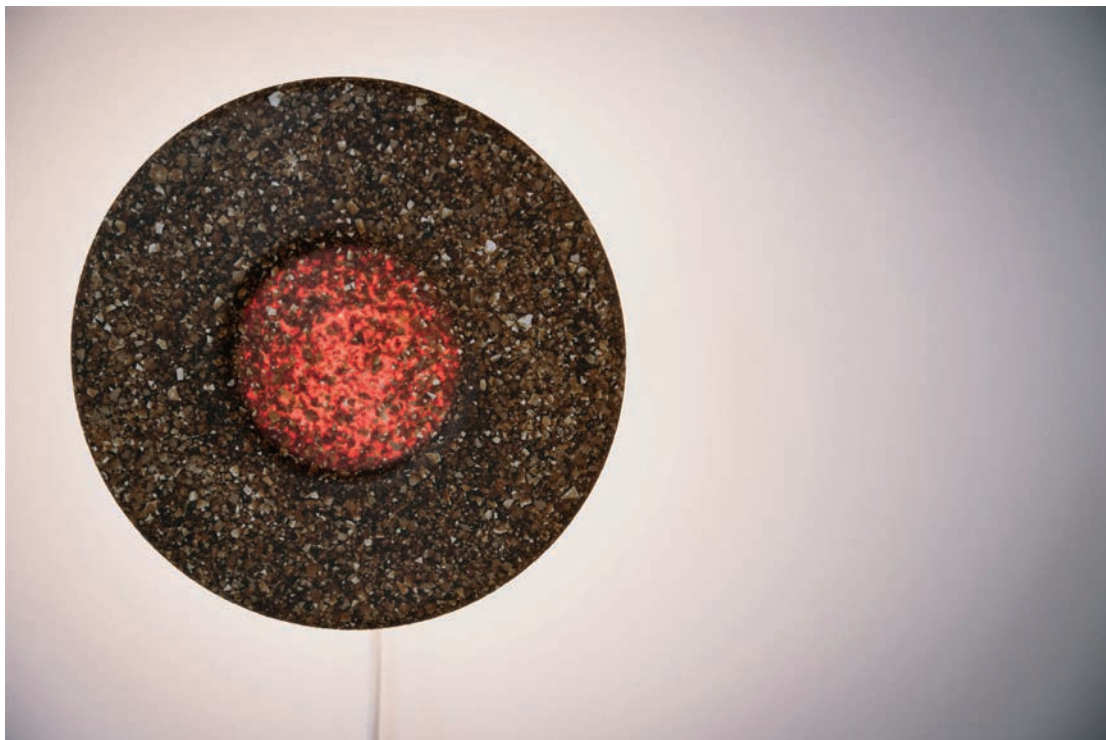
COVID-19 continued to have an impact on the Trust's ability to raise income, but overall the Trustees were pleased with the returns generated across all income streams, despite the challenging context. The situation will continue to be closely monitored.

## 24. Events after the reporting date

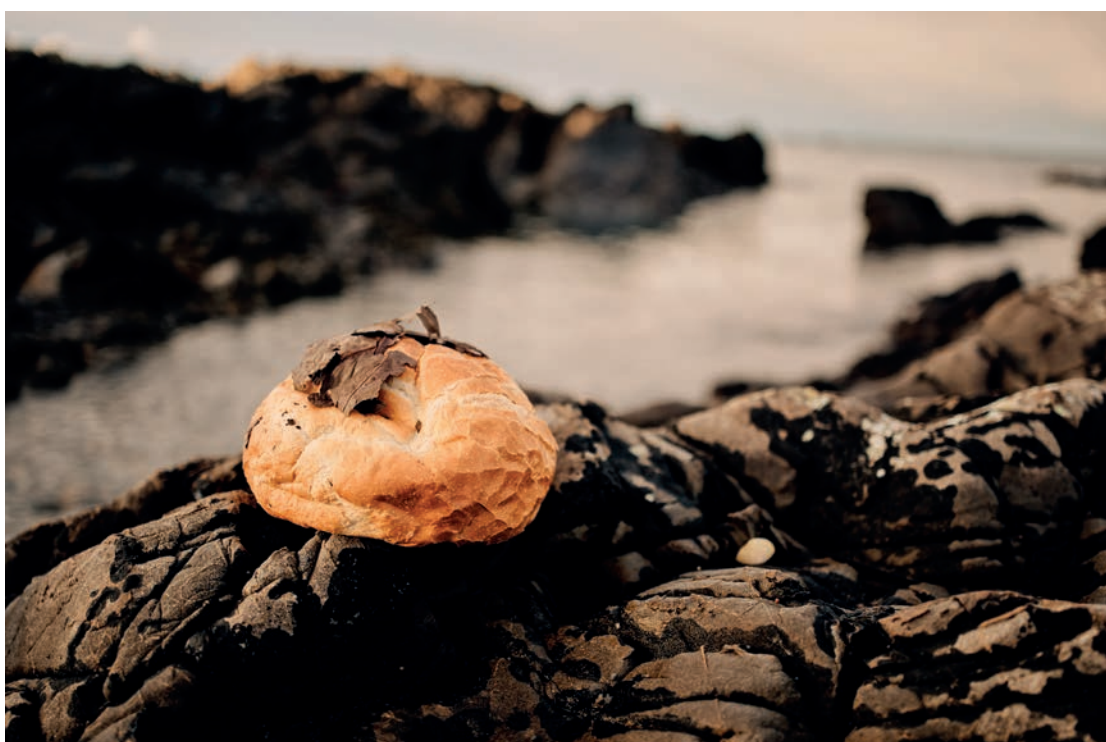
Subsequent events have been evaluated up to the date that the financial statements were approved and authorised for issue by the board of Trustees.

There have been no material events requiring adjustment or disclosure in these financial statements.





**ARTIST**  
Natalie Mayer



**ARTIST**  
Max Burnett

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