



ArtHouse Jersey
**Annual
Report**
2021



ARTIST
Nina Zaech

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A1

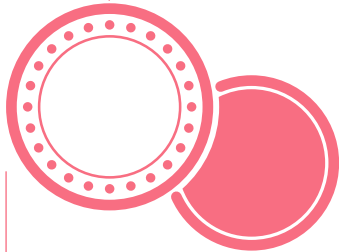
Year in figures



large-scale projects

- Skipton Big Ideas
- The Walking Gallery
- The Sound of Colour
- Roaming Soundtrack
- Genesis Education Programme: The Map of Wonders
- ArtHouse Jersey Pop Up Exhibitions
- Artist in Residence
- The Things Forever Speaking

Artist Grants



18 successful applicants

£32,440 awarded

£29,500 disbursed in 2021

Visiting Artists



23

visiting artists

involved in eight different projects from opera-writing to sensory experimentation

12

additional visiting artists from across the UK and as far as Cyprus gathered for the annual Artist Lock-In to spend a week living and working together, learning from each other's practice and responding to the natural environment

Social Media



1,168 posts over the year



1,204,010 post views



13,800 total followers



Self generated
funding:
£348,222



Staff:
8



Investment in artists through commissions,
grants and paid employment:
£282,300

Specific project focus: Skipton Big Ideas

Our flagship production with
a budget of **£177,000** spent
over **2** years.



99%

of attendees who had not attended
an art exhibition before said they
would attend another.

34 artists' work shown.



697,000

views on social media.

75%

of artists developed new skills
through the project.

Directly engaged with
8,000 people with **26** art
installations, **6** lectures,
and **10** sold-out evening
performances.



32%

of artists found new artistic
collaborations stemming directly
from their participation.

42%

of artists had enquiries about further
commissions or work as a result of
their participation.

86%

of artists felt that it introduced new
audiences to their work.

6%

of audience survey respondents
were visitors to the Island.



11
studios provided for artists.



76%

of attendees thought that it had sparked
further discussion on the themes of identity,
sustainability and accessibility.

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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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Message from the Board



ARTIST
Lindsay Rutter

It is 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 2021. This report, however, is tinged with sadness at the sudden and untimely passing of our Chair, Philip Hewat-Jaboor, at the end of March 2022. Philip's vision, infectious love of the arts and generosity of spirit permeates ArtHouse Jersey and we are making plans to suitably honour his considerable contribution.

As the impacts of the global pandemic continued to unfold in 2021, we were reminded ever more poignantly of the importance of the arts to refresh our spirits, build resilience and strengthen the bonds that bind our communities together. As will be evident from the Director's introduction and rest of our annual report, we were able to build upon our learnings from 2020, supporting over 300 artists last year alone, to deliver a wide range of exciting and thought-provoking programming to more diverse and broader audiences.

This exciting progress has been enabled, in part, by the foresight of Jersey's States Assembly in approving an ongoing commitment of 1% of the Government of Jersey's annual budget to spending on arts, culture and heritage. We are grateful that this increased public funding commitment has resulted in larger grants to ArtHouse Jersey in 2021 and for 2022. To ensure that the organisational structure and capacity can rapidly adapt as our programming continues to grow in ambition, scale and complexity, we initiated an organisational development programme with guidance and support from an external arts consultant and facilitator in the autumn of 2021. This programme of work will also include support for strategy development and an external assessment of the board's skills and appraisal of trustees' performance as we prepare to recruit for a permanent chair later in the year.

From an infrastructure perspective, we are pleased to have secured our new exhibition space in town at Capital

House, which at the time of writing in 2022 has already hosted three fantastic exhibitions with this year's 'Skipton's Big Ideas: Where Waste Meets Design' celebrating innovation and sustainability through art, running through to the end of July. Together with our headquarters at the Greve De Lecq Barracks and the artist studios we manage at La Folie, we now have three physical locations where artists can work. As all organisations in Jersey are experiencing, access to talent, skills and staffing continue to be challenging with high costs of living and the complexities of housing and residential qualifications acting as barriers. Despite these challenges, we are pleased to welcome four new staff members to ArtHouse Jersey, bringing the total staff complement to eleven.

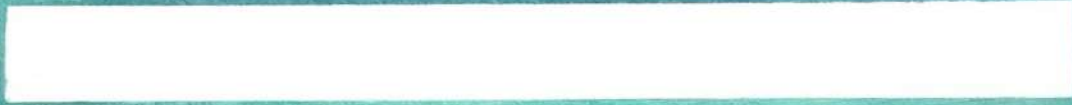
It is immensely gratifying and a privilege for all of us to serve as trustees. The power of art to explore and raise awareness about challenging subjects such as the experience of our minority communities (Home) and bringing attention to inequalities is balanced by the delight of school-aged children going to the beach for the very first time (You Me and the Sea) and the appreciation of bringing memories alive to those who may feel isolated (Memory Box). These are just a few examples - we invite you to read the rest of the report to learn more about what we've been doing and the impact we've been making.

Finally but critically, a huge thank you to our Director, Tom Dingle, and the entire team at ArtHouse Jersey for their dedication and resilience through a couple of very challenging but highly productive years. Human creativity is at its best when faced with constraints - we hope you will feel moved and learn something new each time you engage with our work in the years to come.

Gailina Liew
Acting Chair
ArtHouse Jersey

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Director's Foreword



An Annual Report's purpose is to provide a summary of the previous year, so as I write this introduction in April 2022, it is with great pride that I look back on our charity's achievements in 2021, but also with great sadness following the untimely passing of our Chairman, Philip Hewat-Jaboor.

From the first moment Philip took up the role in 2017, he was full of encouragement and perpetually generous with his knowledge and introductions to contacts across the arts world. His support was a driving force for me, our board, our team, and for all that our charity has accomplished. We will miss him terribly. Philip was incredibly proud of our achievements in 2021 and this report is dedicated to his work and guidance; his legacy will be seen in everything that ArtHouse Jersey achieves in the years to come.

Following on from a very difficult, pandemic-filled year, 2021 presented a somewhat more predictable operating environment, albeit one still disrupted significantly by the pandemic. The ramifications of the pandemic continued to provide a steady stream of challenges that required our team to continually adapt our programme.

Against this backdrop we were proud to be able to deliver some incredibly successful projects, perhaps most visibly Skipton Big Ideas, which included The Walking Gallery and Sound of Colour. This was our largest scale undertaking to date and one which drew thousands of attendees to a transformed St Helier Town Church. The project saw us make a huge investment in creatives and partner with a wide range of community organisations to facilitate the active involvement and participation of a broad cross section of Islanders. Concurrently, we continued our work with young people with the Map of Wonders project as part of our strategic partnership with Children, Young People, Education and Skills Department (CYPES) building creativity into the curriculum across Island primary schools and helping to deliver against Island population level objectives. Overall, we delivered 36 projects during 2021, an overview of which can be found in this report.

Turning to the external environment, one very welcome development was the production of the new arts strategy, composed by Tom Fleming, commissioned by the Government's Arts Policy Unit, and supported by Deputy Kirsten Morel, who was Assistant Minister with responsibility for the Arts, now Deputy Chief Minister and Minister for Economic Development, Tourism, Sport and Culture. The strategy provides a vital first step that will come to represent a shift in how the arts and

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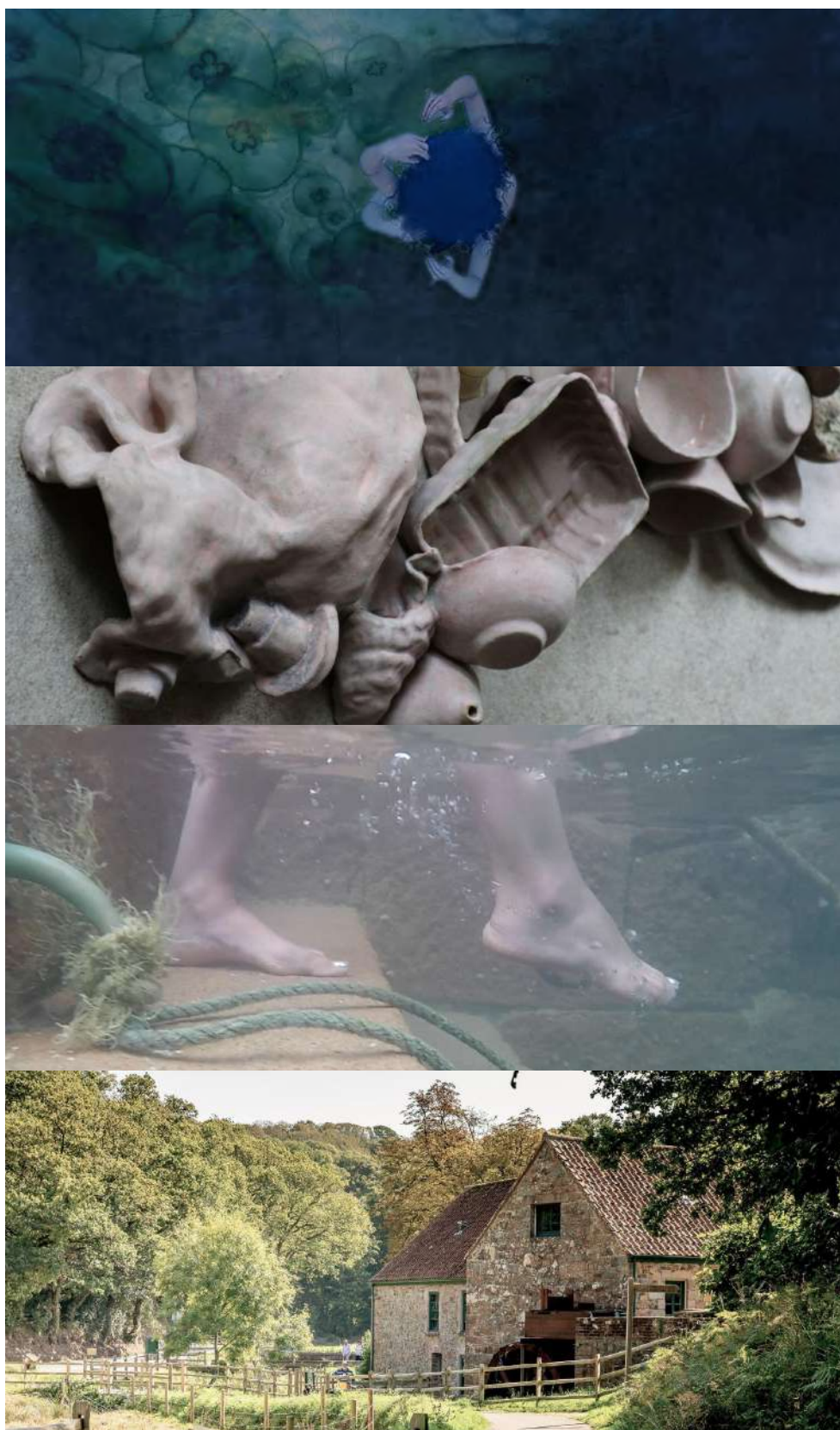
culture are viewed and engaged with by Islanders. The strategy is the foundation stone upon which Government will be able to ensure that the full potential of the arts are achieved, making people's lives better and contributing to the Island's wellbeing and prosperity. There has long been recognition that the arts are a powerful tool that can make a positive difference to our Island socially, reputationally, and economically, but now an essential corollary element is also >

in place: that significant investment is required, but that this investment will yield an excellent return. The increase in funding to 1% of the public spending on arts, culture and heritage enables the construction of a more sustainable offering, previous levels of public investment being insufficient to maintain consistent levels of quality nor to plan for the future and maintain essential facilities. ArtHouse Jersey sees investment in artists as an essential element that has long been under-appreciated. Investment in the artist and their art is the equivalent of investing in product development; without it, originality is lacking, quality is undeliverable, audiences cannot be engaged and there is a lesser impact.

As an independent charity that is grateful for the public funding it receives in the form of a grant from Government, we see ourselves as a strategic partner to Government and throughout 2021 continued to align our work with broader efforts to improve the lives of Islanders. Government funding remains the most important enabler of our charity's work. We raise significant income from other sources through our diversification strategy (focused on sponsorship & corporate social responsibility, individual giving, grants & foundations, commissions and earned income), which is central to our efforts to ensure financial stability. Against a challenging backdrop we were pleased to deliver a good performance against a range of demanding targets. While £67,698 shy of our original target, we managed to deliver beyond expectation in one of our five income streams, with three being significantly impacted by the pandemic and one (Foundations) being subject to a changing landscape with a significant source of regular income (the One Foundation) unexpectedly withdrawing funding to organisations such as ArtHouse Jersey in favour of supporting smaller, more nascent groups. Under the stewardship of our Board, we remain in good shape financially. We are grateful to Government for their continued support. Having received a grant of £401,000 in 2020, we received a grant of £515,000 to support our work in recognition of our programme of activity, plans for the future and track record of directly contributing to the five strategic objectives set out in the Common Strategic Policy.

“ArtHouse Jersey sees investment in artists as an essential element that has long been under-appreciated. Investment in the artist and their art is the equivalent of investing in product development; without it, originality is lacking, quality is undeliverable, audiences cannot be engaged and there is a lesser impact.”

Throughout 2021, ArtHouse Jersey experienced significant challenges as a result of trying to deliver an ambitious programme of activity on a relatively low level of resource and the ongoing issues presented by the pandemic. Despite it all everyone worked incredibly hard showing great devotion and managed to deliver some fantastic results. I would like to pay tribute to the core team, artists, stewards, volunteers and everyone who has invested countless hours to get us to this point. I would also like to take this opportunity to thank the Board for their support, our partners, patrons and funders who believe in what we do and enable it to happen. The challenge now is to continue to build upon the foundations that have been laid and develop a sustainable model and working practices that will ensure even greater successes in the future.



ARTIST
Karen Le Roy Harris

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Strategy & performance analysis

Our Mission

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

Our charity has always been focused on the successful delivery of a range of projects to benefit Islanders through the arts, using specific targets and objectives to guide our work. This is based on an understanding that we have a role to play in helping our community achieve population level objectives, which cannot be achieved by any one organisation, but are a shared responsibility requiring the public, private and third sectors to work together.



Our contribution is driven by five core activities:

1. Programmed events and projects to engage the public;
2. Developing artists through funding and advice, providing appropriate working spaces and opportunities to collaborate, offering commissions, work opportunities and welcoming visiting artists;
3. Community outreach projects to benefit those most in need;
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.
5. Income diversification to support all of the above.

Arts strategy

ArtHouse Jersey has consistently advocated for the development of a new arts strategy carried out by an independent consultant with a proven track record in the arts and cultural field to set a clear vision for the Island's cultural bodies and practitioners. We were delighted to learn that the Tom Fleming Creative Consultancy had been appointed by Government to lead the development of a new arts strategy, updating the last iteration from 2005.

With 1% of government expenditure being dedicated to the arts, culture and heritage from 2022, it was essential that this piece of work be completed to support greater investment in the sector. ArtHouse Jersey has invested significant senior leadership time in working with Tom Fleming in pursuance of a strategy that enables our charity to deliver its mission within a thriving creative ecosystem and in concert with partners across the sector. We did so in recognition of the huge opportunity that is presented through the arts strategy and to enable Ministers to make more informed funding decisions for the use of public money in supporting the delivery of key objectives that can bring Jersey's arts organisations to work together towards a shared vision for the future.

"We actively seek to identify how we can effectively measure the impact of our projects and determine how these impacts contribute to improving the lives of Islanders."

Our impact

We actively seek to identify how we can effectively measure the impact of our projects and determine how these impacts contribute to improving the lives of Islanders. The government's Jersey Performance Framework (overleaf) has made it possible for organisations to align what they do to a consistent, enduring framework of population outcomes that represent community wellbeing and sustainability.

2021 was the first time that we analysed our programme with reference to the Island outcomes and attempted to map where our charity was able to make a contribution to population level objectives. It became clear that the objectives were insufficiently granular to adequately guide our work and with the support of Nick Ewbank Associates we were able to develop a logic model that mapped how ArtHouse Jersey serves the needs of our community through our programme. The first practical application of our logic model to a project was our landmark 2021 Skipton Big Ideas - the most ambitious undertaking in our history. The results of this work are summarised throughout this report. The logic model guided our impact assessment methodology, providing substantial data and a host of learning points that will help inform the planning and delivery of future projects.

ARTIST
Karen Le Roy Harris



Risk management

ArtHouse Jersey seeks to identify the key issues and risks that could affect the organisation in the delivery of its objectives. We have created a risk register 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.

Risks identified by the Board included a reduction in public sector investment to support the charity's work, 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.



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.

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Performance analysis

Focus	Performance standard	Progress	Narrative
Programme development	Host 10 visiting artists.	Delivered	Visiting artists included Thomas Buckley for one month as part of The Memory Box Project; Lulu MacDonald for one month for The Things Forever Speaking exhibition; The PappyShow, a physical and visual ensemble theatre company, for two weeks to devise a 2022 production and workshops; Hannah Patterson and her production team for research for their film on Claude Cahun; Akhila Krishnan and team for the installation of Sound of Colour; Nissen Richards and team for the installation of artwork for Skipton Big Ideas.
	2. Deliver our annual 'Artist Lock In'.	Delivered	Twelve artists and three facilitators took part in a week-long Artist Lock In at Greve de Lecq Barracks. Discussions continuing with three participants about potential future projects.
	3. Provide grants to 20 local artists to support deserving projects and development.	Partially delivered	Project and Development grants awarded to 18 artists with awards totalling £32,440.
	4. Offer five commissions to artists.	Delivered	Over the course of the year we commissioned 18 artists through initiatives such as: Roaming Soundtrack, Skipton Big Ideas (in addition to the 22 artists that had been commissioned for this project in previous years), ArtHouse Jersey Presents and for our future programme.
	5. Engage in 10 research visits / online equivalents with key partners.	Delivered	A combination of online and physical meetings were held with Soho Theatre, Cirque Bijou, Royal Court Theatre, Les Ballets de Monte Carlo, the PappyShow, The Place in London and a range of artists featuring in the 2022 programme.
	6. Host three meetings of the programming group.	Delivered	Numerous meetings held with key individuals with specific experience engaged and advising on the 2022 programme.
	7. Support four development projects in partnership with established organisations.	Delivered	Development projects supported included Memory Boxes, Artist in Residence series, The Map of Wonders 2, and 'What Do You See?'
	8. Commission sufficient work to ensure that a high-quality programme is prepared for 2022.	Delivered	Year programmed successfully including headquarters at Greve de Lecq Barracks and new centrally-located exhibition space at Capital House in St Helier.

Focus	Performance standard	Progress	Narrative
Programme delivery	9. Deliver at least two full projects that showcase fully produced work to the wider public.	Delivered	Showcase projects delivered in 2021 included Skipton Big Ideas, Sound of Colour, The Walking Gallery, Roaming Soundtrack, and The Things Forever Speaking exhibition.
	10. Deliver series of exhibitions featuring local artists.	Delivered	Eight pop-up weekend exhibitions and four two-week-long exhibitions successfully held.
	11. Where necessary, adapt programme delivery to pandemic context.	Delivered	Regular team and programme meetings, along with weekly pandemic updates enabled the team to plan and amend delivery where necessary.
Serving Our Community	12. Deliver targeted outreach programmes connected to two full-scale productions.	Delivered	Targeted outreach projects delivered included Phoenix and Outside Looking In
	13. Deliver at least two further outreach opportunities within targeted groups, drawn from programme, visiting artists, or grant giving.	Delivered	Outreach projects included Memory Boxes, Artists in Residence, Mavericks, Summer School and Genesis Education Programme.
	14. Maintain a network of at least six partner charitable and community organisations to ensure that the outreach programme is balanced and meeting the needs of those targeted.	Delivered	Partners we worked with during 2021 (in no order of importance) included CYPES, La Passarelle, Brighter Futures, MIND, Island schools, Enable, Call and Check, Age Concern, Parish Halls, Headway, Autism Jersey, Acorn.
	15. Ensure that all aspects of the charity's work are as accessible as possible to all individuals and groups.	Delivered	Accessibility was made a key element of relevant project plans and we worked with key partners to look for opportunities to enhance performance in this important area throughout the year.
	16. Where necessary, adapt community outreach project delivery to pandemic context.	Delivered	Projects and timelines were adapted as necessary ensuring that all projects adhered to relevant government guidelines at all times.
Operational Performance	17. Effectively measure our impact on population level objectives as set out in Jersey Performance Framework.	Partially delivered	Logic model deployed on impact assessment for Skipton Big Ideas. Such thorough impact measurement was challenging and work remains to be done to hone an effective model for work to be undertaken in 2022.
	18. Exceed 2020 communication benchmarks: site stats, social media, press releases.	Delivered	Social media: 13.8k (annual comparison 13.1k/5.07%) followers across four social platforms, Facebook, Instagram, Twitter, LinkedIn. 1168 posts. Posts viewed 1,204,010 times (compared to 2020 917k) a 23.8% increase Traditional media: 49 press releases sent, 148 press mentions (compared to 151 in 2020) Website: 35.7k visits (compared to 46k in 2020, a decrease expected following the surge during the early months of the pandemic)

Focus	Performance standard	Progress	Narrative
Operational Performance	19. Host four opportunities that connect patrons to the programme to encourage donations.	Delivered	Fundraising awareness events held at events including Skipton Big Ideas, Sound of Colour and The Walking Gallery as well as a variety of one-on-one sessions held with donors.
	20. Engage with at least three potential corporate sponsors.	Delivered	We are grateful to our corporate partners for their support during 2021. New relationships established with Carey Olsen, and Standard Chartered. UBS and Bedell sponsored The Sound of Colour and meetings held with potential additional sponsors throughout the year.
	21. Enter into one new corporate partner relationship related to sponsorship or ESG giving.	Delivered	As detailed above.
	22. Maximise income from HQ through rental income, courses and events.	Delivered	Significant funds generated through rental of accommodation, studio use and private artist studio space as detailed throughout this report.
	23. Grow individual giving programme under direction of new Sub Committee.		Due to the very generous support of new and existing patrons we are delighted to have exceeded our individual giving target for the year.
	24. Applications made to all relevant grant-awarding bodies.		We are very grateful for the support of the Jersey Community Foundation. Which awarded our charity with £40k for the Skipton Big Ideas exhibition and £30k awarded by the Association of Jersey Charities which funded our Community Producer's role.
	25. Quarterly Board meetings and committee meetings.		Four Board meetings held in 2021 as scheduled on 2 February, 4 May, 3 August and 14 December. Regular meetings of the Committees to oversee governance responsibilities and offer advice in key areas.
	26. Effective business planning tools in place and regularly reviewed.		Budgeting methodology and logic model for impact assessment rolled out with training.
	27. Quarterly accounts produced, along with audited annual accounts. 2020 Annual Report published online		2020 audit delivered and quarterly accounts processed. 2020 Annual Report published online.
	28. Each team member to receive appropriate training.		Continued monitoring of training requirements throughout the year. Post delivery of Skipton Big Ideas external expertise contracted to roll out delivery of management training programme and support organisational performance and delivery.
31. Risk Register regularly reviewed.		This report details our risk process. Risk register delivered under supervision of the Governance and Nominations Committee.	

Focus	Performance standard	Progress	Narrative
Operational Performance	32. Two new Board members recruited in 2021.	Delivered	As detailed in this report, three new members joined in December 2020 and attended their first Board meeting in February.
	33. Design and embed data collection systems.	Delivered	Significant work being undertaken under guidance of Nick Ewbank Associates with input from new Head of Operations
Organisational Strategy	34. Hold our first annual Board Away Day to focus on strategy.	Delivered	Our inaugural Board away day was held on 8 May. It is the charity's intention to hold similar sessions in subsequent years
	35. Deliver first Theory of Change iteration.	Delivered	Logic model developed with expert external support. Model shared with key interlocutors in Government.
	36. Support development of the new Arts Strategy.	Delivered	Numerous meetings and significant correspondence with numerous introductions made. Comprehensive feedback offered on draft Strategy
	37. Develop relations with key interlocutors in Government.	Delivered	Good relations established with enhanced Arts Policy Unit with Local Economy team and relevant Ministers ensuring understanding of Arthouse Jersey's role, function and effectiveness.
	38. Engage with JDC in relation to Waterfront development	Delivered	Substantive engagement throughout the year. Sought to ensure cultural space provision as part of new development.



ARTIST:
Dorota Buczkowska

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Our programme

Our artistic programme is the principal means through which we deliver impact in our community. As with all elements of ArtHouse Jersey's work, our programme is guided by a continual focus on quality and the delivery of projects, thereby facilitating access to the arts for the entire community.



We invest in artists' development and practice so that they can produce work that engages audiences. We seek to ensure that our programme becomes increasingly relevant and accessible to a larger and broader cross-section of our community by placing a particular focus on the elderly, young, and disabled. This is in line with broader international efforts to make the arts more accessible for all.

Our programme is split into four core areas of focus:

1. Supporting artists

Our purpose as a charity is to serve the community and art is the mechanism through which this happens. It is therefore essential that we provide the right environment and make enough provision for quality art to thrive. In 2021 we supported the work of over 300 artists directly investing over £280,000 through commissions, grants and paid work and our Producers invested over 1,000 hours of direct one-to-one mentoring and contact time.

2. Engaging the public

It is our role to provide high quality and engaging content to enthrall, entertain, inspire and engage the public. Throughout 2021 our programme sought to provide an opportunity for every Islander to engage in some way. Whether it be the 8,000 people who engaged with our flagship exhibition Skipton Big Ideas at the Town Church, or the hundreds of thousands of downloads of the tracks that were part of our Roaming Soundtrack project we are satisfied that in a year that was still marred by the pandemic we still managed to break through the restrictions to add art into people's lives in inspiring and imaginative ways.

3. Making an impact in our community

We fundamentally believe that arts and creativity are for all and can be a driver for positive change both within an individual and for society at large. With this in mind, we work with partners to design projects that offer targeted people access to the arts in pursuit of specific objectives that will make a difference to their lives and we place a particular focus on young people, the elderly and those living with a disability. One of the cruellest characteristics of the pandemic was to make those who were previously vulnerable and hard to reach even more so, with the restrictions still rendering many of our previous projects (such as Cake and Cabaret) in this area impossible to deliver. Thankfully we work with artists who find ingenious ways to adapt and help our partner organisations serve their clients. From Our Memory Boxes that reached our most isolated Islanders at the heart of the winter lockdown, to our Outside Looking In project that highlighted the lived experience of people with either a visible or invisible disability to over 8,000 viewers, to the online 7,000 students who had access to the Map of Wonders projects through the Genesis Education Programme, our team worked tirelessly to continue to provide the arts where it was most needed.

4. Making a financial return

This is a longer term aim for specific parts of the programme with any monies raised being used to help fund the bulk of our programme, which is designed to meet other objectives. In 2021 we did not prioritise this strand of our programme due to the ongoing restrictions associated with the pandemic and also due to our fundamental desire to remove barriers to access to the arts (including price) as we build demand and appreciation in the community. We did charge ticket prices for our live performances from the Sound of Colour, Walking Gallery and Live at the Barracks, selling all seats in all instances and trialling a 'pay what you can' option, which will be useful for larger ticket events in the future. We also earned a modest amount from the start of the US tour of Paper Dialogues. In the meantime, our team works tirelessly to raise money from a variety of sources (Government, sponsors, individuals, commissions and foundations) to ensure that our work is high quality and accessible, allowing us to achieve the impact that we do across our community.

Our programme in 2021: key facts and figures



36 projects developed, produced and delivered, directly engaging with over **70,000** Islanders;

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

Over **10,000** people visited our physical exhibitions with many still operating within the pandemic restrictions;

Our projects directly engaged over **7,000** 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 **£280,000** invested directly into artists pockets through grants, commissions and paid work;

Over **1,000** hours dedicated to meeting and advising artists;

310 local artists directly supported by our team and through our programme, funding & facilities;

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

Despite ongoing restrictions on international travel we still had **33** visiting artists, many of whom offered active community engagement and others are building work for our future programme.

Overview

It is impossible to write about delivery in 2021 without reflecting upon the ongoing implications that were caused by the pandemic. Whilst there was certainly more scope to work with audiences and on live events than there had been during 2020, there were still ongoing restrictions, with lots of need for adaptability and challenges around forward planning. We began the year in almost total lockdown, all desperately hoping that the mass vaccination programme would be accompanied by the promised additional freedoms. After much consultation, we planned on the basis that our flagship project of the year, Skipton Big Ideas, would be deliverable to live audiences. Learning from our efforts in 2020, we had various contingency plans in place if numbers needed to be restricted. We continued to offer high quality content online and were also able to provide platforms for those artists to connect with audiences at live events. The restrictions continued to prevent us from being able to produce large elements of our outreach programme due to their required contact with those who are most vulnerable in our society, however, we were able to work with charitable partners and innovative artists to devise new initiatives that enabled us to reach those most in need and have an impact in this area.

Our programme is only possible due to the investment we make in artists and creatives and through the time and expertise of our team. In 2021 we were able to continue to increase our investment into the arts community through grants, commissions and paid work. We also increased the size of our team and recognised the need for more investment in this area for a sustainable delivery model moving forward. External factors arising from the pandemic also continued to have an effect on our ability to build a future pipeline of work. The continued travel restrictions made our visiting artist programme challenging to deliver and put a barrier in place for our team to see and be inspired by the work of other organisations and to build new connections. With much of the industry still in recovery mode and with a backlog of work already on commission, other organisations are generally not seeking new partnerships in the short to medium term; whilst this does not have an immediate impact on our programme, it will need to be addressed to ensure that the quality and reach of our future programme can remain on an upward trajectory.

Overall we have been delighted with the ambitious programme that we have been able to deliver within challenging circumstances and the impact that it has had within our community. Our aim for 2022 is to continue with this work whilst investing the increased resource into our team so that this level of output can be delivered in a sustainable way.

Developing artists

Artists are the lifeblood of our organisation and supporting their development and commissioning their work is synonymous with investing in our own future. Without a strong pipeline of quality work, our offering to the public and community would be greatly diminished. The pandemic has created a turbulent and uncertain environment for many artists through loss of

work, loss of earnings and an unsettling lack of clarity about the future. ArtHouse Jersey has continued to support artists during this difficult period through discussion, advice, commissions and financial opportunities. By the close of 2021 we had provided targeted support to over 300 artists with over £280,000 of direct investment either through funding, commissions or paid opportunities and over 1,000 hours of dedicated contact time. This support for freelance workers enabled them to pay their bills, stay afloat and contribute to the economy whilst serving the community with their creativity and output.

Direct funding support

During the year, 18 artists/groups were awarded a total of £32,440 of grant funding to produce and develop exciting, innovative and engaging projects. Along each applicant's journey, from initial enquiry to the funding outcome, an average of six and a half hours is spent supporting, advising and strengthening project plans and applications.

Examples of funded artists include:

Tom Pope used our support to hold and live-stream a performance exploring themes of value, appropriation and destruction of old photographs depicting a culturally sensitive subject. The performance reached a direct audience of 460, with extended reach through social media discussion groups.

Aine Daly and Jordon Cox received support to produce an award-winning music video, hiring a water tank film studio and an experienced production team. Highlights include the video premiering on Noctis Magazine's website; receiving over 4,400 views to-date on YouTube; nominations for best music video at various film festivals; improved employment prospects; gaining recognition from the record label 'Silent Kid'; and invaluable production experience.

Tom Falle received support for the release and promotion of his debut album 'Welcome to the Rhumba Club'. This support directly led to streams of



ARTIST
Ally Zlatar

almost 40,000 on Spotify; being offered a UK tour supporting Molchat Doma; features in Clash, 1883 and Attitude Magazine; gains of over 2,000 new followers on Instagram; a 45 minute segment on 'BBC Introducing' dedicated entirely to the debut album; festival offers; and an opportunity to work with producer Mikko Gordon for the next planned album.

William Romeril used our support to fund skills development and an expansion into a new medium, Bronze casting. The funding has allowed Will to successfully: extend his portfolio and become self-sufficient in bronze production; display his initial bronze artworks at a month-long exhibition in Jersey's Private and Public Gallery leading to three sales; increase his Instagram following by 10%; and create artworks for the 'New Designers' London art show.

A further artist was given art portfolio development and mentoring support to help overcome mental health stigma to participate in life drawing classes, to ultimately foster confidence and skills for further art education. This structured support has led to a marked reduction in anxiety, allowing quality learning and relationships with peers to start to form.

Olive Brown Bursary

From four applicants, Charlotte Arthur was selected as our recipient of the Olive Brown Bursary for 2021, securing £3,000 over three years towards a BMus in Classical Saxophone at the Guildhall School of Music and Drama.

Commissions

Commissioning artists is one of the principal means of building our programme. For Skipton Big Ideas alone, over 40 artists were commissioned over a two year period to a value of £100,000.

In 2021, we commissioned 25 artists through the key projects in delivery, our online ArtHouse Jersey Presents platform and for our future programme. Of course, the artists commissioned in 2021 are more likely to feature in the programme of future years, just as many of the artists taking part in Skipton Big Ideas had been commissioned in late 2019 and 2020. The total invested through commissions in 2021 was £73,034.

This is an area that we have targeted for more growth to enable us to develop a longer pipeline of work involving artists from Jersey and other parts of the world. This requires more capacity within the programming team to research and nurture relationships with artists and potential partner organisations to ensure that commissions offer a good return on investment both for the artist and to support our organisation's objectives.

"Increasingly, we are looking at ways of introducing people to experts in the relevant field - for example, putting an aspiring filmmaker in contact with someone from that industry."

Developmental support

A huge part of our work with artists is delivered through the many quiet conversations, connections made and advice shared. Some of these directly relate to our programme and the artists who are delivering work within this, but we also meet and nurture significant numbers of artists who are seeking funding for their work, are looking for contacts and new networks or perhaps are just starting out and needing advice. Increasingly, we are looking at ways of introducing people to experts in the relevant field - for example, putting an aspiring filmmaker in contact with someone from that industry. Our Producers also invest considerable time and energy in many conversations with artists. We estimate that across the team, we spend on average 20 hours per week directly engaging and working with artists, representing over 1,000 hours of contact time throughout the year. This is a significant increase on previous years and will require more resources going forward if this level of support is to continue.

Visiting and international artists

Whilst local artists sit at the heart of ArtHouse Jersey, it is also a vital component of our programme to introduce artists from other parts of the world who bring skills, networks, cultures and perspectives that are needed to provide balance and variety. Our key tool in meeting and forming relationships with international artists is through our visiting artists scheme at Greve de Lecq Barracks. In 2021, we were able to welcome 33 artists, who engaged with our local community through talks, workshops and performances. This included:

- The PappyShow, who brought a team of eight to develop a brand new piece of theatrical performance that weaves words, song, dance, design, costume and AV to create a spectacle that asks its audience the question: what do you see? This theatre company believes the most diverse rooms are the richest and most likely to thrive and this work celebrates and builds on the research they have been carrying out with different community groups over the past three years;
- Photographer Ryan Skelton and three colleagues stayed for a week's residency to work on his latest series of 'nudes in the landscape', exploring how art forms can interplay to form something that is aesthetically astounding yet emotionally connected;
- Playwright Olly Gully spent two weeks developing his play 'king Cath, an unashamedly camp tragedy of betrayal set in a destitute seaside town, using themes which resonate with isolated communities. Local actors were used to facilitate editing of the script.
- We held our sixth Artist Lock In, welcoming twelve artists from different disciplines from Europe and the UK to spend one week working with our expert facilitators to create shared work and respond to the space around them. Many past participants have gone on to be commissioned as part of our programme and we receive universally positive feedback from all who take part.

Studio space

ArtHouse Jersey is also able to support artists' development through the provision of affordable studio space. We manage and maintain 11 studio spaces across both Greve de Lecq and La Folie sites. These cultural hubs provide space for 13 artists across the Island. Having artists on site brings the community to the space, and the ability to try and develop new artistic skills. For example, throughout 2021, Shelley Godden regularly hosted the local community to take part in pottery and wellbeing classes and Luddite Press continued to offer workshops and tuition to aspiring printmakers.

Engaging the public

Whilst the year began with a continued reliance on online content, as the restrictions lifted throughout the year we were able to be more ambitious about providing opportunities for the public to engage with high quality work in person. We are determined to provide the public with access to art that feels relevant, inspiring and relatable through a variety of art forms and in a number of different settings. It is our belief that everyone should have access to the arts and we work tirelessly to remove barriers, including price, access and the feeling that the arts can be an alienating experience preserved for 'those in the know'. Through skilled programming and careful consideration as to how we describe the work we are producing, we aim to make the arts feel enticing and relevant to a broad cross-section of our Island community.

"Through skilled programming and careful consideration as to how we describe the work we are producing, we aim to make the arts feel enticing and relevant to a broad cross-section of our Island community."



ARTIST
Paul Kilshaw

Skipton Big Ideas

Skipton Big Ideas was a highly ambitious immersive exhibition on a scale never before seen in Jersey. For 19 days in October, 20 installations made by 31 artists transformed the St. Helier Town Church. In total, over 7,900 people in Jersey directly engaged with the exhibition to consider three big ideas: accessibility, sustainability and identity, in the context of high quality, thought-provoking and accessible art.

Each artist received a commission to explore one of these themes, with several of the pieces involving many community members in the making of the work. Before the exhibition had even opened its doors, already over 1,000 people within the Jersey community had been part of its creation. One example of this was 'Phoenix' where over 800 students took part in workshops where they learned different stitching techniques and made small pieces of textile work from materials that had some sentimental value. Artists Kerry-Jane Warner and Margarida Lourenco who had run the workshops, then combined all of these pieces into a large soft sculpture that hung above the southern gallery and entranceway to the church. Another example was 'Outside Looking In' where 12 people with a visible or invisible disability were teamed up with an artist to create a box representing a window into their lived experience. These boxes were then incorporated into an installation curated by Karen Le Roy Harris. The public's experience of these pieces was extremely powerful.

Alongside and within the exhibition itself was a mini-festival of special events and community offerings. In addition to The Sound of Colour and Walking Gallery (described in more detail below), there were making-workshops, tours for particular community groups, lunchtime talks on the themes and even a feast within the event. Our aim was to engage the whole community in a debate around how we might create a more inclusive and sustainable future for our Island home. In doing this we created a unique opportunity for people from all walks of life to come together and consider smarter and kinder ways of living.

Skipton Big Ideas represented a huge investment in the Island's artistic community with over £115,000 of commissions and paid work opportunities for creatives (not including The Walking Gallery and Sound of Colour) over the two-year course of the development of the project. In addition to the ArtHouse Jersey team, 73 creatives were employed across the lifecycle of the project. We were also determined to remove as many barriers to entry as possible, placing the exhibition in the centre of town, transforming a well-known landmark and community space with pieces of work outside of the church and in the Royal Square as well as inside, and all but the two special events were completely

free of charge. This was only possible due to the generous sponsorship of Skipton International, whose ongoing partnership over the past ten years has been invaluable. The project was also supported by a grant from the Jersey Community Foundation using the Channel Islands Lottery Art Fund.

Our aim was to engage a broad cross section of our Island community and so it was important to put systems in place to ensure that we captured who our audiences were and what their experience of the exhibition had been. We deployed a number of different methods to capture people's experiences, from in-person and online surveys to a live interactive installation where people could offer their direct feedback. Overall we were pleased to see that the demographics of our audience broadly reflected the Island population, though there was a greater trend towards people in the over-55 age category and we would wish to attract audiences from a greater diversity of ethnic communities. Nearly ten percent of respondents reported having some form of disability. Of course we are aware that the results are slightly affected by who is more likely to take part in a survey and are actively considering other ways that we can capture feedback from our audiences. We were particularly pleased to see that over a third of attendees had not previously attended such an event in Jersey and were not previously aware of ArtHouse Jersey.

"Before the exhibition had even opened its doors, already over 1,000 people within the Jersey community had been part of its creation."

Considering and measuring our impact has become an increasingly vital part of our work and we were pleased to test our new logic model in the evaluation of Skipton Big Ideas. We were pleased with the respondents' enjoyment of the exhibition and their engagement with the themes; for example, 80% agreed that they understood a little more about the lives of those living with a disability in our community following their visit to Skipton Big Ideas, and 67% of respondents agreed that the exhibition had given them ideas about how to use sustainable materials more creatively.

Our thanks go to the Dean and his team at St. Helier Town Church, to our sponsors Skipton International, to the Jersey Community Foundation and to the huge number of community partners that we worked with in the delivery of this ambitious project.

The Sound of Colour

The Sound of Colour saw the inside of St Helier Town Church transformed beyond all recognition. Sponsored by Bedell Cristin and UBS, the building was filled by 3D projection mapping created by internationally renowned director and designer Akhila Krishnan. The piece took place in tandem with a specially commissioned score by Jersey-born Berlin-based Viv Le Vav. The sound and light collaboration was accompanied by live vocals from the stunning Welsh vocalist Casi Wyn. The run of five completely sold-out shows were the headline events for Skipton Big Ideas, thought to be the Island's largest ever art exhibition of its kind.

Krishnan described the project as a dream commission, largely because she was able to author the work herself, both narratively and visually. Though the project was to have originally happened in October 2020, the delay caused by the pandemic allowed the work to develop and grow in dynamic and unexpected ways. The Sound of Colour, at its heart, was about looking out and within, echoing the questions we asked ourselves during the pandemic about our identity as humans and our connection to the natural world. Producer Natasha Dettman, musician Viv le Vav and Akhila Krishnan met regularly over the course of eight months, gathering together every two weeks to share the edit as it developed so that the music could respond to it, and vice versa.

The result is that this landmark at the centre of St Helier was transformed in a way that presents a huge cultural moment in Jersey. Architectural projection mapping is meant to be seen live for the scale and impact it creates in transforming the everyday into something new. Those who attended were taken on a ride up into the skies, below the ocean, to the surface of the sea, to the hills around the Island of Jersey and deep into the heart of the natural world.

The support of the sponsors meant that we were not only able to create something that was truly world class for local audiences, but we were also able to offer local students workshops with the key artists and provide special access performances working with local charities. We were pleased with the broad demographic of our audience and noted that 44% of our attendees had not previously been to an ArtHouse Jersey event. It is our hope to reshoot this fantastic piece of work in the future as the demand outstripped the tickets available.

"Tickets for the show very quickly sold out and we had 100% of our surveyed audience members reporting that they had enjoyed the performances."

The Walking Gallery

During the opening weekend of the Skipton Big Ideas exhibition, The Walking Gallery provided three exciting nights of wearable art events, showcasing bespoke, wearable and sustainable creations. These unique, one off events featured sustainable style and wearable art alongside a number of special performances, including choreographed dance and acrobatics, set amongst the installatory experience of the overall exhibition at St Helier Town Church.

The work itself was designed by 26 creatives that included a mix of local, international and aspiring artists. The wearable art explored some of the big ideas and themes that our community faces today, including sustainability, accessibility and identity. The unique showcase departed from the traditional runway fashion show though still had a good sense of glamour and excitement with a stunning and evocative accompanying soundtrack.

One example of the work on offer was from internationally renowned Danish artist Mari Keto. Combining jewellery materials in her installations and portraits, she explores the limits of artefacts combining concepts with high craftsmanship to form research-based artwork. One of her pieces was made from the beeswax of the bees that she had nurtured in her own hive.

Other works were created by artists Qiao Cun, Maria Tarrant, Kyle Moody, Heather Barrett, William Howell Jackson, Bianca Padidar, Rebecca Voak, Anna Shipley, Kerry Jane Warner, Henry Lambert, Jodie Carney, Antoaneta Tica and a number of Jersey College for Girls Year 12 students.

Tickets for the show very quickly sold out and we had 100% of our surveyed audience members reporting that they had enjoyed the performances. One third were new to ArtHouse Jersey events and 64% were reported to have questioned their own sourcing of clothes after having seen the show.

Roaming Soundtrack

Throughout 2020 we spent a lot of time thinking of pandemic restriction-busting ways that we could bring the arts to people no matter what rules were in place due to the pandemic. In addition to the huge numbers of people that we had reached through our ArtHouse Jersey Presents online platform, we also wanted to provide experiences for people outside of their homes and that particularly made the most of the spectacular natural environment that is available to all of us individually and collectively. We agreed that there could be no better accompaniment to nature than music and decided that we would seek to commission musical works inspired by some of Jersey's most treasured and hidden vistas. Through the connections of our Producer Natasha Dettman, we were delighted to secure the curatorial services of the eclectic purveyor of outstanding music, Camp Bestival & Worldwide FM's Rob da Bank. Through Rob's incredible music networks we were able to pair an eclectic range of international musicians with inspiring Jersey locations.

These included electronic music duo Groove Armada who wrote a track inspired by the Seymour Tower area entitled 'Langsame Marmelade' and world-class producer, songwriter, DJ, multi-instrumentalist & orchestral composer Nitin Sawhney CBE whose track 'The Unnoticed Void' was in response to Les Platons on a starry night. Other acts included folk artist Sam Lee who wrote with Grosnez in mind, 'This Is the Kit's' Kate Stables responded to the folklore legends of Crack Ankle Lane and Italian drummer & composer Andrea Belfi's track brought to life Faloudet Dolmen. Finally, electro-acoustic composer Sarah Keirle constructed a beautiful piece inspired by Plemont and its caves, and British-Iranian music producer Hiatus (Cyrus Shahrad) responded to St Ouen's Bay at sunset, a location he had visited and surfed at in recent years.

"Throughout 2020 we spent a lot of time thinking of pandemic restriction-busting ways that we could bring the arts to people no matter what rules were in place due to the pandemic."

ArtHouse Jersey invited people to enjoy the marriage of music and nature, accompanied by stunning imagery taken by seven local, skilled photographers through a specially created interactive website www.roamingsoundtrack.com. The commissioned photographers included Danny Evans, Rebecca Coley, Will Lakeman, Danny Richardson, Natalie Mayer, Lucy Le Leivre and finally Danny Booth, the latter creating the project's only VR image. The public were invited to visit the site map to discover the exact coordinates of each location's listening post while also viewing the images. Each post displays a QR code unique to that setting that when scanned will automatically play the unique piece of music assigned to that setting. Whilst the experience was launched in March 2021, it remains active and available for people to tune into and enjoy.

In addition to the website, the tracks were also uploaded to Spotify and other major streaming platforms under a 'Roaming Soundtrack' playlist for a worldwide audience to enjoy. The project was promoted locally and internationally with the support of Visit Jersey and featured on BBC 6 Music with Lauren Laverne and Rob Da Bank's show on Worldwide FM, amongst other international coverage. By the close of the year, the music had over 100,000 plays through our own platforms and had reached a far wider audience across the world.

The Things Forever Speaking

In 2019, ArtHouse Jersey commissioned Jersey-born Hamburg-based artist Lulu MacDonald to create an installatory exhibition of contemporary sculpture following a very successful residency at our previous home at Chateau Vermont. Originally scheduled to take place in 2020 but delayed due to the pandemic, the work was shown in a solo exhibition in an unused retail space on the corner of Charing Cross and Pitt Street. Free to enter, the exhibition was made possible by a generous donation from a private individual and featured undulating shapes and curves that echo natural forms. Influenced by the Art Nouveau movement, it tried to imagine a world where nature, not humankind, is the main protagonist.

In her work Lulu asked the viewers to think about their relationship with the world around them – something she said was crucial during a health and climate crisis. “During this pandemic, we’ve all had to confront our own vulnerabilities in a moment where we’ve been denied closeness with our nearest and dearest. In this vein, I’m making work about connectedness, love, loss, the fear of dying and of experiencing illness”.

The show had a big emphasis on collaboration; Lulu worked with her siblings – writer Martha MacDonald and performer and physical theatre practitioner Joss MacDonald - as well as costume designer Katharina Kindsvater, local stained glass-maker, Joanne MacKenzie from JM Emporium, and local baker Pawel Zygiewicz from Dough Rye Me.

We were delighted to be able to bring high-quality, yet accessible and playful contemporary work to the centre of St. Helier in a space that had a good level of footfall. The eclectic range of porcelain objects that Lulu used to create her sculptures came from different countries, appealing to people from a variety of cultures. The exhibition cemented our thoughts that we needed to secure a permanent space in the centre of St. Helier where people could frequently and more easily encounter a variety of contemporary work. As the unit we had used for this show had already been leased to another party, the search then began for a new exhibition space, ultimately leading us to Capital House.

“We used this series to trial a ‘pay what you can’ ticket price to address price as a barrier to entry and ensure that our events are accessible to all whilst balancing our need to raise the income that makes such opportunities possible.”

Live at the Barracks

Having produced such a brilliant variety of work from a broad selection of artists through our online platform ArtHouse Jersey Presents, it was a huge joy to be able to plan and produce a series of live events showcasing brilliant local work from our base at Greve de Lecq Barracks.

We started the season with the launch of Traci O’Dea’s new collection of poetry ‘Restricted Movement’ who performed alongside Juliette Hart, Martha MacDonald and Olivia Bouchard over two nights in June. In July we were treated to the music of Von Cassidy and his band. A return to restrictions meant that our later summer acts needed to be postponed to the autumn but we were delighted to host Plays Rough who created a series of scenes around a mysterious unsolved murder case from the Jersey heritage archives. Internet sensation Christian Jegard delighted audiences with his newly formed stand-up routine as well as a live ‘interview’ with a selection of the characters from his highly popular ‘Jersey: A Musical Journey’ online mockumentary, commissioned by ArtHouse Jersey. We ended the year with two evenings of music by David Gaffney.

Each event was sold out over two nights to a maximum audience capacity of 50 people per performance. We used this series to trial a ‘pay what you can’ ticket price to address price as a barrier to entry and ensure that our events are accessible to all whilst balancing our need to raise the income that makes such opportunities possible. We were pleased to note that the vast majority of our audience elected to buy the ticket at the recommended price with very few instances of people appearing to take advantage of the system. We will continue to experiment with this ticket system to ensure that it is fit for purpose for future larger scale events.



ArtHouse Jersey 'Pop Up' Series

The ArtHouse Jersey Pop Up Series provides the opportunity for local artists to exhibit their work over one weekend, opening up the unique studio space at the Greve de Lecq Barracks to the public to experience great art for free. In 2021, we held seven pop up exhibitions. Nearly 1,400 visitors attended, with 52 artworks sold and a total of £6,900 was injected into the local artist economy through sales. ArtHouse Jersey takes no commission and supports artists with installation guidance, media promotion and pairing with other artists. Feedback from the Pop Up experience is invariably positive and valued as it is often the selected artist's first real opportunity to showcase their work in a professional setting.

ArtHouse Jersey Presents

ArtHouse Jersey Presents is an online platform for the public to enjoy the work of emerging and established artists selected by ArtHouse Jersey from Jersey and elsewhere in the world.

During 2021, ArtHouse Jersey commissioned/produced/delivered/promoted 34 different pieces of work, ranging from podcasts, workshops, music, spoken word, comedy, theatre and dance, amassing over 11,700 views. This included our hugely popular spoof documentary 'Jersey: A Musical Journey', which was created and performed by Christian Jegard to a very appreciative audience.

Paper Dialogues

We were delighted to see the exhibition we co-produced with the Museum for Papirkunst in Denmark, 'Paper Dialogues', open at the National Nordic Museum in Seattle on the first leg of its US tour. Jersey artists Emma Reid and Layla Arthur were commissioned to showcase their work alongside Karen Bit Vejle and Professor Qioa in a paper cut exhibition focussing on the symbol of 'dragons'. Having already been displayed in China, Norway, Jersey and Denmark, the US tour will continue into 2022 and hopefully beyond. It is exciting to see the work of Jersey artists being shown with International practitioners to tens of thousands of American viewers. Touring shows such as this also present an opportunity for us to earn income from previously produced work.

Making an impact in our community

ArtHouse Jersey firmly believes in the fundamental role creativity plays in all of our lives and the potential of the arts to add a huge richness to people's quality of life. In addition to our wider programme that aims to be accessible and enticing to all, we work with charitable and community partners to help address the needs of specific groups of people in our community and are likely to benefit greatly from artistic encounters.

As many of our impactful pre-pandemic initiatives, such as Cake and Cabaret, were paused due to the ongoing restrictions, we needed to adapt and be even more creative in striving to meet the needs of those that we had specifically decided to support. Projects such as the Memory Boxes and You Me and The Sea were good examples of how we could work within the restrictions to have a positive impact without compromising on people's safety.

We, along with people across our community, were extremely saddened by the untimely death of Jessie Mutero. Jessie, along with her husband Thanda, had pioneered and led our Mavericks classes working in partnership with Mont a L'Abbe. Although the classes had been paused during the pandemic, we were all looking forward to relaunching the series once the restrictions were lifted, but very sadly, it wasn't to be. We are now speaking to other practitioners in the field about how this area of need might be met in the future. We pay tribute to Jessie's incredible, infectious energy, enthusiasm and care in all that she did; her work had a tremendous impact on all those that she encountered.

Of course none of our work would be possible without the skilled coordination of our professional production team. We have been fortunate to have the support of the Association of Jersey Charities to be able to employ a Community Producer who has particularly overseen and delivered this aspect of our work. We are grateful to them for their belief and backing and delighted to be able to report on such an array of positive, impactful activity taking place throughout the year.

Memory Boxes

Knowing that our popular Cake and Cabaret series was not possible to produce with the pandemic restrictions, we were keen to find a way of reaching people who may be most isolated and likely to benefit greatly from companionship and connection with the outside world. The solution, it seemed, was that we needed to devise something that could be delivered individually and brought directly to people's homes. Already aware of his work with memory through the residency that he had undertaken with us in March 2020, we commissioned digital artist Thomas Buckley to create a unique, pandemic restriction-busting, theatrical experience that could be delivered directly into people's homes without the need for a single person to cross the threshold.

Thomas got to work on designing the Memory Box. Each one is an immersive arts experience that, when opened and activated, brings a story to life

through multimedia and multi-sensory technologies, using sound, projection and various materials to engage the senses. Not only was the real life story of a fellow Islander shared and animated by the Memory Box, but the participants themselves were drawn into the story, with all of their own senses activated through the experience.

“Knowing that our popular Cake and Cabaret series was not possible to produce with the pandemic restrictions, we were keen to find a way of reaching people who may be most isolated and likely to benefit greatly from companionship and connection with the outside world.”

As a result of an Island-wide call out for volunteers to help deliver the Memory Boxes safely to multiple homes, ArtHouse Jersey received an overwhelming response with over one hundred volunteers coming forward and offering to drive the boxes to the front doors of participants in every parish.

In total we reached over 100 elderly people living in isolation who enjoyed the experience of discovering the story in the Memory Box and also benefitted from all of the interaction with the volunteers who would contact each recipient on the phone before and after they had received the Memory Box. We were pleased to receive universally positive feedback directly from the recipients and through our partner organisations (Age Concern and the Parish Halls). Thomas also provided additional workshops for young people interested in the craft of creating such an experience, passing on valuable skills and insights.

Artist In Residence Series

ArtHouse Jersey is one of many charities delivering excellent work and impact within our community. Through our projects we are fortunate to work in partnership with other charities that focus on the particular needs of those who might have additional challenges in their lives; indeed we never produce anything in isolation, always designing our work with expert partners who best understand the needs of the people that we are seeking to reach. We regularly see the positive impact that the arts have in people’s lives and how important it is for people to engage their creativity and use it as a channel to express themselves. With the support of Carey Olsen we approached four charities, offering them the opportunity to work with an artist who could share their skills working with their clients. The artist would spend time with the officers of each charity to understand the needs and devise a bespoke programme of activity that would help to meet them.

In 2021 we were delighted to work with Mind Jersey, La Passerelle, Brighter Futures and Jersey Action Against Rape (JAAR).

Mind Jersey is an independent local charity that provides support to people living with mental illness. Their vision is of a society that promotes and protects good mental health for all, and that treats people with experience of mental illness fairly, positively and with respect. ArtHouse Jersey has paired the charity with local artist Anna Shipley who is running a series of artistic sessions with a focus on sketchbooks, the idea being to create a safe space for clients to engage with the arts and express themselves, while building confidence and self-esteem through art. Artist Anna Shipley said “I have been working with Mind Jersey to deliver a series of sketchbook workshops this Autumn. A sketchbook can be public or private and is a great way to record ideas and make creative experiments. The sessions have been planned with the ‘Five ways to wellbeing’ in mind, providing time and space to try new art materials and techniques. The small group sessions have been relaxed, productive and welcoming, fuelled by plenty of tea and biscuits whilst we work. Through this residency I have had the opportunity to exchange ideas and connect with others as well as share skills and actively encourage new ways of working creatively. I’m excited to see how these introductory sessions might unfold in future projects driven by the participants and Mind Jersey.”

JARR is an independent and confidential service helping people to recover from the trauma of sexual violence. The charity aims to prevent and heal the trauma of rape and sexual assault. JAAR has a dedicated helpline, website and on site counselling with access to qualified and specially trained counsellors and psychotherapists. The organisation is working to prevent the incidence of rape and sexual assault in Jersey by raising awareness, dispelling the myths surrounding rape and promoting progressive thinking towards survivors of rape and sexual assault. ArtHouse Jersey has connected clients of JAAR with artist and potter Shelley Godden.





Shelley said of the experience "I recently had the pleasure of facilitating a series of workshops for JAAR. These amazing ladies and gents got to experience both wheel throwing and some festive hand building in the form of Christmas decorations. I think most of them were surprised at their own intuitive ability to connect with the clay during the session. The healing qualities of clay are often underestimated - the soulful connection between hand and head is truly hypnotic and relaxing. Hopefully being in the Land and Moon Studio gave people a real chance to slow down, connect with their own creativity and take some time just for themselves. I am privileged to have shared lots of laughter as well as discovering some real ceramic talent!"

La Passerelle consists of a small, short-stay, nurturing support team for secondary school age young people in Key Stages 3 and 4. They support students who feel unable to attend school because of a range of issues such as high anxiety. Most of the students internalise their anxiety, find it difficult to attend and engage in life at their current school. Even though they really would like to be there. ArtHouse Jersey has now worked with the La Passerelle team for over a year with artist Jane Cotillard providing regular art classes that are particularly focussed on meditative activities. The regular nature of the classes has now become an important part of the services offering and is being built into their future planning.

Brighter Futures is a charity that supports parents, carers, children and young people in Jersey. They provide key worker support alongside a number of free programmes and services to help support the parents and carers they meet. Margarida Lorencó provided three sessions with local families at Brighter Futures to create pieces of textile art that would be included in the 'Phoenix' sculpture at Skipton Big Ideas. The families enjoyed the activities as an opportunity to spend quality time together whilst learning new skills and jointly creating a final product that had attached meaning as they each brought in materials that had sentimental value. They were further able to enjoy their contribution to the huge soft sculpted piece at our Skipton Big Ideas exhibition, having a critical role in its creation and being part of this large community event.

Overall the programme reached over 100 people on a regular basis utilising art as a means of supporting and uplifting people who may be most in need in our society. Siobhan Riley, partner and head of Carey Olsen's Jersey trusts and private wealth practice, said of supporting the project: "We have been so proud to be the sponsors of ArtHouse Jersey's current Artist in Residence Programme and have been highly impressed with the work we have seen produced so far. The project continues to make a positive difference to our local community and provides a valuable outlet and resource for important causes within Jersey's charitable sector such as Mind Jersey and Jersey Action Against Rape."

Outside Looking In

'Outside Looking In' was a new initiative in 2021, that we intend to become a permanent feature in our programme in the years ahead. The main premise is to connect with people in the community to better understand their perspective and experience of the world and to work with artists to bring this to life for the wider public. We are particularly interested in working with people who may fall outside of the mainstream and whose views might be less heard or understood in our society. For this first will edition of the project we partnered with Enable Jersey, Autism Jersey and Eye Can to better understand the perspectives of people who are living with either a visible or invisible disability.

In total nine artists were paired with twelve community members who spent time together over a number of months both gaining an understanding of their lived experiences and then creating a box that represented a window into each person's world. These boxes were then curated by Karen Le Roy Harris into an installation that was showcased as part of the Skipton Big Ideas. Each box was accompanied by both written and spoken testimony through a soundscape ensuring that the experience was accessible for all.

The project represented hundreds of contact hours between the artists and the people who were generous and brave enough to take part and create their boxes. It was showcased to over 8,000 people through the exhibition and even more through the film that was created and released surrounding the project. The installation was one of the most impactful on our audiences, with many leaving extremely positive testimony about how it made them consider the world through another person's eyes in a way that they hadn't experienced before. We also sought qualitative feedback from the people taking part about how we can improve the accessibility of the wider exhibition and indeed our work in general, which provided invaluable advice for us to take forward into the future.

Genesis Education Programme: The Map of Wonders 1 + 2

Nearly three and a half thousand school children in Jersey have been busy getting creative, inspired by local history, folklore and legend. 'The Map of Wonders', is an initiative supported by Saltgate Giving, the Sir James Knott Trust, EY and the Government of Jersey's Department for Children, Young People, Education and Skills (CYPES) that is being delivered across the Island's primary school sector. It seeks to improve the wellbeing of schoolchildren by encouraging communication and relationship-building through creative collaborative work, whilst simultaneously raising the standard of arts and creative education.

'The Map of Wonders' project, a seven-part series of quests, has been rolled out across primary schools starting in October 2020 and the first part concluded in June 2021. ArtHouse Jersey produced seven unique films, featuring locally born performer 'The Story Beast' (John Henry Falle), with each focusing on different aspects of Jersey life using tales of local history and folklore to engage the children before guiding them to explore their own creativity by making objects in response to the stories. The series kicked off with 'Treasure - the Story of the Câtillon Hoard', followed by 'The Night of Stories: the Story of Longue Vielle'.

Following the success of the first series with a huge take up of over 3,500 students across 25 primary schools, a second series was commissioned which explores different cultures from around the world looking at both the uniqueness of different communities but also what unites and binds us all together. These episodes were offered to the students who had already taken part in the first series moving into Years 2, 4 and 6 whilst the first series was repeated for the new students coming into years 1, 3 and 5. This means that every single primary school student across the Island and every primary school teacher had access to this project, to the associated peer support and mentorship and to thousands of pounds of materials that was donated to the schools to use.

The Map of Wonders, is the first project of the Genesis Education Programme, a partnership between ArtHouse Jersey and the Government of Jersey Department of Children, Young People, Education and Skills (CYPES). The key objective of the project sits within the Island's 'Recovery Curriculum' with a central focus on children's wellbeing. The project encourages building and strengthening of relationships through a creative space where children can talk with classmates and teachers, supporting the development of social skills and reigniting a sense of connection.

The project also aims to offer children across the Island greater access to art materials and artists. The provision of teaching equipment and materials is not equal across schools and this programme looks to help address that imbalance, ensuring that schools are fully resourced to engage with the project and creative activities in general. It also supports art teachers in developing their skills, ensuring that they are able to incorporate the creative aspects of Map of Wonders into other aspects of the curriculum.

Head of Curriculum at CYPES Kate Sugden wrote in her official

"Following the success of the first series with a huge take up of over 3,500 students across 25 primary schools, a second series was commissioned which explores different cultures from around the world looking at both the uniqueness of different communities but also what unites and binds us all together.

outcome report: The Map of Wonders has amply met the original aims and objectives. It has maintained high quality standards and managed to achieve the professional development objectives. It has also raised pupil outcomes in art and design and improved pupil wellbeing despite the challenges that have arisen from the pandemic.

For all of the partners involved, it's been a pleasure to see a project of this magnitude rolling out so smoothly to so many children in our Island community in recent months. A lot of time and craftsmanship went into the making of each of these films. The vibrant performances of The Story Beast (now an established celebrity in all Island primary schools) coupled with the filming talent of Gatis Valters has resulted in an engaging and entertaining tool for creative education that can be used for many years to come. An exhibition celebrating the project and featuring some of the work made by the students will be delivered in 2022.

You Me and The Sea

PICTURED
Memory Bar



Summer School

What do you get if you cross children, the coastline, two fully equipped art studios, expert facilitators and a cameo from a real life ice-cream van? The answer is ArtHouse Jersey's summer workshops for young people - 'You Me & The Sea'. Working with leading educationalists, we curated a series of three-day art-based workshops for three groups of children aged 8 and 11 to work within nature and learn new art techniques together as a group, culminating in a weekend exhibition at Greve de Lecq Barracks. The team at ArtHouse Jersey worked closely with CYPES and three St Helier based primary schools to ensure that the opportunity was extended to children who stand to benefit the most from participating. Some were selected because they show particular promise in the arts, whilst others because ordinarily they'd not have the opportunity to be involved in such an initiative.

The project was designed to encourage students to build confidence, harness their imaginations and work as a team to create pieces of art that they can be proud of and share with their family and the wider community. Throughout the workshop, students took part in activities such as sculpting, painting, printmaking and sketching. Alongside the art-based activities, the children also visited the beach each day and took part in Jersey Marine Conservation's 'Butterfield Marine Watch', exploring local rock pools and becoming creatively inspired by their surrounding environment.

The workshop curriculum was designed by Jacque Rutter with support from Karen Le Roy Harris and benefitted from the input of the Senior Adviser for Curriculum (CYPES) Kate Sugden. The project ran as a pilot with plans for it to be rolled out to more students in the future. As such, ArtHouse Jersey recruited two assistant teachers George Crane and Amber Hahn who, alongside supporting the children, received expert guidance and training to prepare them to become creative workshop facilitators in the future.

ArtHouse Jersey would like to say an enormous thank you to Waitrose Red Houses who generously provided nutritious lunches for the students

throughout the workshops to ensure that they had the energy to sustain their creativity. Jersey Water also kindly provided reusable water bottles to help the children reduce the use of single use plastic while Homefields Farm supplied delicious fresh fruit boxes for all the children taking part to enjoy.

Saturday Art School

Saturday Art School is an extra-curricular free course aimed at all Secondary school students across the island. The school is conceived and run by art educationalist Jacque Rutter in six week blocks on a Saturday with a programme designed collaboratively by different artists bringing their diverse skills together to deliver a dynamic programme for the students. This is not like a school and the students are treated as adults and on a first name basis. The course is experimental and aims to teach new skills and develop independent learners who take the tools they are given on their own journey. Students also learn how to contextualise, present and critique each other's work through the process. The social aspect of the sessions are vital, giving the opportunity for young people from different schools and backgrounds to come together, make new friends and form a new community. The activities planned incorporate both individual and collaborative work to encourage social cohesion and new ways of working. The course really champions community, reduces isolation and develops creative education opportunities.

The course itself is monitored and assessed through lesson observation in order for artists to gain feedback on their delivery for their continued professional development and to ensure the quality of the course.

"I learnt to trust the process and everything that comes out of it is valuable. I learnt how to be more confident around people and that everyone's art is different, so there's no need to compare" ArtHouse Jersey was delighted to support the development and delivery of the Saturday Art School in partnership with Jersey College for Girls the final Autumn term of 2021 and will be continuing this important initiative into 2022 and beyond.

Standard Chartered Student Art Competition

We were delighted to partner with Standard Chartered Jersey to assist them in their search to find pieces of imaginative, figurative art to decorate their refurbished office building and expand their current art portfolio. Standard Chartered were particularly keen to support student art and so we jointly launched a competition open to all art students at GCSE and A-Level in each secondary school across the Island. Two winning pieces were chosen from each participating school, with winners awarded £200 each and £600 awarded to each school's Art Department.

The competition launched at the beginning of the Autumn 2021 term, and submissions closed in January 2022. Winners were chosen by selected members of the Standard Chartered and ArtHouse Jersey teams and announced the following week. In total over 60 works of art were submitted and over £9,000 was awarded to students and invested in the art departments of Island schools.

Communications

Our marketing objectives for 2021 built on work undertaken in previous years. Throughout the year we sought to continue to make progress in the key areas set out below.

Developing our in-house-marketing expertise

We began 2021 in a strong position in terms of in-house marketing knowledge, both in our Head of Communications and specific board member knowledge. We enlisted the expertise of a respected communications strategist to begin work on our brand development, initially with a complete overhaul of our website. Q4 saw ArtHouse Jersey recruit a Media Assistant (part time) who, with the support of our Head of Communications, is developing their skills and understanding of the field, and the unique local landscape in which we operate, particularly in the context of the arts. This additional support allows our in-house communications personnel to concentrate on the areas of marketing most valuable to the organisation.

Enhancing brand awareness

With 2020 being somewhat of a watershed year for ArtHouse Jersey's brand awareness, our key challenge was to remain buoyant and present in the public's psyche, regardless of the waning appetite for digital content among online audiences generally. Despite ongoing pandemic ramifications, the breadth of content we were able to deliver allowed our brand to shine in ways 2020 hadn't. From humble background community work with the elderly with our Memory Box Project to bold public facing dynamic productions such as Skipton Big Ideas, The Sound of Colour and The Walking Gallery along with everything in between, the ArtHouse Jersey brand was able to shine, not only as an organisation that supports and facilitates art, but as a team of creators and producers of fresh and exciting content in its own right. In doing so we recognise the importance of communicating both aspects of our work in building awareness and broadening our audiences.

Undertaking targeted marketing activity

With bespoke communications plans for almost all projects we delivered in 2021, we continue to carefully consider who our audiences are and how we reach them effectively. We are also always adapting to the ever changing capabilities of digital channels as audience identification applications grow smarter. 2021 was an excellent year for targeting and reaching an extremely broad demographic, led by the programme's content and evident in digital and physical engagement statistics as 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 2022 and beyond.

Research and data collection

Research and data collection is largely managed by our operations team who then share valuable learnings with the communications team and the rest of the organisation. A good example of this is reflected in the engagement data from our Skipton Big Ideas exhibition - shedding some interesting light on who we were attracting in terms of physical audiences and where we have more work to do. An increased awareness of further opportunities to attract a more diverse audience were clear. We will continue to build on this work to better understand who we are actually reaching and where further opportunities for engagement can be explored.

Continued widespread press coverage

The high level of press coverage achieved during 2020 set a challenging benchmark for 2021. Our regular and frequent production of digital content has created a substantial bank of stories to draw upon to create additional content. Our commitment to the Jersey Evening Post with our bi-weekly double-page spread and regular engagement with other media organisations also contributed to the health of the overall tally as evidenced by 148 press mentions in 2021.

Building on digital audiences

By year end of 2021 ArtHouse Jersey's social media audience reached 13.8K compared with 12k at year end 2020 (+13.9%). Our website views saw a decrease from 46k to 35.7k (-12.6%), which was not unexpected following the surge of digital appetite during the initial stages of the pandemic. One significant step taken towards increasing digital traffic was the launch of our new website, migrating our existing Wordpress site to Squarespace. This move allowed us to take total control of the content, design, frequency and timing of the organisation's updates, without paying an ongoing retainer to a digital services firm, putting us back in the driving seat of our own day-to-day website content.



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Delivering in alignment with brand statements (And communicating that)

We remained wholly aligned to our brand statement throughout 2021, despite the obvious shift in working methods brought on by the pandemic. We focus on collaborative projects that bring together artists from the full range of artistic disciplines to create ambitious new work. Our principal focus continues to be our domestic market, Jersey, though we are increasingly looking for opportunities for that work to reach the wider world. Audiences continue to be drawn to the innovativeness of our work, the quality of ideas, and the professional standard to which they are delivered. The opportunity to make and enjoy high-quality artistic work should not be the preserve of the privileged few but for all in our society. We work hard to ensure that our output is relevant, accessible and reflective of the diversity of our community.

We focus on collaborative projects that bring together artists from the full range of artistic disciplines to create ambitious new work. Our principal focus continues to be our domestic market, Jersey, though we are increasingly looking for opportunities for that work to reach the wider world.

Stakeholders

ArtHouse Jersey serves our community and engages internationally. Our activities take place concurrently in a range of complex ecosystems. Consequently, we have a wide range of stakeholders and, to ensure we are serving each of them appropriately and in a tailored way, we make great efforts to define who it is we are seeking to communicate with.

It is our ongoing objective to better understand our existing audiences and stakeholders with whom we come into contact. Since 2020, we have continually sought to better understand who is attending and benefitting from our events and community outreach initiatives. This data-driven approach has informed our decision-making in 2021 and we will continue with this important work in 2022, developing in-house audience strategies that will be applied at both project and organisational level.

Our work looking at specific audiences, both existing and potential, includes a focus on the following: 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 seek to engage with across a range of distinct markets includes: the artistic community, media, government, philanthropists and potential donors, grant awarding bodies, sponsors and potential sponsors and education stakeholders (students, teachers, policymakers), and in some instances, specific target groups including underprivileged youth, older people, the marginalised, minority communities, and the disabled.

PROGRAMME
You, Me & The Sea Summer School



Financial Performance

Income

Total revenue for 2021 generated across six sources of income was £863,222. Roughly 60% (£515,000) of total revenue came from a grant from the Government of Jersey and the remaining 40% (£348,222) came from our five self-generated income streams. As this will make clear, in common with similar arts organisations across the world, ArtHouse Jersey's work is not sustainable without significant levels of public investment.

Public sector investment

In 2016, the ArtHouse Jersey Board determined that funding levels would need to increase substantially to enable the organisation to successfully deliver on its objectives, particularly in relation to growing and nurturing a skilled team, establishing an appropriate physical location to attract international artists and companies, and developing sufficient capacity to support local artists. From 2017 onwards, 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.

In November 2018, we received the welcome news that Government supported our vision for the future and had decided to award ArtHouse Jersey grant funding of £358,400 for 2019. This funding uplift enabled us to address the three critical factors outlined above and to take a significant step forward in engaging additional staff, developing our programme and securing a move to a new facility.

During 2019, we continued to make a case for additional funding, providing a comprehensive overview as to how ArtHouse Jersey's programme could support Government's aspirations and benefit Islanders. We were pleased to receive an uplift in funding through a grant of £401,000 for 2020. This funding enabled us to continue to serve the local community, building on our track record of directly contributing to the five strategic objectives set out in the Common Strategic Policy.

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.



Self-generated income

During 2018, ArtHouse Jersey developed a comprehensive income diversification plan for the period 2018-2022, drafted in recognition of the fact that an organisation is more likely to receive support if it meets needs, rather than has needs. The plan was ambitious in its scope to significantly increase funding, outlining income growth opportunities and key actions. It recognised that in order for ArtHouse Jersey to be successful in efforts to raise funds, it had to be seen as an organisation that helps people to reach their potential through the arts, who in turn contribute considerable value to society. With this ethos at its heart, the plan set out how public funding could be supplemented with income from five sources: sponsorship/corporate social responsibility, earned income, commissions, individual giving, and grants & foundations.

We began 2021 with the intention to increase self-generated income from £314,000 to £416,240, which would have seen us outstrip the increase in public funds invested in our charity. However, given the ongoing ramifications of the pandemic, we ended the year raising £348,222, which is £68,018 (16%) short of our original forecast.

Through earned income (comprising corporate hosting; ticket sales; apartment, studio and site rental; touring income; painting and other courses) we budgeted for income of £98,640; actual income generated was £86,900 by year-end, a 12% shortfall, due primarily to pandemic ramifications as we were unable to conduct an arts programme with a care home provider, hold painting courses, nor receive touring income.

We budgeted income of £27,000 from commissions; actual income generated for the year was £49,435, exceeding the budget forecast by 83%, driven by strong performance with key stakeholders.

We had also budgeted for income of £130,000 from grants & foundations, but due to a significantly changed funding landscape, we ended the year raising £70,000 representing a shortfall of 46%.

“With this ethos at its heart, the plan set out how public funding could be supplemented with income from five sources: sponsorship/corporate social responsibility, earned income, commissions, individual giving, and grants & foundations.”

Sponsorship and CSR/ESG has traditionally been a strong area of income for ArtHouse Jersey. In 2021 we budgeted for income of £110,000, but due to fluctuating conditions and the impact of the pandemic on our programme which reduced the number of projects we were able to offer to potential sponsors, we ended the year generating £95,500, representing a shortfall of 13%. We are grateful to our longstanding stalwart Skipton who increased their sponsorship by 33% to £40,000 and are looking forward to developing future projects with new partnerships established with RBC, Standard Chartered and Carey Olsen.

Finally, individual giving was budgeted to contribute income of £46,387. We are thankful and pleased to report that through the generosity of donors, this figure was achieved.

Expenditure

The total expenditure in 2021 was £898,077, which was £30,432 less than the £928,509 budgeted for the year. Whilst we saw significant increased investment in our programme, team and our premises due to the uplift in our revenue grant from Government, we spent less on commercial activity due primarily to the ongoing pandemic restrictions and trimmed spending in other areas to mitigate against the slight shortfall in our budgeted self-generated income.

Our programme budget was set at £454,000, but we finished the year spending £419,211 partly due to the ramifications of the pandemic on project delivery (for example, Mavericks and Cake & Cabaret delivery being again postponed) and staff shortages resulting in the curtailment of some elements of the programme (further promotions on ArtHouse Jersey Presents).

Expenditure on staff was £327,702 in 2021. We knew that we urgently needed to invest in our team to build more capacity, bring in additional skills and experience, and begin to bring remuneration in line with market and cost of living implications. Staff turnover rates in the preceding and current year had been higher than normal as the organisation faced challenges and changes in the workplace environment resulting from the pandemic and more ambitious programming. As experienced across the sector, we struggled to recruit staff with the additional skill sets that were needed to support delivery of our programming. In the autumn of 2021, we engaged an independent external arts strategy consultant and facilitator to develop and facilitate a process with the team to review the values and working culture, strategy and organisational capacity. The scope of work was subsequently expanded in spring 2022 to include an external review of the Board's skills and performance to support the board's work on board rotation, succession planning and recruitment of a permanent chair.

A process to review staff remuneration was also commenced in 2021 by the Board. Remuneration for the executive team was finally brought more in line with market expectations and a review of remuneration for the remaining staff will be tackled in 2022. Overall, we will increase the total number of staff and provide continuing training, development, coaching and mentoring support for the existing team to strengthen competencies and support a nurturing culture that strives for excellence.

Expenditure on premises was budgeted at £74,000 and we ended the year having spent slightly more at £76,396. In 2022, we forecast significantly greater expenditure on premises due to the leasing of our Capital House site in town and from taking up the option to lease the entire site at the Greve de Lecq Barracks with the Officers' Quarters being taken on from the beginning of the year.

We forecast spending £20,000 on commercial costs in 2021, but had only spent £1,418 by year end. This underspend was expected as pandemic restrictions did not allow delivery of certain aspects of our programming as referenced above. The appetite for corporate hosting was also deeply impacted. For 2022, we have decided to move away from hosting painting courses and delivery of a care home arts programme. We anticipate a pent-up demand for corporate hosting opportunities and expect that with a larger team in place for 2022, we will be able to invest in more fundraising activity with individual patrons and donors that will be reflected in increased commercial costs.

Finally, we set a communications budget of £25,000 and ended the year with an actual spend of £21,806. Given the increased programme planned for 2022 we plan for the communications budget to increase by around 20%. This increase will be to account for the additional spend we need to outlay for events that rely on ticket sales and also for our communication team to make inroads into the broader arts national press.

Fixed assets

Whilst the Jersey Opera House Limited company ("JOH") has its own Board of Directors and staff, the share capital resides with ArtHouse Jersey, as did responsibility for the servicing of its loan which was raised with Barclays Bank in 2000 for improvements to the building. For the past twenty years ArtHouse Jersey administered and serviced this loan which was paid in instalments by the States of Jersey through our accounts. The longstanding debt was cleared with the final loan payment made in July 2020. It had been agreed from the outset that upon clearing the debt, ArtHouse Jersey would transfer the shares to a suitable body along with any assets relating to JOH. ArtHouse Jersey has been in a discussion 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 has agreed to retain the JOH shares pending further discussions. 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 the cash in its bank accounts of £291,457. The cash balance includes £215,000 of operational reserves (£195,000 of designated operational reserves and a £20,000 premises sinking fund), restricted funds of £3,700 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 indeed increased to £195,000 in recognition of the additional liabilities associated with a growing organisation.

ArtHouse Jersey has 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. This brings our total reserves to £215,000.

Financial management

Our charity continues to ensure that 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. 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.

B

Accountability Report

B1. Trustees' Report, Governance Report and Statement of Responsibilities

The Trustees of the Jersey Arts Trust operating as ArtHouse Jersey present their report in respect of the year ended 31 December 2021.

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

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.

Throughout 2021 our Chair, Mr Philip Hewat-Jaboor, provided leadership and direction in accordance with its responsibilities and in pursuance of ArtHouse Jersey's objectives. Our Vice-Chair, Ms Gailina Liew, assumes the role of Chair in the Chair's absence. Following Mr Hewat-Jaboor's untimely demise at the end of March 2022, Ms Liew was appointed by the Board to the role of Acting Chair for an interim period to end at the earlier of 31 March 2023 or the appointment of a permanent Chair. Our Treasurer, Mr Philip Thomas, controls and monitors our finances, maintaining records of the financial affairs of ArtHouse Jersey.

In December 2020, ArtHouse Jersey was delighted to welcome Ms Natalie Passmore, Ms Daniela Raffio and Ms Rebecca Bettany to join the Board as trustees.



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>	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
Mr James Corbett QC	Appointed March 2020
Ms Samantha Mackelden	Appointed March 2020
Ms Rebecca Bettany	Appointed December 2020
Ms Daniela Raffio	Appointed December 2020
Ms Natalie Passmore	Appointed December 2020

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

At quarterly Board meetings, following advice from the Director and Executive team, the Board reviews various strategic issues and areas of activity for ArtHouse Jersey, including operational performance and consideration of reserves and risk management policies. The day-to-day administration of grants is delegated to a dedicated Committee.

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

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.

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

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



Financial Statements

C1. The Board's Responsibilities for the Financial Statements

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

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

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

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

This report was approved by the Board on 30 June 2022 and signed on their behalf by Gailina Liew, Acting Chair.

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

Statement of financial activities

	Note	Restricted 2021 £	Unrestricted 2021 £	Total funds 2021 £	Total funds 2020 £
Income and endowments from:					
Donations and legacies	4	-	863,222	863,222	1,152,483
Income from investments	5	-	1	1	14
Total		-	863,222	863,222	1,152,497
Expenditure on:					
Raising funds	6	-	41,457	41,457	20,456
Charitable activities	7	2,000	848,870	850,870	754,774
Governance costs	8	-	5,750	5,750	5,000
Total		2,000	896,077	898,077	780,230
Net income/(expenditure) before other recognised gains and losses		(2,000)	(32,854)	(32,854)	372,267
Other recognised gains/(losses)					
Impairment of tangible fixed assets	9	-			(4,352,554)
Net movement in funds		(2,000)	(32,854)	(34,854)	(3,980,287)
Reconciliation of funds:					
Total funds brought forward		5,700	320,746	326,446	4,306,733
Total funds carried forward	19	3,700	287,892	291,592	326,446

1. General information

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

2. Summary of significant accounting policies

2.1 Basis of preparation of financial statements

The financial statements have been prepared under the historical cost convention and in accordance with the Charities SORP (FRS 102) 'Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019)' and applicable Law in Jersey.

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

The following principal accounting policies have been applied:

2.2 Going concern

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

Statement of Financial Position

	Note	Restricted 2021 £	Unrestricted 2021 £	Total 2021 £	Total 2020
Fixed assets					
Tangible fixed assets	13		36,160	36,160	38,420
Other fixed assets	14		-	-	-
Investments	15		1,000	1,000	1,000
		-	37,160	37,160	39,420
Current assets					
Debtors and prepayments	16		59,269	59,269	7,586
Cash and cash equivalents	17	3,700	287,757	291,457	337,389
		3,700	347,026	350,726	344,975
Creditors: amounts falling due within one year					
Creditors and accruals	18		(96,294)	(96,294)	(57,949)
Net current assets / (liabilities)		3,700	250,732	254,432	287,026
Total assets less current liabilities		3,700	287,892	291,592	326,446
Total assets		3,700	287,892	291,592	326,446
Trust funds					
Unrestricted funds	19	-	287,892	287,892	320,746
Restricted funds	19	3,700	-	3,700	5,700
		3,700	287,892	291,592	326,446

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
Signed on behalf of the board of Trustees:*

2.3 Fund accounting

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

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

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

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

2.4 Income

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

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

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

Investment income is included in the SoFA when receivable.

Cash Flow Statement

	2021	2020
	£	£
Cash flows from operating activities		
Cash generated from operations:		
Net income for the reporting period before other recognised gains/(losses) (as per the Statement of Financial Activities)	(34,854)	372,267
Adjustments for:		
Depreciation	5,626	155,085
Interest received	(1)	(14)
Decrease/(increase) in debtors	(51,683)	(5,023)
(Decrease)/increase in creditors	38,345	(427,697)
Net cash (used in)/provided by operations	(42,567)	94,618
Cash flows from investing activities		
Purchase of tangible fixed assets	(3,366)	(6,967)
Interest received	1	14
Net cash used in investing activities	(3,365)	(6,953)
Change in cash in the reporting period	(45,932)	87,665
Cash at the beginning of the reporting period	337,389	249,724
Cash at the end of the reporting period	291,457	337,389

2.5 Expenditure

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

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

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

2.6 Tangible and other fixed assets

All assets costing more than £3,000 are capitalised. Amounts smaller than this are capitalised where they

form part of a programme of improvements to new or existing property which exceeds £3,000 in total.

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

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

2.7 Impairment of fixed assets

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

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

2.8 Investments

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

2.9 Group consolidation

No group consolidated financial statements have

been prepared. In the opinion of the Trustees, whilst the Trust owns 100% of the shares in The Jersey Opera House Limited, it has divested control over the operations and management decisions taken that affect that Company to an independent board of directors. Accordingly, the Trustees have chosen to exclude this subsidiary from consolidation, on the basis of the lack of control.

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

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

Key accounting estimates and assumptions:

(a) Impairment of accounts receivable

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

of the debtor, the ageing profile of debtors and historical experience.

(b) Useful economic lives of tangible assets

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

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

	2021 £	2020 £
4. Donations and Legacies		
EDTSC funding for loan		429,000
EDTSC revenue grant	515,000	401,500
Sponsorship and CSR	95,500	31,000
Grants and foundations	70,000	101,365
Individual giving	46,387	11,582
Earned income	86,900	64,929
Commissions	49,435	113,107
	863,222	1,152,483

5. Investment income

Bank interest	1	14
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6. Cost of Generating Voluntary Income

Fundraising	124	50
Telephone charges	2803	3,733
Travel and entertaining	168	820
Advertising and publicity	16,047	6,094
Professional fees	12,081	6,125
Premises expenses	9,070	2,350
Casual staff	646	1,220
Sundries	518	64
	41,457	20,456

	2021	2020
	£	£
7. Charitable Activities		
ArtHouse Activity Costs: Restricted funds		
Olive Brown Bursary	2,000	3000
ArtHouse Activity Costs: Unrestricted funds		
ArtHouse Activity Costs: Unrestricted funds	£	
ArtHouse Jersey Outreach Programme	-	£
ArtHouse Jersey Grants	29,500	8,981
Liberation 75	1,853	25,638
Cultural diplomacy	-	37,591
Artist Lock-In	14,269	3,444
Sound of Colour	24,939	6,625
La Folie	2,001	7,070
Paper Talks	-	1,924
Project research costs	6,256	4,355
Commissions	73,034	1,485
Residency costs	1,744	24,731
Programmed events	-	4,549
Commercial events	1,250	689
Courses	-	1,175
Skipton Project	89,332	440
ArtHouse Jersey Open Studios	719	59,974
ArtHouse Jersey Presents	9,203	533
Genesis Education Programme	81,489	14,162
Roaming Soundtrack	15,683	38,777
Artists in Residence Programme	8,386	12,555
Wasted Opportunities	3,900	-
Outside Looking In	16,186	-
Home	22,225	-
Summer Workshops	13,042	-
Standard Chartered School Art Competition	4,200	-
	410,311	254,698
Support costs		
	£	£
Brand development	5,864	5,392
Bank interest and charges	304	292
Depreciation (note 13)	5,626	4,953
Operating expenses	1,797	43
Utilities	6,527	3,558
Insurance	2,475	959
IT expenses	3,774	3,575
Parking	252	116
Equipment expenses	3,113	969
Repairs and maintenance	195	2,922
Rent and rates	42,914	40,875
Staff wages and costs (note 10)	327,702	255,970
Stationery, printing and postage	1,807	2,169
Subscriptions and memberships	842	441
Sundry and cleaning expenses	17,690	11,214
Training and recruitment	9,496	5,070
Historical amounts written off	(719)	1,767
	429,659	340,285
Other costs		
Loan interest - in support of The Jersey Opera House improvements	-	6,659
Depreciation - The Jersey Opera House (Note 14)	-	150,132
	-	156,791
Total activity costs	850,870	754,774

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

8. Governance Costs

Audit fees	3,500	3,500
Accountancy fees	1,500	1,500
Accountancy fees - underaccrued previous year	750	
	5,750	5,000

9. Other Recognised Losses

	2020	2019
Impairment losses - The Jersey Opera House (Note 14)	-	4,352,554

10. Staff Costs

	2020	2019
The average monthly number of full time employees during the year was:	8	5

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

Wages and staff costs	301,957	236,079
Pension contributions	7,123	5,957
Employer's Social security	18,622	13,934
	327,702	255,970

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 (2020: £Nil).

12. Taxation

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

13. Tangible Fixed Assets

Cost	Capital improvements	Office furniture & equipment	Total
	£	£	£
At 1 January 2021	44,580	61,620	106,200
Additions	-	3,366	3,366
At 31 December 2021	44,580	64,986	109,566
Depreciation			
At 1 January 2021	6,160	61,620	67,780
Charge for year	4,953	673	5,626
At 31 December 2021	11,113	62,293	67,780
Net book value			
At 31 December 2021	33,467	2,693	36,160
At 31 December 2020	38,420	-	38,420

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

14. Other Fixed Assets

Jersey Opera House Improvements	2021
Cost	£
Cost	£
At 1 January 2021 and 31 December 2021	7,506,618
Depreciation and impairment	
At 1 January 2021 and 31 December 2021	7,506,618
Carrying amount	
At 31 December 2021	-
At 31 December 2020	-

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. This review is expected to be completed in 2022.

15. Investments

The Jersey Opera House Limited	Unlisted securities	Unlisted securities
	2021	2020
	£	£
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

	2021	2020
	£	£
GST recoverable	4,271	2,433
Trade receivables	3,315	130
	7,586	2,563

17. Cash

	2021	2010
	£	£
Cash at bank	291,457	337,389

18. Creditors: Amounts falling due within one year

	2021 £	2020 £
Trade and other creditors (further analysis below)	81,079	55,791
Deferred income (further analysis below)	15,215	2,158
	96,294	57,949
Trade and other creditors		
Trade and other creditors	56,010	38,101
Accountancy and audit fee	5,000	5,000
Social security and ITIS	20,069	12,690
	81,079	55,791
Deferred income		
Brought forward as at 1 January	2,158	3,200
Resources deferred during the year	15,215	2,158
Amounts released from previous year	(2,158)	(3,200)
Carried forward as at 31 December	15,215	2,158

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

19. Statement of Funds

	At 1 January 2020 £	Incoming Resources £	Resources Expended £	Transfers In/Out £	At 31 Dec 2020 £
Restricted funds		-	-	-	
Victor Hugo Celebrations	700	-		-	700
Olive Brown Bursary	5,000	-	(2,000)	-	3,000
	5,700		(2,000)		3,700
Unrestricted funds					
General funds	145,746	863,223	(896,077)	(40,000)	72,892
Designated funds	175,000			40,000	215,000
Total unrestricted funds	320,746	863,223	(896,077)		
Total funds	326,446	863,223	(898,077)	-	291,592

20. Comparatives for the Statement of Funds (year ended 31 December 2020)

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

1,152,497

21. Comparatives for the Statement of Financial Activities (year ended 31 December 2020)

	Note	Restricted 2020 £	Unrestricted 2020 £	Total funds 2020 £
Income				
Donations and legacies	4	-	1,152,483	1,152,483
Investment income	5	-	14	14
Total		-	1,152,497	1,152,497
Expenditure on				
Raising funds	6	-	20,456	20,456
Charitable activities	7	3,000	738,972	741,972
Governance costs	8	-	5,000	5,000
Total Resources Expended		3,000	777,230	780,230
Net income/(expenditure) before other recognised gains and losses		(3,000)	375,267	375,267
Other recognised gains/(losses)	9		(4,352,554)	(4,352,554)
Impairment of tangible fixed assets				
Net movement in funds		(3,000)	(3,980,287)	(3,980,287)
Reconciliation of funds:				
Total funds brought forward		8,700	4,298,033	4,306,733
Total funds carried forward	20	5,700	320,746	326,446

22. Comparatives for the Statement of Financial Position (year ended 31 December 2020)

		Restricted 2020 £	Unrestricted 2020 £	Total funds 2020 £
Fixed assets				
Tangible fixed assets	13	-	38,420	38,420
Other fixed assets	14	-	-	-
Investments	15	-	1,000	1,000
		-	39,420	39,420
Current assets				
Debtors and prepayments	16	-	7,586	7,586
Cash and cash equivalents	17	5,700	331,689	331,689
		5,700	339,275	344,975
Creditors: amounts falling due within one year				
Creditors and accruals	18	-	(57,949)	(57,949)
Net current assets		5,700	281,326	287,026
Total Assets		8,700	4,298,033	4,306,733
Trust Funds				
Unrestricted funds	20	-	320,746	326,446
Restricted funds	20	5,700	-	5,700
		5,700	320,746	326,446

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
Jazz Emu

