

2019 - 2020



Providing Access, Space,
Logistics and Support for a
vibrant creative community
in Bristol and beyond.

ARTSPACE



LIFESPACE

ARTSPACE



LIFESPACE

A journey through
time and
artspace

Bristol 2020

The Deep
End
2010



Pro
Cathedral
2007-2008



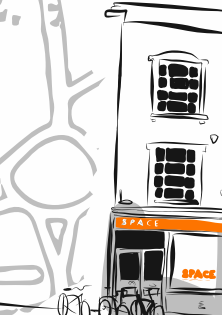
Horfield
Police
Station
2006-2007



The Audi
Garage
2006-2007



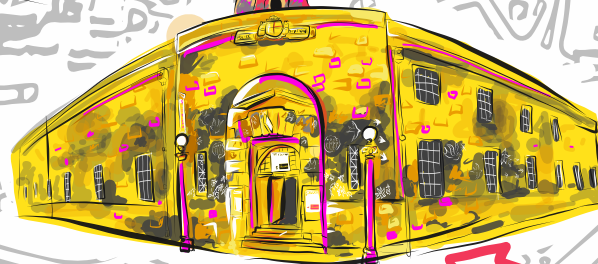
SPACE
2016-2020



Nine Tree
Hill
2006



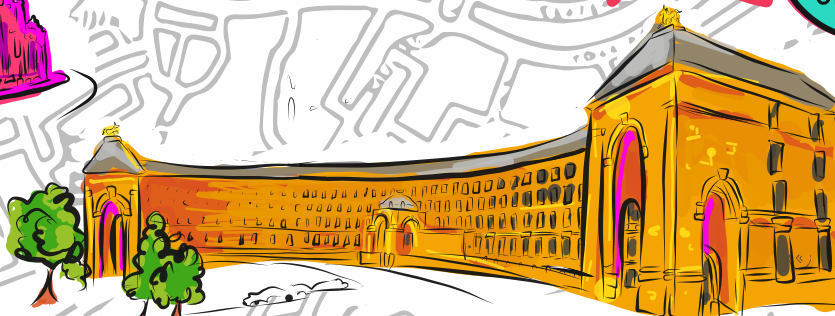
The
Island
2007 -
ONGOING



The Loco
Klub
2016-
2017



The
Vestibules
2017-
ONGOING



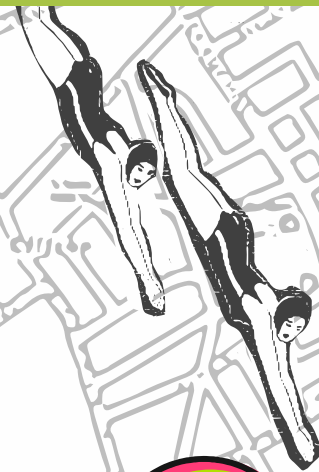
The
College
2010-2012



Jacobs
Wells
Baths
2016 - 2018



The Arts
Mansion
2018-
ONGOING



Rose Popay

Introduction

Strange times unprecedented times, challenging times. Whatever you like to refer to this year as, 2020 has been surreal.

Artspace Lifespace prides itself on running on a predominantly self-funded model but three months of reserves suddenly became inadequate in April with no knowledge as to when we could reopen and we started agile forecasting weekly. Emergency funding from Arts Council England, Bristol City Council and receiving the Department for Digital, Culture, Media and Sport's Cultural Recovery Fund gave us the financial support and confidence to plan for 2021. We started safely reopening our facilities from June, including our exhibition spaces and some classes which have sadly had to close again. The Venue run by our trading subsidiary Artspace Enterprises Ltd who helps fund our charitable work has not been able to reopen at all and our plans to move our venue operations to Ashton Court in December were cancelled due to Bristol entering Tier 3 status.

Before Coronavirus hit, Artspace Lifespace had been planning to move from a meanwhile model to providing longer term security for our studio-holders and the artist community in Bristol. During lockdown while the building was closed, immediate costly repairs were identified to ensure the safety of the building. Our landlord needs to substantially increase our rent to recoup their investment and the negotiations for a long lease agreement have now been shelved which has been a further blow to us as a small self-funded organisation.

Our last published accounts for YE 31 Sep 2019 shows a strong financial position but in 2020 our income has been hugely affected. We work with a small team who work part-time and thanks to the furlough scheme, we have not had to make the redundancies that other arts organisations have had to do. We were also in quite an agile position of being able to work from home as our staff are used to remote working from different

locations. Government advice was slow to come, and we had to undertake our own assessments of risk and made costly adjustments to our venue to enable us to safely open back up again and lower the risk of transmission in our venue. Some of our team members are still shielding and working from home. In 2019 and 2020 the future of Artspace Lifespace and a long term home for us at The Island looked assured. Moving forward into 2021 we will need to adapt our current model in order to keep providing this vital hub for emerging artists in the heart of the city and continue to look for a permanent home.

There has been doom and gloom but 2020 has also seen many positives. We welcomed new trustee Anthony Elliot to the Board. The Inclusion Project which we run in partnership with The Invisible Circus restarted in September and we welcomed new member Caroline Thake officially to the team. Caroline worked with the Inclusion team as a volunteer in 2018/19. We are excited about our partner project with We are from Dust at Ashton Court and to be included on the Partnership Board to help determine the long term vision for the estate. We used the Lockdown period to conclude our Futur Ville report. While the report may have concluded, the work to protect our creative communities is just beginning. We also dipped our toes into the tech creative world with our first digital open studios event in November and launched our new website, bringing together The Island and Artspace under one umbrella.

It is comforting to be able to plan for the future again and while 2021 will bring new challenges and changes to us as an organisation, one thing that we have learned from 2020 is that even a pandemic can't stop creativity.

Here's to a better 2021!

Kathryn

Company Manager

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Report from The Trustees

The COVID19 pandemic has presented new challenges to everybody. The many challenges for Artspace Lifespace, as an organisation focussed on providing spaces, support, and logistics, have been varied and multi-faceted. When the pandemic hit, one of our trustees Doug Francis was stranded in Panama and the Board voted in Observing Trustee Anthony Elliot. From March to May 2020, we virtually met as a board almost every week to make decisions with these values in mind:

The health and safety of our team, volunteers, tenants, and the public

The commitment to keep our team employed and financially supported

The ability for Artspace Lifespace to survive the crisis, and continue supporting the artist community into the future

Adapting and evolving to respond to the new needs of artists to create work, and to the greater community that we serve

Thanks to emergency grant support received through Bristol City Council business rates grants and the Arts Council England emergency fund and cultural recovery fund we could see a future beyond spring 2021. Without this funding and with only a few months of reserves we would have been forced to look at ceasing charitable operations.

During the first lockdown we received notice that costly repair work was immediately required to make the building safe for use. Unfortunately due to the current pandemic and the immediate repairs the landlord is responsible for, the decision to award Artspace Lifespace a 25-30 year lease was shelved. This is disappointing news and unfortunately the rent increases required by the landlord who offered us subsidised rent until now will consume the cultural recovery grant awarded by Arts Council England to assist with our economic recovery in 2021. As a responsible charity, we hold reserves to weather the risks we foresee. But no one could have predicted this year or that our long lease agreement would fall through.

As part of the measures announced by government departments, all companies and charities were given the option of extensions to filing their annual accounts. We had this under consideration over the period of lockdown and were in contact with our independent examiners in order to plan for our annual submissions which normally fall at the end of June and July. As time went on we made the decision to apply for the extensions due to the pressures this work would have added at this time. As a result, we filed our charitable accounts for year-end 30/09/2019 in October 2020. The impact of 2020 has been monumental and we can't celebrate the successes of 2019 without addressing the concerns and risks of 2020.



"I just wanted to say thanks for how well the Island team has handled this whole situation! The communication has been really supportive, you've sent an update at every stage and offered financial support where you can. I think it's really amazing and I'm proud to work for a place that would consider even self-employed staff experience a priority" - Feedback from Freddie, Duty Manager at The Island.

We continued to contract self-employed workers and provided financial support to our zero-hours contract staff who were unable to work. We also updated our sick leave policy to support self-employed and zero-hours contract staff acknowledging some of the new risks involved.

Where PAYE staff have been furloughed we have agreed on new payscales for when they return to work, that were scheduled to happen at the beginning of April and the new financial year. These payscales follow the NJC local government pay scales, which are extensively used in the voluntary sector. They are a result of negotiations between trade unions (Unite, Unison and GMB) and Local Government Association. In June 2020 the Board approved that where the NJC scale is lower than the real national living wage we would pay the higher of the two. We also monitor other local organisations to ensure our pay rates are comparable for similar roles.

At Artspace Lifespace, no member of staff currently earns more than double that of the lowest-paid member of staff. Since 2017, we have been working towards decreasing the gap in pay between the lowest and the highest-paid members of staff.

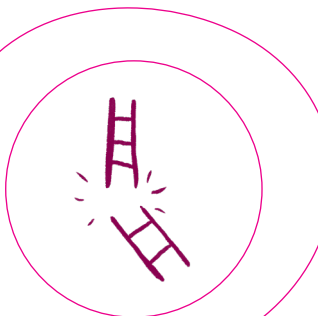
"I just wanted to say thank you for sharing all the opportunities and commissions on the tenants' group - we've found out about so many amazing opportunities through your posts, and have applied for 6 or 7, four of which we've got! We have just been selected for the Old City commissions, and are so excited as it's right up our street (so to speak)!" - Feedback from Studio Holders Sophie & Rob, Graftworks

We have supported our studio holders during this crisis by providing more marketing support and updates on funding opportunities. We also arranged online training via zoom on Funding for Creative Practitioners and Collectives delivered by Laura, our Development Officer and Lucie, Creative Producer & Project Coordinator. We offered rent waivers for shielding and vulnerable tenants who were unable to return to the Island.

We donated art materials from the Crafting Communities class to Knowle Park School Food Bank and provided a one-month online art class from Crafting Communities tutored by Rose Popay. We will be hosting another 10

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Feedback from Freddie, Duty Manager at The Island.



sessions between November 2020 and Feb 2021.

We are delighted to have finalised our new Artspace Lifespace website - amalgamating all our venues under artspace.uk to enable us to offer better digital support to our artists.

Like many other organisations, our immediate response was to respond in a crisis mode. As we move forward, we want to look beyond survival. As we look to the future, we know many other arts organisations will struggle. This means we must continue to advocate for support to the arts sector in Bristol and across the UK.

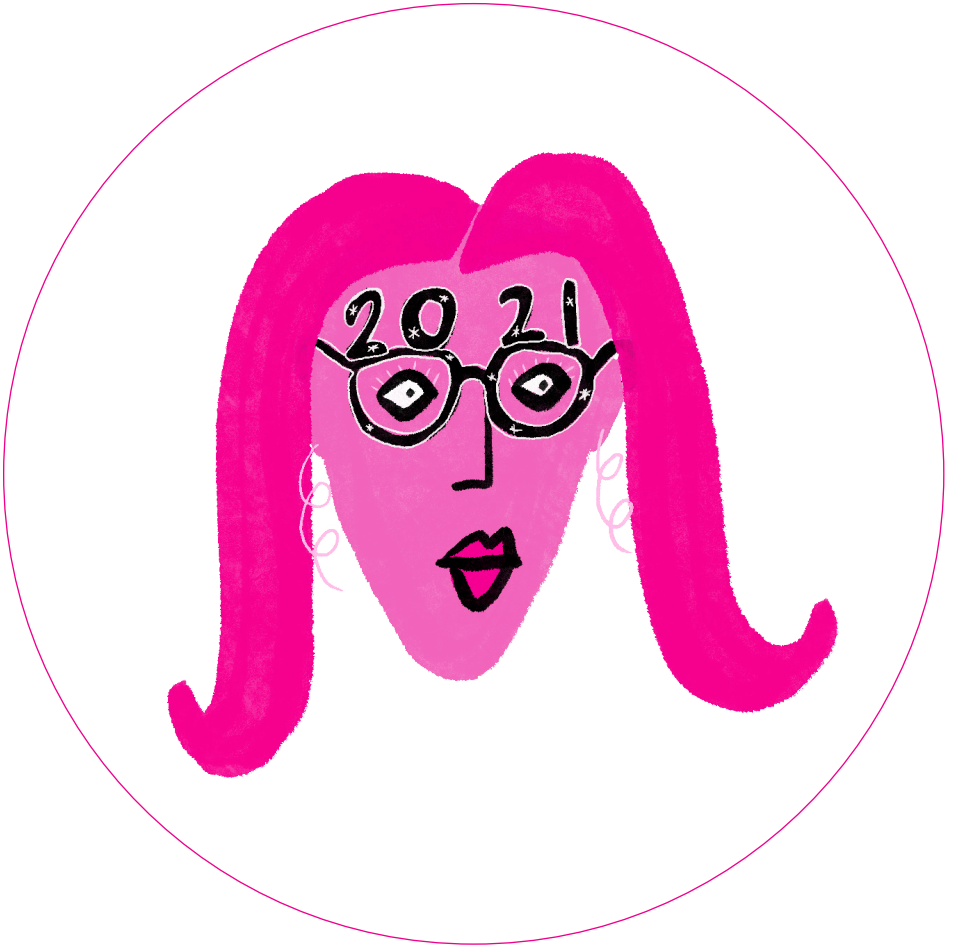
The drop in investment to the cultural sector will affect the production and diversity of culture in the months, if not years, to come. The arts, entertainment and recreation are among the sectors most at risk due to the impact of containment measures. London predicts 90% of grassroots venues are facing permanent closure because of social distancing measures. This crisis has shown the need to let self-employed workers build up rights to the types of out-of-work support available to dependent employees. Pre-Covid it was reported that UK's Creative Industries contributes almost £13 million to the UK economy every hour with the Creative Industries sector growing more than five times faster than the national economy. Cities and regions could consider cultural and creative sectors as well as cultural participation as a driver of both economic and social impact in its own right and throughout the economy.

We work in the creative sector, renowned for its ingenuity and resilience. Our hope for our post-pandemic world is that there will be a greater appreciation for the arts, independent businesses and an understanding of the precariousness of the artist gig economy. After the plague came the renaissance, after the pandemic we hope will come the revitalisation of support for the arts and patronage for our artists.

“the system is going to hopefully start favoring the direct voice and needs of the people, not so much the needs of the corporations who dictate from above what we read, listen to, see, and love by default.” - *Amanda Palmer*

Stay safe,

Andrew, Anthony, Doug, Kara, Ryan and Wim





Achievements

In 2019 & 2020



ArtSpace ResiSpace

How can we help?

Artspace Lifespace offers artists residency opportunities to develop specific or open-ended projects and to test works in progress. This opportunity is open to artists working across art forms from Bristol and beyond.

In 2020 we formalised our residency offer to include the following. Unfortunately due to Covid restrictions our residency programme was also restricted.

The Vestibules: 12 x two week residency periods for both Deanery Rd and Park St Vestibules. Residency periods ran from Jan - March 2020 and were due to run from July - October 2020.

Arts Mansion: 3 x two week residency periods for the Great Hall Gallery (exhibition and workshops) or the Music Room (theatre and performance).

The Island: For 2020 we offered 9 residency opportunities across 3 rooms in The Island offering access to up to 20 hours of space in kind support.

3 residencies in the Dance Space; 3 residencies in the Gallery Space; 3 residencies in the Circus Training Space

2019 No. of Days artists were given use of space for free across all our projects

The Island	31
The Vestibules	40
Arts Mansion	96
SPACE	14
Total:	181

2020 No. of Days artists were given use of space for free across all our projects: *The Island*

<i>Discipline</i>	<i>No. Of Days</i>
Dance	4
Performing Art	5
Film Making	7
Theatre R&D	4
Total:	20

2020 No. of Days artists were given use of space for free across all our projects: *Arts Mansion*

<i>Discipline</i>	<i>No. Of Days</i>
Installation	21
Visual Art	21
Theatre	15
Total:	57

2020 No. of Days artists were given use of space for free across all our projects: *SPACE Gallery*

<i>Discipline</i>	<i>No. Of Days</i>
Soft Sculpture	14
Theatre R&D	14
Visual Art	14
Total:	42

2020 No. of Days artists were given use of space for free across all our projects: *The Vestibules*

<i>Discipline</i>	<i>No. Of Days</i>
Visual Art	47
Total:	47

Space Gallery

In April 2020 our lease on 6 West Street expired and Old Market said a sad final farewell to SPACE Gallery. In acknowledgement of the creativity that flows through Bristol and makes projects like SPACE possible, we awarded three small grants to practitioners working in the areas of visual arts, performance and community. Each artist/artist group spent two weeks at SPACE (in the 'before' times of 2020) to further, reflect upon or begin new work.

Cargo eBike residency

Rather than audiences being 'hard to reach' we think it is art organisations that are not outreaching. In 2020 we took our resources on the road, inviting applications from individuals and informal groups for a project that clearly identifies how a cargo bike can help support them becoming more sustainable and grow their service. The cargo bike residency for 2020 has been awarded to Hartcliffe Bikes and commenced in September 2020. They will use the bike to deliver meals to the vulnerable in their ward which they have been doing throughout COVID.

The People's Mansion and Futur Ville

In early 2019 we obtained funding for our Futur Ville programme from Arts Council England and The Heritage Fund. Futur Ville launched on June 1st 2019 as a 5-month programme of arts activity culminating in a two-day summit with international, national and local speakers exploring the complex relationship between artists, creative communities, urban regeneration and cultural policies through talks, panel discussions and group workshops.

The Futur Ville Report 2020

The Launch on June 1st included an open day at Ashton Court Mansion with an exhibition talking about gentrification and highlighting some of the art spaces lost in Bristol in the last decade. The Invisible Circus brought the magic, laughter and marvels of its much-acclaimed street performance festival Weekend of Wonders to Ashton Court Mansion as part of the launch of Futur Ville event with free street performances and entertainers on the lawn for families all afternoon. Arts Enlarge held workshops collecting stories of inspiring women of Bristol to be included in a project called Avona's Tide for the Goram Fair.



In the summer of 2019 we put a call out and helped establish the Friends of Ashton Court Mansion. With funding from Historic England and the support of the newly formed Friends of Ashton Court Mansion we provided art workshops and tours for almost 300 local primary school children who took part in a community archaeological dig with Archaeoscan at Ashton Court. Over six different days, children from Barton Hill, Glenfrome, Hannah More, Cabot, Easton and Worle Village Primary Schools spent the day at Ashton Court undertaking a series of activities. The children worked with Artspace Lifespace and artist Amy Hutchings to explore the interior of the mansion and created their own visions for the future use of the mansion.

On September 28th we held The People's Mansion at Ashton Court which was at the time earmarked to be sold, marking the 60th anniversary of it being bought by Bristol City Council as a resource for the people of Bristol. We took over the ground floor of the Bristol Beacon for Celebrate Bristol on October 12 with poetry and musical interventions.

On October 18th and 19th we were joined by speakers and panellists including artists, architects, developers, international master planners and local writers for the Futur Ville Summit. The summit came to a close with a bauhaus inspired immersive theatrical soiree from The Invisible Circus.

The Vestibules

In 2019 the mayors team at city hall and Bristol City Council Arts Team extended our license and awarded us a grant to continue to operate the Vestibules as gallery spaces. The Vestibules is evolving into an exhibition space highlighting socially engaged and community art in the city. One of the last events in Bristol on Saturday 7th March before Lockdown was International Women's Day at City Hall and The Vestibules. To mark International Women's Day 2020 we commissioned CATO Press to create an image dedicated to the women and children who helped ensure the success of one of the most important strikes in American history. The Vestibules and Rosanna Morris released limited edition prints of our Bread and Roses collective relief print. In total we raised £3000. All profits from the print were donated to The Smallwood Trust which provide grants to organisations and individuals and work with selected partners to help women overcome financial adversity and to improve their social and emotional well-being.



Inclusion Project Halt Harassment

In 2019 our Inclusion Officer Ngaio Aniya launched the Halt Harassment project to emphasise that harassment is a societal problem that needs a citywide framework in place to tackle exclusionary behaviour.

<https://inclusionprojectbristol.wordpress.com/halting-harassment/>

Artist Commissions

In 2019 we commissioned two artists to create original pieces for us:

Rtiiika - <https://www.instagram.com/rtiika/>

Rising arts artist whose work you may have seen across the city as part of the amazing #WhoseFuture campaign created a unique and playful mural for us in our Bridewell Street entrance at The Island.

“As part of our plans to make The Island more inviting we decided to commission a mural in our Bridewell Street entrance corridor to make it more representative of an arts centre rather than a police station. The entranceway is used by dance students, artists and members of the public of all ages so it needed to feel welcoming and inclusive. Having seen Rtiiika’s artwork around Bristol we felt it fitted the fun and inviting aesthetic we were looking for. We’re delighted with the results, her work has made the area feel colourful, cleaner and improved the wayfinding for visitors”. Jane Hartoch - Centre Manager, The Island



Rose Popay - <https://rosepopay.co.uk/>

We commissioned artist Rose Popay who runs our Crafting Communities classes to create a map celebrating our current and past projects.

“It was fantastic to see our Bristol projects celebrated in this timeline of our activities across Bristol over the past 13 years”. Kathryn Chiswell Jones - Company Manager, Artspace Lifespace.



Real Living Wage

In 2020 we amended our pay policy ensuring that our staff get paid the Real National Living Wage and that self-employed staff are entitled to the same sickness and holiday benefits as PAYE staff upon passing their probation. Our remuneration policy is that the highest paid member of staff should not get paid more than three times that of the lowest paid member of staff though exceptions are made for artist commissions and contractors.

Staff Pay

- 13,000 hours of paid employment supporting 12 long term staff and 6 casual staff. PO1 27 x 1
- NCP 20 x 1, NCP 17 x 1, NCP 12 x 2, NCP 9 x 2, NCP 5 x 4 staff, NCP 4 x 1 staff
- Scale 1 NCP 3 x 1
- Scale 1 NCP 1 x 5 but we moved to the £9.30 Min wage



In 2020 with some of the funding supplied through the Imagination 2018-2020 we developed a new website, an amalgamation of The Island and Artspace Lifespace websites. Our new website can be found on artspace.uk and we are looking into funding to further support our artists digitally through online event booking and an online shop. - <http://artspace.uk>

Visitor Engagement

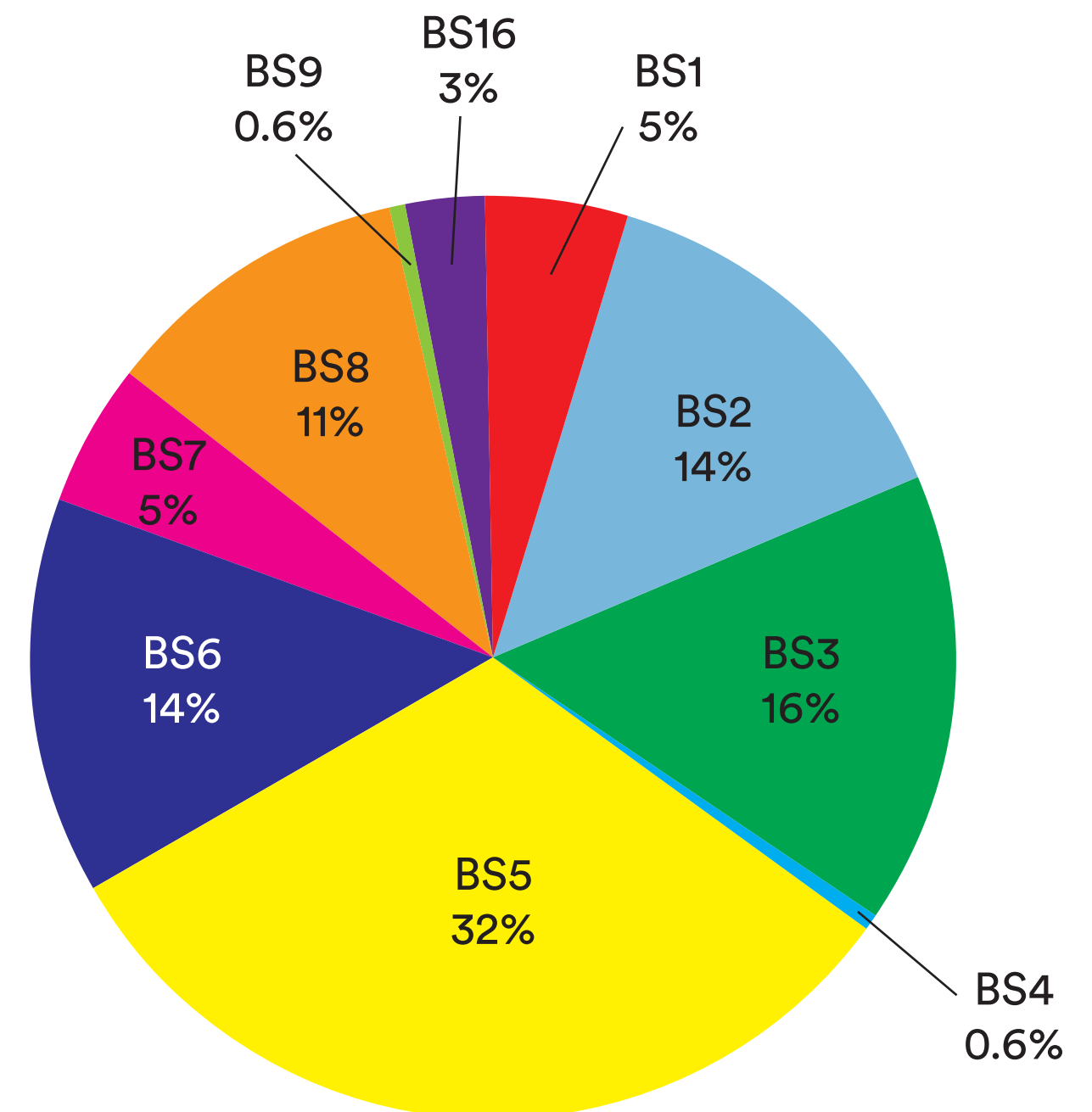
No. of Visitors, Unique Experiences and Inclusion

The Island Tenants Survey 2020

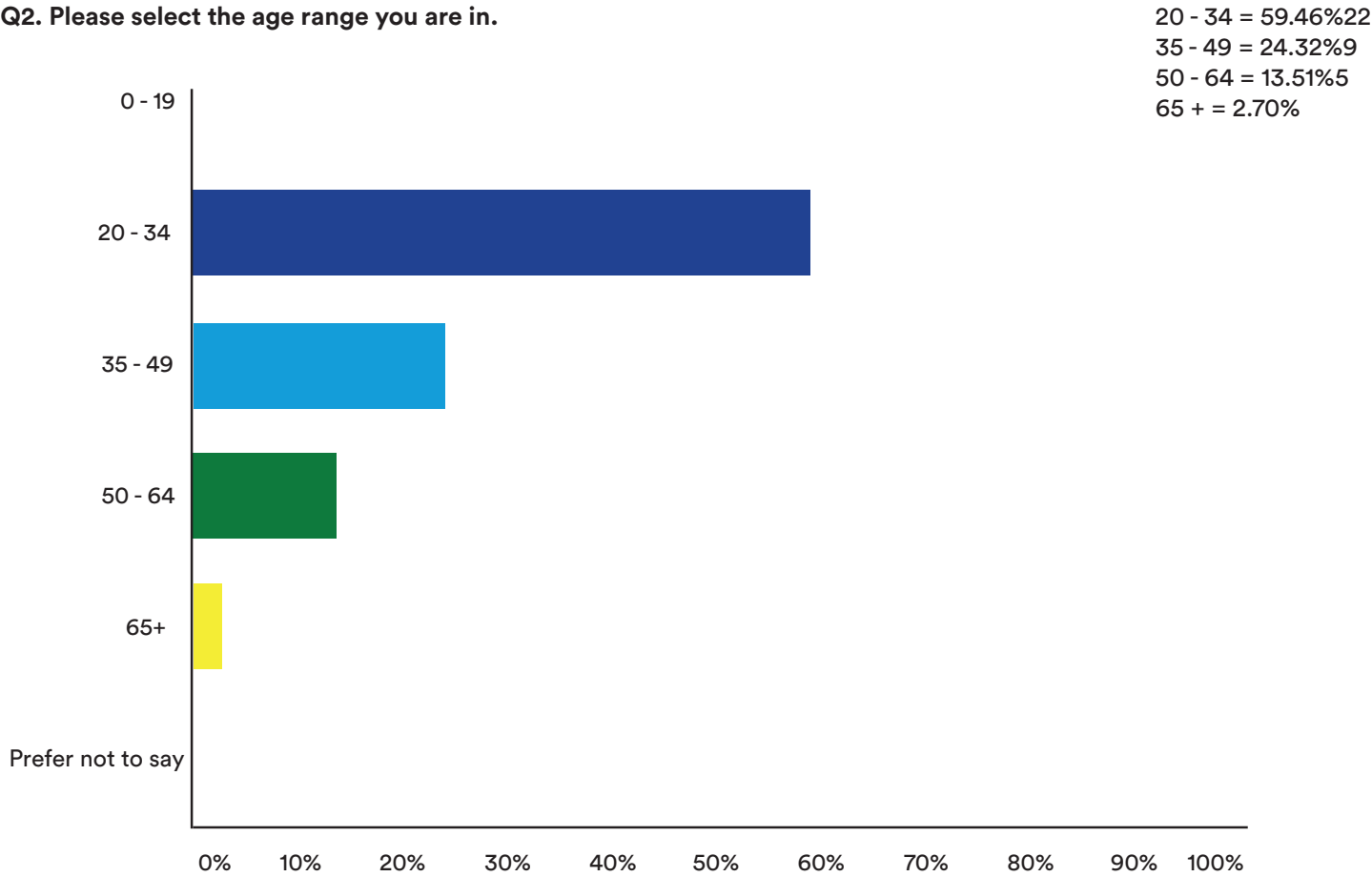
Almost 60% of our tenants are under the age of 30 and over 62% are self-employed. Almost 30% of our studio holders reported that their income had been negatively affected with 32% reporting their income and been greatly affected due to the pandemic. Studio affordability, the city centre location and nearby facilities and the reputation of Artspace Lifespace / The Island were all key to respondents. The key things studio holders said we could do to help support them moving forward are through support promoting their work, support applying for funding and the development of an online shop to sell studio-holders work.

"I tend to use my studio for long bouts and then can't access it due to a limiting physical condition. The studio is a vital hub & keeps me engaged & connected. I make a lot of arts there & base a lot of networks through it. I'm very passionate about the Island and it's cultural influence means a lot to me. I've worked with management around my accessibility issues. I enjoy working quietly in my own space & find I can be very productive."

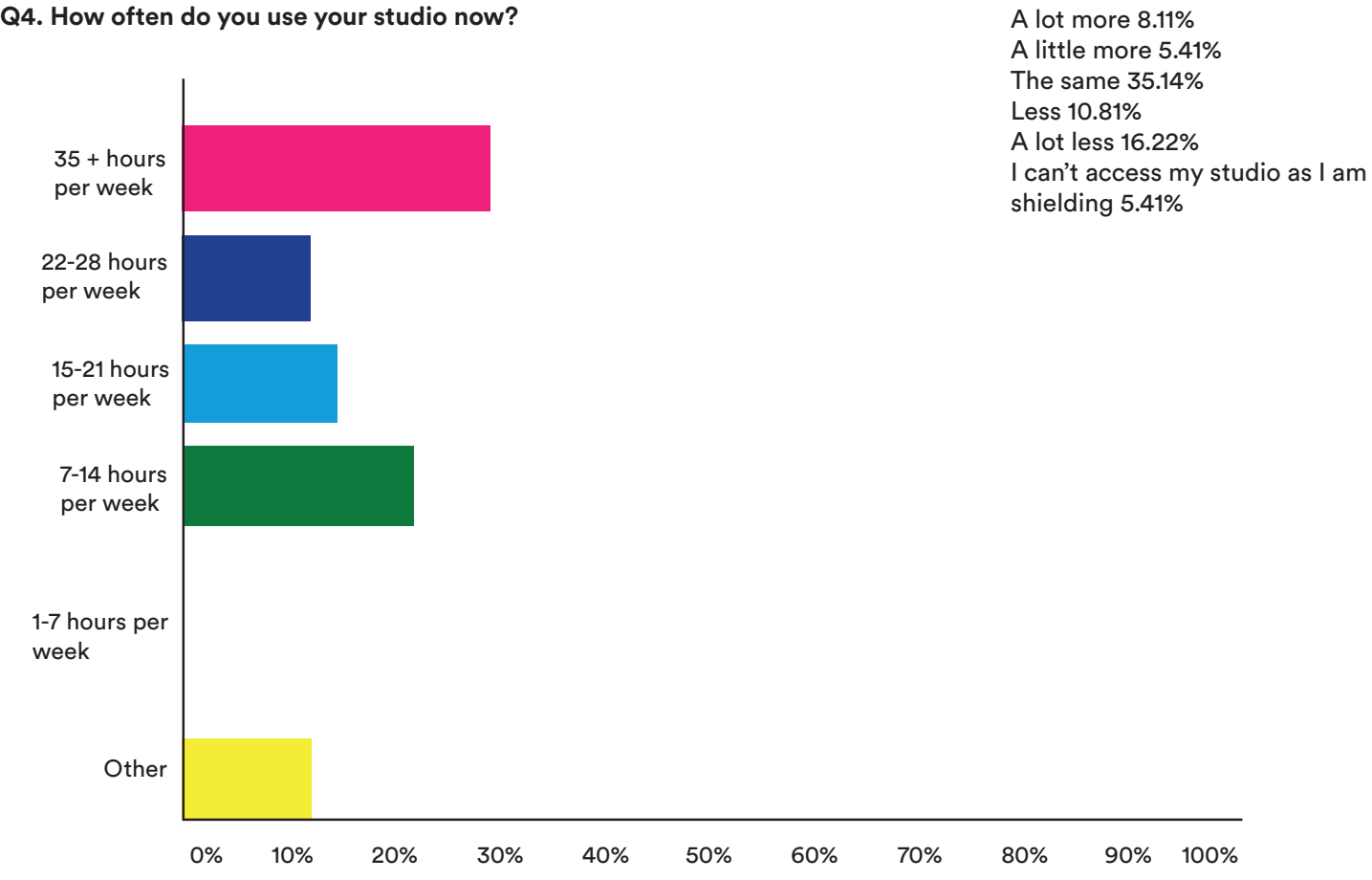
Q1. What is your postcode?



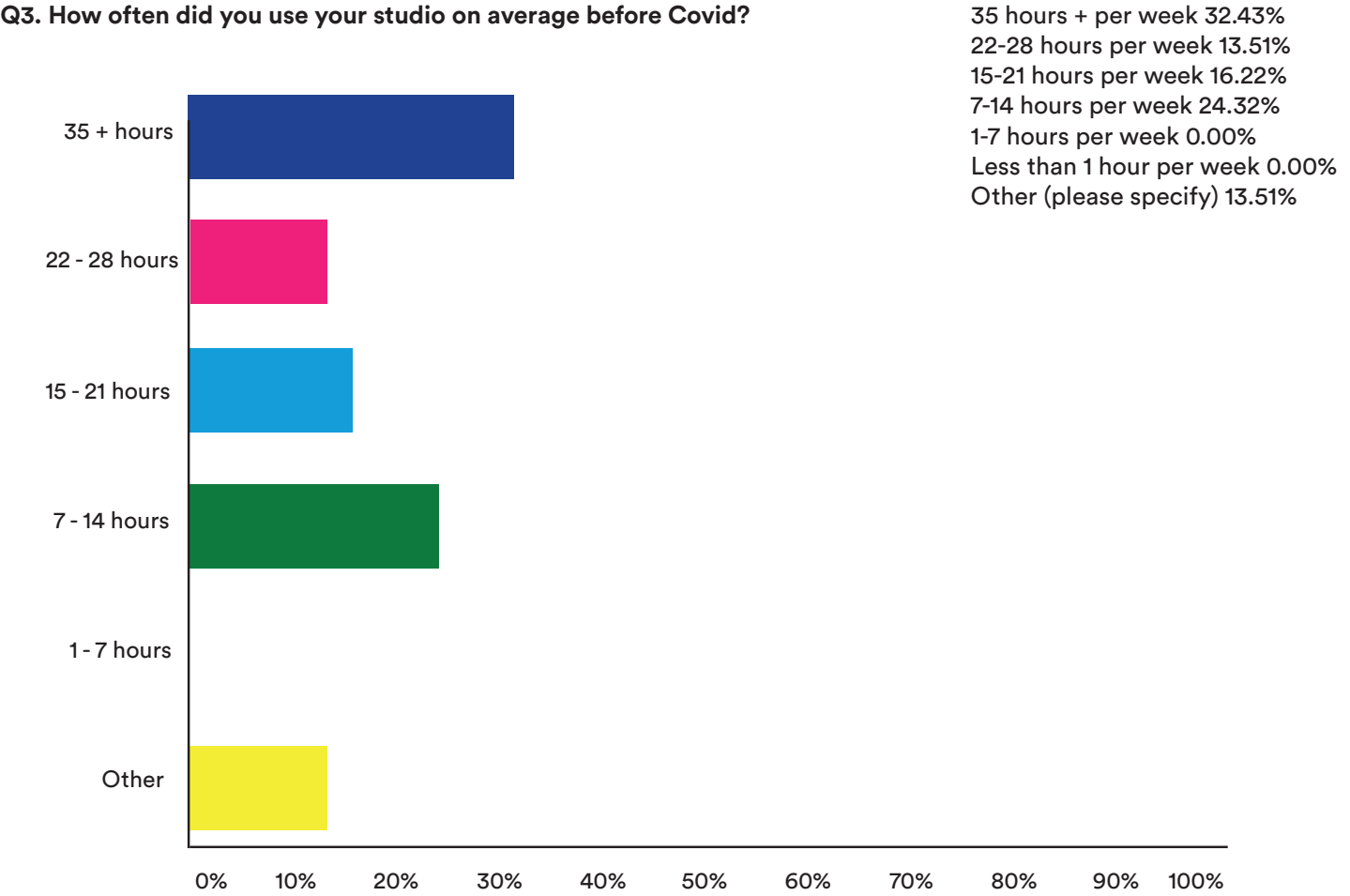
Q2. Please select the age range you are in.



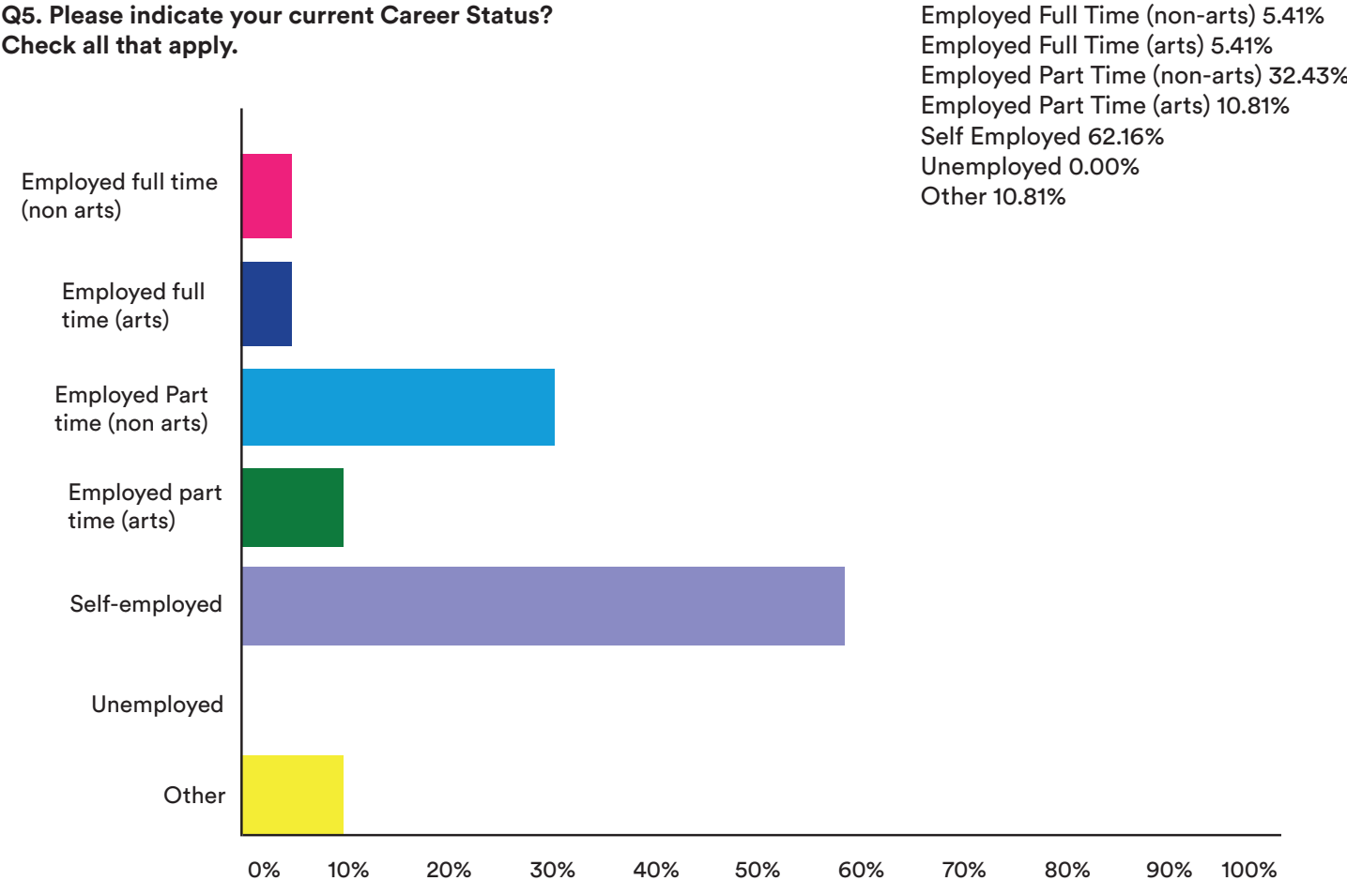
Q4. How often do you use your studio now?



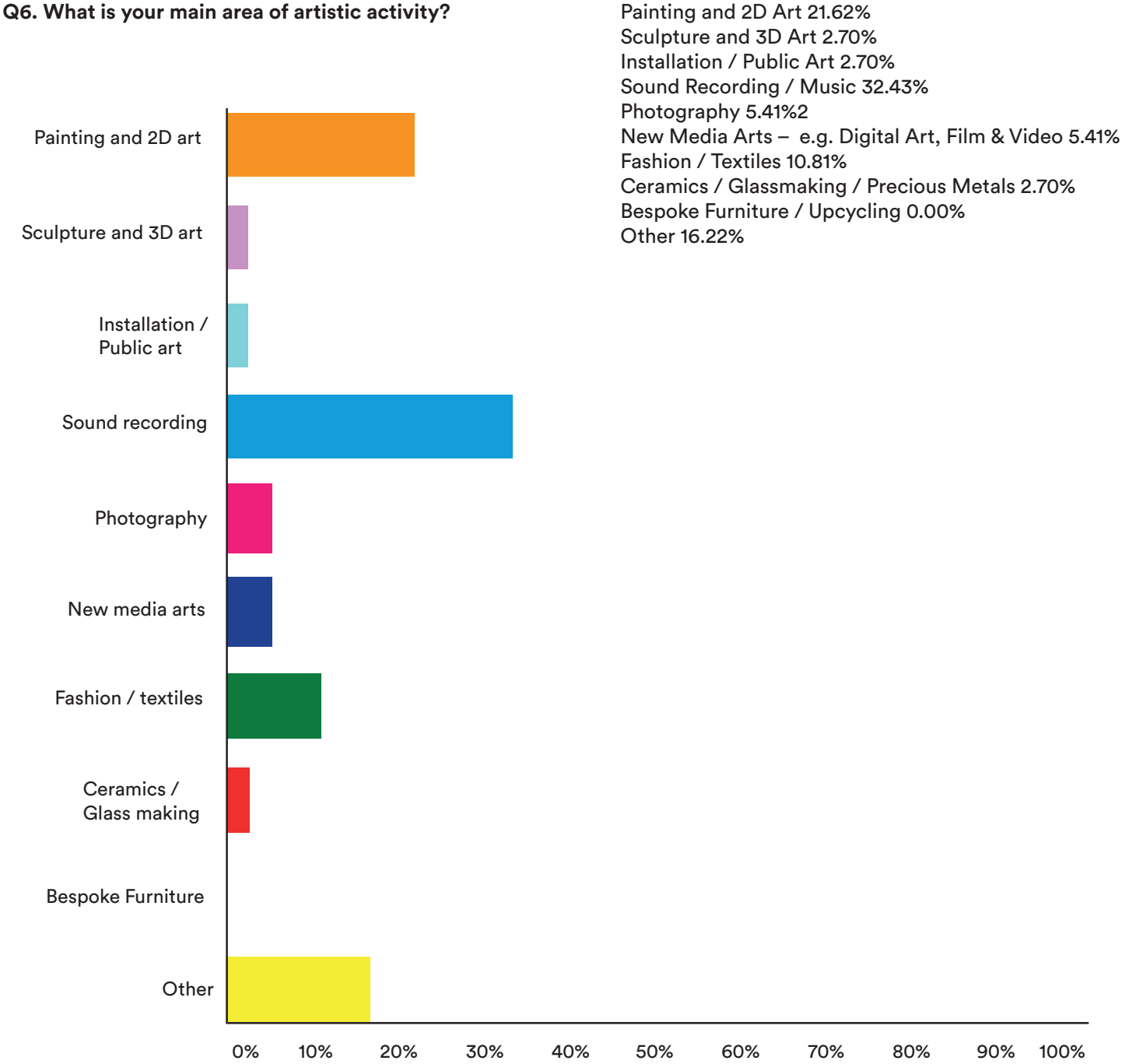
Q3. How often did you use your studio on average before Covid?



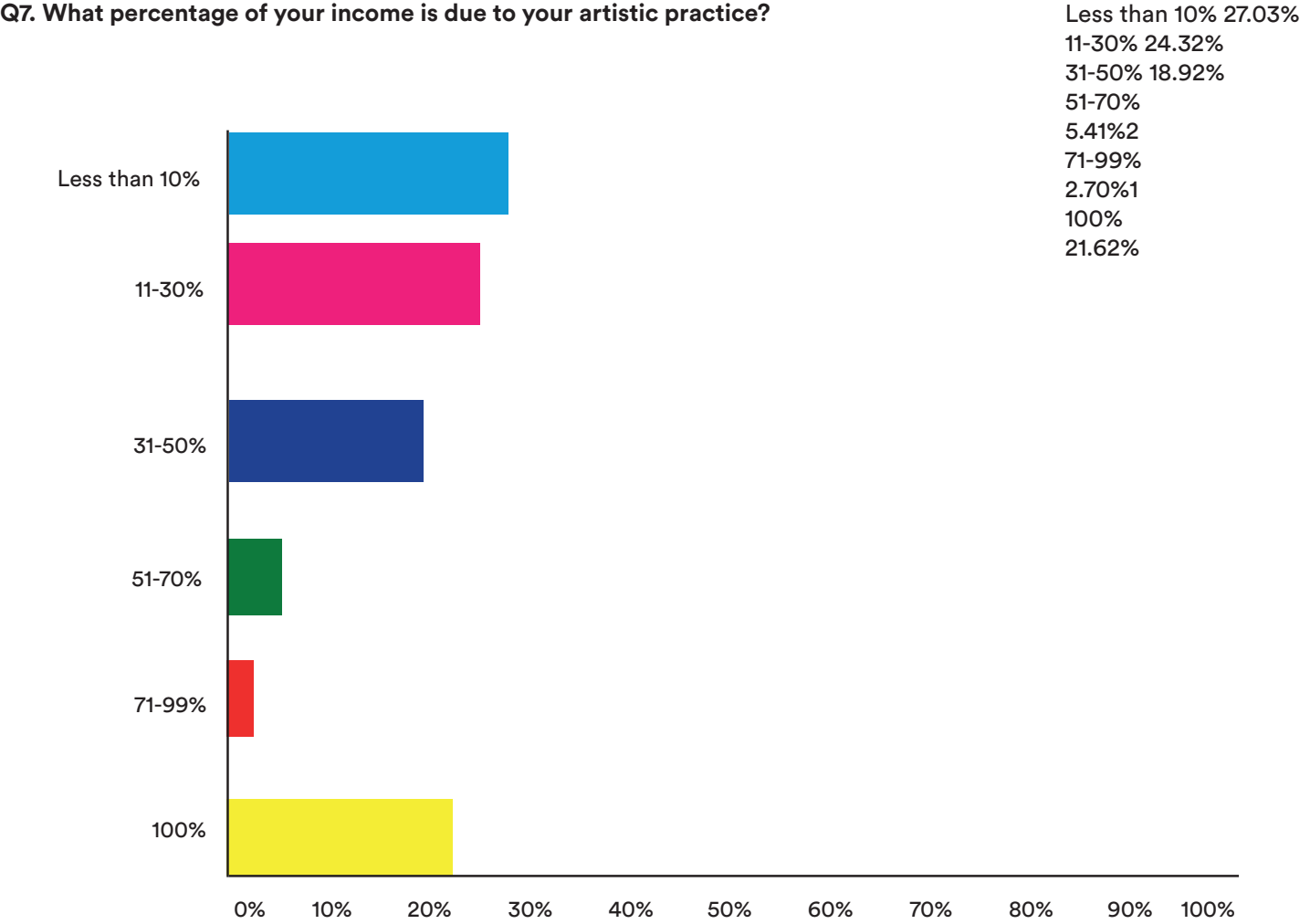
Q5. Please indicate your current Career Status? Check all that apply.



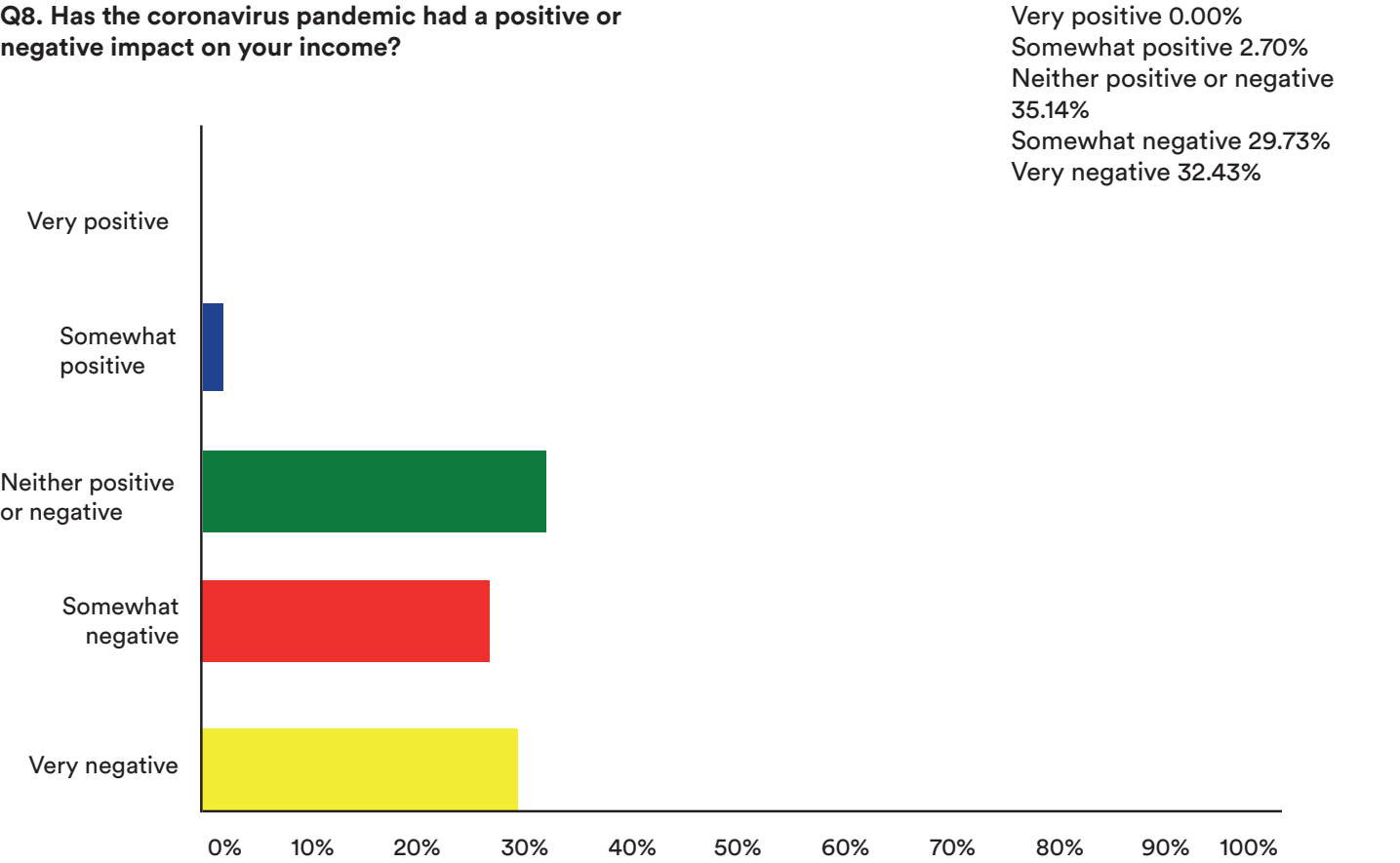
Q6. What is your main area of artistic activity?



Q7. What percentage of your income is due to your artistic practice?



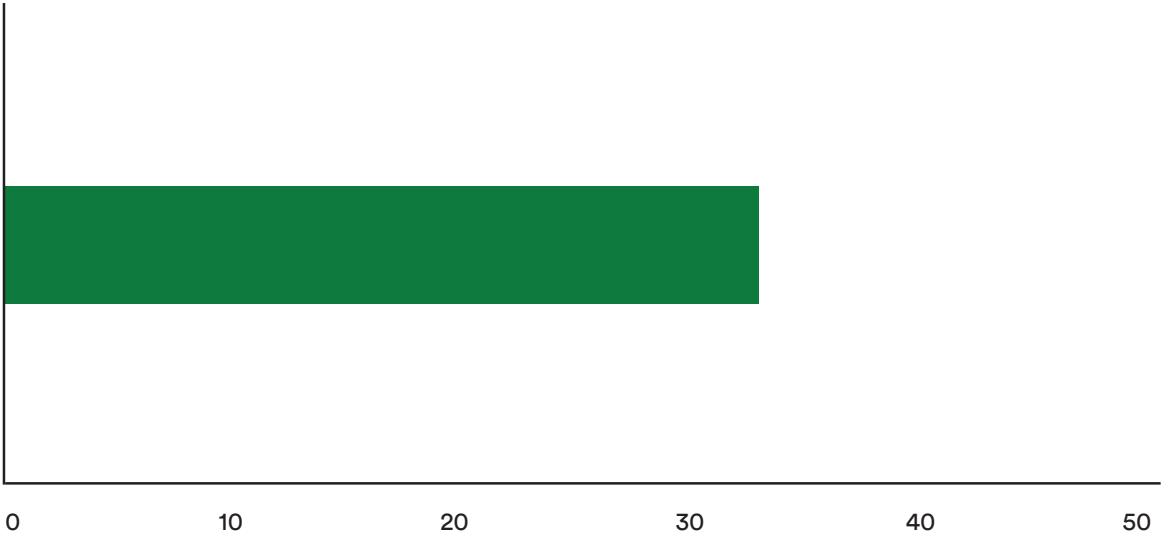
Q8. Has the coronavirus pandemic had a positive or negative impact on your income?



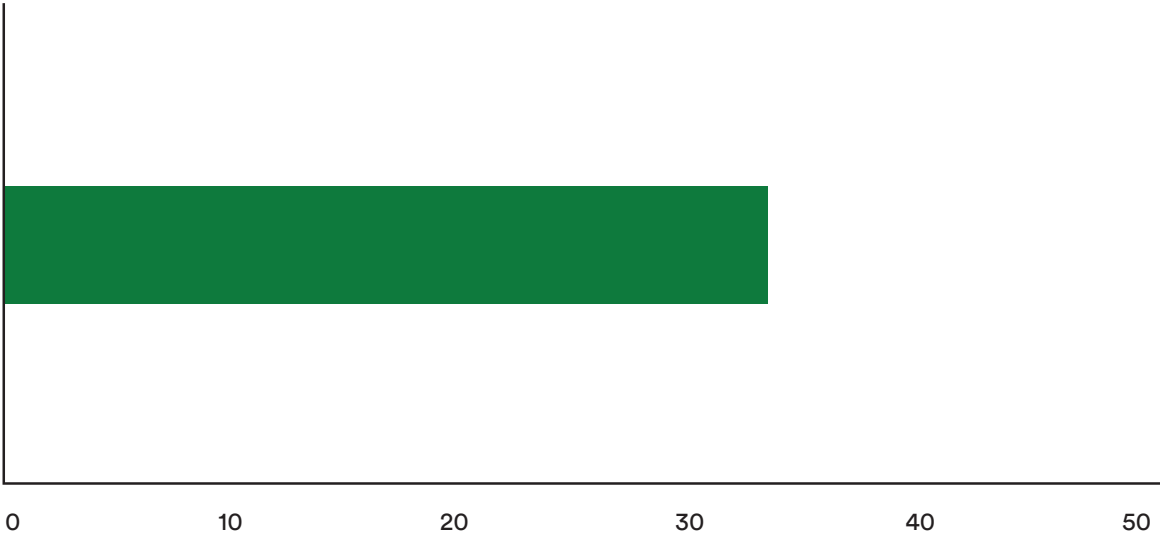
Q9. How important are the following to you when choosing a studio?

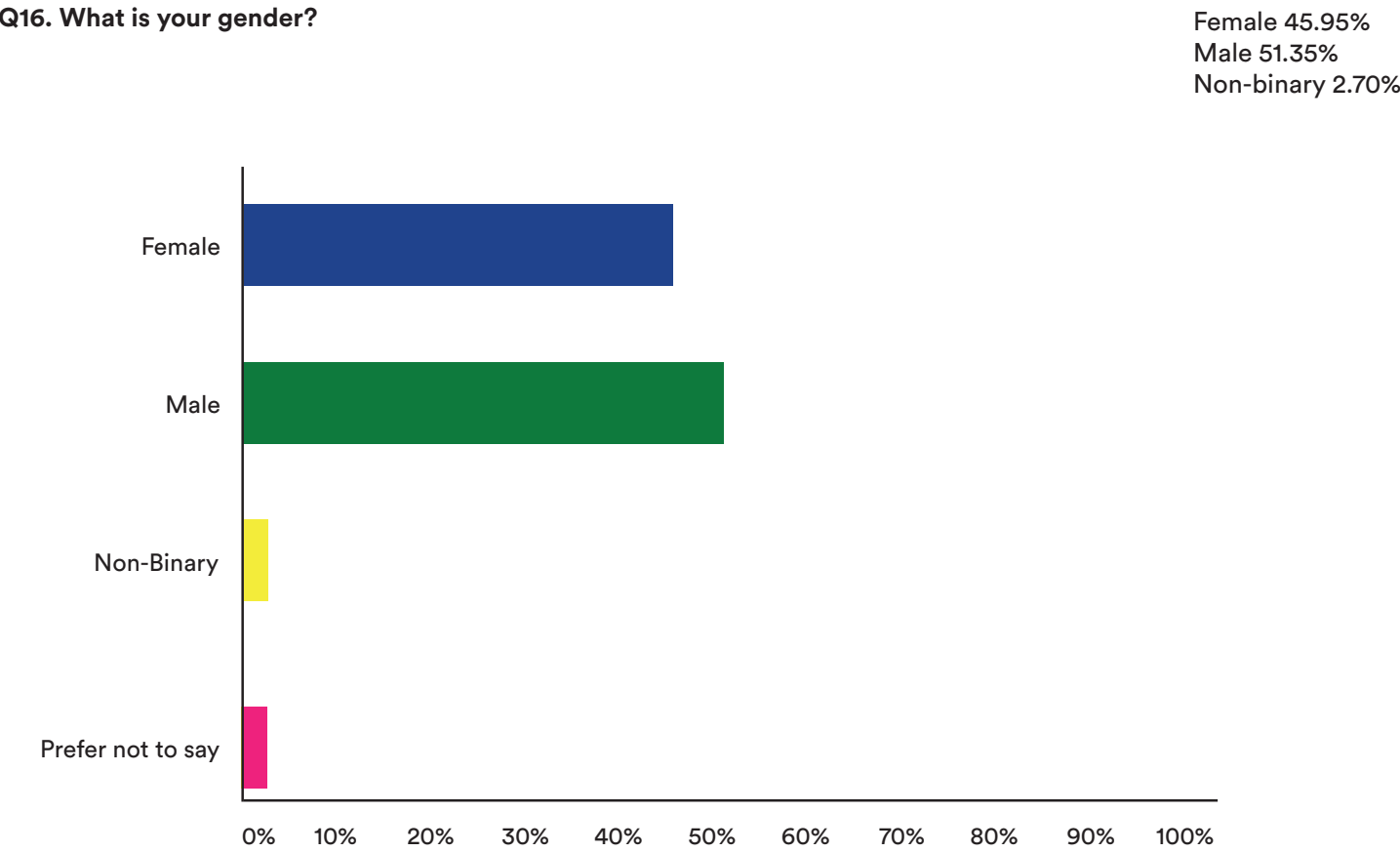
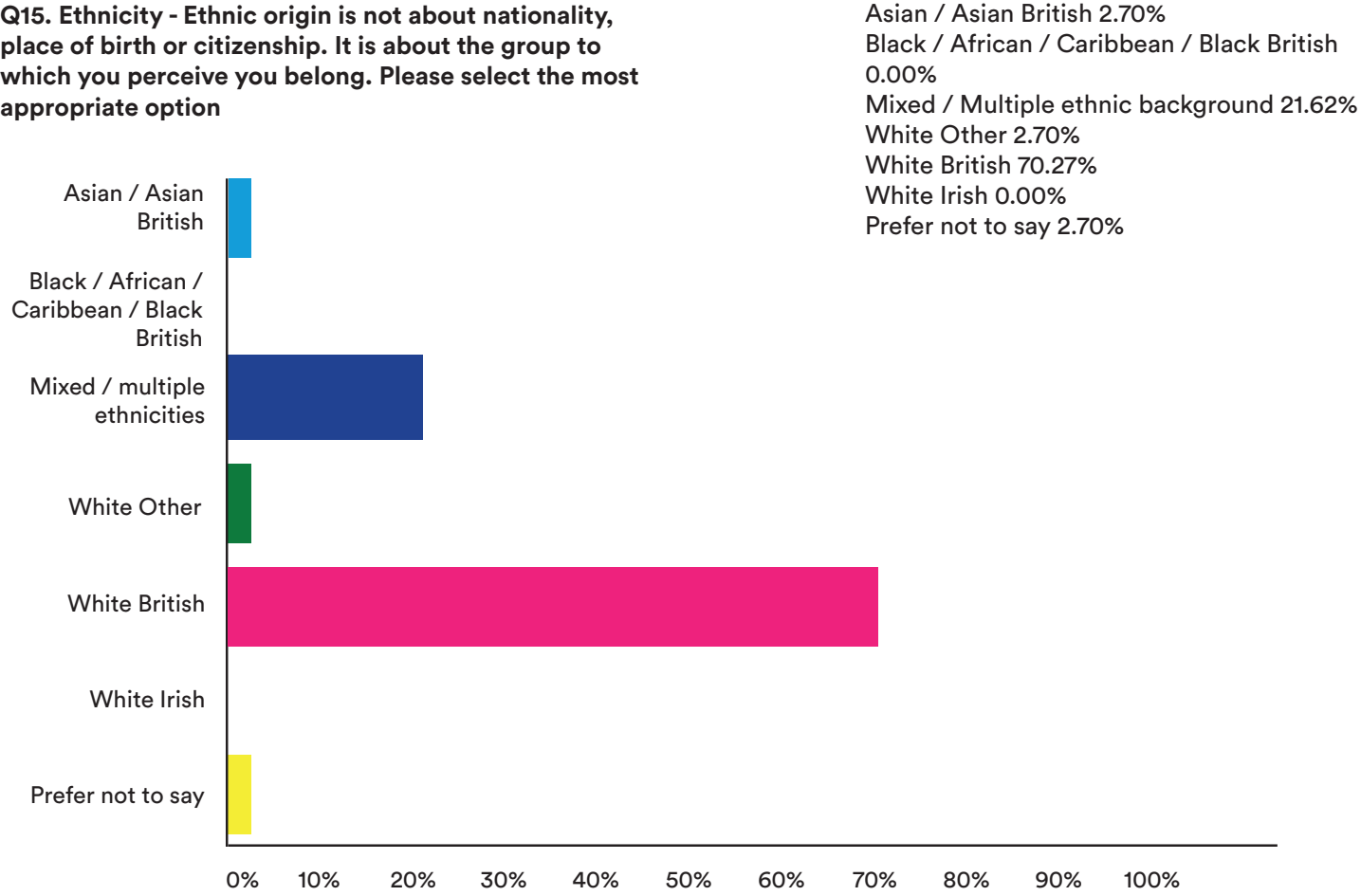
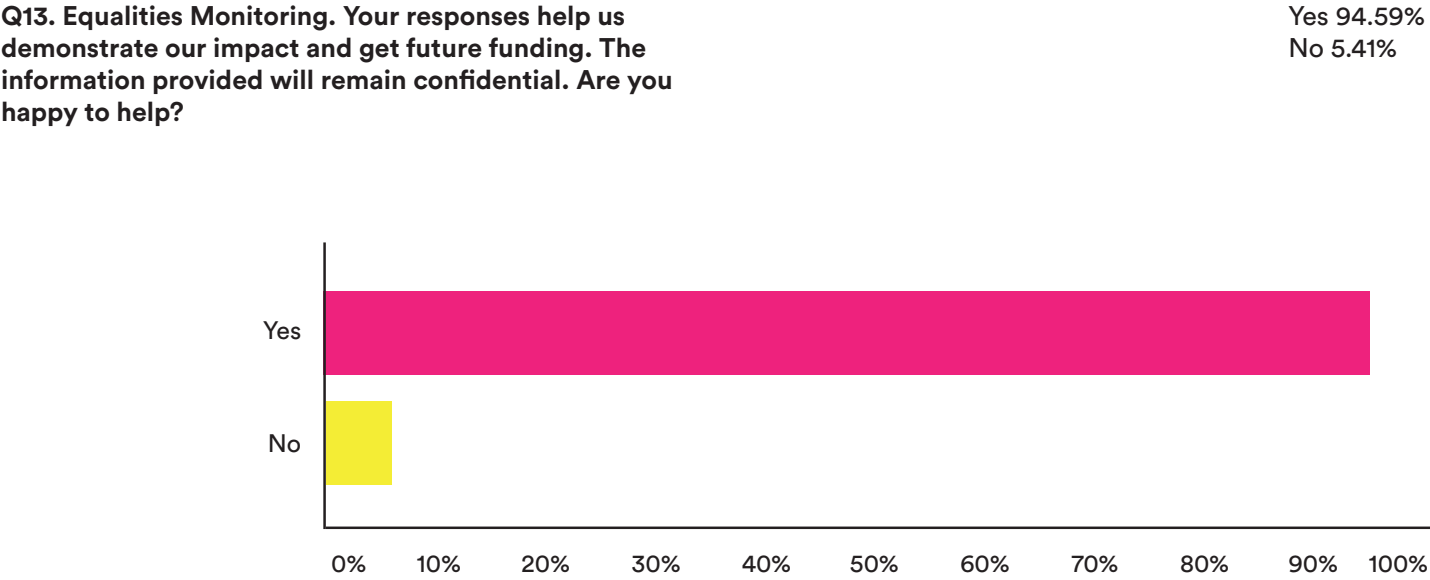
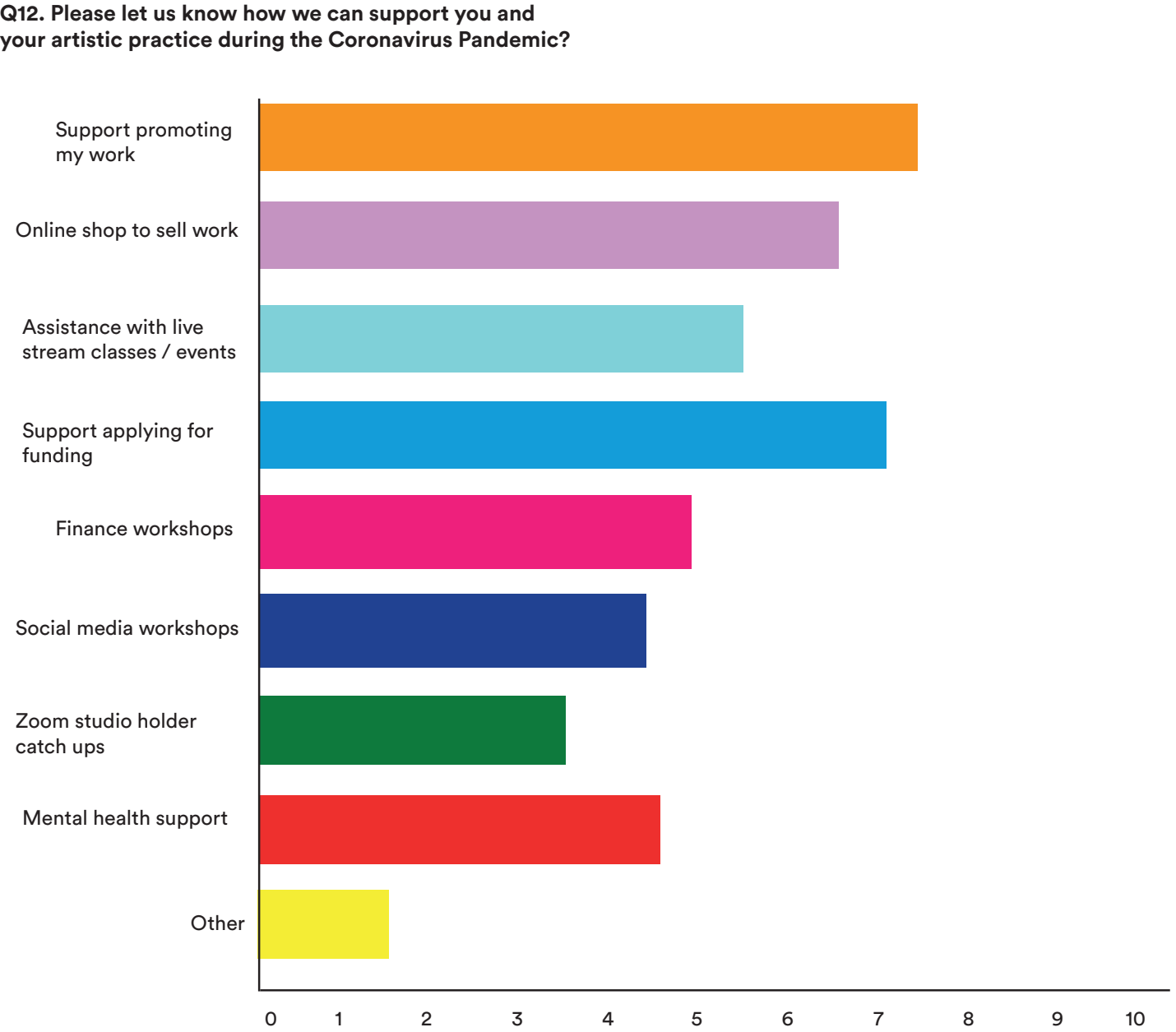
	Very important	Important	No opinion	Somewhat important	Not at all important	Total	Weighted average
Affordability	81.08%	18.92%	0%	0%	0%	37	1.19
City Centre Location	13.51%	54.05%	5.41%	27.03%	0%	37	2.46
Community services / facilities nearby	5.41%	62.16%	5.41%	21.62%	5.41%	37	2.59
Easy access	35.14%	48.65%	2.70%	8.11%	5.41%	37	2.00
Proximity to your accomodation	24.32%	32.43%	10.81%	32.43%	0%	37	2.51
Good public transport links	24.32%	27.03%	18.92%	18.92%	10.81%	37	2.65
Characteristics of the space	32.43%	45.95%	5.41%	16.22%	0%	37	2.05
Sociability / collaboration	18.92%	45.95%	10.81%	18.92%	5.41%	37	2.46
Reputation of studio provider	24.32%	54.05%	13.51%	5.41%	2.70%	37	2.08

Q10. How happy are you with the affordability of your studio compared to other studio providers in the city centre? (1 = most happy 10 = least happy)

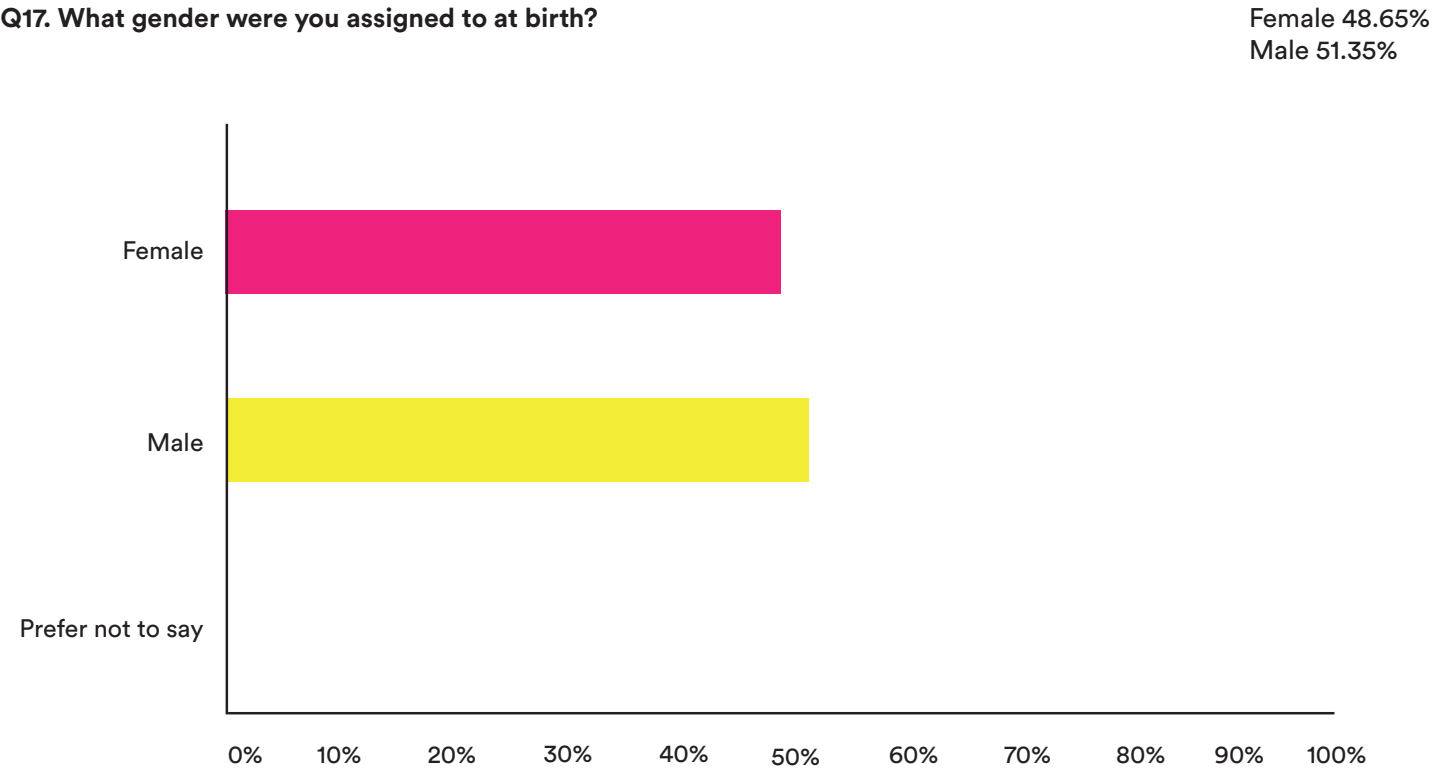


Q11. How happy are you with the level of service provided by the Island Team? 1 = happy 10 = least happy.

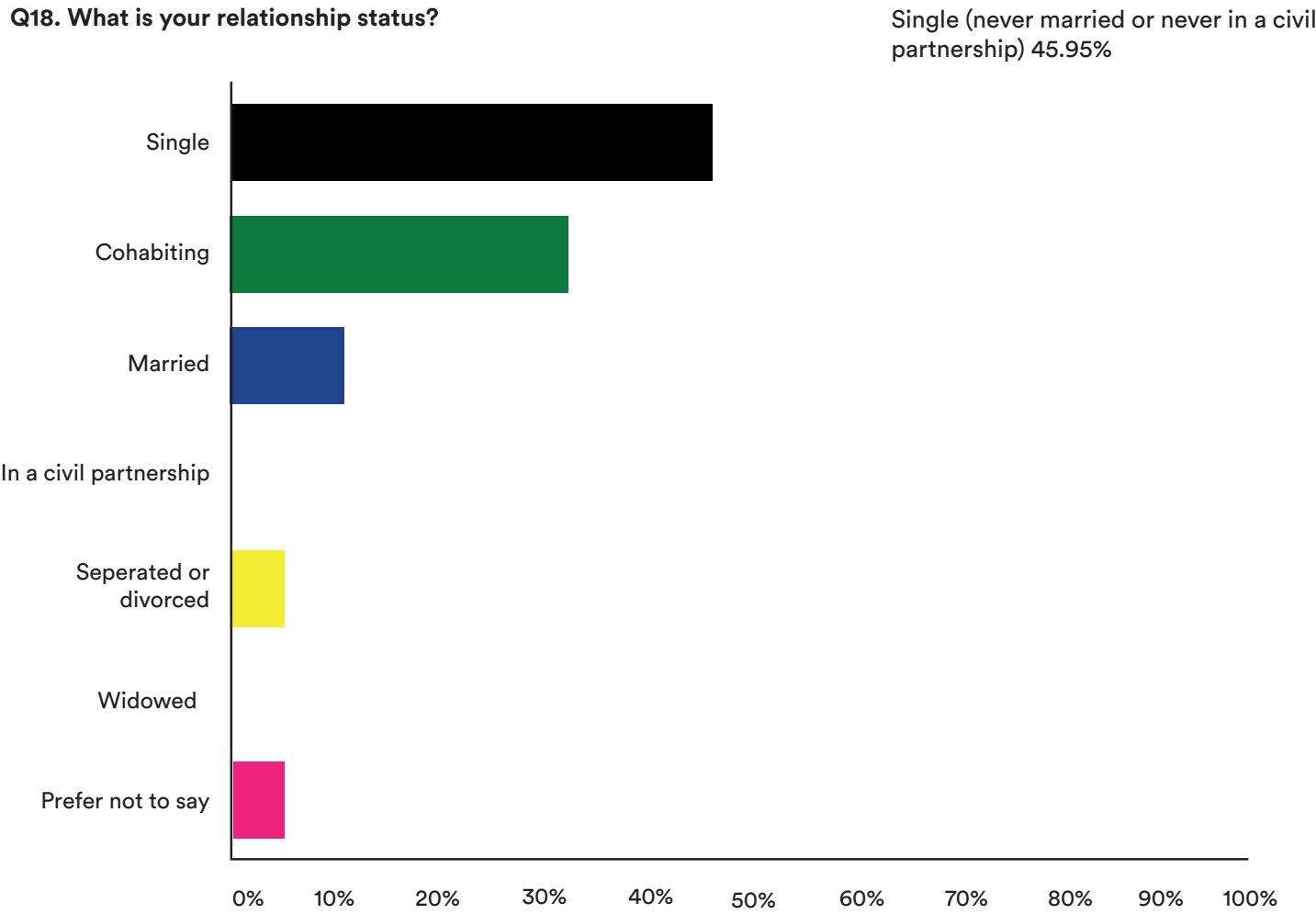




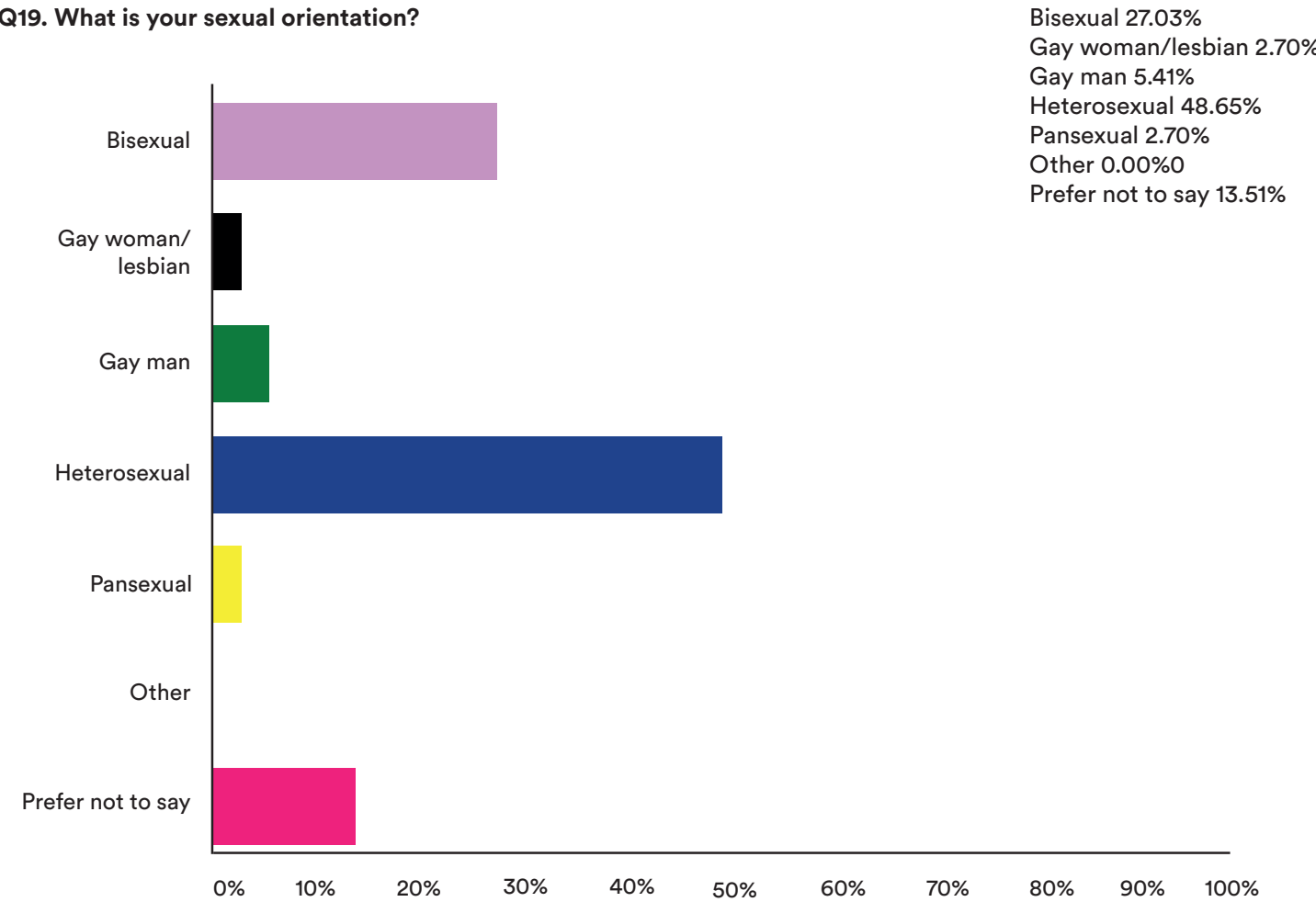
Q17. What gender were you assigned to at birth?



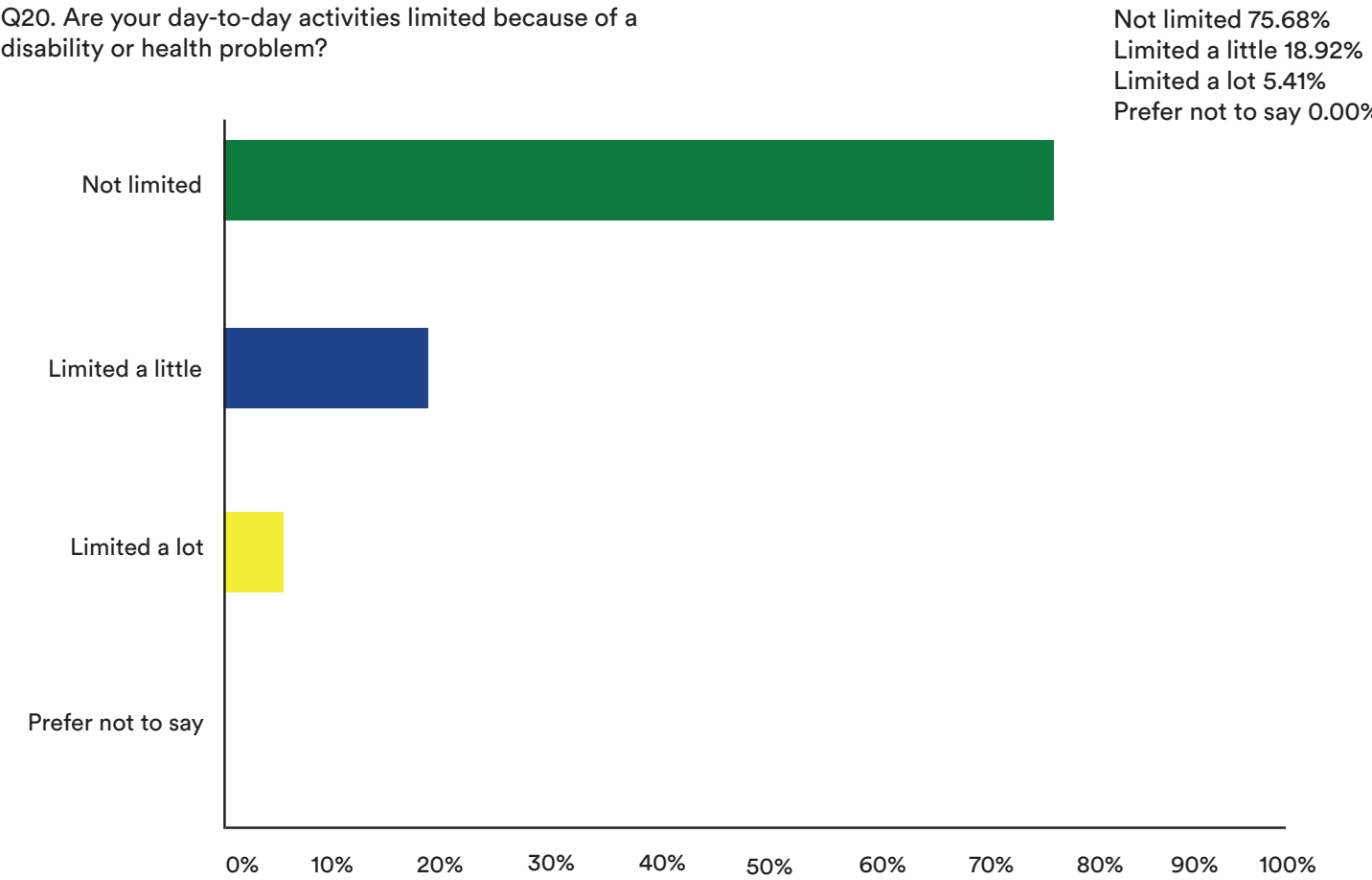
Q18. What is your relationship status?



Q19. What is your sexual orientation?

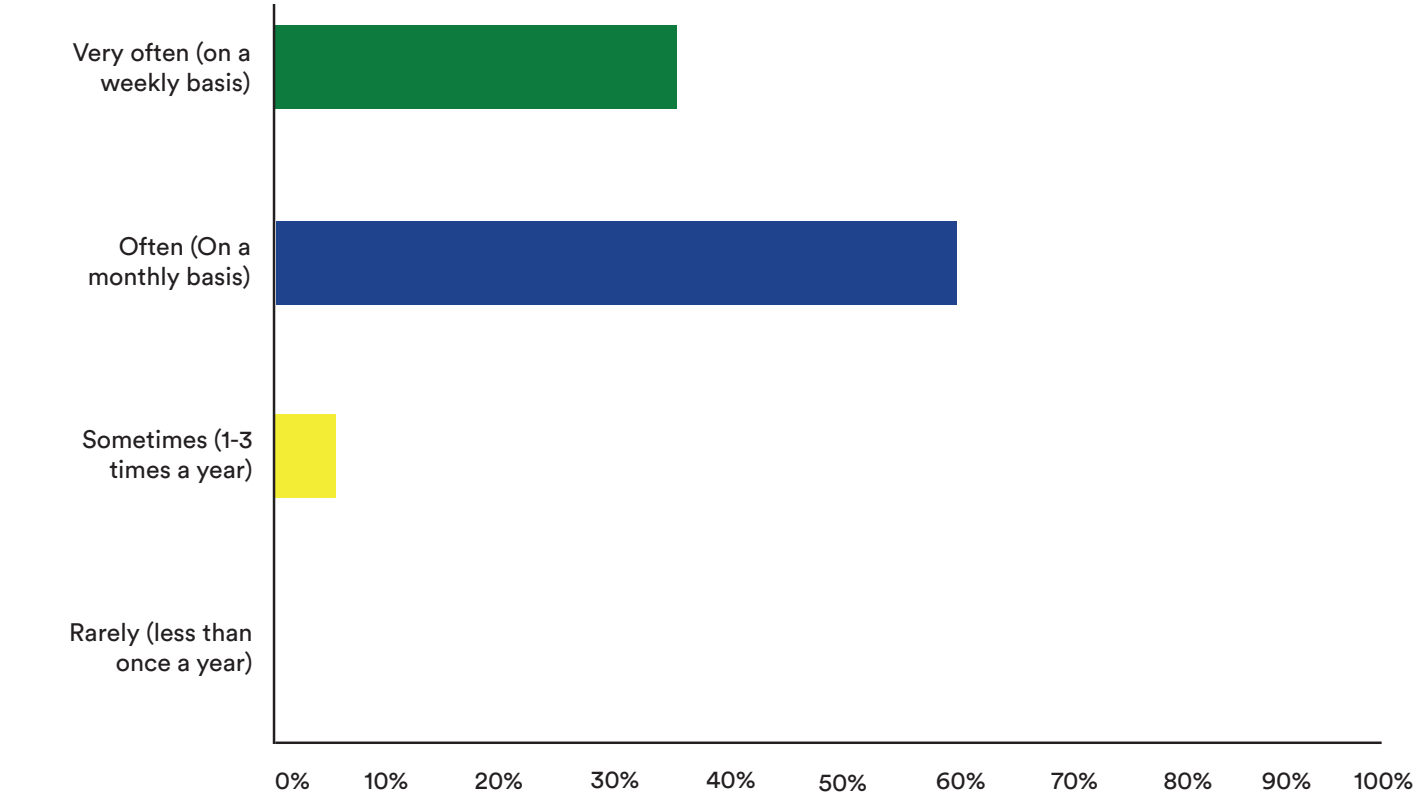


Q20. Are your day-to-day activities limited because of a disability or health problem?



Q21. How often do you do things that you consider ‘cultural activities’ in Bristol?

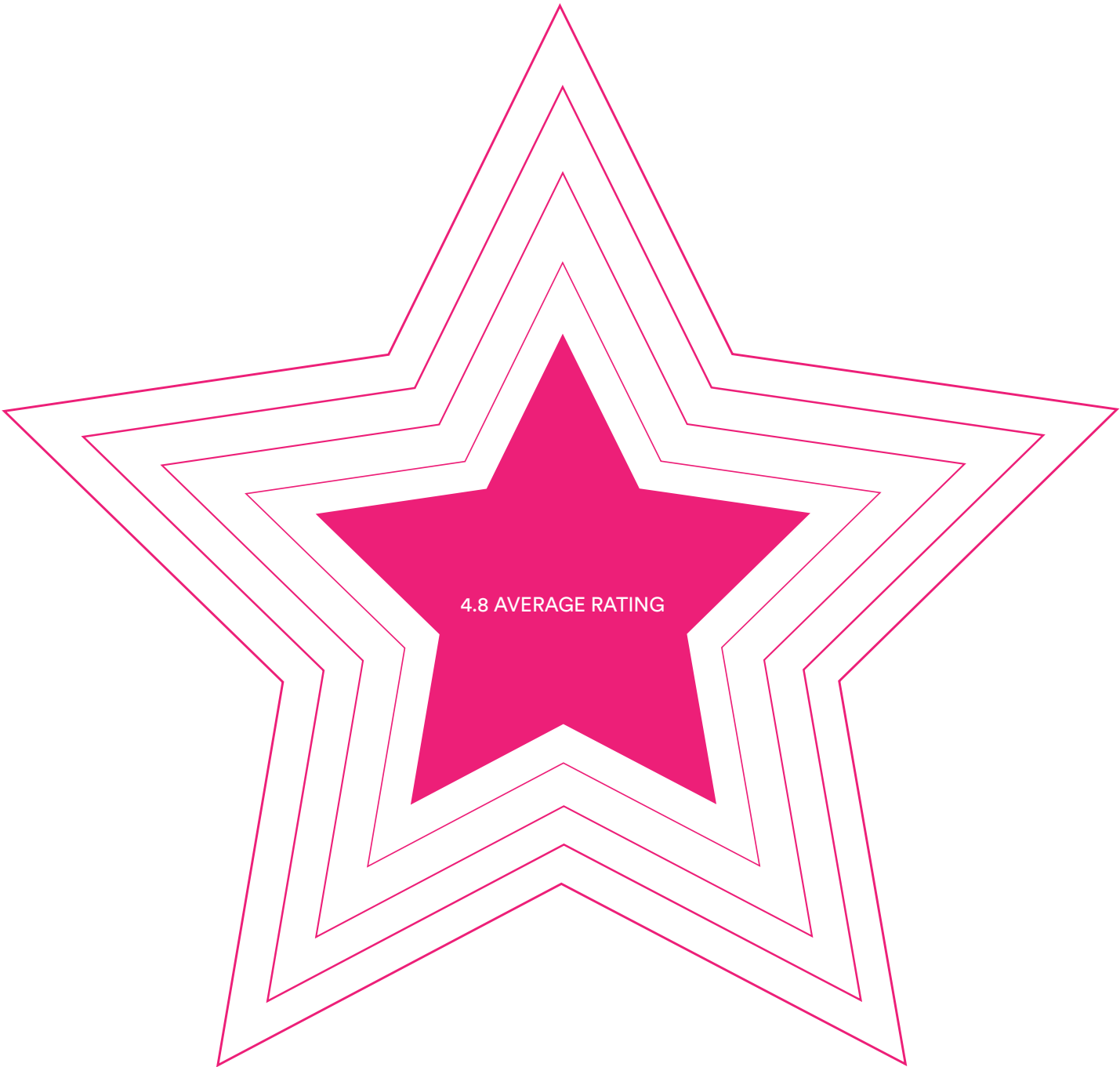
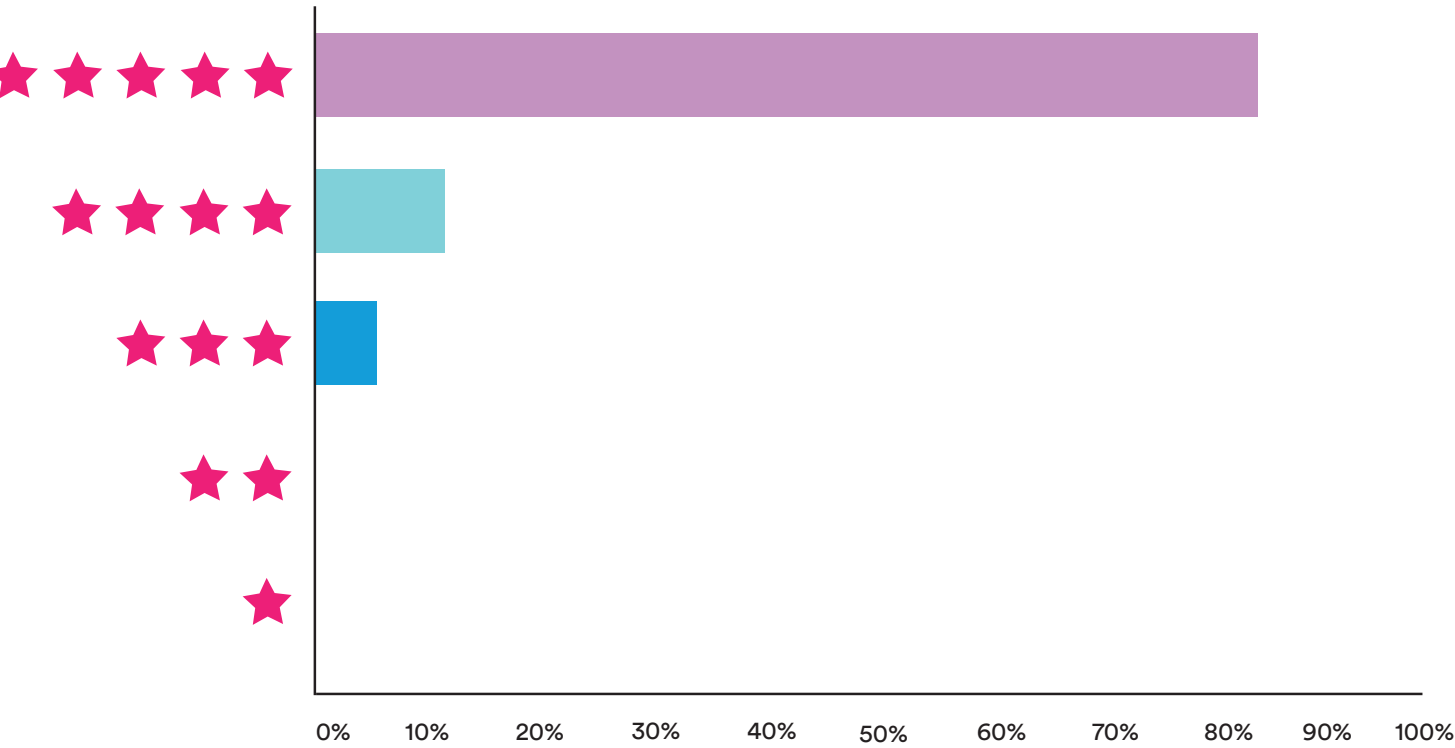
Very often (on a weekly basis) 35.14%
Often (On a monthly basis) 59.46%
Sometimes (1-3 times a year) 5.41%
Rarely (Less than once a year) 0.00%



Q23. Having the opportunity to engage in a range of cultural activities has a positive impact on my life

3 star - 5.56%
4 star - 11.11%
5 star - 83.33%

4.8 average rating



Our Supporters & Funders

The charity's general funds reduced for the first time since it was formed in the financial year 2018/19. Our work at Ashton Court and Futur Ville was predominantly responsible for this reduced income. The charity had achieved its goal per its reserves policy in the previous year and so the targeted spending of surpluses to meet the aims of the charity is the desired overall result.

Having said this we must always be vigilant as to future risks, aim to expand in a way that can more sustainably support the charity, and always question the expenses and outcomes to ensure whatever funds we accumulate are spent responsibly. We have raised the robustness of the organisation through the reserves policy, and the investment in staff. We continue to see greater success in our incoming resources, but there are key areas of expense that we know are going to rise over time, and have done in this year - predominantly rent and maintenance. We will need to look forward to ensuring the most effective use of assets in future to further increase income to deal with these rising costs, while still ensuring we can fulfil our objectives of offering affordable space to artists.

Ryan Corkery, Treasurer



Thank you to our Supporters and Funders in 2019 and 2020

Legal Support in Kind from Womble Bond Dickinson

Nick Sutton Donation: £400 on 4/3/2020

Thank you to Circus Training Space Members and Henry Twist Nicola Pretlove who donated their Circus Training Space membership fee to The Island while we were closed between March and June 2020.

North Somerset Council - Business Rates Relief

Bristol City Council - Business Rates Relief

FUNDERS

2018

Bristol City Council Property Team - *to continue running Jacobs Wells Baths until Fusion took over*

John James Bristol Foundation - *for a Building condition survey and project management training*

Bristol City Council Imagination 2018-2020 Imagination Fund - *for Development and Marketing work*

2019-2020

Awards for All - *Crafting Communities 2019-2020 programme*

Bristol City Council Arts Team & Mayoral Office - *Contribution to operating costs of The Vestibules*

Bristol City Council 2020-2022 Imagination Fund - *For Development & Inclusion Work For the Futur Ville Programme*

5 month FV

Arts Council England Heritage Fund programme 15000
The People's Mansion 10000
Historic England
2019 Schools
Archaeology Dig Art
Workshops and Tours £2000
2020 Schools
Archaeology Dig Art
Workshops and Tours (postponed to 2021) £1800
Bristol Community Buildings Federation Tours £ 1,167.00

Futur Ville
Artspace Lifespace
Arts Council England
Emergency Funding 2020
Bristol City Council Business Rates Grants Arts Council
England Culture Emergency Grant HMRC Furloughed
Wages
Cultural Recovery Grant
Programme £ 6,236.90
We are from Dust
Art in the Park £15000

In 2020 we also received a £15,000 Arts Council England project grant towards our partner project with We are from Dust to bring sculptures to Ashton Court.

Emergency Funding 2020

Bristol City Council Business Rates Grants
Arts Council England Culture Emergency Grant
Arts Council England Culture Recovery Fund
HMRC Furloughed Wages
Cultural Recovery Grant

Arts Council England	5 month FV programme	£15,000
Heritage Fund	The People's Mansion	£10,000
Historic England	2019 Schools Archaeology Dig Art Workshops and Tours	£2000
Historic England	2020 Schools Archaeology Dig Art Workshops and Tours (postponed to 2021)	£1800
Bristol Community Buildings Federation	Filming of Futur Ville programme	£1167
Artspace Lifespace	Futur Ville programme	£6236.90
Arts Council England	We Are From Dust Art in the Park	£15,000



