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Dated: Sep 5<sup>th</sup> 2024

## **TRUSTEES REPORT FOR THE FINANCIAL YEAR ENDING 1<sup>st</sup> JAN 2024**

### **Orchid Studios**

The trustees present their report with the financial statements of the charity for the year ended 1<sup>st</sup> January 2024. In Compiling this Report the Trustees have had regard to the Northern Ireland Charity Commission's Public benefit requirements statutory guidance.

### **Objects**

The Objects are to promote and support the advancement of Arts, Culture and Education through supporting visual artists and promoting the value of arts and creativity to the general public, locally (in the greater Belfast area), nationally and internationally, by:

- a) establishing and maintaining good quality artist studios that will provide affordable studio and workspace for visual arts and professionals in a studio environment;
- b) providing access to appropriate and secure visual artists studios in an accessible location in order to enable and enhance professional and public networks on a local, national and international level;
- c) providing facilities for the production of high quality, ambitious art practice across a range of media;
- d) promoting the work of artists via a range of forms such as exhibitions, artist talks, public performance, education events, public commissions and publications;
- e) cultivating creativity and learning through dialogue and exchange, within and beyond the studio, in order to promote the visual arts and the importance of their role within the development of a rich cultural environment.

### **Public benefit statement**

- a) The direct benefits flowing from this purpose include the much-needed provision of affordable studio spaces for visual artists to create artwork, thus also supporting the development of artistic practices and the professional public careers of artists.
- b) The direct benefits flowing from this purpose include the enhanced ability of artists to develop networks locally, nationally and internationally through the provision of well-maintained and professionally engaged and networked studios.

c) The direct benefits from this are that members are provided with good quality studios and facilities that support the development and production of high quality and ambitious artworks, thus supporting art practices across a range of media. The longer-term benefits are that these practices and artworks, through exhibition and other public contexts, enhance the richness, diversity and experience of cultural life in Northern Ireland and beyond.

d) The direct benefits from this purpose include the increased visibility of the visual art activities of our members through public outputs such as exhibitions, projects and workshops. These platforms and events contribute to the enhancement and richness of art, culture and community in Northern Ireland.

e) The direct benefit from this purpose is the enrichment of the public's experience of the visual arts and creative practices through their encounters with artists and their practices via the context of open studio events, public exhibitions, public talks and community/public engagement events such as the Open Studios. E.g., The Open Studios are an opportunity for the public to engage directly with the artists within the studio environment and to get an insight into their working practices. These public events encourage an enhanced educational and public awareness of visual art creative practice and a deeper understanding of the arts and their role in exploring and communicating a wide range of subjects and ideas.

Through regular studio meetings, feedback, and reports the benefits from these purposes will be demonstrated via;

a) members' successes in their artistic practice as demonstrated via exhibition outputs, awards, prizes, public projects, commissions, achievements, recognition at local, national, and international level, and through their career development.

b) invitations and studio-visits from local, national, and international networks of curators, interested wider public and art critics.

c) promotional materials relating to members' artwork and exhibitions, highlighting the development of innovative work, showing the recognition received within art networks and in the wider public realm.

d) members' public facing or educational activities, such as workshops, open studios and talks that lead onto further opportunities.

e) the diversity, reach and quality of activities, enhancing visual art awareness, value and education within, and to, the wider public and cultural environment.

There is no harm arising from any of the purposes.

The charity's beneficiaries are visual artists, the visual arts community and the wider general public.

There is no private benefit that flows from the purpose of the charity other than the incidental benefit to visual artists having adequate affordable studios to work in, which is necessary in order to achieve the direct and wider benefits of the charity.

## **Activities / Performance Report:**

### **Studio provision**

In the period from Jan 2023 to Jan 2024 we have been able to maintain and provide nine good quality, secure, affordable studio spaces. We have been able to increase this number from eight by adding an additional studio space and enabling another artist to become a member and avail of studio provision. We have also been able to provide workshop space and communal areas.

### **Activities enabled by studio provision**

The quality studio provision allows for and enables a wide range of members' art practices that contribute to membership and public benefit. As part of this it also enables the development of its members' careers which it supports through providing a vibrant studio environment, professional networks and peer supportive ethos. This provision allows for members' activities to thrive and develop and contribute to the wider public and to the advancement of arts and culture and education in and from Northern Ireland. Temporary studio provision is provided from time to time to artists who are not members.

**Examples** (Period 2<sup>nd</sup> Jan 2023 to 1<sup>st</sup> Jan 2024):

### **Solo exhibitions include:**

***Gospel of the Swamp Things*** – ABRIDGED projects. CCA Derry/Londonderry online. For this, in collaboration with France based artist, a boat, Sheebang was built and launched as an artwork for real life. Sheebang featured in the National Museums Ireland blog discussing maritime heritage and boat design.

***ha ha Syzygetically Speaking***. Cathedral Quarter Art Festival. Commissioned public artworks (specially produced flags for seven public sites) for Cathedral Quarter Art Festival, Belfast.

***Ha ha Syzygetic Summit Stammers (Bearnagh)***. Green Room / Black Box, Belfast. Exploring a para-perceptual space to understand and celebrate the stammer.

***An Instinct, A Continuance***. GOMA (Gallery of Modern Art), Waterford, Ireland. Based on archival historical photographs from WW2, installation of photographic prints, text works, and video artworks made with NI film-maker Siobhan Mullen, commissioned by Jenna Whelan.

***Shutter: close to the close***. Solo performances at the Queen Elizabeth Hall site, curated by Marina Abramović and the Marina Abramović Institute (MAI). Commissioned by the Southbank Centre, London.

***Léaspáin***. Culturlann, Belfast. Body of artwork exploring the intersection of psychedelic sensual experiences in nature with traditional Irish folklore. Solo exhibition of new video works.

***Right to the Night.*** An ongoing project addressing the impact of light pollution through advocacy and artistic means. Curated by Household & supported by Belfast City Council. Exhibition, screenings, workshops, talks and walks.

***Druthaib's Ball.*** Exhibition as part of Array Collective (this studio member is also a member of Array Collective) at Ulster Museum, Belfast. Included exhibition tours for *Here NI* as part of Belfast Pride, NI Rural Women's Network and Save Our Sperrins.

### **Group exhibitions / projects include:**

***The Undead Archive: 100 Years of Photographing Ghosts.*** Gallery 1C03, University of Winnipeg School of Art Gallery, University of Manitoba.

***The Art of Resistance*** Save Our Sperrins fundraiser at 2 Royal Avenue, Belfast.

***RUA 142nd Annual Exhibition*** Royal Ulster Academy, Ulster Museum. Belfast.

***In Among it All,*** collaborative performance, FIX Performance Art Festival; 2023, Catalyst Arts at Portview Trade Centre, Belfast.

***Tinfoil, Changing Show,*** and ***Mixed Media*** three group exhibitions at the Fenderesky Gallery, Belfast.

***Amalgama*** at ADEMA Escuela Universitaria / Fundacion Barcelo. Palma, Mallorca. Spain. Exhibition project involving artist, educators and students from around Europe.

***The Distilled Eye*** with Belfast International Festival of Performance Art (BIFPA) at the Ulster University Gallery, Belfast.

***Untitled*** performances as part of PODO Performance Art Festival at the Studio Im hochhaus and Grüntaler9, Berlin, Germany.

***TWIST*** Residency based project, involving the production of video artwork entitled: ***Estrangement***, site-responsive performances entitled: ***Ration***, public talk, and forthcoming publication. Commissioned by curator Dr Mary Knights for the Tasmanian Museum and Art Gallery, Hobart, Tasmania.

***Self Determination***, as part of Array Collective contribution to the group exhibition of Irish and international artworks at IMMA, Dublin. The exhibition focuses on the nation-states that emerged in the wake of the First World War, exploring the role of art and artists in relation to the expression of national identities, nation-building, and statecraft.

***Súitú.*** AEMI (Artist Experimental Moving Image) international touring programme of moving image artworks travelled to Rotterdam, Amsterdam, Malmö, Stockholm, Dublin, Sligo and Belfast.

### **Talks / Events include:**

***ADEMA*** Escuela Universitaria public talk on art education and art in public space / Fundacion Barcelo. Palma, Mallorca. Spain.

***Women's Stories***, a screening event and dialogue with architect Susan Dunne (Ecole nationale supérieure d'architecture Paris-Malaquais) and Héléne Alfaro-Hamayon (researcher in Irish studies at the Université Gustave Eiffel) as part of the 'Cité des Dames, Créatrices dans la cité' project hosted at the Centre Culturel Irlandais, commissioned by CCI and Université Gustave Eiffel.

***RUA 142nd Annual Exhibition*** Educational talk for the Royal Ulster Academy Annual exhibition, Ulster Museum. Belfast.

***Difficult Conversations***, a panel conversation and book launch as part of the Good Friday Agreement 25<sup>th</sup> Anniversary Celebrations, hosted at Ulster university in collaboration with University of Canberra and supported by the British Council, Belfast.

***Right to the Night***, Exhibition and public talks Girdwood Community Hub, Belfast as part of N.I Science Festival. Includes: Project launch, talk and film screening, Duncairn Arts Centre. Bat Walk with Wild Belfast in Belfast Castle grounds, looking at the impact of light pollution on urban nocturnal species. This resulted in Belfast City Council (BCC) putting filters on the castle exterior lights at Christmas to make the lighting more dark sky friendly. Cavehill walk with the Roy Walkers for stargazing despite Belfast skyglow. Night Row with Lagan Currachs looking at light pollution from the river. Walks identifying and photographing light pollution in North Belfast. Meetings with departments within BCC including representatives from Community Development, Landscape Architecture, Parks Dept, and Lighting Dept. & meeting individuals for advice on setting up advocacy group including astronomers.

***No good ideas and no full solutions, just a necessary stupidity***. Art, Imagination and the Planetary Crisis. SECA (Centre for Sustainability, Equality and Climate Action) SECA QUB, Belfast. Artist presentation discussing modes of creative practice that engage public eco-social activism.

***Druthaib's Ball***. Artist-led exhibition tour at the Ulster Museum for *Here NI* as part of Belfast Pride, NI Rural Women's Network and Save Our Sperrins.

### **Workshops include:**

Facilitating free public woodland drawing workshops with SECA (Centre for Sustainability, Equality and Climate Action) as part of an ongoing '**drawing as nature**' programme as a way to engage local greenspaces and creativity. As part of the SECA programme also presented at a public panel discussion on how creativity might be used to respond to the Planetary Crisis.

Organising the ***Rewind Fast-forward Record*** Queer Histories and Masks workshop and performance at Ulster Museum, Aug 2023. Cross-border project for LGBTQIA+ creatives.

Facilitating the **Creativity + Conflict** symposium, as part of the Belfast International Festival of Performance Art 23 BIFPA (Belfast International Festival of Performance Art) organized with Siobhan Mullen, Brian Connolly, Zara Lyness, Thomas Wells, Brian Patterson, Sinead O'Donnell, hosted at the Ulster Museum, Belfast.

### **Publication includes:**

#### ***The Art of Ectoplasm: Encounters with Winnipeg's Ghost Photographs***

University of Manitoba Press, 2023. Editor: Serena Keshavjee.

#### ***Landscape and Environment in Contemporary Irish Art***

Churchill House Press, 2023. Author: Yvonne Scott.

#### ***3-D Experimental VR and Art Practices: Untangling Another Dimension***

Intellect Books, 2023. Author Rebecca Hackemann.

#### ***TALK: Issue 4*** Handmade screen printed publication by Small Night Projects, Ireland

Editors: James Merrigan, Alan Phelan, Laura Fitzgerald

***Troubles Art.*** National Museums NI. Project exhibition catalogue

**Exploring traditional boats with visual artist...** National Museums Ireland. Ed. Noel Campbell. Author: Dan Shipsides. Our Heritage Life Blog.

### **Studio visits include:**

Visits from external parties to Orchid Studios are invaluable in generating networks and opportunities:

There have been studio visits, meetings with curators or organisations such as: Household, UPHOLD, Temple Bar Gallery, and CCA Derry-Londonderry, VAI (Visual Artist Ireland), Freelands Foundation, AN (Artist Newsletter), Beagles and Ramsay, SECA (Centre for Sustainability, Equality and Climate Action), BA Fine Art students from the Belfast School of Art, MFA students from the Belfast School of Art, Catalyst Arts, Black Box, Cathedral Quarter Arts Festival, ADEMA and various other independent curators.

### **Commissions include:**

**Sheebang.** A boat part-commissioned for Abridged Projects. Featured in National Museums Ireland blog on Maritime Heritage. The boat, as a way to engage with public water spaces will be a feature of other public art and community-based activities throughout the coming years.

**ha ha Syzygetically Speaking.** Cathedral Quarter Art Festival. Commissioned public artworks (specially produced flags for seven public sites) for Cathedral Quarter Art Festival.

**Self-Determination** Array Collective were commissioned by IMMA to produce work for this group exhibition at the Irish Museum of Modern Art, Dublin.

**Gintliocht,** Video commission from the Ulster Folk Museum responding to heritage craft.

**During the reporting period members have been working towards the forthcoming exhibitions:**

***Stones from a Gentle Place.*** CCA Derry/Londonderry. An exhibition of video, audio, sculpture, and installation examining the mechanics and significance of storytelling in Irish culture. Objects, sound, music, video and research materials relating to the geology and mythology of Ireland.

***Fuaim Faoi Cheilt / With Hidden Noise.*** Cultúrlann, Belfast. Three pieces referring to a 1913 work by Marcel Duchamp, titled *With Hidden Noise*.

***Drawing as Nature*** REACH Festival 2024: Arts and Sustainability QUB. Public participatory drawing workshops, panel discussion and exhibition of participatory artworks.

### **Testimonies:**

As stated, we collect feedback from members as to value of the studio provision at Orchid Studios. Here are some testimonies from the recent period:

*Having a studio at Orchid is invaluable to me and fulfils many functions for me. It allows me to have a space to think by making. I use it to develop and explore concepts, musings and narratives. I have the space and freedom to play with materials and workout ways to communicate ideas. These ideas can be with a view to building a body of work for show or can be passing wonderings that may lead to future development. Although materialisation of passing wonderings often seems insignificant, these creations often become refined over time and form finished pieces which are publicly exhibited. The studio allows me not just the physical space but the mental space to look, analyse and understand my own practice.*

*Being part of the studio group and a community is important for me. There is room for discussion, critique and the recognition of a shared purpose. The knowledge of it being there as my creative place to return to, does provide a security and peace. It also is the base where work develops before eventually reaching the public.*

*To have a studio to store work and to lay out new work in development is really important when it comes to getting studio visits from curators, peers or mentors.*

*It is extremely valuable to be in a studio group. Art making is a solitary process and can be very isolating. It is amazing to go to a studio where I will bump into other artists, we will talk about what we are working on, or just say hello. Our studio is centrally located, the building has a lift, large windows and large spaces. All of this enables my work to flourish.*

*Having a studio at Orchid has been invaluable to me. Since joining in May 2023 I have had the space to physically immerse myself in my sculptural practice as well as continuing an ongoing body of drawing work. I have also continued my public projects raising awareness of the nighttime environment and light pollution. The working environment with other artists has been invaluable. I have also been able to bring students from the BA Fine Art (where I teach) to see the studios which give valuable insight to working practices of artists.*

*In my studio I have been working with works on paper and mixed media pieces – which is made possible by having large and adaptable workspace. The studio also allows me to construct storage possibilities for existing sculptures and framed works as well as*

*documenting some of them for a website that I am preparing. Older and large work is something that is needed to be stored, so they can be publicly seen in future opportunities and as key to the legacy of an artist's activities.*

*The studio is an essential place for creativity – it offers space, facilities, networks and most importantly space for things to happen. It is a strange place – unlike most other places of work – where new ways of thinking and new logics can emerge. This means it's also a diverse place – and all the artists in the studios have very different practices and ways of working – and different experiences – so there's a great sense of possibility. Everyone is also involved in finding ways for their work to reach the public in many different and pertinent ways – so the sense of public engagement and social relevance is very real. I think this generates the possibility for exciting and challenging and ambitious artworks.*

*Working over many years and exhibition a lot also means a space for storage and the administration of an art practice is important. Much of my work is large and some of it fragile and so the ability to build and store crates is vital – so that the work can travel of other places to be seen*

*My studio Orchid Studios gave me space to develop work for an ambitious solo exhibition. I was able to recreate elements of my studio in the exhibition. The workshop facility in our studio enabled me to experiment with more sculptural elements.*

## **Financial Review for year 2<sup>nd</sup> Jan 2023 / 1<sup>st</sup> Jan 2024**

<b>EXPENDITURE (£)</b>	<b>2<sup>nd</sup> Jan 2023–1<sup>st</sup> Jan 2024</b>
Rent	9,600.00
Building Management Fees	4,200.00
Electricity: Light and Heat	322.75
Website Hosting	115.14
Fire Safety Maintenance	88.80
Sundries	29.49
<b>Total Expenditure (£)</b>	<b>14,356.18</b>
<b>INCOME (£)</b>	<b>2<sup>nd</sup> Jan 2023–1<sup>st</sup> Jan 2024</b>
Member Rent Contributions	13,375.00
Member Contributions to Electricity	315.00
<b>Total Income (£)</b>	<b>£ 13,690</b>

<b>Balance 02/01/2023 (£)</b>	<b>4,537.24</b>
<b>Total Income (£)</b>	<b>13,690</b>
<b>Total Expenditure (£)</b>	<b>14,356.18</b>
<b>Total Cash Flow (£)</b>	<b>- 666.18</b>
<b>Balance 01/01/2024 (£)</b>	<b>3,871.06</b>

There have been no salary payments. The management and administration duties of Orchid Studios are undertaken by members of the association on a voluntary basis – this is in line with the ethos of the association. There were no payments made to Trustees during the reporting period 2<sup>nd</sup> Jan 2023–1<sup>st</sup> Jan 2024.

### **Funds in Deficit, Funds Materially in Deficit**

As of 1<sup>st</sup> January 2024 the association had no funds materially in deficit.

### **Reserves Policy**

The Reserves Policy of Orchid Studios is to maintain sufficient and appropriate reserves to enable continuing operations in the event of any potential risks that may arise.

## **Structure Governance and Management**

### **Governing Document**

Orchid Studios is an Association. The Charity is governed under a constitution and is managed by the trustees of the organisation. The office bearer roles are elected on an annual basis.

### **Appointment of Trustees**

The Trustees were appointed on 14th Dec 2023 in accordance with Orchid Studios Constitution, with exception of Yvonne Kennan who was appointed 5<sup>th</sup> Sep 2024. Another trustee, Susan Hughes is planned to be appointed in Sep 2024.

### **Reference and administrative details**

**Name of Charity:** Orchid Studios

**Other names used by the Charity:** None

**Charity number:** Registered Charity in Northern Ireland: NIC 108914

#### **Principal Address:**

Orchid Studios 44-46 Corporation Street, Belfast, Northern Ireland, BT1 3DE

#### **Points of Contact:**

Orchid Studios 44-46 Corporation Street, Belfast, Northern Ireland, BT1 3DE

Email: orchidstudiosbelfast@gmail.com

FB: <https://www.facebook.com/orchidstudiosbelfast/>

**List of current trustees (as of 5<sup>th</sup> Sep 2024):**

Dan Shipsides (Chair)

Susan MacWilliam (Treasurer)

Alison Fitzgerald

Colin Darke

Yvonne Kennan

This report was approved by the Trustees on 5<sup>th</sup> Sep 2024 and signed on its behalf by:

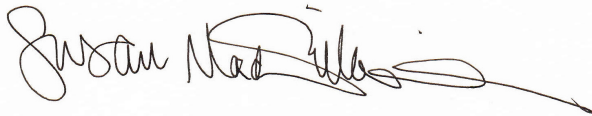
Chair

Dan Shipsides



Treasurer

Susan MacWilliam



Trustee

Alison Fitzgerald



Trustee

Colin Darke



Trustee

Yvonne Kennan



## Independent Examiner's Report Sep 2024

### Independent Examiner's Report to the trustees of Orchid Studio ('the Company')

I report to the charity trustees on my examination of the accounts of the Company for the year ended 01 January 2024.

#### Respective responsibilities of charity trustees and examiner

As the charity's trustees you are responsible for the preparation of the accounts in accordance with the Charities Act (Northern Ireland) 2008.

Having satisfied myself that the accounts of Orchid Studio are not required to be audited under Part 16 of the 2006 Act and are eligible for independent examination, I report in respect of my examination of your charity's accounts as carried out under section 65 (2) of the Charities Act (Northern Ireland) 2008 ('the 2008 Act'). In carrying out my examination I have followed the Directions given by the Charity Commission for Northern Ireland under section 65(9)(b) of the 2008 Act.

#### Basis of independent examiner's statement

I have examined your charity accounts as required under section 65 of the Charities Act and my examination was carried out in accordance with the general Directions given by the Charity Commission for Northern Ireland under section 65(9)(b) of the Charities Act. My examination included a review of the accounting records kept by the charity and a comparison of the accounts presented with those records. It also included consideration of any unusual items or disclosures in the accounts, and seeking explanations from you as charity trustees concerning any such matters.

My role is to state whether any material matters have come to my attention giving me cause to believe that:

1. accounting records were not kept in respect of Orchid Studio as required by section 386 of the 2006 Act; or
2. the accounts do not accord with those records; or
3. the accounts do not comply with the accounting requirements of section 396 of the 2006 Act other than any requirement that the accounts give a 'true and fair view' which is not a matter considered as part of an independent examination; or
4. the accounts have not been prepared in accordance with the methods and principles of the Statement of Recommended Practice for accounting and reporting by charities [applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102)].

I have completed my examination and have no concerns in respect of the matters (1) to (4) listed above and, in connection with following the Directions of the Charity Commission for Northern Ireland, I have found no matters that require drawing to your attention.



Peter Mutschler

1 Cregagh Park  
Belfast BT6 9LF  
11 September 2024