

Annual Report Whitechapel Gallery

For the year ended 31 March 2020

Whitechapel Gallery Annual Report and Consolidated Financial Statements for the year ended 31 March 2020

Whitechapel Gallery: Registered Charity Number 312162

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Trustees' Report

A) Administration and Reference details

Name of charity:	Whitechapel Gallery
Charity registration number:	312162
Registered Office:	77-82 Whitechapel High Street London E1 7QX
Auditors:	Crowe U.K. LLP 55 Ludgate Hill London EC4M 7JW
Bankers:	Lloyds TSB Bank PLC 25 Gresham Street London EC2V 7HN
Investment Managers:	JP Morgan International Bank Ltd 1 Knightsbridge London SW1X 7LX
Insurance Brokers:	Gallagher Heath 133 Houndsditch London EC3A 7AH
Solicitors:	CMS Cameron McKenna Mitre House 160 Aldersgate Street London EC1A 4DD Bates Wells & Braithwaite 2-6 Cannon Street London EC4M 6YH Taylor Wessing LLP 5 Newton Square London EC4A 3TW

Board of Trustees

The following have been Trustees throughout the period to the date of this report, unless otherwise stated:

Alexander Sainsbury, Chairman
Erin Bell
Cllr Kevin Brady
Peter Carew
David Dibosa
Ann Gallagher
Anupam Ganguli
Samantha Hill
Jonathan Kanagasooriam
Nicola Kerr
Melanie Manchot
Sarah Miller

Executive Team

Iwona Blazwick OBE	Director
Tony Stevenson	Managing Director
Lydia Yee	Chief Curator
Amina Darwish	Director of Commercial Enterprises
Janine Catalano	Director of Development
Jennifer Lea	Director of Communications
Daniel Allison	Director of Operations & Visitor Services
Sofia Victorino	Daskalopoulos Director of Education & Public

Structure, Governance and Management

Whitechapel Gallery is a charitable trust governed by a Scheme of the Charity Commissioners dated 10 November 1981, as amended by Schemes dated 10 May 1988 and 9 March 2001. The Gallery is registered for charitable purposes with the Charity Commission, Charity Registration No 312162.

The Gallery is governed by a corporate trustee: Whitechapel Gallery Trustee Limited. The Directors meet quarterly and are assisted by various committees, described below. Whitechapel Gallery Ventures Limited was incorporated on 1 April 2005 to carry out the commercial trading activities of the Gallery. Whitechapel Gallery Estates Trust Limited was incorporated on 9 May 2011 to maintain the Gallery's property.

In the financial year 2019-20 there were three executive sub-committees. The Finance Sub Committee (membership: Anupam Ganguli (Chair), Lew Hodges (independent external member), Erin Bell and Peter Carew) monitored income and expenditure and continues to stand. The Investment Sub Committee (membership: Anupam Ganguli (Chair), Erin Bell and Peter Carew) guided financial investment decisions. The Nominations Committee (membership: Iwona Blazwick, Ann Gallagher, Alex Sainsbury, Anupam Ganguli) reviewed and made recommendations regarding Board membership. In addition, the Whitechapel Ventures Board (membership: Iwona Blazwick (Chair), Melanie Arnold, James Attlee, David Gilbert (until January 2020), Tony Stevenson, Susanne Tide-Frater, Lizzie Moriarty (since May 2019) and Tony Chambers (since May 2019)) continued to support and guide trading activities. All advisory groups reported to the Board of Trustees.

The strategic management of the Gallery benefitted from the Chairmanship of Alex Sainsbury, embedding comprehensive risk management processes and best governance practice.

The day to day activities of the Gallery are controlled by a Director appointed by the Trustees. In 2019-2020 the position of Director was occupied by Iwona Blazwick. Key management personnel, referred to as Team Leaders, run departments and support the Director.

Remuneration for key management personnel is set within bands that are determined by sector benchmarks, experience and level of responsibility within the management structure.

Governance Code

The Trustees are aware of the Charity Commission's Governance Code for Larger Charities (published July 2017). The Code is based on seven principles of good governance: Organisational Purpose; Leadership; Integrity; Decision-making, Risk and Control; Board Effectiveness; Diversity, and Openness and Accountability.

The charity strives to meet the principles and outcomes of the Code by applying the recommended practice. The Trustees have recently reviewed the Whitechapel Gallery's Governance Code and are confident that it aligns with the Charity Commission's recommended practise.

Recruitment, Induction and Training of Trustees

New Trustees are recruited according to the Trustees', Director's and Managing Director's on-going assessments of the overall skills required to be represented on the Board of Trustees and what additional skills are needed to complete the required portfolio. Prospective new Trustees are recommended by the Nominations Committee to the Chairman who will assess the candidates and decide, in consultation with the Director, whether to propose their appointment. The Trustees take the final decision on the Chairman's proposal.

Newly appointed Trustees receive briefings from the Chairman, Director and Managing Director and are provided with relevant Charity Commission guidance. Training is considered by the Chairman on a case-by-case basis.

Public Benefit

The Board confirms that it has given due consideration to the Charity Commission's published guidance on the Public Benefit requirement under the Charities Act 2011, including the guidance on public benefit and fee charging, when reviewing the charity's aims and objectives and in planning future activities. The charity's activities clearly relate to its legal objectives of advancing education in the arts and the provision of a gallery for the enhancement of the cultural welfare of the local community and the wider public. The activities undertaken and achievements described enable the reader to assess the contribution made by these activities towards furthering the charity's objectives. Details of attendances are included in the report. The charity's strategy stresses the importance of ensuring the accessibility of its exhibitions and activities to all members of the public and offers free entry to exhibitions year-round. Specific confirmation is also provided that trustees received no remuneration or benefits for their contribution to the charity and that no trustee was connected to any artist or exhibitor professionally engaged by the charity.

B) Objectives and Activities

Charitable Objectives

The objectives for which the Whitechapel Gallery is established are stated in the governing document of 10 November 1981 as:

The provision and maintenance of an art gallery for exhibition to the public of modern and historical fine art; modern and historical design and applied art; and work done by school children and local communities.

Promoting and encouraging the education of the public in the arts both in the Gallery and elsewhere.

These objectives are met by the operation of an art gallery on Whitechapel High Street in London, and by related educational and other activities.

Mission, Vision and Values

Vision

To bring modern and contemporary art and ideas to local, national and international audiences and to promote free-thinking, creativity and learning.

Mission

To present a diverse and consistently excellent programme of exhibitions, events, publications and educational activities; to expand our audiences; and to maintain and conserve a landmark building.

Values

To be a pioneering, professional, inclusive, entrepreneurial and outwardly facing organisation.

For over a century the Whitechapel Gallery has premiered world-class artists from modern masters such as Barbara Hepworth, Pablo Picasso, Jackson Pollock, Mark Rothko, Gerhard Richter and Frida Kahlo; to contemporaries such as Zarina Bhimji, Sophie Calle, Lucian Freud, Isa Genzken, Sarah Lucas, Wilhelm Sasnel and Thomas Struth.

It also presents important theme shows such as *This is Tomorrow* (1956), *Seven Stories about Modern Art in Africa*

(1995), *Faces in the Crowd – Manet to Wall* (2004), *Adventures of the Black Square, Abstract Art and Society 1915-2015* (2015).

The Gallery is open year-round and gives free admission to exhibitions, artist commissions, collection displays and historic archives. It also offers a wide range of education resources, courses, a cafe and bookshop.

The Gallery is a touchstone for modern and contemporary art internationally, plays a central role in London's cultural landscape and is pivotal to the continued growth of the world's most vibrant art quarter.

The Whitechapel Gallery is a not for profit educational charity. It is part funded by the Arts Council England and other public statutory bodies. It also raises and earns around 60% of its income.

Programme

To present a consistently excellent and diverse programme of exhibitions, commissions and displays of British and international modern and contemporary art; to disseminate art and ideas through events, debates, activities and publications; and to contribute to the cultural heritage of the future through the stewardship of our archive.

Audiences

To programme and communicate with the aim of broadening our audiences locally, in London, nationally and worldwide; and to promote the Whitechapel Gallery as a cultural destination.

Organisational

To be a diverse, professional, entrepreneurial and outwardly facing organisation and a fair and responsible employer. To work within sustainable resources and financial parameters and with clear structures of governance.

Building

To create an accessible and welcoming social, intellectual and artistic place for reflection, creativity and innovation. To maintain and conserve the architectural legacy of the Whitechapel Gallery and former Library in accordance with their historic building listed status.

c) Achievements and Performance

An Overview

Three seasons of exhibitions, collection and archive displays, commissions, screenings and public talks presented global art and ideas that are artistically pioneering and socially relevant for local, national and international audiences.

World Class Artists

The Whitechapel Gallery offered audiences the opportunity to explore in depth major artists whose work is internationally renowned, but little known in the UK. Each practice resonates with the issues of our time.

Michael Rakowitz (b.1973, American-Iraqi) had created a critical sensation in 2018 with his monumental Assyrian winged bull on Trafalgar Square's Fourth Plinth. This exhibition provided the first UK survey of this sculptor, detective and chef. Rakowitz creates enthralling environments inspired by historic buildings and artefacts. He took viewers on a journey from an inflatable tower block inspired by a doomed housing project in Missouri, via an Aboriginal community's recreation of Tatlin's Tower to stone books created by Afghani carvers from fragments of the Bamiyan Buddhas and commemorating the Holocaust. Beatles memorabilia about an unrealised dream of a Middle Eastern Tour led to a flotilla of plaster casts created by Armenian craftsmen in Istanbul on the eve of their persecution and exile; and a life-size recreation of the ancient reliefs of the Palace of Nimrud that had either been stolen by Europeans or destroyed by Isis. Visitors left through visions of utopia imagined by the citizens of Budapest. A host of debates and culinary events celebrating Iraqi cuisine accompanied the show. Nominated for this exhibition, Rakowitz went on to win the Nasher Prize for Sculpture in 2020.

Anna Maria Maiolino: Making Love Revolutionary featured the great Italian Brazilian sculptor, performance artist and print maker (b.1942). Maiolino uses the primal material of clay, kneaded and extruded into balls, rolls and snakes multiplied into immersive installations. Her gestural forms evoke baking, housework and objects of ritual. Her oeuvre gives form to her experience of exile, deprivation and survival under authoritarian and patriarchal regimes. This six-decade survey also included her biomorphic ink prints and graphics, sometimes stitched with thread that takes on its own

life floating out into space; films of her performances and her photographic work that neatly circumvents but resists censorship. Created under the radar of Brazil's military regime, Maiolino's politically charged yet sensually ravishing sculptures and images explored the real and existential hunger of life under authoritarian rule.

Curatorial Expeditions into World Art

Four displays from *la Caixa Collection of Contemporary Art* in Spain were chosen by important literary figures, each of whom wrote a novella inspired by their selected works.

Cabinet d'amateur, curated by Spanish novelist **Enrique Vila-Matas**, staged a powerful theatrical drama between single figures against the backdrop of empty landscapes depicted by **Miquel Barcelo** and **Andreas Gursky**. A haunting portrait by **Gerhard Richter** featured a nude disappearing into a dark interior; **Carlos Pazos** enacted a lonely and tense bar-side vigil in Barcelona; a young woman receives strict instructions on how to breathe in a disturbing film by **Dora Garcia**; and a glass room created by **Dominique Gonzalez-Foerster** featured the animated figure of a young girl visited by ghosts.

British experimental writer **Maria Fusco's** display titled *NINE QWERTY BELLS: Fiction for Live Voice* (inspired by the top six letters of the keyboard and the number of included artists) explored language without words. It featured an astonishing recital by African American actor **Michael Winslow** of a century of typewriter sounds filmed by **Ignacio Uriarte**; **Esther Ferrer** performing a typology of facial expressions; **Cindy Sherman's** cinematic self-portrait as a loft dwelling student; a concrete arch by **Cristina Iglesias** suggesting a portal between language, silence and space; **Alan Charlton's** series of grey monochrome 'slots' that mutely punctuated the wall; a tiny, unoccupied *Room for Two* by **Pello Irazu**; a photograph translating a crucifix into geometric abstraction by **Astrid Klein**; and **Christopher Williams'** uncanny photograph of a perfect tyre suspended in space like a zero. Fusco wrote and performed a script imagining each artwork attending a symposium and talking about itself. UK novelist **Tom McCarthy's** *Empty House of the Stare* explored technological hubris. **Sophie Ristelhueber's** photographs of colossal ruins were revealed to be spent armaments scattered around the deserts of Kuwait. **Steve McQueen's** film

Illuminer shows the artist in a hotel bedroom, illuminated by television reports of military operations in Afghanistan. **Isa Genzek's** towering but crumpled metallic sculpture had been an office bookshelf retrieved from the streets of Manhattan in the wake of 9/11. It faced a desolate photograph of a concrete building that could have been an apartment block or a prison. **Pedro Mora** exhibited film canisters of unplayable tapes made of metal, monument to the irretrievable history of personal memory. **Eugenio Ampudia's** radiant lightbox featuring a doorway carved from books led to a spy film created by **Eve Sussman** about a worker in an oil town, each sequence randomly selected by an algorithm; as with life the story was never the same.

In the Eye of Bambi, inspired by **Victoria Civera's** painting of the deer's fearful cartoon eye was the final display selected by Mexican artist **Veronica Gerber Bicecci**. She envisaged a post-apocalyptic world represented in **Carmen Calvo's** tiny ceramic trees 'a cemetery of nature'; **Sophie Ristelhueber's** images of ruined munitions; or **Bleda y Rosa's** photos of colonial battle-sites overgrown and erased by nature. **Concha Garcia's** alien scarlet creeper reared up in the centre of the gallery; while **Carlos Amoraes** vibrant animated film showed the world disintegrating and mutating into new forms of life. Echoing this post human landscape Civera's extraordinary novella imagines language itself as a new form of life.

Emerging Trends

Radical Figures: Painting in the New Millennium spotlighted a new generation of figurative painters who transform current affairs, identity politics and a collective unconscious into epic polychromatic canvases. **Michael Armitage** and **Daniel Richter** draw on exile, sexual politics and violence in Africa, the Mediterranean and Afghanistan using colour and figuration to monumentalise untold stories. **Cecily Brown**, **Sanya Kantarovsky** and **Dana Schutz** give roiling painterly form to ancient myths and the associative images of dreams and nightmares. **Nicole Eisenman's** *mise-en-scenes* offer complex allegories on survival in 21st century America while **Ryan Mosley** transforms art historical scenarios into carnivalesque scenes. **Tala Madani** and **Tschabalala Self** capture the everyday life of respectively Tehran and Harlem with a subversive wit; while **Christina Quarles'** polymorphous nudes are an exuberant celebration of sexual desire. Critically acclaimed this show defined the global re-emergence of figurative painting as 21st century avant garde.

The gallery's global moving image consortium continued to exchange important artists' films. A season on the theme of gender premiered the work of (in order of screening) **Phoebe Boswell**, **Carolyna Caycedo**, **Evelyn Taocheng Wang**, **Senem Gokce Ogultekin**, **Fannie Sosa**, **Nguyen Hai Yen**, **Angela Su**, **Tomasz Machcinski**, **D'Ette Nogle**, **Mark Tirnanic** and **Atefa Hesari**. A season on language showcased **Rhae Storr**, **Vika Kirchenbauer**, **Yu Gou**, **Dominkia Olszowy**, **Lisa Tan** and **Ailbhe Ni Bhriain**.

In collaboration with Film London the Whitechapel Gallery premiered six artists shortlisted for the 2019 film London Jarman Award: **Cecile D. Evans**, **Beatrice Gibson**, **Mikhail Karikis**, **Hetain Patel**, **Imran Perretta**, and **Rehana Zaman**.

New Commissions

The Whitechapel Gallery continued to enable artists to realise their vision through commissions that were either site responsive or the culmination of research projects.

Winner of the Max Mara Art Prize for Women, **Helen Cammock** unveiled a three-part film, prints and collages inspired by her six-month travels across Italy. *Che si puo fare? (What can be done?)* was an installation inspired by a 1664 aria by Italian composer Barbara Strozzi that Cammock herself performs with jazz accompaniment. Connecting 17th century baroque music with the Blues through the form of the lament, Cammock also captured contemporary women's voices. From a nun to a singing coach to a member of the anti-Fascist resistance, her protagonists, filmed in Bologna, Florence, Venice, Rome, Palermo and Reggio Emilia, had all taken a stand for female creativity or social justice. On the basis of this exhibition, Helen Cammock was a joint winner of the 2020 Turner Prize.

Angolan born Portuguese artist **Carlos Bunga** (b.1976) transformed the vaulted ceilings and ornate columns of Gallery Two into a monumental environment constructed entirely from cardboard. Visitors found themselves in a ruined street with flaking pastel surfaces reminiscent of Mediterranean domestic architecture. A cavernous interior included piece of historic furniture, once valued for their craftsmanship and function, but now discarded. Inspired by a residency at a Shaker community in America, Bunga lined the walls with a wooden rail from which hung clothing, artisanal tools and Shaker ladder-back chairs. Founded in the 19th century, the Shakers believed in the equality of men & women,

were renowned for their crafts and would hang tools and furniture on the walls to enable their ecstatic gatherings. Bunga's *Something Necessary and Useful* equated making with a kind of prayer.

Eileen Simpson and Ben White (Open Music Archive) collaborated with young musicians from the Spotlight Youth Centre in East London to produce a stunning film featuring beat-makers and emcees remixing hit sounds from the 1950s and 1960s. *Once Heard Before* was complimented by *Everything I Have is Yours* another film featuring the original recording musicians from Manchester now in their 70s and 80s. A steady-cam shot moving around the performers and periodically spliced by album cover artwork followed the revolutions of a vinyl record.

Art and Society

Queer Spaces: London, 1980s-today celebrated the bars, community centres, cabarets and cruising sites that offered the LGBTQ+ community spaces of queer sociability and self-expression. Bringing together printed ephemera, photographs and films from UCL's Urban Laboratory, the display also featured works by artists **Tom Burr, Ralph Dunn, Evan Ifekoya, Hannah Quinlan & Rosie Hastings** and **Prem Sahib**. A map also charted the disappearance of these spaces as London's developers colonise the city for luxury apartments and office towers.

A two-year series of talks and screenings on culture and the rural culminated in an exhibition created by **Myvillages. Setting the Table: Village Politics** (**Kathryn Bohm, Wapke Feenstra** and **Antje Schiffrs**) created a banquet of rocks, tractor parts and herbal products made by rural communities. A wall of screens featured short films documenting the creativity of a global multitude of village dwellers.

New Art Histories

The Return of the Spirit in Painting was an archive display that related Radical Figures with a similar surge in figuration in the 1980s, heralded by the Royal Academy's *A New Spirit in Painting*. Co-curated with former Whitechapel Gallery director Nicholas Serota, alongside Christos Joachimides and Norman Rosenthal, it featured painters from Europe and America who had rejected the minimalist and conceptual movements of the 1970s for a return to depicting history, mythology and the sublime. Featuring paintings by some original exhibitors, including **Georg Baseliz, Bruce McLean, Mimmo Paladino** and **Julian Schnabel**, the display showed how narrative figuration came to dominate the 1980s. Its white, all-male line-up was in marked

contrast with the diversity celebrated by *Radical Figures*.

City Poems & City Music: Adrian Henri & Friends brought together posters, films and traffic noises to transform Gallery 2 into an environment or 'happening' such as artist and poet **Adrian Henri** (1932-2000) would have created in his native Liverpool in the 1960s. Musician **Thurston Moore** and arts editor **Eva Prinz** curated evenings of experimental performance by contemporary poets and musicians.

Sense Sound/ Sound Sense: Fluxus Music, Scores & Records in the Luigi Bonotto Collection brought together the revolutionary sound experiments of Fluxus artists working in the 1960s including **John Cage, Dick Higgins, Alison Knowles, George Maciunas, Charlotte Moorman, Claes Oldenburg, Yoko Ono** and **Nam June Paik**. With exhibits ranging from **Claes Oldenburg's** soft drum kit to **Charlotte Moorman's** missile transformed into a cello the show celebrated the power of chance and the thrilling interdisciplinary experiments between visual arts, poetry, music and performance.

Whitechapel Gallery Offsite – reaching new audiences

Launching an annual late-night art festival, *Nocturnal Creatures* featured art installations across a range of sites across the East End. Starting at the Gallery, vocalist **Elaine Mitchener** gave a recital inspired by **Helen Cammock's** installation while **Michael Rakowitz** gave an Iraqi flavour to the Whitechapel Refectory menu. **Ruth Ewan** installed traditional engraved mirrors and table-mats with poetic, subversive messages in local pubs; **Jnr Boakye-Yiadom** Dj'd as part of his multi-media environment in the White Chapel Building; **Laure Prouvost** commissioned an opera singer to eavesdrop on drinkers in the famous Golden Heart pub and transform chat into aria; **Tabita Rezaire** screened her mesmerising Afro-futurist film in the surreal interior of a Masonic Temple; **Emma Smith** brought back the sound of the bells once forged at the Whitechapel Foundry; and **Navine G. Khan-Dossos** hung the walls of Toynbee Hall with a wallpaper pattern inspired by the Metropolitan Police Prevent strategy. The festival was presented in collaboration with Sculpture in the City that features 18 outdoor sculptures and projections across the City of London.

Discussion, Debate, Dissemination

Through lectures, 'in conversations' and symposia the public were able to meet and listen to a host of world class artists including all exhibiting artists; along with **Darren Almond, David Batchelor, Charles Gaines, Jeff McMillan, Rachel Pimm, Lis Rhodes, Ruangrupa, Rhea Storr and Munem Wasif.**

Leading curators, scholars and designers contributing their big ideas included BBZ Collective, Theo Crosby, Cecilia Fajardo-Hill, Marcia Farquar and Nicholas Serota.

Performances were staged by Iphgenia Baal, Joe Moran, Himali Singh Soin and Abbas Zahedi.

Offering a vital venue for independent film the Gallery celebrated the work of **Ailbhe Ni Bhriain, Mania Akbari & Lana Lin, Eva Aridjis, David Blamey & Lotte Andersen, Xiaolu Guo, Annik Leroy, Irene Lusztig, Silvia Maglioni and Graeme Thomason, Pere Portabella, Emily Richardson, Anne Robinson, Tereza Stehlikova & Steven Fowler, Jean-Marie Straub & Daniele Huillet, Astra Taylor, Dan Walwin and Penny Woolcock.**

A three-day conference culminated a two year season of talks, workshops and exhibition on ***The Rural*** with a riveting keynote lecture by activist Taiwanese artist **Wu Mali**; a Gallery based series of panels featured **Myvillages, Studio Morison, Grace Ndiritu, Richard Saxton & Katerina Seda, Fulya Erdemci, Katya Garcia-Anton, Adam Sutherland, Nicola Bishop, Pelin Tan, Rosemary Shirley and Michael Woods.** The final day was hosted by Wysing Arts Centre and included walks, performances, screenings and seminars by **Bureau d'Etudes, Ian Giles, Ismal Muntaha, Jade Monserrat, Grace Ndiritu, Harold Offeh, Caroline Wendling and Hansi Momodu Gordon.**

The **London Art Book Fair** featured book signings, workshops and talks and the launch of the **Richard Schlagman Art Book Awards.** The Jury for awards for best book in art and architecture were architect Adam Caruso, artist Dexter Dalwood, art historian Maja Fowkes, design critic Emily King and poet Sue Hubbard.

Learning and Engagement

Community Programme

The Gallery engaged a very broad range of adult groups: learning disabled and autistic adults, adults living with HIV, people experiencing homelessness,

survivors of brain injuries, people recently released from prison, people with mental health issues.

Community workshops were run by artist Lucy Steggals whose exhibition tours were followed by creative sessions that encouraged participants to draw on personal experience to explore the exhibition's themes. Popular **self-led visits** were supported by materials to help group leaders structure discussion for people with no experience of contemporary art. Each season was prefaced by a **free preview** to the leaders of community organisations and facilitators.

In October 2019, **Voices That Matter**, a two-year project funded by the Paul Hamlyn Foundation was launched. This project focuses on the experiences of women living locally to the Whitechapel Gallery, building on local partnerships to create responses to the themes of voice and agency.

Community organisations we worked with in 2019/20:

- 240 Project
- Apasen
- Attlee Centre
- Bangladeshi Parents and Carers Association
- Capital Arts
- City Gateway
- Claremont Project
- Create
- Crisis
- Headway East
- Interativos
- Linkage
- London ASN (Rethink)
- New City College
- Numbi
- Opening Doors
- Poetry in Wood
- Portugal Prints
- Positively UK
- Praxis / GIANTS
- Providence Row
- Swadhinata Trust
- Trapped in Zone One
- Up Your Street
- Women's Environmental Network

Schools and Teachers Programme

The Creative Learning Programme for Schools offered visits, workshops, residencies and professional development sessions for teachers. The programme evolves in dialogue with schools to ensure relevance to changes in the educational

context. It is also tiered to offer different levels of engagement from self-led gallery visits to studio workshops and bespoke residencies.

Alongside enabling many self-led visits, 6 schools' workshops were delivered per season inspired by the exhibitions programme. As well as professional development workshops for teachers from Tower Hamlets and Newham, a new Writing Workshop programme was launched. Led by the National Writing Project it took the 'la Caixa' Collection displays and commissioned texts as inspiration for teachers to explore the potential of art to inspire creative writing.

Pupils were enabled to achieve **Arts Award** qualifications and their schools enabled to become **Artsmark** accredited. An ongoing campaign strove to articulate the role of art in the national curriculum, working with parents across Tower Hamlets schools to advocate for the value of art and creativity as a core part of education.

A residency with Old Palace Primary School culminated with a show called *Learning Environments: A Seat at the Table* with architects Aoife Donnelly and Kristin Trommler. The project enabled pupils to question their learning environments, exploring how architectural space can be designed or adapted to promote a more democratic learning context that supports agency, ownership and flexibility.

School partnerships and visits hosted in 2019/20:

- Lothar von Faber Schule
- Blue Gate Fields
- British School Netherlands
- Bryntirion Comprehensive
- Calidicot School
- Cheder Sunday School
- Cheltenham College
- Chislehurst and Sidcup Grammar
- Christchurch Primary
- City College
- City Islington College
- Comberton School
- East London Science School
- Elmhurst School
- Ferndown Upper School
- Fine Arts College
- Francis Holland
- Globe School
- Harry Gosling
- Hendon School

- Hinchbrook
- Holderness Academy & Sixth Form College
- Holy Family Catholic
- Kelvin Grove
- Lansbury Lawrence Primary School
- Lycee L'Olivier
- Mayflower Primary
- New School Parsons
- Oaklands School
- Old Palace School
- Old Palace Primary School
- Plashet School
- Queensbridge Primary School
- Redlands School
- Reigate College
- Riverside School
- Roedean School
- Royal Drawing School
- Rushmore Primary School
- Santa Maria College
- Sarah Bonnell
- Selwyn Primary
- Smithy Street
- St Anne's RC
- St Augustine's CE High School
- St Mary Redcliffe & Temple
- St Philomena's Catholic High
- Sydenham School
- The Stephen Perse Foundation
- Thomas Arnold
- Thomas Buxton
- Walthamstow School for Girls
- William Davis
- Willow Brook

Families Programme

Free events and activities connected children and their families with art and artists. **Family Day** highlights included Bauhaus Baby Ballroom celebrating the centenary of the Bauhaus Movement with costume and prop making and a family disco. The ever-popular **Crib Notes** gave families with very young children the opportunity to explore exhibitions with curator-led tours. The **Under 5's** programme gave space for early years exploration of art, providing playful ideas and methods for exploring the gallery. Storytelling sessions with the **Reading is Fundamental** programme, focused on LGBTQIA+ children's books.

Partnerships

Ballroom Marfa, Texas, **Block Universe**, London, **Bonniers Konsthall**, Stockholm, **Castello di Rivoli**, Turin, **la Caixa Foundation**, Madrid, **Film London**, **Fondazione Bonotto**, **Fondazione Musica per Roma**, **GaMeC**, Bergamo, **Hammer Museum**, Los Angeles, Hanoi **DOCLAB**, **Istanbul Modern**, **Al Jameel Art Centre**, Dubai, **LSE Theatrum Mundi**, **Kettles Yard**, Cambridge, **Museums Access Network for Sensory Impairments** London, **Museum of Modern Art**, Warsaw, **Neuer Berliner Kunstverein**, **PAK**, Milan, **Para/Site** Hong Kong, **Pentagram**, London, **Fundacio PROA**, Buenos Aires, **Project 88**, Mumbai, **Royal Society for Blind Children**, London, **Siobhan Davis Company**, London, **Tromsø Kunstforening**, **V-A-C Foundation**, Moscow

Stakeholders

The delivery of a diverse, interdisciplinary and global programme was made possible by the support of statutory funders, Trusts and Foundations, companies and individuals –including artists. We were proud to continue long standing partnerships as well as to welcome new benefactors. The Gallery combined its scholarly ambitions with its commercial aims through the catalogues and anthologies produced by Whitechapel Gallery publishing; and its ambitious programme of editions commissioned from artists.

While our digital reach expanded exponentially, physical attendance did not grow, with audiences deterred by the introduction of three paying shows per annum, and a challenging autumn exhibition. A surge in visitor figures inspired by the final exhibition of the year – *Radical Figures* – was curtailed by the temporary closure of the Whitechapel Gallery in March 2020 due to the impact of the Corona virus pandemic.

Nonetheless, through 2019/2020 the Whitechapel Gallery provided a platform for outstanding creative practitioners of our time; highlighted the role of the arts in addressing urgent social issues; commissioned critically acclaimed works of art; and counted among its many partners, institutions and individuals from every strata of society.

Iwona Blazwick OBE, Director

Exhibitions

Galleries 1, 8 & Victor Petitgas Gallery (Gallery 9)

Is This Tomorrow?

14 Feb 2019 - 12 May 2019

Michael Rakowitz

4 June 2019 - 25 August 2019

Anna Maria Maiolino: Making Love Revolutionary

25 September 2019 - 12 January 2020

Radical Figures: Painting in the New Millennium

6 February 2020 - 30 August 2020

Gallery 2

City Poems & City Music: Adrian Henri & Friends

11 April 2019 - 9 June 2019

MaxMara Art Prize for Women: Helen Cammock – Che si può fare?

25 June 2019 - 1 September 2019

“la Caixa” Collection of Contemporary Art Selected by Tom McCarthy

19 September 2019 - 5 January 2020

Carlos Bunga: Something Necessary and Useful

21 January 2020 - 13 September 2020

Pat Matthews Gallery (Gallery 4)

Queer Spaces: London, 1980s - Today

2 April 2019 - 25 August 2019

Sense Sound / Sound Sense: Fluxus Music, Scores & Records in the Luigi Bonotto Collection

3 September 2019 - 2 February 2020

The Return of the Spirit in Painting

5 February 2020 - 27 September 2020

Gallery 7

“la Caixa” Collection of Contemporary Art Selected by Enrique Vila-Matas

17 January 2019 - 28 Apr 2019

“la Caixa” Collection of Contemporary Art Selected by Maria Fusco

8 May 2019 - 1 September 2019

“la Caixa” Collection of Contemporary Art Selected by Tom McCarthy

19 September 2019 - 5 January 2020

“la Caixa” Collection of Contemporary Art Selected by Veronica Gerber Biecci: In the Eye of Bambi

14 January 2020 - 9 August 2020

Outset Project Gallery (Gallery 5);

176/Zabludowicz Collection

Project Gallery (Gallery 6)

Sophia Al-Maria: BCE

15 Jan 2019 - 28 Apr 2019

Myvillages - Setting the Table: Village Politics

7 May 2019 - 19 August 2019

Eileen Simpson and Ben White (Open Music Archive): Once Heard Before

27 August 2019 - 5 January 2020

Rachel Pimm: Plates

14 January 2020 - 9 August 2020

Zilkha Auditorium: Artists' Film International

Lars Laumann, Jacopo Miliani, Raju Rage

2 April 2019 - 2 June 2019

Phoebe Boswell, Carolina Caycedo, Evelyn

Taocheng Wang

4 June 2019 - 4 August 2019

Senem Gökçe Oğultekin, Fannie Sosa, Nguyen Hai Yen

6 August 2019 - 29 September 2019

Angela Su, Tomasz Machciński, D'Ette Nogle

1 October 2019 - 24 November 2019

Marko Tirnanić, Atefa Hesari

10 December 2019 - 19 January 2020

Rhea Storr, Vika Kirchenbauer, Yu Gou

21 January 2020 - 22 March 2020

Dominika Olszowy, Lisa Tan, Ailbhe Ní Bhriain

24 March 2020 - 24 May 2020 (online)

Publications

Catalogues:

"La Caixa" Collection 2: Maria Fusco, NINE QWERTY BELLS: Fiction for Live Voice

Published by Whitechapel Gallery

2019

Michael Rakowitz

A co-publication between Whitechapel Gallery, Castello di Rivoli and Silvana Editoriale

2019

Max Mara Art Prize for Women: Helen Cammock, Che Si Può Fare?

Published by Whitechapel Gallery

2019

"La Caixa" Collection 3: Tom McCarthy, Empty House of the Stare

Published by Whitechapel Gallery

2019

Anna Maria Maiolino

Published by Whitechapel Gallery

2019

"La Caixa" Collection 4: Verónica Gerber Bicecci, In the Eye of Bambi

Published by Whitechapel Gallery

2020

Radical Figures: Painting in the New Millennium

Published by Whitechapel Gallery

2020

Carlos Bunga: Something Necessary and Useful

Published by Whitechapel Gallery

2020

Documents of Contemporary Art Series:

Documents of Contemporary Art: Translation

Edited by Sophie J Williamson

Published by Whitechapel Gallery and The MIT Press

2019

Documents of Contemporary Art: Science Fiction

Edited by Dan Byrne-Smith

Published by Whitechapel Gallery and The MIT Press

2020

Public Events, Education and Community Programmes Listing April 2019 - March 2020

Courses & Workshops:

LABF 2019: Plan and Play, Play and Plan

Talks and Symposia:

Exhibition Histories: Charles Gaines
Prix Pictet: Darren Almond
City Poems and City Music (2)
Queer Activisms
Biblio: Jeff McMillan and David Batchelor
Michael Rakowitz in conversation with Iwona Blazwick
Learning Environments: A Discussion
The Rural Assembly: Keynote
The Rural Assembly: Day 1
The Rural Assembly: Day 2
Michael Rakowitz: Ghosting
Michael Rakowitz: Breakups
LABF 2019: On Being An Artist
LABF 2019: Hidden In Plain Sight
LABF 2019: Publishing Manifestos
LABF 2019: Painting The Stage
LABF 2019: Garvey
LABF 2019: RIVET.20 at London Art Book Fair
LABF 2019: Strange Attractor Press Presents: Sonics Spectre, Fatal Magics

LABF 2019: WE WILL PLUCK OUR MAGIC TWANGERS
Anna Maria Maiolino in Conversation
Tom McCarthy in Conversation with Fiona Banner
Big Ideas: Cecilia Fajardo-Hill
Art and Feminisms in Latin America
Conversations on Photography: Munem Wasif Translation
Exhibition Histories: ruangrupa
Gerrard O'Carroll Memorial Lecture: Sissel Tolaas
Figurative Painting Now: Artists in Conversation
Stories at the End of the World
Concrete & Ink: Storytelling and the Future of Visionary Architecture
Concrete & Ink: Storytelling and the Future of Visionary Architecture
Concrete & Ink: Storytelling and the Future of Visionary Architecture
Political Geologies: Rachel Pimm and Amy Donovan

Performance Events:

Victoria Sin + Sophia Al-Maria
Words that We Share: Performance as Poetry
City Poems and City Music (3)
Helen Cammock (1)
Rachel Pimm: Tesselation
Nocturnal Creatures

Helen Cammock (2)
LABF 2019: Performance as Publishing: At Home
V-A-C Live: This is not (a) Cinema
FLUXUS LIVE: Apartment House
Once Heard Before: Eileen Simpson and Ben White

Film Events:

Dan Walwin: Enclosures and Desertion
Irene Lusztig: Yours in Sisterhood
Cinemas of Sisterhood
Deyan Sudjic on Theo Crosby
Open Screenings
Xiaolu Guo: Five Men and a Caravaggio
Xiaolu Guo: Event Horizons
Border Struggles (of the Common Birds)
Xiaolu Guo: Once Upon a Time in China
Xiaolu Guo: The Edge is Where the Centre is
Videoclub: The Jarman Award Selected 2019
Marcia Farquhar: The Dogs' Bolex
Marcia Farquhar: The Dogs Bolex
Mania Akbari presents 'The Body Politic': Iranian Women
Artist Filmmakers
Open Screenings

Lis Rhodes: Telling Invents Told
V-A-C Live: This is not (a) Cinema
V-A-C Live: This is not (a) Cinema
Astra Taylor: What is Democracy?
Astra Taylor: Thought - Camera - Action!
Film London Jarman Award Weekend 2019
Film London Jarman Award Weekend 2019
Annik Leroy: The European Edge
Pere Portabella: General Report
Pere Portabella: with Joan Miro
Anne Robinson: Wakeful
Tereza Stehlikova and Steven Fowler: Worm Wood
Open Screenings
Emily Richardson: House Works
Of Mud and Flame: Penda's Fen and the World Beyond
Ailbhe Ni Bhriain: Inscriptions of an Immense Theatre

Tours:

Queer Spaces Tour
Curator's Tour: ITT
Curator's Tour: ITT

Curator's Tour: City Poems and City Music
Curator's Tour: Helen Cammock

Encouraging Attendance and Participation

In 2019/20 Whitechapel Gallery welcomed **237,443** visitors; the website attracted **1,807,548** page views and our social media channels grew by **4,664** unique followers, reaching a total of **2,582,743** across all channels.

Visits 1 April 2019 – 31 March 2020	Gallery	Website Page Views	Social New Followers
Spring (1 April – 30 June) <ul style="list-style-type: none"> Is This Tomorrow? la Caixa Collection of Contemporary Art: Enrique Vila Matas Sophia Al Maria: BCE Staging Jackson Pollock Artists' Film International: Ingrid Mwangi, Robert Hutter, Theresa Tradore Dahlberg, Lars Laumann, Raju Rage Ulla von Brandenburg: Sweet Feast (Sep 2018 – 31 March 2019) 	61,485	122,809 new users (474,678)	Twitter: 268,483 (-2727) Instagram: 238,409 (+724) Facebook: 127,551 (+631)
Summer (1 July – 30 September) <ul style="list-style-type: none"> Michael Rakowitz la Caixa Collection of Contemporary Art: Maria Fusco Queer Spaces Max Mara Art Prize for Women: Helen Cammock – Che se può fare? City Poems & City Music: Adrian Henri & Friends Myvillages Nocturnal Creatures 2019 Artists' Film International: Phoebe Boswell, Carolina Caycedo, Evelyn Taocheng Wang, Senem Gökçe Ogultekin, Fannie Sosa, Nguyen Hai Yen London Art Book Fair 5-6 September 	58,594	128,498 new users (454,045)	Twitter: 268,341 (-142) Instagram: 239,798 (+1,389) Facebook: 128,174 (+623)
Autumn (1 October – 31 December) <ul style="list-style-type: none"> Anna Maria Maiolino: Making Love Revolutionary la Caixa Collection of Contemporary Art: Tom McCarthy Sense Sound/Sound Sense: Fluxus Music, Scores & Records in the Luigi Bonotto Collection Eileen Simpson and Ben White (Open Music Archive): Once Heard Before V-A-C LIVE: This is not (a) cinema Artists' Film International: Angela Su, Tomasz Machciński, D'Ette Nogle 	50,891	112,110 new users (396,373)	Twitter: 267,854 (-487) Instagram: 240,782 (+984) Facebook: 128,766 (+592)
Winter (1 January – 31 March) <ul style="list-style-type: none"> Radical Figures: Painting in the New Millennium Rachel Pimm: Plates The Return of the Spirit in Painting Carlos Bunga: Something Necessary and Useful la Caixa Collection of Contemporary Art: Véronica Gerber Bicecci 	52,345	135,003 new users (482,452)	Twitter: 267,785 (-69) Instagram: 242,418 (+1,636) Facebook: 128,904 (+134)

			Total newsletter reach: 132,370 Total YouTube subscribers: 3,718
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In 2019/20 Whitechapel Gallery continued working with The Audience Agency exclusively on audience research. Fieldwork was conducted by the Gallery via interviewee self-completion surveys between 1 April 2019 and March 2020 before the Gallery shut due to COVID-19 government advice.

Unfortunately, because of extended furloughs at The Audience Agency complete audience demographic data was unavailable in time for this report. Additionally, research which began in Autumn 2019 into potential (as opposed to existing) audiences was not completed before lockdown. It was agreed in March 2020 with The Audience Agency given the unprecedented and extended nature of the global crisis, that work on this would not continue since audience behaviours were being significantly impacted and influenced. The first phase of the research had been presented to the Board of Trustees in May 2020, however, and informed discussions around a move from lead-show brand focus, to a destination Marketing approach that focusses on variety and visitor experience.

Summary

Whitechapel Gallery attracted 237,443 visitors on site, and unfortunately did not meet its annual visitor attendance goal of at least 300,000 by 62,557. In part this can be attributed to gallery closure during COVID-19, and in part this can be attributed to lower-than-usual attendance to our ticketed exhibitions in the summer and autumn 2019.

Demographics*

24% of visitors fell into the 16-24 age category which is similar to last year and again significantly higher than the London population figure (12%).

57.5% of visitors identify as female; this is slightly higher than the London population overall, where 51% identify as such, but it's a common finding among arts organisations according to The Audience Agency.

80% identify as being from a White ethnic background, higher compared to 60% in the London population.

95% of visitors said that their day-to-day activities are not limited by an ongoing health problem or disability; slightly higher than the London population figure of 86%.

Audience Spectrum profile*

The most prominent segments are the highly engaged Metroculturals up 3%, at 40% and the lower engaged segment Kaleidoscope Creativity, at 20% and down by 4%. Notably down 10% on previous years, are Experience Seekers at 15%, and the new entry for this year are Commuterland Culturebuffs at 10%. This suggests that we engaged older culturally engaged audiences outside London more so than young urbanites seeking varied and exciting experiences.

*based on limited data from survey results completed by The Audience Agency

Development

A total of £3,156,806 of voluntary income was raised in the year.

The Whitechapel Gallery is a registered charity that relies on the philanthropic support of individuals, companies, charitable trusts and foundations, and statutory funders. The Gallery has an active and growing circle of Members, Patrons and Commissioning Council supporters, with annual contributions ranging from £30 to over £10,000 per annum. The Exhibitions Programme is supported by individual donors, international foundations, galleries and corporate sponsorship. The Whitechapel Gallery's Education and Public Programmes are made possible through the generous support of a number of charitable trusts and foundations, individuals and companies.

The Whitechapel Gallery has a professional fundraising department led by Janine Catalano, a member of the Institute of Fundraising. The team is responsible for fundraising from individuals, events, trust and foundations and businesses and works within the guidelines set out by the Fundraising Regulator and Code of Fundraising Practice. No fundraising-related complaints were received in the period.

The Whitechapel Gallery does not engage any external partners or fundraising agencies to carry out fundraising on its behalf, nor do we engage in fundraising activities that would place vulnerable people at risk.

Gallery Supporters 2019/20

The Whitechapel Gallery would like to thank its supporters, whose generosity enables the Gallery to realize its pioneering programmes, including those who wish to remain anonymous:

Exhibitions Programme

Acción Cultural Española (AC/E)
ACE Hotel London
Tiqui Atencio Demirdjian
Galería Elba Benítez
Philippe and Antonie Bertherat
Lisa and Tom Blumenthal
Bistrotheque
Calouste Gulbenkian Foundation
Christie's
Cockayne – Grants for the Arts
Pilar Corrias Gallery
Thomas Dane Gallery
The Dena Foundation
Galerie Eigen + Art
Nicoletta Fiorucci Russo
Greater London Authority
Jack and Sandra Guthman
Hauser & Wirth
Henry Moore Foundation
Rhona Hoffman Gallery
Marcelle Joseph
Elie Khouri
Jane Lombard Gallery
Institut Ramon Llull
la Caixa" Foundation
Alejandro Lazaro
Josh Lilley, London

The London Community Foundation
Luhning Augustine
Collezione Maramotti
Max Mara
Paul McCartney
Mondriaan Fund
Gonzalo Parodi
Catherine Petitgas
Darryl de Prez and Victoria Thomas
Q-INTERNATIONAL, Fondazione La
Quadriennale di Roma
Galerie Thaddaeus Ropac
Russell Tovey
Laura and Barry Townsley
Shelby White
White Cube

The Whitechapel Gallery
Commissioning Council

Public Events Programme

The Aldgate Partnership
Brick Lane Regeneration Partnership
Derwent London
SAHA Association
Stanley Picker Trust

Education Programme

The Arts Society Westminster

Artworkers Retirement Society
Dorota & Olivier Audemars
The Bawden Fund
Capital Group
Paul Hamlyn Foundation
Paul Hedge and Paul Maslin, Hales
Gallery
The Estate of Howard Hodgkin
Mayor of London
Newham Council Enrichment
Programme
Phillips
ZVM Rangoonwala Foundation
Swarovski Foundation
The London Borough of Tower Hamlets

Capital Renewal Programme

The Headley Trust
The Wolfson Foundation

Whitechapel Gallery Corporate

Patrons

Bloomberg Philanthropies
Frasers Property UK
Gazelli Art House
Modern Art
Phillips
SPLIT Music

David Zwirner

Whitechapel Gallery Corporate

Supporters

Ace Hotel London
The Aldgate Partnership
Brick Lane Regeneration Partnership
Champagne Castelnau
Derwent London
FRAME London
Hiscox: Artworks Insurance Partner
Max Mara
Collezione Maramotti
Omni Colour: Signage Partner
Phillips
Swarovski

Future Fund Founding Partners

Mahera and Mohammad Abu Ghazaleh
Sirine and Ahmad Abu Ghazaleh
Swantje Conrad
Mr Dimitris Daskalopoulos
NEON
Maryam and Edward Eisler
V-A-C Foundation
Sir Siegmund Warburg's Voluntary Settlement
Arts Council England Catalyst
Endowment Fund

Future Fund Supporters

John Smith and Vicky Hughes
Luigi Maramotti
Dominic Palfreyman
Catherine Petitgas

Towards Tomorrow Champions

D. Daskalopoulos Collection Greece
Michael and Nina Zilkha

Towards Tomorrow Anniversary

Appeal

Erin Bell
Hymie Dunn
Alex Sainsbury
Gilda Williams and Steve Ruggi
and those who wish to remain anonymous

Whitechapel Gallery Commissioning Council

Dorota Audemars
Erin Bell
Leili Huth
Irene Panagopoulos
Catherine Petitgas
Mariela Pissioti
Alex Sainsbury
and those who wish to remain anonymous

Whitechapel Gallery Patron's Chair

Francis Outred

Whitechapel Gallery Global Circle

Elie Khouri Art Foundation
and those who wish to remain anonymous

Whitechapel Gallery Director's Circle

Mohammed Al Baker
Nick and Caroline Clarry
Erin Bell and Michael Cohen
Pilar Corrias
Aud and Paolo Cuniberti
Taymour Grahne
Peter and Maria Kellner
Yana and Stephen Peel
and those who wish to remain anonymous

Whitechapel Gallery Curator's Circle

Rob and Lesley Briggs
Laura and Peter Carew
Marcelle Joseph
Chris Kneale
Adrian and Jennifer O'Carroll
Dasha Shenkman
Audrey Wallrock
and those who wish to remain anonymous

Whitechapel Gallery Patrons

Farah Asemi
Beverley Buckingham
Matt Carey-Williams & Donnie Roark
Sadie Coles HQ

Beth and Michele Colocci
Swantje Conrad
Michael and Elizabeth Corley
Loraine da Costa
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Sarah Elson
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Theresa Froehlich
Belinda de Gaudemar
Alan and Joanna Gemes
Richard and Judith Greer
Sarah Griffin
Deborah Gundle
Jill Hackel
Mark Harris
Robert Hiscox
Rami Kim
Frank Kirkhaar
Yisi Li
Xi Liu and Yi Luo
Sarah Miller
Jon and Amanda Moore
Heike Moras
Farshid Moussavi
Bozena and William Nelhams
Angela Nikolakopoulou
Maureen Paley
Dominic Palfreyman
Jasmin Pelham
Darryl de Prez and Victoria Thomas
Alice Rawsthorn
Frances Reynolds
Bianca Roden
Alex Sainsbury and Elinor Jansz
Cherrill and Ian Scheer
Matthew Slotover and Emily King
Karen and Mark Smith
Bina and Philippe von Stauffenberg
Mr and Mrs Christoph Trestler
Victoria Miro Gallery
Samantha Wainstein
Yusi Xiong
Lian Zhang
Sharon Zhu
and those who wish to remain anonymous

Whitechapel Gallery First Futures

Cedric Bardawil

Crane Kalman Gallery

Isabel Elson

Olimpia Isidori

Marie Krauss

Dominika Kulczyk

Petra Kwan

Di Luo

Supriya Menon

Victoria Mikhelson

Reine Okuliar

Indi Oliver

Olga Peftieva

Katherine Proudlove

Maria Cruz Rashidan

Eugenio Re Rebaudengo

Elisabeth von Schwarzkopf

Henrietta Shields

Joe Start

Aisha Stoby

Nayrouz Tatanaki

Olga van Vuuren

and those who wish to remain

anonymous

We remain grateful for the ongoing support of Whitechapel Gallery Members.

The Whitechapel Gallery is proud to be a National Portfolio Organisation of Arts Council England

d) Plans for Future Periods

Aims and Objectives for 2020-21

Programme

The programme will continue to reflect artistic development from around the world while also supporting local artists at all stages of their careers. In order to stabilise funding and build reserves, activities have been streamlined into three seasons of exhibitions, commissions, displays and performances; and screenings, talks, tours and workshops. While earned income has been increased by adding additional paying exhibitions to the portfolio, year-round free admission to a wide range of programmes remains central to our mission. The generosity and trust of artists has resulted in an exciting portfolio of limited editions or in auction donations that will make important contributions to both earned and raised income.

Longer seasons have enhanced our ability to plan ahead in terms of research and funding. With three seasons per year we have been able to marshal resources so as to invest in the quality of our displays; in creating substantial publications that contribute to new learning while also being commercial; and in our communications strategies which are resulting in ever growing attendance. Our education and outreach programmes will continue to build on experimental strategies of engagement facilitated by partnerships with foundations dedicated to innovation. We also share experience and expertise with peers around the world through professional development courses which are set to expand.

Audience Development

The high profile media and marketing campaigns attached to our paying exhibitions have increased footfall across all our activities which in turn raises earned income. Additional investment and the evolution of creative digital strategies have led to a surge in social media engagement world-wide. A key has been an emphasis on content that draws on the Whitechapel Gallery's deep engagement with artists and creative thinkers across cultural disciplines. The next period will build on balancing intellectual integrity and creativity with achieving a wider regional and global reach; and in touching unengaged constituencies.

Sustainability

The Whitechapel Gallery's Business Plan is structured to maximise potential across a range of income streams so as to enable the Whitechapel Gallery to build reserves and steward its endowment funds. At the same time the operations team are dedicated to lowering energy consumption so also contributing to the long term financial and environmental sustainability of the organisation. There is a growing challenge however with maintaining the fabric and upgrading the facilities of two historic buildings. Staff retention will also be a priority in the face of growing global competition for professional expertise.

Pandemic Impact

The advent of the Covid-19 pandemic at the end of the 2019-20 period has had a major impact on all our planning. Following Government guidelines the gallery closed to the public on March 18th 2020 and successfully reopened on 14th July, with the final season exhibitions still in place. During closure the programme was revised and rescheduled whilst as much content as possible was put online, particularly the Artists Film International programme. Looking to the future, additional funding has been sought to move more activity online as the public and social impact of the pandemic continues to evolve.

Programme Plans 2020-21

Galleries 1, 8 & Victor Petitgas Gallery (Gallery 9)

Radical Figures: Painting in the New Millennium

6 February 2020 - 30 August 2020

Kai Althoff Goes With Bernard Leach

7 October 2020 – 10 January 2021*

Gallery 2

Carlos Bunga: Something Necessary and Useful

21 January 2020 - 13 September 2020

Nalini Malani: Can You Hear Me?

23 September 2020 – 6 June 2021

Pat Matthews Gallery (Gallery 4)

The Return of the Spirit in Painting

5 February 2020 - 27 September 2020

Exercising Freedom: Encounters with Art, Artists and Communities

7 October 2020 – 21 March 2021*

Gallery 7

“la Caixa” Collection of Contemporary Art Selected by Veronica Gerber Biecci: In the Eye of Bambi

14 January 2020 - 9 August 2020

Accelerate Your Escape: Gary Hume explores the Hiscox Collection

25 August 2020 – 3 January 2021*

Outset Project Gallery (Gallery 5);

176/Zabludowicz Collection

Project Gallery (Gallery 6)

Rachel Pimm: Plates

14 January 2020 - 9 August 2020

Home: Live > In Room

25 August 2020 – 3 January 2021*

Zilkha Auditorium: Artists' Film International

Dominika Olszowy, Lisa Tan, Ailbhe Ní Bhriain

24 March 2020 - 24 May 2020 (online)

*closed to the public on 15th December 2020 due to Covid-19 restrictions

e) Financial Report for the Year / Trustees' Responsibilities

Results for the Year

Overall the Gallery received income of £4,239,001 and incurred expenditure of £4,758,710 on total funds, resulting in a deficit of £692,165 (2018-19: (£388,011)). The deficit was partly a consequence of non-cash depreciation costs in the year of £355,579. There was a decrease in net movement on general unrestricted funds of £241,756 in 2019-20 (2018-19: (£108,882)). The balance sheet continued to show positive net current assets at £10,391 (2018-19: £130,203). £47,327 was transferred to the general fund in the year from endowment funds (£61,244 in 2018-19), with £331,293 from designated funds and £136,864 into restricted Programme funds. The transfers resulted in no net movement in the General fund held with £0 being carried forward at the year-end (2018-19: £0).

Subsidiary Companies

Whitechapel Gallery Ventures Limited was incorporated on 1 April 2005 as a private limited company, wholly owned by Whitechapel Gallery Trustee Limited on behalf of Whitechapel Gallery.

Whitechapel Gallery Ventures Limited was established to manage the commercial trading activities of Whitechapel Gallery including sales of limited editions, Gallery hires, catalogues, publications, merchandise and catering services. The main aims of the trading subsidiary are to engender the development of entrepreneurial practice at the Whitechapel Gallery and generate profits that contribute to the Gallery's charitable objectives.

Editions and publication sales proved once again to be the strongest income streams, with good commercial performance in all other areas. The directors of Whitechapel Gallery Ventures Limited are pleased to report a current year profit of £254,069 at 31 March 2020. This consisted of operating profits of £95,616 and £158,453 of Museums and Galleries Exhibition Tax Relief. These profits have been donated to the charity via Gift Aid.

Whitechapel Gallery Estates Trust Limited is a company limited by guarantee and charity registered in England & Wales. Its principal activities are the provision and maintenance of an art gallery for exhibition to the public of:

- Modern and Historical fine art
- Modern and Historical design and applied art
- Work done by school children or students or by persons resident in the neighbourhood of the art; and to promote and encourage the education of the public in the arts.

The investment in the subsidiary company is also held by Whitechapel Gallery Trustee on behalf of Whitechapel

Gallery. The subsidiary reported a surplus for the year ended 31 March 2020 amounting to £2,948 and total funds carried forward of £25,155.

Reserves Policy

The total value of consolidated funds at the balance sheet date was £16,794,414, made up of £3,780,144 in endowed funds, £7,621,945 in restricted funds, £5,392,325 in designated funds and £0 in unrestricted general funds.

Endowment Funds

The Gallery has two permanent endowment funds, held in investment portfolios managed by JP Morgan and the returns they generate form unrestricted income for the Gallery. The value of all the Gallery's investment portfolios dropped markedly in February and March 2020 as a result of the impact of the Covid-19 pandemic on global investment markets.

The *Transform Future Fund* is a permanent endowment fund of £2.7m granted by Arts Council England in 2011 and operated on a total return basis. £450k of the capital was drawn down in 2016 to be repaid in equal instalments over the following ten years. At 31 March 2020 the fund had a value of £2,320,880 (31 March 2019: £2,362,945) and generated £0 (2018-19: £4,345) in income for the Gallery in the year, as a result of the fall in value. The *Catalyst Future Fund* is a separate fund consisting of monies raised by the Whitechapel Gallery and matched by Arts Council England. This is a permanent endowment expiring in November 2037, following which the endowment becomes expendable. This fund had a value of £1,459,264 as at 31 March 2020 (2018-19: £1,582,324) and yielded £47,327 (2018-19: £65,601) in income for the Gallery in the year. In July 2020 the Gallery obtained permission from Arts Council England and the Charity Commission to de-restrict and draw down the 50% of this fund that they had initially raised, a total of £805,617, in order to address historic debts and the impact of the Covid-19 pandemic.

Restricted Funds

The *Capital Fund* comprises funds received for the Whitechapel Project for refurbishment work undertaken on the Gallery's buildings. The fund value was £6,878,415 at 31 March 2020 (2018-19: £7,120,495), which has all been invested in fixed assets. The *Capital Renewal Fund* is restricted to the maintenance of the Gallery's current buildings and infrastructure in an agreed drawdown schedule to 2031. At 31 March 2020 the fund had a value of £526,009 (2018-19: £522,397), comprising investments of £403,178 managed by JP Morgan, and fixed assets of

£122,833. In the year it funded £19,055 in capital depreciation. The *Restricted Programme Fund* holds income restricted to Programme activities. At 31st March 2020 the fund had a value of £217,521 (2018-19: £80,657).

Designated Funds

The *Building Fund* represents money invested in building works not covered by the restricted Capital Fund. The fund value was £5,332,325 at 31 March 2020 (2018-19: £5,680,601) which is all invested in fixed assets. The *Designated Programme Fund* holds income designated to Programme activities. At 31st March 2020 the fund had a value of £60,000 (2018-19: £137,160).

Unrestricted Funds

The *General Fund*, net of tangible fixed assets, represents the free reserves of the Charity and is an unrestricted reserve maintained to enable the Gallery to carry on its charitable activities. The Trustees aim to hold an unrestricted fund balance equivalent to at least one quarter of annual expenditure on Charitable Activities and Governance Costs which would be equal to £917,334 in 2019/20. Net of tangible fixed assets of £19,440 there were nil free reserves at the year-end (2019: tangible fixed assets of £43,492). The Trustees are very aware of the need for a higher level of free reserves in general, and especially in light of the impact of the Covid-19 pandemic. Opportunities for securing material emergency funding to reflate reserves have been pursued, resulting in a successful bid to the ACE Culture Recovery Fund of £534,000 in unrestricted funds to form an operating reserve being secured in October 2020.

Investment Policy & Returns

An executive sub-committee has been established to oversee the investment of the endowments and Capital Renewal Fund, and advise the Director and Managing Director in researching new, more effective ways for the charity to invest. The Trustees' policy is to balance the need for revenue and the growth of the equity of the invested funds. An Order from the Charity Commission giving the charity the power to use a total return approach to investment of the Transform Future Fund was obtained in April 2012.

JP Morgan Ltd. was appointed as investment advisor and fund manager in 2011 following a tender process. The Transform Future Fund and Catalyst Future Fund endowments and the Capital Renewal Fund have been placed in managed funds. The Investment Subcommittee has been charged with reviewing the performance of funds and investment risk profile.

The Trustees will review annually the level of risk most appropriate for the gallery given the prevailing state of the economic and political environment, which will inform the

mix of investment portfolio. The Investment sub-committee will keep an ongoing overview of investment performance and, with the investment advisors, make adjustments to investment asset allocation as needed.

In line with the Total Return approach applied to the investment of the Transform Future Fund endowment, the Trustees will annually decide on the portion of the fund's returns to draw for general revenue expenditure by the Gallery. Maintaining the core capital endowment and ensuring its long-term growth will be key factors considered in the draw-down decision.

Drawdown from the Capital Renewal Fund is restricted to the maintenance of the Gallery's current buildings and infrastructure and used according to an agreed schedule of works.

Over the course of the year the trustees continually reviewed the overall investment performance against both the Whitechapel's investment objectives and the wider sector benchmarks since inception. The conclusion was that the performance of investments in 2019/20 was reflective of overall market factors, and in the longer-term the portfolios were providing a satisfactory return and they were happy with JP Morgan's management of the funds.

The advent of the Covid-19 pandemic resulted in major reductions in the value of all portfolios for a short period, following which markets recovered relatively quickly. Trustees moved to liquidate one portfolio into cash to prevent escalating losses, with the intention of re-investing at a later date.

Any available unrestricted reserves are held in cash which is deposited to secure the best possible returns in short-term cash investments.

Going Concern

In assessing the charity's financial position, the Trustees have considered its plans for the foreseeable future, the risks to which it is exposed and detailed cash projections. In line with many charities the forecast voluntary income is dependent upon continuing support of the patrons and members of the gallery and Arts Council funding which is expected to continue at least at present levels for the foreseeable future but is not guaranteed.

The Gallery has been working closely with Arts Council England and in March 2020 agreed a forward financial strategy to address historic deficits and stabilise the operating model going forward, through a combination of endowment fund redeployment, the securing of major philanthropic gifts and a thorough review of the organisation's business model. Following receipt of the requisite funder and Charity Commission approvals, these

initiatives have provided a financially stable base from which to move forward.

The impact of the Covid-19 pandemic on the organisation's operations has been significant, with an enforced four-month closure of the building from 18th March 2020, from 5th November to 3rd December, and from 16th December. Following extensive scenario planning, measures have been taken in response to this in order to stabilise the Gallery's financial position. The exhibitions and public events programmes were revised both in the building and online with the effect of reducing overall costs. All available emergency funding schemes have been utilised and expenditure budgets reduced in all other areas of the organisation, from communications to overheads. The result of all these initiatives is a projected outturn for 2020-21 that mitigates many of the more severe impacts of the pandemic, but has a material effect on the following year. This will be mitigated through strategic use of designated reserves and emergency funding initiatives.

Following these detailed assessments, the trustees continue to be satisfied that they will have sufficient funds to meet operational needs for at least 18 months from the date of signing and accordingly it continues to remain appropriate to prepare the financial statements on the going concern basis.

Risk Management

The Trustees have assessed the major risks to which the charity is exposed, in particular those relating to the specific operational areas of the charity, its investments and its finances. The principal risks include:

- Achievement of general and project-specific fundraising targets
- Achievement of earned income targets relating to exhibition admissions and general trading activities
- Investment performance
- Cost control
- As of March 2020, the Covid-19 pandemic

The impact of the pandemic on all principal risks has been significant and has focussed the risk management process on devising mitigation strategies in response, as outlined above.

The Trustees believe that they have established effective systems to mitigate these specific risks by regular examination of financial performance to identify any necessary corrective action, and by ensuring that robust controls exist over key financial systems. The strategic risk register is reviewed annually by the Board of Trustees and quarterly by the Finance Sub Committee.

The Gallery's application for 'Approval under Part 6, Section 136 of the Tribunals, Courts and Enforcement Act 2007' was granted by the Secretary of State on 21 June 2010.

Approved status allows for 'immunity from seizure for cultural objects which have been imported into the UK for the purpose of exhibition' provided that recognised due diligence procedures and provenance checks have been carried out. During 2019/20, the Gallery did not display any objects which required immunity from seizure.

STATEMENT OF TRUSTEES' RESPONSIBILITIES

The trustees are responsible for preparing the Trustees' Report and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

The law applicable to charities in England and Wales requires the trustees to prepare financial statements for each financial year which give a true and fair view of the state of affairs of the charity and group and of the incoming resources and application of resources, including the income and expenditure, of the charity and the group for that period. In preparing these financial statements the trustees are required to:

- Select suitable accounting policies and then apply them consistently;
- Observe the methods and principles in the Charities SORP;
- Make judgements and estimates that are reasonable and prudent;
- State whether applicable UK Accounting standards have been followed, subject to any material departures disclosed and explained in the financial statements;
- Prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charity will continue in business.

The trustees are responsible for keeping proper accounting records that disclose with reasonable accuracy at any time of the financial position of the charity and group and enable them to ensure that the financial statements comply with the Charities Act 2011, the Charities Accounts and Reports Regulations 2008 and the provisions of the charity's constitution. They are also responsible for safeguarding the assets of the charity and group and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

In so far as we are aware:

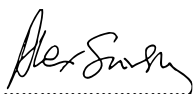
- There is no relevant audit information of which the charity and group's auditor is unaware; and
- The trustees have taken all steps that they ought to have taken to make themselves aware of any relevant audit information and to establish that the auditor is aware of that information

AUDITORS

- A resolution proposing the reappointment of Crowe U.K. LLP as auditors to the charity will be put to the Annual General Meeting.

By Order Of The Board

08 March 2021

A handwritten signature in black ink, appearing to read 'Alex Sainsbury', written over a horizontal dotted line.

Alex Sainsbury (Chair)

Independent Auditor's Report to the Members of the Whitechapel Gallery

Opinion

We have audited the financial statements of the Whitechapel Gallery for the year ended 31 March 2020 which comprise the Consolidated Statement of Financial Activities, the Group and Charity Balance Sheets, Consolidated Statement of Cash Flow and notes to the financial statements, including a summary of significant accounting policies. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards, including Financial Reporting Standard 102 The Financial Reporting Standard applicable in the UK and Republic of Ireland (United Kingdom Generally Accepted Accounting Practice).

In our opinion the financial statements:

- give a true and fair view of the state of the group's and of the parent charity's affairs as at 31 March 2020 and of the group's incoming resources and application of resources, including its income and expenditure for the year then ended;
- have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice; and
- have been prepared in accordance with the requirements of the Charities Act 2011.

Basis for opinion

We conducted our audit in accordance with International Standards on Auditing (UK) (ISAs (UK)) and applicable law. Our responsibilities under those standards are further described in the Auditor's responsibilities for the audit of the financial statements section of our report. We are independent of the group in accordance with the ethical requirements that are relevant to our audit of the financial statements in the UK, including the FRC's Ethical Standard, and we have fulfilled our other ethical responsibilities in accordance with these requirements. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

Conclusions relating to going concern

We have nothing to report in respect of the following matters in relation to which the ISAs (UK) require us to report to you where:

- the trustees' use of the going concern basis of accounting in the preparation of the financial statements is not appropriate; or

- the trustees have not disclosed in the financial statements any identified material uncertainties that may cast significant doubt about the group's or the parent charity's ability to continue to adopt the going concern basis of accounting for a period of at least twelve months from the date when the financial statements are authorised for issue.

Other information

The trustees are responsible for the other information. The other information comprises the information included in the annual report, other than the financial statements and our auditor's report thereon. Our opinion on the financial statements does not cover the other information and we do not express any form of assurance conclusion thereon.

In connection with our audit of the financial statements, our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements or our knowledge obtained in the audit or otherwise appears to be materially misstated. If we identify such material inconsistencies or apparent material misstatements, we are required to determine whether there is a material misstatement in the financial statements or a material misstatement of the other information. If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact.

We have nothing to report in this regard.

Matters on which we are required to report by exception

We have nothing to report in respect of the following matters in relation to which the Charities (Accounts and Reports) Regulations 2008 require us to report to you if, in our opinion:

- the information given in the financial statements is inconsistent in any material respect with the trustees' report; or
- sufficient accounting records have not been kept by the parent charity; or
- the financial statements are not in agreement with the accounting records and returns; or
- we have not received all the information and explanations we require for our audit

Responsibilities of trustees

As explained more fully in the trustees' responsibilities statement set out on page 24, the trustees are responsible for the preparation of the financial statements and for being satisfied that they give a true and fair view, and for such internal control as the trustees determine is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

In preparing the financial statements, the trustees are responsible for assessing the group's and the parent charity's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless the trustees either intend to liquidate the charity or to cease operations, or have no realistic alternative but to do so.

Auditor's responsibilities for the audit of the financial statements

We have been appointed as auditor under section 151 of the Charities Act 2011 and report in accordance with the Act and relevant regulations made or having effect thereunder.

Our objectives are to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes our opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with ISAs (UK) will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of these financial statements.

A further description of our responsibilities for the audit of the financial statements is located on the Financial Reporting Council's website at: www.frc.org.uk/auditorsresponsibilities. This description forms part of our auditor's report.

Use of our report

This report is made solely to the charity's trustees, as a body, in accordance with Part 4 of the Charities (Accounts and Reports) Regulations 2008. Our audit work has been undertaken so that we might state to the charity's trustees those matters we are required to state to them in an auditor's report and for no other purpose. To the fullest extent permitted by law, we do not accept or assume responsibility to anyone other than the charity and the

charity's trustees as a body, for our audit work, for this report, or for the opinions we have formed.

Crowe U.K. LLP

Crowe U.K. LLP

Statutory Auditor

London

Date 30 March 2021.....

Crowe U.K. LLP is eligible for appointment as auditor of the charity by virtue of its eligibility for appointment as auditor of a company under section 1212 of the Companies Act 2006.

WHITECHAPEL GALLERY
CONSOLIDATED STATEMENT OF FINANCIAL ACTIVITIES
FOR THE YEAR ENDED 31 MARCH 2020

	Note	Unrestricted Funds		Restricted Funds		Endowment	2020	2019
		General	Designated	Revenue	Capital	Funds	Total	Total
		£	£	£	£	£	£	£
Income and endowments from:								
Donations and legacies	3	2,612,391	-	514,415	30,000	-	3,156,806	3,125,855
Charitable activities:								
Exhibitions		487,677	-	-	-	-	487,677	620,782
Education		22,978	-	-	-	-	22,978	25,778
Other:								
Trading activities		524,213	-	-	-	-	524,213	656,874
Investments		-	-	-	-	47,327	47,327	65,601
Total		3,647,259	-	514,415	30,000	47,327	4,239,001	4,494,890
Expenditure on:								
Raising funds	4	647,610	-	-	-	-	647,610	680,983
Charitable activities:								
Exhibitions		2,295,623	94,143	408,650	261,137	-	3,059,553	3,142,895
Education		475,373	-	105,765	-	-	581,138	553,222
Other:								
Trading subsidiary costs		428,597	-	-	-	-	428,597	489,027
Investment management costs		41,812	-	-	-	-	41,812	45,558
Total		3,889,015	94,143	514,415	261,137	-	4,758,710	4,911,685
Net losses/gains on investments		-	-	-	(7,331)	(165,125)	(172,456)	28,751
Net (expenditure)		(241,756)	(94,143)	-	(238,468)	(117,798)	(692,165)	(388,044)
Transfer between funds	16	241,756	(331,293)	136,864	-	(47,327)	-	-
NET MOVEMENT IN FUNDS		-	(425,436)	136,864	(238,468)	(165,125)	(692,165)	(388,044)
Funds brought forward as at 1 April 2019		-	5,817,761	80,657	7,642,892	3,945,269	17,486,579	17,874,623
Funds carried forward as at 31 March 2020		-	5,392,325	217,521	7,404,424	3,780,144	16,794,414	17,486,579

All amounts relate to continuing operations. All gains and losses recognised in the year are included above.
The notes on pages 32 to 48 form part of these financial statements.

**WHITECHAPEL GALLERY
CONSOLIDATED BALANCE SHEET
AS AT 31 MARCH 2020**

	Notes	31 March 2020	31 March 2019
		£	£
FIXED ASSETS			
Tangible Assets	11	12,570,533	12,911,261
Investments	9	4,213,490	4,445,115
		16,784,023	17,356,376
CURRENT ASSETS			
Investments	12	156,203	157,000
Stock	13	314,767	289,589
Debtors	14	874,308	815,437
Cash at bank and in hand		157,257	152,509
		1,502,535	1,414,535
CURRENT LIABILITIES			
Creditors: amounts falling due within one year	15	(1,492,144)	(1,284,332)
NET CURRENT ASSETS		10,391	130,203
NET ASSETS		16,794,414	17,486,579
The funds of the charity:			
Endowment Funds:	16		
Transform Future Fund		2,320,880	2,362,945
Catalyst Future Fund		1,459,264	1,582,324
		3,780,144	3,945,269
Restricted Funds:	16		
Restricted Capital Fund		6,878,414	7,120,495
Restricted Capital Renewal Fund		526,010	522,397
Restricted Programme Fund		217,521	80,657
		7,621,945	7,723,549
Designated Funds:	16		
Building Fund		5,332,325	5,680,601
Designated Programme Fund		60,000	137,160
		5,392,325	5,817,761
Unrestricted Funds:	16		
General Fund		-	-
		16,794,414	17,486,579

The notes on pages 32 to 48 form part of these financial statements.

Approved and authorised for issue by the Trustees on 08 March 2021 and signed below on its behalf by:

 Alex Sainsbury - Chairman
  Anupam Ganguli - Trustee

**WHITECHAPEL GALLERY
CHARITY BALANCE SHEET
AS AT 31 MARCH 2020**

	Notes	31 March 2020	31 March 2019
		£	£
FIXED ASSETS			
Tangible Assets	11	12,570,533	12,911,261
Investments	9	4,213,490	4,445,115
		16,784,023	17,356,376
CURRENT ASSETS			
Investments	12	156,203	157,000
Stock	13	44,890	30,584
Debtors	14	1,073,447	947,785
Cash at bank and in hand		130,242	133,783
		1,404,782	1,269,152
CURRENT LIABILITIES			
Creditors: amounts falling due within one year	15	(1,419,546)	(1,161,247)
NET CURRENT (LIABILITIES) / ASSETS		(14,764)	107,905
NET ASSETS		16,769,259	17,464,281
Financed by:			
Endowment Funds:			
Transform Future Fund	16	2,320,880	2,362,945
Catalyst Future Fund		1,459,264	1,582,324
		3,780,144	3,945,269
Restricted Funds:			
Restricted Capital Fund	16	6,878,414	7,120,495
Restricted Capital Renewal Fund		526,010	522,397
Restricted Programme Fund		217,521	80,657
		7,621,945	7,723,549
Designated Funds:			
Building Fund	16	5,332,325	5,680,601
Designated Programme Fund		60,000	137,160
		5,392,325	5,817,761
Unrestricted Funds:			
General Fund	15	(25,155)	(22,298)
		16,769,259	17,464,281

The notes on pages 32 to 48 form part of these financial statements.

Approved and authorised for issue by the Trustees on 08 March 2021 and signed below on its behalf by:

 Alex Sainsbury - Chairman
  Anupam Ganguli - Trustee

WHITECHAPEL GALLERY
CONSOLIDATED STATEMENT OF CASH FLOWS
AS AT 31 MARCH 2020

	<u>31 March 2020</u>	<u>31 March 2019</u>
	£	£
Net cash used in operating activities	(217,661)	(32,654)
<i>Cash flows from investing activities:</i>		
Dividends, interest and rents from investments	47,327	63,586
Purchase of property, plant and equipment	(14,851)	(55,834)
Purchase of investments	(47,327)	(63,586)
Withdrawals from investments	106,495	46,799
Net cash (used by) / provided by investing activities	91,644	(9,035)
<i>Cash flows from financing activities:</i>		
Interest paid	(34,815)	(40,525)
Repayments of borrowing	-	-
Net cash used in financing activities	(34,815)	(40,525)
Change in cash and cash equivalents in the reporting period	(160,832)	(82,214)
Cash and cash equivalents at the beginning of the reporting period	(481,329)	(399,115)
Cash and cash equivalents at the end of the reporting period	(642,161)	(481,329)
	2020	2019
Reconciliation of cash flows from operating activities	£	£
Net (expenditure) for the reporting period	(692,165)	(388,044)
Adjustments for:		
Depreciation charges	355,579	346,141
Losses / (gains) on investments	172,456	(28,752)
Dividends, interest and rents from investments	(47,327)	(63,586)
Interest costs	34,815	40,525
Appreciation of current asset investments	798	919
Increase in stocks	(25,178)	(1,493)
(Increase) / decrease in debtors	(58,872)	6,328
Increase in creditors	42,233	55,308
	(217,661)	(32,654)
	2020	2019
Analysis of cash and cash equivalents	£	£
Cash in hand	157,257	152,509
Bank overdraft and drawdown facilities repayable on demand	(799,418)	(633,838)
Total cash and cash equivalents	(642,161)	(481,329)

**WHITECHAPEL GALLERY
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31ST MARCH 2020**

1 CHARITABLE STATUS

Whitechapel Gallery is a charitable trust (Charity Registration number 312162). The address of the registered office is 77-82 Whitechapel High Street.

2 ACCOUNTING POLICIES

The following accounting policies have been used consistently in dealing with items that are considered material to the Gallery's affairs.

a) Accounting basis

The financial statements have been prepared under the historical cost convention, as modified by the revaluation of fixed assets investments, and in accordance with the Statement of Recommended Practice - Accounting and Reporting by Charities SORP (FRS 102).

The accounts (financial statements) have been prepared to give a 'true and fair' view and have departed from the Charities (Accounts and Reports) Regulations 2008 only to the extent required to provide a 'true and fair view'. This departure has involved following Accounting and Reporting by Charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) issued on 16 July 2014 rather than the Accounting and Reporting by Charities: Statement of Recommended Practice effective from 1 April 2005 which has since been withdrawn.

The principal accounting policies adopted in the preparation of the financial statements are set out below and are consistent with those of the previous year.

Whitechapel Gallery meets the definition of a public benefit entity under FRS102.

Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy notes.

The individual entity accounts of Whitechapel Gallery have taken advantage of the disclosure exemption under FRS 102 to separately disclosure categories of financial instruments and items of income, expenses, gains or losses relating to instruments as these have been presented on a group basis in the notes to the accounts.

Consolidation

The consolidated financial statements comprise Whitechapel Gallery, the main entity, its subsidiary, Whitechapel Gallery Ventures Limited and related charity, Whitechapel Gallery Estates Limited. The accounts are consolidated on a line by line basis.

The ultimate controlling party is Whitechapel Gallery Trustee Limited. As this entity acts as Corporate Trustee only and does not trade, consolidated accounts are not required at this level.

Going Concern

In assessing the charity's financial position, the Trustees have taken into account its plans for the foreseeable future, the risks to which it is exposed and detailed cash projections. In line with many charities the forecast voluntary income is dependent upon continuing support of the patrons and members of the gallery and Arts Council funding which is expected to continue at least at present levels for the foreseeable future, but is not guaranteed.

Since the balance sheet date, the Gallery has been in close dialogue with Arts Council England and in March 2020 agreed a forward financial strategy to address historic deficits and stabilise the operating model going forward, through a combination of endowment fund redeployment, the securing of major philanthropic gifts and a thorough review of the organisation's business model. Following receipt of the requisite funder and Charity Commission approvals, these initiatives have provided a financially stable base from which to move forward.

The impact of the Covid-19 pandemic on the organisation's operations has been significant, with an enforced four-month closure of the building from 18th March 2020 and a slowdown in most income-generating activities. Following extensive scenario planning, measures have been taken in response to this in order to stabilise the Gallery's financial position. The exhibitions and public events programmes were revised both in the building and online with the effect of reducing overall costs. All available emergency funding schemes were utilised, including the HMRC Job Retention Scheme to fund furloughed staff posts, to the ACE NPO Emergency and Culture Recovery Funds and the London Community Response

WHITECHAPEL GALLERY
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31ST MARCH 2020

Fund. Expenditure budgets were reduced in all other areas of the organisation, from communications to overheads. The result of all these initiatives is a projected outturn for 2020-21 that mitigates many of the more severe impacts of the pandemic.

Following these detailed assessments, the trustees continue to be satisfied that they will have sufficient funds to meet operational needs for at least 18 months from the date of signing and accordingly it continues to remain appropriate to prepare the financial statements on the going concern basis.

Critical accounting judgements and key sources of estimation uncertainty

In the application of the charity's accounting policies, which are described in note 2, Trustees are required to make judgements, estimates and assumptions about the carrying values of assets and liabilities that are not readily apparent from other sources. The estimates and underlying assumptions are based on historical experience and other factors that are considered to be relevant. Actual results may differ from these estimates.

The estimates and underlying assumptions are reviewed on an on-going basis. Revisions to accounting estimates are recognised in the period in which the estimate is revised if the revision affects only that period or in the period of the revision and future periods if the revision affects the current and future periods.

The key sources of estimation uncertainty that have a significant effect on the amounts recognised in the financial statements are described in the accounting policies and are summarised below:

Current asset investments – are initially valued at their expected market value, which is subject to an annual adjustment and impairment based on sales in the year.

b) Income

All income is included in the Statement of Financial Activities (SOFA) when the Charity is legally entitled to the income, receipt is probable and the amount can be quantified with reasonable accuracy (See Note 1(d) below).

Voluntary income comprising grants and donations is allocated to each category of income streams in the year that there is receipt is probable and the amount is quantifiable.

Trading income comprises catalogues, publications, editions, posters, rental and gallery hire.

Investment income is included within the Statement of Financial Activities in the year in which it is receivable.

Gifts in kind are recognised on receipt at the full value to the organisation.

c) Expenditure

Expenditure is included within the financial statements on an accruals basis. Expenditure incurred on exhibitions for future years is included on the balance sheet as deferred expenditure.

Cost of activities in the furtherance of the Charity's objectives includes the direct cost of the activities. Where such costs relate to more than one functional cost category, they have been allocated on either an estimate of time or on floor space basis, as appropriate.

Fundraising costs are those incurred in seeking voluntary contributions and do not include the costs of disseminating information in support of charitable activities.

Governance costs are those incurred in connection with administration of the Charity and compliance with constitutional and statutory requirements.

d) Exhibitions

Income relating to exhibitions which span the year end are accounted for in the year in which the ticket sales occur. Touring exhibitions organised by the Gallery which tour to other venues are accounted for in the year in which the exhibition occurs.

**WHITECHAPEL GALLERY
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31ST MARCH 2020**

e) Tangible fixed assets

Expenditure on items in excess of £500 are capitalised and recorded at historic cost in the accounts. Except for freehold land and assets in the course of construction, tangible fixed assets are depreciated on a straight-line basis over their estimated useful lives as follows:

Buildings - 50 years
Plant and Machinery - 4 years
Equipment, Fixture and Fittings - 3, 4 and 11 years
Web Site - 3 years

f) Pension costs

The pension plan for the employees is a defined contribution scheme. Consequently, the annual instalments charged to the Statement of Financial Activities are fixed under the terms of the schemes and the Gallery has no potential liability other than for the payment of those contributions.

g) Fund accounting

Permanent endowment funds are where funds have been donated and restrictions are placed on the conversion of the original capital sum into income.

Restricted funds are those funds subject to donor-imposed restrictions as to their use.

Unrestricted funds are where no restrictions have been placed on the use of the monies received as long as they are spent within the charitable objectives of the organisation. This includes designated funds where Trustees have set aside the funds for a particular purpose.

h) Total return investment policy

The Trustees have adopted a total return approach to investment of the Transform Future Fund and spending as permitted under a direction received from the Charity Commission. A base date of 31 March 2012 has been adopted for the applying the total return.

i) Investments

All investments are stated at market value.

Realised and unrealised gains and losses on investments, based on year-end market values, are credited or charged through the SOFA.

Current asset investments are stated after impairment calculations that take into account moving annual total sales.

j) Stock

Stock is stated at the lower of cost and net realisable value. Net realisable value is the price at which stock can be sold in the normal course of business after allowing for marketing, selling and distribution costs. Provisions are made where necessary for obsolete, slow moving and defective stock.

k) Operating lease commitments

Rentals payable under operating leases, where substantially all risks and rewards of ownership remain with the lessor, are charged to income on a straight-line basis over the lease term.

l) Financial Instruments

Whitechapel Gallery has financial assets and financial liabilities of a kind that qualify as basic financial instruments. Basic financial instruments are initially recognised at transaction value and subsequently measured at amortised cost using the effective interest method. Financial assets held at amortised cost comprise cash at bank and in hand, together with trade and other debtors. Financial liabilities held at amortised cost comprise trade and other creditors, and accruals.

WHITECHAPEL GALLERY
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31ST MARCH 2020

Investments, including bonds held as part of an investment portfolio are held at fair value at the Balance Sheet date, with gains and losses being recognised within income and expenditure. Investments in subsidiary undertakings are held at cost less impairment.

WHITECHAPEL GALLERY
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31ST MARCH 2020

3 INCOME

	Unrestricted Funds:		Restricted Funds:			Total	Total
	General	Designated	Revenue	Capital	Endowment	2020	2019
	£	£	£	£	£	£	£
(a) Voluntary Income							
Arts Council England	1,510,998	-	-	-	-	1,510,998	1,510,168
Exhibition funding	-	-	408,650	-	-	408,650	531,520
Education funding	-	-	105,765	-	-	105,765	148,617
Benefit events and general donations	364,434	-	-	-	-	364,434	405,403
Whitechapel patrons and corporate donations	219,569	-	-	-	-	219,569	457,020
Whitechapel members	17,390	-	-	-	-	17,390	19,324
Naming Gift	500,000	-	-	-	-	500,000	-
Capital renewal funding	-	-	-	30,000	-	30,000	53,803
	2,612,391	-	514,415	30,000	-	3,156,806	3,125,855
(b) Trading activities							
Sale of publications	123,138	-	-	-	-	123,138	170,859
Sale of limited edition art works	241,046	-	-	-	-	241,046	284,772
Sale of posters and postcards	1,124	-	-	-	-	1,124	1,823
Courses	9,091	-	-	-	-	9,091	28,496
London Art Book Fair	18,883	-	-	-	-	18,883	23,905
Hire of gallery	85,266	-	-	-	-	85,266	87,792
Art consultancy	3,415	-	-	-	-	3,415	3,289
Catering franchise	17,250	-	-	-	-	17,250	25,576
Bookshop franchise	25,000	-	-	-	-	25,000	30,362
	524,213	-	-	-	-	524,213	656,874
(c) Investment income							
Bank interest	-	-	-	-	-	-	12
Investment income	-	-	-	-	47,327	47,327	65,589
	-	-	-	-	47,327	47,327	65,601
(d) Income from charitable activities							
Exhibitions:							
Touring fees	35,292	-	-	-	-	35,292	72,121
Admission fees	185,744	-	-	-	-	185,744	263,629
Art work sales	-	-	-	-	-	-	11,274
Sales of exhibition catalogues	50,135	-	-	-	-	50,135	46,453
Other income	58,053	-	-	-	-	58,053	42,174
Museums & Galleries Exhibitions Tax Relief	158,453	-	-	-	-	158,453	185,131
	487,677	-	-	-	-	487,677	620,782
Education:							
Admission fees and lecture tickets	22,978	-	-	-	-	22,978	25,778
	22,978	-	-	-	-	22,978	25,778

The Whitechapel Gallery is proud to be a National Portfolio Organisation of Arts Council England.

WHITECHAPEL GALLERY
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31ST MARCH 2020

4 RESOURCES EXPENDED

	Staff Costs	Direct Costs	Support Costs	Total 2020	Total 2019
	£	£	£	£	£
Exhibitions	697,693	1,365,737	996,123	3,059,553	3,142,895
Education	210,245	137,623	233,270	581,138	553,222
	907,938	1,503,360	1,229,393	3,640,691	3,696,117
Costs of generating voluntary income	-	-	647,610	647,610	680,983
Fundraising trading	198,310	230,287	-	428,597	489,027
Investment management costs	-	41,812	-	41,812	43,558
Support costs	1,286,017	590,986	(1,877,003)	-	-
	2,392,265	2,366,445	-	4,758,710	4,911,685

5 GOVERNANCE COSTS

	2020	2019
	£	£
Legal and professional	5,864	2,484
Charity audit fees	15,288	12,765
Subscription	225	48
	21,377	15,297

6 SUPPORT COSTS

	2020	2019
	£	£
Staff and related costs	1,286,017	1,399,659
Property costs	368,704	374,163
Telecommunications and postage	11,069	12,300
Photocopying and stationery	12,834	18,453
Development cost	177,002	174,278
Governance costs	21,377	15,297
	1,877,003	1,994,150

7 AUDIT COSTS

	2020	2019
	£	£
Charity	15,288	12,765
Whitechapel Gallery Ventures Limited	7,250	7,250
Whitechapel Gallery Estates Trust	1,550	1,550
	24,088	21,565

WHITECHAPEL GALLERY
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31ST MARCH 2020

8 STAFF COSTS	2020	2019
	£	£
Wages and salaries	2,080,459	2,118,882
Social security costs	180,246	162,319
Pension costs	97,014	79,533
Other staff costs	34,546	23,036
	2,392,265	2,383,770

Employees with total employee benefits (excluding employer pension costs) of £60k and above	2020	2019
	Number	Number
£70,001 - £80,000	1	1
£90,001 - £100,000	1	1

Two employees (2018-19: 2) receiving remuneration of £60,000 or more participated in the charity's pension scheme. Total employer contributions in the year totalled £20,376 (2018-19: £19,976).

Total remuneration for key management personnel	2020	2019
	£	£
Trustees	-	-
Key management personnel	580,994	538,021

The Whitechapel Gallery operates a defined contribution pension scheme. The assets of the scheme are held separately from those of the Gallery in independently administered funds. Pension costs incurred in the year are shown above. The balance withheld at the year-end was nil (2018-19: nil).

The average weekly number of employees during the year was made up as follows:

	Average No. of Employees	
	2020	2019
Exhibition	12	14
Education	7	9
Development and communication	16	16
Building, operations and visitor services	29	15
Whitechapel Gallery Ventures Ltd.	7	7
Administration, finance and Director's office, including the Director	5	7
	76	68
Casual Staff	43	61
Total staff (full-time, part-time and casual)	119	129

WHITECHAPEL GALLERY
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31ST MARCH 2020

During the period, redundancy payments totalling £2,008 were agreed for one employee, paid in December 2019 (2018-19: 3 payments totalling £33,396).

9 INVESTMENTS (Charity and Group)				2020	2019
				£	£
	Endowed Funds:		Restricted		
Quoted Investments:	Transform	Catalyst	Capital		
Market Value at 1 April 2019	2,346,607	1,642,817	455,690	4,445,114	4,399,577
Additions	-	-	-	-	-
Disposals/ Withdrawals	-	(61,314)	(45,181)	(106,495)	(46,799)
Interest Earned	-	47,327	-	47,327	63,586
Unrealised (losses) / gains and revaluations	(42,065)	(123,060)	(7,331)	(172,456)	28,751
Market Value at 31 March 2020	2,304,542	1,505,770	403,178	4,213,490	4,445,115
Historical cost at 31 March 2020	2,500,000	1,505,770	413,873	4,419,643	4,556,690

The total market value of quoted investments is held in JP Morgan Chase International Equity and Bonds Funds and miscellaneous investment products. Historical cost represents the cost of the investments held in the portfolio at the date they were purchased.

	Endowed Funds:		Restricted	2020	2019
	Transform	Catalyst	Capital	£	£
Amount to be drawn down / repaid	-	(47,310)	-	(47,310)	(61,244)

WHITECHAPEL GALLERY
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31ST MARCH 2020

10 SUBSIDIARY COMPANIES

Whitechapel Gallery Ventures Limited

The investment in the trading subsidiary Whitechapel Gallery Ventures Limited (company number 05410846), which is registered in England & Wales, is held by Whitechapel Gallery Trustee on behalf of Whitechapel Gallery. The company's principal activities are the sale of merchandising, catalogues and limited editions, the provision of catering services and gallery hires, and produce exhibitions for the Whitechapel Gallery for the purpose of claiming the new HMRC Museums and Galleries Exhibitions Tax Relief, all for the benefit of Whitechapel Gallery. The registered office for the company is the same address as for Whitechapel Gallery (see note 1). The subsidiary reported a profit for the year ended 31 March 2020 amounting to £254,069 after accounting for Museums and Galleries Exhibitions Tax Relief (2019: £349,713).

	2020	2019
	£	£
TURNOVER	1,901,654	2,099,985
Cost of Sales	(1,792,534)	(1,951,090)
GROSS PROFIT	109,120	148,895
Administrative expenses	(55,754)	(36,984)
Other operating income	42,250	55,938
OPERATING PROFIT	95,616	167,848
TAXATION	158,453	181,865
PROFIT AFTER TAXATION	254,069	349,713
STATEMENT OF CHANGES IN EQUITY		
Profit for the year	254,069	349,713
Equity at start of period	1	1
Gift aid donation	(254,069)	(349,713)
Equity at end of period	1	1

WHITECHAPEL GALLERY
NOTES TO THE FINANCIAL STATEMENTS
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10 SUBSIDIARY COMPANIES cont'd

Whitechapel Gallery Estates Trust Limited

Whitechapel Gallery Estates Trust Limited is a company limited by guarantee (company number 07626934) and charity registered (1142142) in England & Wales. Its principal activities are the provision and maintenance of an art gallery for exhibition to the public of:

- Modern and Historical fine art
- Modern and Historical design and applied art
- Work done by school children or students or by persons resident in the neighbourhood of the art; and to promote and encourage the education of the public in the arts. The registered office for the company is the same address as for Whitechapel Gallery (see note 1).

The investment in the subsidiary company is also held by Whitechapel Gallery Trustee on behalf of Whitechapel Gallery. The subsidiary reported a surplus for the year ended 31 March 2020 amounting to £2,948 (2019: £2,959) and total funds carried forward of £25,155 (2019: £22,207).

	2020	2019
	£	£
INCOMING RESOURCES		
Incoming resources from generated funds		
Voluntary Income	4,600	4,600
TOTAL INCOMING RESOURCES	4,600	4,600
RESOURCES EXPENDED		
Cost of generating funds		
Costs of generating voluntary income	-	-
Governance costs	1,652	1,641
TOTAL RESOURCES EXPENDED	1,652	1,641
NET MOVEMENT IN FUNDS	2,948	2,959
Funds brought forward at 1 April 2019	22,207	19,248
Funds carried forward at 31 March 2020	25,155	22,207

WHITECHAPEL GALLERY
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31ST MARCH 2020

11 FIXED ASSETS

(a) Charity

	Capital Funds Leasehold Property	Unrestricted Funds Equipment, Furniture & Fittings	Restricted Funds Equipment, Furniture & Fittings	Unrestricted Funds Web Site & Other Fittings	Total
Cost					
As at 1 April 2019	16,608,786	878,338	272,529	34,408	17,794,061
Additions	-			14,851	14,851
As at 31 March 2020	16,608,786	878,338	272,529	49,259	17,808,912
Accumulating depreciation					
B/fwd	3,767,084	866,159	215,149	34,408	4,882,800
Charge	332,176	4,049	19,055	299	355,579
As at 31 March 2020	4,099,260	870,208	234,204	34,707	5,238,379
Net book value:					
As at 31 March 2020	12,509,526	8,130	38,325	14,552	12,570,533
As at 1 April 2019	12,841,702	12,179	57,380	-	12,911,261

On 15 December 2011, under an Order granted by the Charity Commission, the freehold land and property, previously owned by Whitechapel Gallery having a net book value of £16,296,286, was transferred to the Whitechapel Gallery Estates Trust for £1. On the same date Whitechapel Gallery was granted a 999-year full repairing lease for an annual rent of £4,600.

Charges are held over the freehold and the leasehold of the property by the Mayor and Burgesses of the London Borough of Tower Hamlets; the Trustees of the National Heritage Memorial Fund; and the Arts Council of England.

(b) Group

On a group basis the leasehold property with the net book value of £12,509,526 shown above is a freehold property as it is owned by Whitechapel Gallery Estates Trust.

12 CURRENT ASSET INVESTMENTS

Group 2020 £	Group 2019 £	Charity 2020 £	Charity 2019 £
156,203	157,000	156,203	157,000

Limited edition artworks gifted to the Whitechapel Gallery in previous years have been recognised as a current asset investment on the balance sheet as at 31 March 2020 including editions by Joan Jonas, Sarah Lucas, Roni Horn, Michael Landy, Matthew Barney and Rachel Whiteread.

WHITECHAPEL GALLERY
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31ST MARCH 2020

13 STOCK	Group 2020 £	Group 2019 £	Charity 2020 £	Charity 2019 £
	314,767	289,589	44,890	30,584

The closing stock is made up of catalogues, publications and limited editions, which are valued at the lower of cost and net realisable value.

14 DEBTORS	Group 2020 £	Group 2019 £	Charity 2020 £	Charity 2019 £
Trade debtors	174,017	225,188	148,454	166,852
Other taxes	-	17,554	-	-
Other debtors	28,580	8,543	8,538	14,082
Amounts due from subsidiary	-	-	403,563	398,737
Prepayments and work in progress	51,405	67,878	51,105	53,705
Accrued income	620,306	496,274	461,787	314,409
	874,308	815,437	1,073,447	947,785

15 CREDITORS	Group 2020 £	Group 2019 £	Charity 2020 £	Charity 2019 £
Amounts falling due within one year:				
Trade creditors	237,015	297,766	161,277	197,806
Bank overdraft and draw down facility	799,418	633,838	799,418	633,838
Social security and other taxes	55,318	61,451	55,318	61,451
Other creditors	158,547	151,712	158,547	149,671
Amounts due to subsidiary	-	-	3,140	6,086
Accruals	23,503	67,395	23,503	67,395
Deferred income	218,343	72,170	218,343	45,000
	1,492,144	1,284,332	1,419,546	1,161,247

Deferred Income

Income has been deferred to future periods where costs have been charged in advance for future expenses.

	Group 2020 £	Group 2019 £
Movement on deferred income		
Income deferred from previous period	72,170	122,205
Deferred income released from previous period	(72,170)	(122,205)
Income deferred from current period:	218,343	72,170
Closing balance	218,343	72,170

WHITECHAPEL GALLERY
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31ST MARCH 2020

16 MOVEMENT ON FUNDS

	01 Apr 2019	Movement in funds:		(Loss) on	Transfers	31 Mar 2020
		Income	Expenditure	Investments	between Funds	
Endowment funds						
Transform Future Fund	2,362,945	-	-	(42,065)	-	2,320,880
Catalyst Future Fund	1,582,324	47,327	-	(123,060)	(47,327)	1,459,264
Total endowment funds	3,945,269	47,327	-	(165,125)	(47,327)	3,780,144
Restricted funds						
Capital Renewal Fund	522,397	30,000	(19,056)	(7,331)	-	526,010
Capital Fund	7,120,495	-	(242,081)	-	-	6,878,414
Restricted Programme Fund	80,657	514,415	(514,415)	-	136,864	217,521
Total restricted funds	7,723,549	544,415	(775,552)	(7,331)	136,864	7,621,945
Designated funds						
Designated Building Fund	5,680,601	-	(94,143)	-	(254,133)	5,332,325
Designated Programme Fund	137,160	-	-	-	(77,160)	60,000
Total designated funds	5,817,761	-	(94,143)	-	(331,293)	5,392,325
General fund	-	3,647,259	(3,889,016)	-	241,756	-
TOTAL FUNDS	17,486,579	4,239,001	(4,758,710)	(172,456)	-	16,794,414

COMPARATIVE MOVEMENT ON FUNDS FOR YEAR ENDED 31 MARCH 2019

	01 Apr 2018	Movement in funds:		Gain on	Transfers	31 Mar 2019
		Income	Expenditure	Investments	between Funds	
Endowment funds						
Transform Future Fund	2,333,299	4,345	-	25,301	-	2,362,945
Catalyst Future Fund	1,601,779	61,244	-	(19,455)	(61,244)	1,582,324
Total endowment funds	3,935,078	65,589	-	5,846	(61,244)	3,945,269
Restricted funds						
Capital Renewal Fund	457,078	53,803	(9,386)	22,905	(2,003)	522,397
Capital Fund	7,362,959	-	(242,464)	-	-	7,120,495
Restricted Programme Fund	35,000	680,137	(599,480)	-	(35,000)	80,657
Total restricted funds	7,855,037	733,940	(851,330)	22,905	(37,003)	7,723,549
Designated funds						
Designated Building Fund	5,774,892	-	(94,291)	-	-	5,680,601
Designated Programme Fund	200,734	-	-	-	(63,574)	137,160
Total designated funds	5,975,626	-	(94,291)	-	(63,574)	5,817,761
General fund	108,882	3,695,361	(3,966,064)	-	161,821	-
TOTAL FUND	17,874,623	4,494,890	(4,911,685)	28,751	-	17,486,579

WHITECHAPEL GALLERY
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31ST MARCH 2020

Endowment Funds

Transform Future Fund - An Arts Council managed fund award in 2011 of £2,700,000 as a permanent endowment to be invested and the income used for unrestricted use by the Gallery.

Under the Total Return investment approach that has been granted for this fund only, the Charity is permitted to use any increase in the value of the investment as income. The Core Endowment is fixed at £2,731,252, representing the value of the endowment as at 31 March 2012. Endowment funds in excess of the Core Endowment are known as the Unapplied Total Return; these are the accumulated returns from which the Charity may make funds available and utilise as income. In 2015-16 the Trustees received permission from Arts Council England, and in 2016-17 from the Charity Commission, for £450,000 to be transferred from the endowment fund to revenue. This sum is to be recouped to the investment over the following ten years, and the fund value has increased to reflect three instalments of recoupment as at 31 March 2020.

The overdrawn position of the unapplied total return at 31 March 2020 is due to the extraordinary events of March 2020 and the impact that the pandemic had on the performance of the investments in that month. The repayment of £45k has not been made as at 31 March 2020. Whilst this is a breach of the Order granted by the Charity Commission, the fund wasn't in breach until March 2020 and the overdrawn position on the unapplied total return and the core value of the endowment has been rectified from May 2020.

The overall movement in unapplied total return in 2019-20 was as follows:

	£
Unapplied total return at 1 April 2019	(8,331)
Plus: Investment gains and income	(42,065)
Unapplied total return at 31 March 2020	(50,396)
 Value of core endowment at 1 April 2019	 2,371,252
Recoupment of funds	-
Value of core endowment at 31 March 2020	2,371,252
 Net value of Transform Future Fund assets at 31 March 2020	 2,320,856

Catalyst Future Fund - An element of the Future Fund wherein donations were matched by contributions from an Arts Council Catalyst Endowment Grant, awarded in November 2012. During the permanent endowment period expiring in November 2037, the investment return will be used to support digital activity; sustain long-term education, community and public programme work; engage and retain skilled curators; and enable innovation in exhibition programming.

Restricted Funds

Capital Renewal Fund – a combination of an Arts Council managed fund awarded in 2011 restricted to the maintenance of the Gallery's current buildings and infrastructure, drawn down over the next 20 years, and a £75,000 fund awarded by the Headley Trust and £3,803 awarded by London Borough of Tower Hamlets in 2018-19. In the year they collectively funded £19,055 in capital depreciation costs to the Gallery.

Capital Fund - the balance of the fund represents the excess as at 31 March 2020 of income received towards the Whitechapel Project over expenditure incurred on depreciation of the asset from 1 April 2010.

Restricted Programme Fund - this holds income restricted to Programme activities.

Designated Funds

The designated Building Fund represents funding spent on the Gallery buildings and will be offset against depreciation.

The designated Programme Fund holds income designated to Programme activities.

WHITECHAPEL GALLERY
NOTES TO THE FINANCIAL STATEMENTS
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Unrestricted Funds

General Fund - this is the Gallery's general unrestricted reserve.

Transfers between funds

The following fund transfers have been made:

£47,327 has been transferred from the Catalyst Future Fund to the General fund to support general revenue activity.

£136,864 has been transferred from the General fund to the Restricted Revenue fund to support programme activity in 2020-21.

£254,133 has been transferred from the Designated Building Fund to the General fund to support general activity.

£77,160 has been transferred from the Designated Programme Fund to the General fund to support programme activity.

ANALYSIS OF NET ASSETS BETWEEN FUNDS

	Endowment Funds	Restricted Funds	Designated Funds	General Funds	Total
	£	£	£	£	£
Leasehold property		7,134,260	5,332,325	19,440	12,486,025
Other fixed assets		84,508			84,508
Investments	3,810,107	403,177		206	4,213,490
Cash				157,257	157,257
Stock				314,767	314,767
Current asset investments				156,203	156,203
Debtors	16,337		60,000	797,971	874,308
Creditors	(46,300)			(1,445,844)	(1,492,144)
Total	3,780,144	7,621,945	5,392,325	-	16,794,414

COMPARATIVE ANALYSIS OF NET ASSETS BETWEEN FUNDS FOR THE YEAR ENDED 31 MARCH 2019

	Endowment Funds	Restricted Funds	Designated Funds	General Funds	Total
	£	£	£	£	£
Leasehold property		7,177,874	5,680,596	43,465	12,901,935
Other fixed assets		9,326			9,326
Investments	3,989,424	455,691			4,445,115
Cash				152,509	152,509
Stock				289,589	289,589
Current asset investments				157,000	157,000
Debtors	17,089	80,658	137,165	580,525	815,437
Creditors	(61,244)			(1,223,088)	(1,284,332)
Total	3,945,269	7,723,549	5,817,761	-	17,486,579

WHITECHAPEL GALLERY
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31ST MARCH 2020

17 FINANCIAL COMMITMENTS

At 31 March 2020 the charity was committed to making the following minimum lease payments under operating leases; total operating lease expense in 2019-20 was £8,900 (2018-19: £8,900):

	Land & Buildings		Other	
	2020	2019	2020	2019
	£	£	£	£
Operating leases which expire:				
Within one year	4,600	4,600	4,300	4,300
Between two & five years	18,400	18,400	12,029	16,125
After five years	4,534,155	4,539,050	-	-
	4,557,155	4,562,050	16,329	20,425

18 PARENT UNDERTAKINGS AND CONTROLLING PARTIES

The charity is controlled by Whitechapel Gallery Trustee Limited, a registered charity. Whitechapel Gallery Trustee Limited produces consolidated accounts, incorporating the results of the charity. In the opinion of the directors Whitechapel Gallery Trustee Limited is the charity's ultimate controlling party.

19 RELATED PARTY TRANSACTIONS

No Trustee received any remuneration for services as a Trustee (2018-19: £nil).

The aggregate value of trustee donations to the charity in the year was £53,780 (2018-19: £74,290).

The Whitechapel Gallery Ventures Limited inter-company balance was a debtor of £403,563 (2018-19: £398,737).

£5,996 was paid to Whitechapel Gallery Estates Trust Limited in December 2019. As at the balance sheet date the inter-company balance was a creditor of £3,141 (2018-19: £6,086).

20 FINANCIAL INSTRUMENTS

At the balance sheet date the consolidated group held financial assets at amortised cost comprising cash and short term deposits, trade debtors, other debtors and accrued income of £994,967 (2018-19: £873,976) and financial liabilities at amortised cost, comprising trade creditors, bank overdraft, other creditors and accruals of £1,243,846 (2018-19: £999,000). The company also had financial assets held at fair value of £4,276,945 (2018-19: £4,445,145). Total interest income received in respect of financial assets held at fair value totalled £61,314 (2018-19: £56,439).

21 POST BALANCE SHEET EVENTS

Since the balance sheet date the Covid-19 pandemic has continued to impact the operation of the Gallery necessitating the closure of building, requiring exhibitions and events to be cancelled or delayed and affecting all areas of income. Additional statements have been included in the notes to the accounts to explain the various mitigation strategies adopted. Material adjustment to the overall financial statements is not considered necessary.

WHITECHAPEL GALLERY
NOTES TO THE FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31ST MARCH 2020

21 COMPARATIVE CONSOLIDATED STATEMENT OF FINANCIAL ACTIVITIES BY FUND FOR THE YEAR ENDED 31 MARCH 2019

	Unrestricted Funds		Restricted Funds		Endowment	2019	2018
	General	Designated	Revenue	Capital	Funds	Total	Total
	£	£	£	£	£	£	£
Income and endowments from:							
Donations and legacies	2,391,915	-	680,137	53,803	-	3,125,855	2,930,435
Charitable activities:							
Exhibitions	620,782	-	-	-	-	620,782	689,536
Education	25,778	-	-	-	-	25,778	2,160
Other:							
Trading activities	656,874	-	-	-	-	656,874	623,514
Investments	12	-	-	-	65,589	65,601	53,234
Total	3,695,361	-	680,137	53,803	65,589	4,494,890	4,298,879
Expenditure on:							
Raising funds	680,983	-	-	-	-	680,983	651,489
Charitable activities:							
Exhibitions	2,312,591	94,291	484,163	251,850	-	3,142,895	2,815,491
Education	437,905	-	115,317	-	-	553,222	548,046
Other:							
Trading subsidiary costs	489,027	-	-	-	-	489,027	426,444
Investment management costs	45,558	-	-	-	-	45,558	16,802
Total	3,966,064	94,291	599,480	251,850	-	4,911,685	4,458,272
Net gains on investments	-	-	-	22,905	5,846	28,751	12,964
Net income / (expenditure)	(270,703)	(94,291)	80,657	(175,142)	71,435	(388,044)	(146,429)
Transfer between funds	161,821	(63,574)	(35,000)	(2,003)	(61,244)	-	-
NET MOVEMENT IN FUNDS	(108,882)	(157,865)	45,657	(177,145)	10,191	(388,044)	(146,429)
Funds brought forward as at 1 April 2019	108,882	5,975,626	35,000	7,820,037	3,935,078	17,874,623	18,021,052
Funds carried forward as at 31 March 2020	-	5,817,761	80,657	7,642,892	3,945,269	17,486,579	17,874,623