



# Glasgow Print Studio

gallery | workshop | learning

www.glasgowprintstudio.co.uk

Trongate 103, Glasgow G1 5HD | tel: +44 (0)141 552 0704 | fax: +44 (0)141 552 2919 | email: info@glasgowprintstudio.co.uk

## REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2015

The trustees who are also directors of the charity for the purposes of the Companies Act 2006, present their report with the financial statements of the charity for the year ended 31 March 2013. The trustees have adopted the provisions of the Statement of Recommended Practice (SORP) 'Accounting and Reporting by Charities' issued in March 2005.

## REFERENCE AND ADMINISTRATIVE DETAILS

Registered Company number  
SC052387

Registered Charity number  
SC012793

Registered office  
103 Trongate  
Glasgow  
G1 5HD

### Auditors

Martin Aitken & Co  
Statutory Auditor  
Chartered Accountants  
Caledonia House  
89 Seaward Street  
Glasgow  
G41 1HJ

### Bankers

Clydesdale Bank PLC  
30 St Vincent Place  
Glasgow  
G1 2HL

### Trustees

Jill Brown	-appointed 5.10.10
Cristina Chimenti	-appointed 5.10.11
John Ferry	-appointed 1.10.14
Josephine Ganter	-appointed 9.2.10
Joyce Leitch	-appointed 9.12.09

Carolyn Rae	-appointed 26.3.14
Pamela Robertson	-resigned 2.9.15
David Shanks	-appointed 11.9.12
Gregor Smith	-appointed 11.9.12

Company Secretary  
Jill Brown

## STRUCTURE, GOVERNANCE AND MANAGEMENT

### Governing document

Glasgow Print Studio Limited (GPS) was constituted as a company limited by guarantee, registered in Scotland as a charity and has no share capital. It receives financial assistance from Glasgow City Council, Creative Scotland and Esmee Fairbairn Trust.



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## REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2015 STRUCTURE, GOVERNANCE AND MANAGEMENT

### Recruitment and appointment of new trustees

The Board of Directors hold regular meetings to review all aspects of the operation of the charity through consideration of reports from key staff, combined with assistance from consultants in relation to financial and other matters as deemed necessary. Meetings are recorded by Board Members and Annual General Meetings are conducted in accordance with current legislation covering re-election of Chairperson and Secretary/Treasurer and approval of annual accounts.

The charity ensures that new directors have skills that will complement the existing structure of the Board and has the following procedures to ensure adequate training and induction is given.

New board members are given a complete set of GPS office papers e.g. previous accounts, memorandum and articles of association, publicity, outline of activities. In addition OSCR guidance on trustee/director responsibilities is provided.

The Chair and a representative of Glasgow Print Studio staff personally meet with the new board member.

New board members are encouraged to attend the Arts and Business Courses specifically designed for Board Members, if they have never previously been a member of a Board.

### Organisational structure

#### Sub-committees

Currently GPS has four sub-committees:

#### Finance

This meets on a quarterly basis: these meetings are staggered with main committee meetings to report the quarterly accounts to the main Board of Directors.

#### Education

This generally meets on a quarterly basis. It provides a steer to the Education Co-ordinator and helps resource projects requiring additional input.

#### Exhibitions committee

This meets on a quarterly basis to assist with the exhibitions programme and ensure that the exhibitions policy is implemented.

#### Fundraising & Marketing

This meets on a monthly basis unless otherwise agreed. It works with the Chief Executive to define the short-term and long-term funding and marketing needs of GPS.

### Governance

The Board recognises its responsibility for the governance of GPS, the way the Print Studio is directed and controlled. Its responsibilities include establishing the organisation's strategic aims, providing leadership to put them into effect, overseeing the responsible operation of GPS and reporting to members, our core funders, to OSCR and Companies House. Board members acknowledge they are each equally accountable for the proper stewardship of GPS and its affairs.

### Risk Management

The trustees have a duty to identify and review the risks to which the charity is exposed and to ensure appropriate controls are in place to provide reasonable assurance against fraud and error. An organisation risk register has now been established; this will be reviewed on a regular basis by the board.



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## REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2015

### OBJECTIVES AND ACTIVITIES

#### Objectives and aims

Glasgow Print Studio is dedicated to the advancement and promotion of fine art printmaking through excellence, innovation and accessibility. Glasgow's international reputation within the contemporary arts has grown significantly and Glasgow Print Studio is integral to this; providing excellent facilities, supporting emerging artists and ensuring the continued relevance of fine art printmaking.

The studio is both a custodian of traditional printmaking techniques and an innovator in the adaptation and development of print media: embracing digital technologies to suit the demands of contemporary artistic production. The galleries provide a platform for contemporary artists, local, national and international, to both exhibit and sell their work. The comprehensive learning programme extends from access to master classes ensuring accessibility for a wide range of students.

Glasgow Print Studio aims to champion and lead the development of Scottish printmaking.

### ACHIEVEMENT AND PERFORMANCE

#### Charitable activities

Glasgow Print Studio is one of the largest print workshops in the United Kingdom and is renowned for excellent production facilities and quality products. We provide facilities used and enjoyed by some of Scotland's leading contemporary artists to produce new work. 2015 has seen us continue to make and exhibit work by Elizabeth Blackadder and Alasdair Gray, with whom we have longstanding creative relationships, and to begin new work with young contemporaries such as Alex Frost, and, Michael Fullerton, who was represented in Generation and British Art Show 7. Most importantly, our workshop and its staff provide expert support for artists of all levels and ages.

Learning and outreach are at the core of our work and take place through the organisation, utilising our gallery spaces, the professional workshop, the Learning Zone that is equipped for children to make prints, and our Archive Room. We have endeavoured to integrate our education programme with our exhibitions' programme, producing worksheets that encourage children to engage with specific exhibitions and organising talks and demonstrations in response to themes raised by exhibitions. This year GPS contributed to the Commonwealth Games Cultural Programme and to the Merchant City Festival, as well as using new ways to engage with our audiences in the gallery spaces through a series of Multi-Sensory Storytelling Sessions for families. We also delivered outreach events as part of Kidsfest in East Dunbartonshire, and encounters Art Festival, North Lanarkshire.



Children taking part in a storytelling session in Michael Fullerton's exhibition, *Meaning Inc.*, with Clare Hume.



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## REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2015

### Workshop provision

The workshop maintains its provision of excellent printmaking facilities and equipment and continues to expand its digital technology with the introduction of a large format digital laser cutter and engraver which is proving very popular with artists. We have trained staff to use this new technology and continue to train more digital master printers to fulfil the increased requirements of artists for one-to-one digital expertise. The Studio has also gained another exposure unit that will be dedicated to photo-etching. Development of the darkroom facility is slow, but continues to be a priority for 2015.

The expertise offered by our staff continues to be in great demand by artists for the production of editioned prints exhibited nationally and internationally. This year we have completed digital print editions for Luke Fowler, and screenprints on wood for Jeremy Deller, both for The Modern Institute, Glasgow, as well as an edition of 50 photopolymer intaglio prints for Avery Singer, a New York based artist showing at the McLellan Galleries during Glasgow International. Sue Tompkins commissioned a silkscreen edition from GPS to be sold at the New York Armory Art Fair, and, Scott Myles worked on a unique screen print on a wall, *The Meaning of Return*, for the Mumbai Art Room, India, that was developed in consultation with GPS workshop team. Drawing from this large pool of artists, GPS works to use print in increasingly innovative ways, while continuing to introduce new artists to traditional skills and develop the skills of our members at all levels of expertise. Our membership is increased Members regularly chose to join GPS following artists successfully completing our classes.

### International Presence

In 2014 the Commonwealth Games took place in Glasgow. GPS was awarded Commonwealth Games Legacy status for its programme during 2014. A major part of this was the culmination of *Below Another Sky*, an international programme of residencies that took place during 2013/14 for Scottish artists and artists from the Commonwealth. A series of exhibitions and talks by the artists took place at the five Scottish print studios; GPS was scheduled its exhibition to coincide with the Commonwealth Games in the summer of 2014. It was an extremely successful enterprise with genuine international reach. Jim Lambie, Michael Fullerton, Seher Shah and Rohini Devashar have all worked alongside Glasgow Print Studio Master Printers to produce new print editions in response to their research for the International project, *Below Another Sky*. Michael Fullerton's research took him to New Zealand and Jim Lambie to Antigua while Rohini Devashar and Seher Shah both came to Scotland representing India and Pakistan.

Our exhibition programme endorsed the international theme of 2014 in Glasgow, beginning with Glasgow International and Alex Frost's exhibition, *Reproduction*, in our main gallery. It concentrated on the themes of multiplicity, uniqueness and reproduction that are so particular to print, using playful use of references, processes and materials to compare the reproductive nature of print and the recent baby boom.

Our relationship with Engramme print studio in Quebec, Canada was also an important part of the calendar this year. Three artists, Denise Blackburn, Armelle Francois and Lisette Thibeault, exhibited work in our main gallery, in May. Two of our own artist members, Rachel Duckworth and Bronwen Sleight, were given the opportunity to visit and exhibit in Quebec.

In November 2014, John McKechnie had a research visit to New York to attend New York Print Week, with a view to attending print fairs in America in the future, to extend our international reach and discover new markets for our artists' prints.

Claire Forsyth, our Studio Manager, undertook a one month residency at the KALA Institute of Art in Berkeley, California. It allowed her a period of staff development, to progress with her own art work and exchange knowledge with other print studios in America. During the month she visited Crown Point Press in San Francisco, and Paulson Bott press in Berkeley, as well as the printmaking departments of Marin College and the Mission Cultural Centre for Latino Arts in San Francisco. Claire observed both administrative and technical differences between our studios, gaining valuable information to benefit GPS, and also confirming our own international standing as an excellent print workshop able to give advice and knowledge to others.



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## REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2015

### Exhibitions Programme

A varied programme that supported local artist members, artists who have long creative relationships with GPS, and new contemporaries who began new relationships with us, formed the basis of our programme this year. Opening with *In Abstraction* that featured Hetty Haxworth, Aimee Henderson and Rosalind Lawless, we continued with Alex Frost, as part of the Glasgow International Art Festival 2014. The international theme continued with the three Canadian artists from *Engramme in Quebec*.

Michael Fullerton's *Meaning Inc.* previewed in New York in January, at Greene Naftali, in June. It transformed our gallery space in June and August, shutting out the natural light and introducing a colourful light sculpture. A series of large scale, screen-printed images were pasted to the gallery walls, interspersed with more traditional oil paintings inspired by Thomas Gainsborough; using every form of display and contrasting the different media of art in the 'information' age.



Michael Fullerton, *Trade-Mark*, screenprint



Hetty Haxworth, *Burnished Landscape*, monoprint



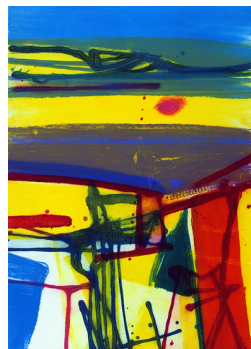
Alasdair Gray, *Inside* screenprint

Our ground floor gallery saw exhibitions by artist members, Bryan Evans, Dominic Snyder, our one-time master screen printer, John Taylor, and Ashley Cook, as Featured Artists of the Month. The featured artists exhibitions provide us with highlights in an ever-changing display of members works and publications, and allow us to provide additional support for the individual artists who exhibit as part of the programme.

Sales of members works, and of our publications, contribute substantially to the financial well-being of GPS, and this space is increasingly important as we increase our retail potential. This continues to be developed with additional merchandise: Elizabeth Blackadder mugs and fridge magnets, and tote bags with screen printed designs by a number of our artists are all available for purchase.



Alex Frost, *Reproduction*



Barbara Rae, *West22*, carborandum



Elizabeth Blackadder, *Irises, Lilies, Tulips* etching



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## REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2015

### Education programme

Learning is at the core of GPS's work and takes place throughout the organisation, utilising both gallery spaces, professional workshop, Learning Zone, and our Archive Room. We aim to make printmaking accessible to people of all ages and abilities and enhance understanding of contemporary art through activities linked with our exhibition programme. GPS delivers an extensive evening and weekend printmaking course programme and a wide range of learning and engagement opportunities. This year we offered 25 courses from beginner to master class across the print methods available at GPS.

As well as the evening and weekend courses offered within GPS, we have a considerable outreach programme. This year we worked with a record number of people when we ran a 2-day print hub on the street as part of the Merchant City Festival. We also worked extensively with the organisers of the /culture 2014 programme in support of the Commonwealth Games Cultural programme by delivering 3 days of workshops in Glasgow Green's Live Zone. This enabled us to work with the largest and widest reaching audience we have ever worked with: 670 participants over the two events, local children alongside a wide spectrum of international visitors to the Games. GPS targeted the widest possible audience for printmaking and the high levels of participation provides clear evidence of the demand from the general public to take part in quality printmaking activities.



To explore new ways to engage with our audiences, we delivered multi-sensory storytelling sessions in the galleries. Drama Artist, Clare Hume, of Raincoat and Slippers Theatre uses sound, music, movement, visuals and scent to captivate the audience with her unique approach to making artworks more accessible with clever associations and characters. Our success was confirmed by participants of the Print Hub workshops we held outside GPS, being inspired to take part in our scheduled Learning Programme, and, bringing new visitors with them.

We received very positive feedback from the sessions with attendees saying, "*Clare captured the little ones attention for longer than I thought*" and "*Really fun way to learn about the artworks*"

GPS also continue to work as a key partner in the Trongate 103 learning community, working with all organisations in the building to develop and deliver joint programmes in T103.



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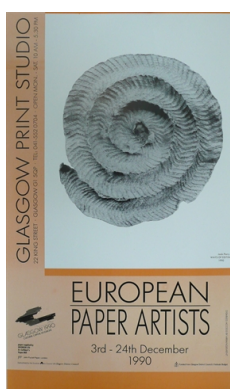
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## REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2015

### Specialist Print Archive

Our Print Archive is a resource documenting and holding examples of more than 40 years of contemporary printmaking in Scotland. This facility is continues to grow as we publish more work for contemporary artists and support artists to make prints, we collect additional items of importance: the 40th Anniversary Suite being the largest and most important acquisition this year. We continue to invite members to donate work to the archive so that their prints become part of our historic collection.

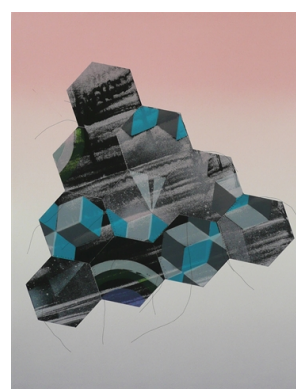
Sadly, 2014 saw us lose our full-time archivist to The Edwin Morgan Archive at Glasgow University, and, as a cost-saving measure, the Board decided not to replace her. Kerry does continue to work for us one day a month, in order to maintain the collection. We also continue to make the archive accessible through changing displays of work in the relief printing area of the workshop.



Exhibition poster from 1990 featuring an image of an ammonite from, *Ways of Editing*, by Jacki Parry



Untitled, screenprint, published 2008, by Nathan Coley, from the *Blueprint Portfolio*



Untitled, screenprint, published 2005, by Ciara Phillips

The board supports the archive in its progress towards Museum accreditation that will give us access to more funding streams so that we can see the archive better cared for in the future.

## ACHIEVEMENT AND PERFORMANCE

### Charitable activities

#### The Membership

Our members are at the heart of the organisation. All the chemicals for printmaking, and the smooth running of the workshop, is subsidised to enable all artists to make prints at GPS. Members are invited to participate in all aspects of GPS and three members of the Board are active, printmaking members, including the chairperson. Other members contribute to the exhibitions and education sub-committees. In response to members' requests, we have increased the range of classes we run to include more specialist techniques, such as waterless lithography and photogravure. We invest heavily in the promotion of members' artwork curating exhibitions in the main gallery and showcasing individuals in the retail gallery as well as taking work to art fairs.



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## REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2015

### Fundraising activities

Our business model relies significantly on the sale of artists' work. Print sales generate income for GPS and for Scottish artists. We have already, and will continue to, invest in the customer experience, improved use of customer data, online sales and merchandising. We now have a marketing strategy to support and encourage greater commercial development and are activating this via a redesigned, more commercial, website and regular poster and leaflet campaigns. New merchandise is being sold in our downstairs gallery, for example, mugs with Elizabeth Blackadder designs, and Tote bags printed with a number of our artists' images.

We promote GPS and its offering via social media channels (mainly Twitter and Facebook) and have a growing online community. We have strong relations with local critics and journalists who often cover our exhibitions. This activity is led by the Marketing and Fundraising sub-committee, which comprises trustees, staff and members working together to enhance the profile of GPS and - principally - increase footfall in the shop and gallery.

We have soft-launched a Patrons or "Friends" scheme which offers individuals and organisations the opportunity to pay an annual subscription to receive GPS benefits. This runs in parallel with our corporate sponsorship scheme.

GPS has a unique selling point in that the products are made on site. The gallery itself is unique in Glasgow as it specialises in fine art prints. GPS is involved in the promotion and development of Own Art, an innovative scheme opening up the art market to new buyers. In partnership with Own Art and the leading online cultural product retailer Culture Label, GPS allows buyers not only to purchase online but to purchase using interest free loans.

### Staffing

Staffing levels in 2014/15 were:

Full-time: 5

Part-time: 12

Sessional: 5

Staff development has been prioritised with a modest budget allocated to support residencies, visits to other institutions and conferences. Staff are actively encouraged to apply for amounts of up to £500. This year we assisted Claire Forsyth, Studio Manager to visit KALA Art Institute in Berkeley, California, and, Murray Robertson, Digital Master Printer, to be Visual Artist in Residence at Sabhal Mor Ostaig on Skye. These residencies enabled each to dedicate a period of time to their own artistic practice, and to extend their knowledge of other workshops. Murray also began to learn Gaelic.

Staff working in our commercial gallery space are being introduced to print processes to enable them to understand the products they sell in the gallery and at art fairs.



Claire Forsyth screen printing



Murray Robertson's studio at Sabhal Mor Ostaig on Skye





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## REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2015

### FINANCIAL REVIEW

#### External funding

2014 was an important year for GPS, which saw it achieve Regular Funding status with Creative Scotland. Our application for funding was supported by a new three year business plan, and was successful with a 13% uplift in funding, and a three year agreement for 2015-18. This gives us CS funding of £480 000 for three years with approximately £18 000 uplift per year over our previous funding.

GPS also received core funding of £42 000 from Glasgow City Council for 2014/15. However, this amount has been reduced to £38 000/annum for the next three years.

#### Reserves policy

Total reserves held by the charity at the balance sheet date are £141, 454 (2014-£139, 863).

It is the policy of the charity to maintain the unrestricted funds not committed or invested in tangible fixed assets ("the free reserves") at a level sufficient to support the current activities of the charity in the event of a significant drop in income. We aim to achieve reserves of one month's running cost. At present the charity has £56, 860 free reserves and will continue to seek and apply for additional sources of funding to ensure that there is sufficient unrestricted income to continue to fulfil its objectives and aims.

#### Major activities in 2014/15

This was a year of international and national projects: the Commonwealth Games, Below Another Sky and Generation, Twenty Five Years of Contemporary Art in Scotland. Generation was a partnership between the National Galleries of Scotland, Glasgow Life and supported by Creative Scotland. In July/August 2014 GPS presented an exhibition of newly commissioned work by Michael Fullerton. Fullerton is one of the most significant artists of his generation and the exhibition offered a platform to view his work in Scotland for the first time in many years. It included oil portraits from his residency in New Zealand along with multi-panel screen prints on newsprint, produced by GPS in December 2013 and shown first at Greene Naftali Gallery, New York.

Below Another Sky, a series of exchanges and residencies between Scottish artists and artists from the Commonwealth, was created as part of the Scottish Print Network, with funding from Creative Scotland's Creative Futures. Each artist had a print editioned by one of the Scottish Print Studios. A suite of the prints were purchased by the British Council for their permanent collection, and it will be shown at their London headquarters in 2015 before being toured round the Commonwealth.

While it is increasingly difficult to sell prints directly from our galleries, we saw an increase in sales at external venues, such as art fairs and the Royal Academy Summer exhibition in London where we are able to sell the prints of Elizabeth Blackadder. Our continued dependence on Blackadder sales is a matter of concern and the Board of Trustees, with the CEO, are looking for ways to improve our sales through other means, including a more vigorous publication programme, working with new and emerging artists, and considering new venues to show work. Our core membership is an important part of this venture, providing commercially viable prints of a professional quality. The 'Artist of the Month' has made a larger contribution to income this year.



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### Priorities 2014/15 and Beyond

Glasgow Print Studio will continue to innovate and find creative ways to facilitate investment in talent, high quality production and audiences, access and participation; helping Scotland's creative economy and Glasgow's reputation as a creative place.

We aim to prioritise the search for new markets and new marketing strategies; to look for new funding streams and patrons. We plan to run a greener workshop with greater recycling and more efficient energy use, encouraging our members to behave responsibly, and assist us in this.

Our Business Plan is underpinned by four strategic aims:

- To be Scotland's centre of Excellence for Printmaking dedicated to quality production, innovation and experimentation; embracing new technologies to inspire and lead contemporary artistic production.
- To lead in the development and promotion of Scottish printmaking and support Scottish based artists through our print publishing and exhibitions programmes, through representation at international art fairs and by sales of their work to public and private collections
- To be at the heart of Glasgow's cultural offer, extending from vibrant creative learning and engagement opportunities to contributing to Glasgow's profile as a destination for cultural tourism and investment
- To preserve Scotland's printmaking heritage through the transferring of traditional skills and the development of GPS archive; providing a crucial living link between current printmaking production and the history of printmaking in the West of Scotland

Glasgow Print Studio will be a showcase for world class printmaking, exhibiting the very best of Scottish and international talent. Our programme will incorporate 'must see' exhibitions, working with Glasgow International and others to maximise the awareness and impact of our programme.

Fundamental to these aims is our belief in Glasgow Print Studio as a working artistic community for which we will continue to provide opportunities to showcase the best of the work from our 300 artist members





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## REPORT OF THE TRUSTEES FOR THE YEAR ENDED 31 MARCH 2015

### STATEMENT OF TRUSTEES RESPONSIBILITIES

The trustees (who are also the directors of Glasgow Print Studio Ltd for the purposes of company law) are responsible for preparing the Report of the Trustees and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

Company law 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 charitable company and of the incoming resources and application of resources, including the income and expenditure, of the charitable company for that period. In preparing those financial statements, the trustees are required to

- select suitable accounting policies and then apply them consistently;
- observe the methods and principles in the Charity SORP;
- make judgements and estimates that are reasonable and prudent;
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charitable company will continue in business.

The trustees are responsible for keeping proper accounting records which disclose with reasonable accuracy at any time the financial position of the charitable company and to enable them to ensure that the financial statements comply with the Companies Act 2006. They are also responsible for safeguarding the assets of the charitable company and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

In so far as the trustees are aware:

- there is no relevant audit information of which the charitable company's auditors are 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 auditors are aware of that information.

### STATEMENT AS TO DISCLOSURE OF INFORMATION TO AUDITORS

So far as the trustees are aware, there is no relevant information (as defined by Section 418 of the Companies Act 2006) of which the charitable company's auditors are unaware, and each trustee has taken all the steps that they ought to have taken as a trustee in order to make them aware of any audit information and to establish that the charitable company's auditors are aware of that information.

### AUDITORS

The auditors, Martin Aitken & Co, will be proposed for re-appointment at the forthcoming Annual General Meeting.

This report has been prepared in accordance with the special provisions of Part 15 of the Companies Act 2006 relating to small companies.

### ON BEHALF OF THE BOARD:

J Ganter - Trustee

21 October 2015

