

**Charity registration number 1106084**

**Company registration number 05215861 (England and Wales)**

**INTOART PROJECTS**  
**ANNUAL REPORT AND UNAUDITED FINANCIAL STATEMENTS**  
**FOR THE YEAR ENDED 31 MARCH 2023**

# INTOART PROJECTS

## LEGAL AND ADMINISTRATIVE INFORMATION

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<b>Trustees</b>	Catherine Winn Rosie Cooper Nicola Dewar - Chair Laura Smith Victoria Farrow Felicity Sutherland Ella Roeg Jennifer Orgill
<b>Secretary</b>	Laura Smith
<b>Charity number</b>	1106084
<b>Company number</b>	05215861
<b>Principal address</b>	Studio 306 Peckham Levels Peckham Town Centre Car Park 95A Rye Lane London SE15 4ST
<b>Registered office</b>	Studio 306 Peckham Levels Peckham Town Centre Car Park 95A Rye Lane London SE15 4ST
<b>Independent examiner</b>	F J Wilde FCCA MBA DChA Warner Wilde 4 Marigold Drive Bisley Surrey GU24 9SF

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# INTOART PROJECTS

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# INTOART PROJECTS

## TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT)

### FOR THE YEAR ENDED 31 MARCH 2023

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#### Introduction

The trustees present their annual report and accounts for the year ended 31st March 2023. The board of trustees are satisfied with the performance of the charity during the year and the position at 31st March 2023 and consider that the charity is in a strong position to continue its activities during the coming year, and that the charity's assets are adequate to fulfill its obligations.

The financial statements have been prepared in accordance with the accounting policies set out in note 1 to the financial statements and comply with the charity's governing document, the Companies Act 2006 and "Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019)".

#### Objectives and Activities of the Charity

Intoart Projects aims to develop new partnerships between artists, community groups and galleries working with people with learning disabilities to access the visual arts through opportunities to make art and share it with audiences through exhibitions, events and books.

#### Public benefit that is provided by the charity

Intoart creates opportunities for people with learning disabilities to develop their own visual art practice and increase the visibility and profile of their artwork within contemporary culture. We aim to reach people with learning disabilities that face barriers to inclusion in the arts through social, economic and health factors, and with little or no access to art education by providing an environment in which the highest level of ambition is nurtured through learning and artistic development.

The trustees have paid due regard to the guidance issued by the Charity Commission regarding public benefit.

#### To achieve our mission, we set five strategic objectives for 2022/23

##### Strategic Objective 1: Studio Programming

To provide a resourced artist studio for people with learning disabilities to develop their individual art practice within a programme that nurtures experimentation, progression and innovation.

##### Strategic Objective 2: Public Programming

To develop an ambitious public programme to realise new projects, exhibitions, events and publishing, by initiating and responding to invitations working with external collaborators.

##### Strategic Objective 3: Education and Engagement

To develop opportunities to increase participation and engagement through education projects and public events working inclusively with people with learning disabilities and the wider community.

##### Strategic Objective 4: Audiences, Marketing and Communications

To promote Intoart and individual artists to local, national and international audiences and their visibility within the public domain and contemporary culture.

##### Strategic Objective 5: Finance

To diversify sources of income and increase staffing capacity.

#### Achievements and Performance of the Charity

We continued to adapt our programme activity in response to the challenges posed by the Covid-19 pandemic and the legacy of its impact for Disabled people. We made adjustments across the full scope of the organisation, including a review of our operations, capacity, finance, partnerships, programme and artistic direction whilst focused on our commitment to achieve the above five strategic objectives.



# INTOART PROJECTS

## TRUSTEES' REPORT (CONTINUED)(INCLUDING DIRECTORS' REPORT) FOR THE YEAR ENDED 31 MARCH 2023

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The overarching theme of the year was increasing the visibility and leadership of people with learning disabilities and autistic people. To achieve this, the year shifted to a full return to our public facing programming and our ability to engage with planned exhibitions that were previously put on hold due to the pandemic and restrictions. Through the direct delivery of our art, design and craft studio programme we continued to be proactive, and responsive playing a key role in the lives of people with learning disabilities we work with and their development as creative practitioners.

### **Summary of the main achievements of the charity during the year**

Intoart's vision is for people with learning disabilities to be visible, equal and established artists and designers.

Intoart's programme seeks to address inequalities of access, participation and leadership by people with learning disabilities and autistic people. Through visibility, leadership and excellence of Intoart's practice we aim to challenge the deficit model of disability that still persists. Through our studio programme we support progression through the six stages of isolation; low expectation; access; participation; progression; and leadership. The charity also measures success through its engagement with public audiences and our commitment to social justice and recognition of achievements through the championing of the artwork and people.

Our major Public Programme highlights and achievements during 2022/23 include:

#### **Clifton Wright - Solo Exhibition at Block 336, April 2022**

'Hieroglyphics of the Face' was Clifton Wright's debut solo exhibition of drawn portraits at Block 336, London and was a survey of new and existing works on paper. An essay and publication was also commissioned for the exhibition.

#### **Christian Ovonlen - 'Theatrical' and 'Botanical' Solo exhibition at Brookfield Properties Craft Award 99 Bishopsgate & Aldgate Tower : 20th June – 25th September 2022**

'Theatrical' and 'Botanical'

Christian Ovonlen solo displays were a result of winning the Brookfield Properties Craft Award at Collect Art Fair 2022. The exhibitions featured works from the artists Ballets Russes and Botanical series.

"Having exhibitions of my work makes me proud. I close my eyes and imagine being at the theatre, in the audience, scared of the dark, and then happy when the stage lights shine." Christian Ovonlen.

The Brookfield Properties Craft Award is one of the most significant craft prizes in the UK. It recognises an artist who significantly contributes to the story of contemporary craft and making in the UK.

#### **The Intoart Collection - An Octopus with Boomerangs exhibition at Copeland Gallery**

'The Intoart Collection – An Octopus with Boomerangs' exhibition ran 30th June - 3rd July. This is the first ever Intoart Collection exhibition as we relaunched our previously named 'archive' to be the 'Intoart Collection'. The exhibition, and accompanying book, premiered works from the collection and highlighted new works by all 24 artists, providing an insight into the vast range of work produced in Intoart's studio.

#### **Launch of our new book**

Our latest book 'The Intoart Collection – An Octopus with Boomerangs' was launched as part of the exhibition. This substantial book is filled with large scale colour illustrations throughout, premiering works from the collection and providing an insight into the vast range of work produced in Intoart's studios. Introduction by George Vasey, with essays by Kate Macfarlane, Laura Smith, Rosie Cooper and Sarah Griffin. Designed by Studio Mark El-khatib. Co-edited by Ella Ritchie and Sam Jones.

#### **Dawn Wilson and Andre Williams were selected for New Contemporaries 2022**

In 2022 Intoart was recognised as an alternative learning programme by New Contemporaries, and became the first year artists working in our studio applied for this unique exhibition and artistic development programme. The selectors this year were artists, James Richards, Veronica Ryan and Zadie Xa.



# INTOART PROJECTS

## TRUSTEES' REPORT (CONTINUED)(INCLUDING DIRECTORS' REPORT)

### FOR THE YEAR ENDED 31 MARCH 2023

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Intoart artists Andre Williams and Dawn Wilson were selected for New Contemporaries 2022 exhibition in September in Hull at the Ferens Art Gallery and Humber Street Gallery then moved to the South London Gallery in December 2022. Andre Williams was highlighted in **Time Out** as one of twelve amazing artists to watch out for. A review of the show led with his artwork and quoting his work as "*Totally joyous, totally gorgeous*". Eddie Frankel, Timeout.

#### **Ntiense Eno-Amooquaye - Solo Exhibition African Bird Dynasty 23 September – 29 October 2022 White Columns, New York**

Ntiense Eno-Amooquaye travelled to New York in September 2022 to install and open her first exhibition in the United States 'African Bird Dynasty' at White Columns, New York. Ntiense made a new body of work for the show - African Bird Dynasty - a group of four new large-scale wall hangings that combine Shibori tie dyeing and hand screen printing the starting point for a new film project to be realised in 2023/24.

#### **Intoart x RÆBURN at LabE20**

We were invited by Christopher Raeburn of the brand RÆBURN to collaborate on a pop-up installation and series of events at the LAB E20 in the Olympic Park in December. The fashion brand RÆBURN puts sustainability at the core of its values. Being in residence over the two weeks, we launched a new range of screen-printed cushions and a bespoke installation of our workwear collection of clothes, alongside other Intoart products and artworks.

#### **Other external exhibitions include:**

Mawuena Kattah featured in Liquid Light: Painting in Watercolours at Laing Art Gallery as part of an Arts Council Collection loan. Uduehi Imeinwanrin was selected for the Football Art Prize 2022. This touring exhibition included three venues across the UK that ran throughout the year at Touchstones Rochdale; Millennium Gallery, Sheffield and Sunderland Museum & Winter Gardens.

#### **Summary of the Programme delivery of the charity during the year:**

In 2022/23 we delivered Intoart's programme across six areas of core activity:

1. Art Studio
2. Trifle Design Studio
3. Artists Direct Change
4. Intoart Collection
5. Ambitious Bodies programme/ Foundation Studio
6. Public Programme

#### **1. Art Studio programme**

Intoart's studio programme supports young people and adults with learning disabilities to learn new art, design and craft skills and make artwork over a core weekly programme ranging from our entry level Foundation programme for those new to the studio through to our commitment to supporting individual progression routes, core skills, new mediums and those developing work towards exhibitions, collaborations, commissions and projects locally, nationally and internationally.

Within the year, the depth and volume of our studio programme beneficiaries increased, including six new members going into their second year of the Foundation programme. We are now working with a core number of 24 artist beneficiaries with learning disabilities as part of our weekly studio programme offering each beneficiary between 1 to 3 days in the studio per week spanning art, design and craft.

The studio programme was delivered by our core team of studio staff, freelance creative practitioners and collaborators. We undertook outreach and recruitment to introduce two new core visiting freelance facilitators for the first time to work over a full year on Explorers 2 and Studio Plus + funded studio activity.

We continued to reflect on the impact of the studio, the voice of the artists to inform our studio programme and be led by the artists' lived experiences:

*"I know about stigma, it's having a different criteria for people with a disability. Putting them down. I don't want people to tell me what they think I want to hear. Just because people know I have a learning disability doesn't mean they know me. Honesty is the best policy for me if I am talking about my artwork. The art part I am comfortable with, talking about that. The main thing is to talk about my artwork."*

Clifton Wright, Intoart artist



# INTOART PROJECTS

## TRUSTEES' REPORT (CONTINUED)(INCLUDING DIRECTORS' REPORT) FOR THE YEAR ENDED 31 MARCH 2023

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*"My idea to photograph dancers with disabilities and inclusive dancers in representation. I want to photograph disabled people who are dancers. It is important about the light and dark shadows parts of the drawing. I want the colour to stand out. It's important for shadows to stand out and to capture the beauty."* Nancy Clayton, Intoart artist

### Studio beneficiary figures

- We have two studios in Peckham Levels in Peckham Southwark; a London Borough notable for its ethnic diversity and position on the deprivation index in England, whilst further working with our membership of participants and artists from neighbouring boroughs of Lambeth and Lewisham.
- We continue to work with local South London based artist beneficiaries from the Boroughs of Lambeth, Southwark, Lewisham.
- Partnership work is core to our reach to beneficiaries, working with voluntary sector organisations, FE Colleges & social services to reach people to increase opportunities for engagement across the three South London boroughs with strong local community impact & programme of National & International significance.
- Studio delivery target (beneficiaries x sessions) = 1890 / Actual delivery (participants x sessions) = 2444 (Note: 1 day of delivery of 5.5 hours = 2 sessions / 1 in morning and 1 in afternoon). We are proud to have been able to offer a 29% increase in studio activity delivery above the target over the year.

### 2. Design Studio

Trifle Studio is our design studio. Within the year it continued to grow as an important platform for people to develop a design practice. Alongside familiar names such as Lush and John Smedley, we secured our first editorial illustration commission with The Guardian newspaper to develop a series of illustrations for their special series 'How slavery changed the Guardian, Britain and the world'. A major moment for the recognition of our design studio was a major feature in British Vogue. Trifle Studio was profiled in the May 2023 issue of British Vogue for the cover feature 'Reframing fashion: dynamic, daring & disabled' championed by contributing editor Sinead Burke. Working closely with Edward Enninful they invited 13 Disabled leaders in their field to profile in issue, headlined as 'a vanguard of new disabled talent'. We are proud to feature alongside leaders and trailblazers in their respective fields including comedian Rosie Jones, ASL performer Justina Miles and Rambert Company dancer Musa Motha. The issue addressed Vogue's increased commitment to accessibility going forward with our issue being the first ever to be released in Braille for those with low vision or a visual impairment.

### 3. Artists Direct Change

Now in its fifth year, the Artists Direct Change (ADC) programme is Intoart's first ever professional development programme with the aim of addressing the under-representation, equity of access to resources and opportunities for people with learning disabilities practicing as artists in the visual arts sector. ADC activity undertaken throughout the year includes nurturing Studio Visits / Writing commissions / Curatorial Projects / Ambitious Production.

It's been a pivotal year in the ADC programme demonstrated by the many new opportunities for artists visibility and recognition, notably including Ntiense Eno- Amooquaye - Awarded Paul Hamlyn Artist Award 2022. Ntiense was selected as a recipient of the Paul Hamlyn Foundation Award for Artists 2022. The 'Awards for Artists' supports individuals at a timely moment in their career, giving them the freedom to develop their creative ideas and contributing to their personal and professional growth. Each year, a panel of four new judges selects the recipients on the basis of talent, promise and need, as well as achievement. This is a significant moment for Ntiense and will enable her to make new work on the depth and scale she wants to over the next three years. ADC has developed major artist commissions and public outcomes outlined earlier in the report working with partners associated with the ADC programme 2022/23 including White Columns/ Flat Time House/ Block 336 / Kiln Rooms/ V&A East / Arts Council Collection/ New Contemporaries/ Drawing Room/ Crafts Council/ Government Art Collection.

# INTOART PROJECTS

## TRUSTEES' REPORT (CONTINUED)(INCLUDING DIRECTORS' REPORT)

### FOR THE YEAR ENDED 31 MARCH 2023

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#### 4. Intoart Collection

Pioneering in our support for the careers of artists, Intoart houses over 5,000 artworks in the 'Intoart Collection'. A publicly accessible loaning resource for researchers, curators and organisations, the collection is a physical and digital archive of original artworks made in the Intoart studio.

The Intoart Collection of original artworks is home to over 5000 artworks made in the Intoart studio. We added an impressive 604 archived works to our conversation of new works and online platform in 2022/23 which is an 81% increase on the 333 archived works in 2022/23. This reflects a significant delivery of practice by artists working in the studio. Of note there has been a diverse development in the range of materials, scale and techniques applied in the work.

To deliver the increased activity for the Collection, we were successful in securing funding for a Studio Assistant from October to work on the digital archiving of the collection which has enabled us to increase capacity and build new systems. Within the next period of our programming 2023-26 we plan to expand the potential of our Collection over the coming years with further Collection Management capacity and specialist knowledge and skills.

Our Collection activity within the year included:

- Digitising and conservation of artworks
- Sharing artwork with audiences through studio visits
- Further expanding our new archiving space and store of works
- Increasing opportunities for curators/visitors/artists to find out about & experience our work first-hand.

#### 5. Foundation /Ambitious Bodies programme

Intoart's aim for its work with young people is 'An equal platform for young people with learning disabilities to become artists of the future'. We work with young people from 18 years upwards where there is significant need for post school provision and pressure on resources for transition into adulthood. With our three-year project funding secured from City Bridge Trust we launched the Ambitious Bodies programme in 2021 aimed across our young people and core studio programme.

Our activity within the year 22/23 included:

- Six new young adults 18 -25 years progressed into their second year of the Foundation/Ambitious Bodies programme to include Life Drawing, Printmaking, Ceramics and weekly studio practice on weekly full day studio sessions. We submitted a comprehensive report to the main funder City Bridge Trust for this programme that documented impact and outcomes. In addition, two artist beneficiaries aged 18 -25yrs with learning disabilities worked within the core art studio programme undertaking 74 sessions (37 days) of art studio sessions.

Total number of Young people sessions delivered = 592 (measured as 2 sessions per day). Progress on our offer for young adults increased 72% on the previous year as we moved from 344 sessions to 592 sessions in 2022/23.

We have ongoing relationships with local schools, social services transition teams, further education & voluntary sector organisations, proving successful in increasing referrals for young people 18-25yrs to the studio programme and successful in reaching targeted groups. Intoart is an Arts Award supporter. We delivered workshops for Spa School as part of our Annual exhibition programme delivered by artists and supporting peer leadership. With Covid Restrictions and school readjustments easing we look to develop further ways to work with school partners in 2023/24.



# INTOART PROJECTS

## TRUSTEES' REPORT (CONTINUED)(INCLUDING DIRECTORS' REPORT)

### FOR THE YEAR ENDED 31 MARCH 2023

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#### 6. Public Programme of exhibitions and events

The achievements for the public programme are outlined earlier in the report, below are the figures associated with the delivery outputs:

SMART target summary:

- Partner exhibitions - Target Minimum: 2 / Actual: 7
- Partner events Target: 2 / Actual: 2
- Online exhibitions - these moved to focus of in person exhibitions this year
- Performance (Live or recorded) of new work Target 1 / Actual 1 artist talk
- Films produced - Target 1 / planned 4 new films for next year
- Publication/Book - Target 1 / Actual 1

Exhibitions and Events over the year:

- Clifton Wright exhibition at Block 336
- Christian Ovonen Brookfield Properties Craft Award exhibition
- Intoart Collection: An Octopus With Boomerangs at Copeland Gallery (exhibition and book)
- New Contemporaries 2022 at Humber Street Gallery and South London Gallery exhibitions
- Ntense Eno-Amooquaye exhibition at White Columns, New York
- Book display/graphics at Tenderbooks Window (event)
- Intoart x Raeburn LAB E20 (event)
- Mawuena Kattah in group exhibition, Liquid Light: Painting in Watercolours at Laing Art Gallery
- Uduehi Imeinwanrin in the Football Art Prize at Touchstones Rochdale; Millennium Gallery, Sheffield; Sunderland Museum

#### Reach to audiences

Physical Attendances

England Known 231,040 / Estimated 8150

Rest of the World Estimated 5500 (New York exhibition)

Audience figures and in person impact is back achieving in excess of our targets. Audience figure for previous year FY 21/22 was 44,443 which translates to a 420% increase for 2022/23 on the known target achieved.

#### Intoart Website

2022/23 figures for our main Intoart website and our Exhibitions website over the year declined over 60% on previous year as our audience shifted to in person audience experience and a move to increased social media impact and our Instagram and Eflyer reach.

Main Intoart website figures: Unique browsers 13024 / Page impressions 50465

#### Funders

The new relationships we had developed with funders within the previous year came to fruition. We were delighted to build further connections over the year including Southwark Council Stands Together fund to support a new fixed term post aimed at adding capacity to support the digital archiving of artworks and conservation for the Intoart Collection. Within 2022/23, we supported increased programme delivery capacity through our funding from Lightbulb Trust and Explorers 2 for additional projects working directly with beneficiaries in addition to the core studio programme. We continued to orientate ourselves to address the financial implications of the Cost of Living increases which were supported by a number of funders considering its impact with one-off grants to support the rise in energy bills and pressure on overheads, staffing and materials.

We were successful in our application to Arts Council England (ACE) National Portfolio Organisation funding agreement for 2023 - 26 which supports core funding for the organisation for a three-year period. We were successful in increasing our annual grant from ACE from current FY 22/23 £122,511 to £205,156 in the forthcoming FY 23/24 and the consecutive two years through to 2026.

We work to secure funds based on a diverse income model of public and private income and thank our funding partners, networks, community and audience for supporting our work.

# INTOART PROJECTS

## TRUSTEES' REPORT (CONTINUED)(INCLUDING DIRECTORS' REPORT)

**FOR THE YEAR ENDED 31 MARCH 2023**

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### **Intoart - Looking to the future**

As we look ahead to 2023/24, we are positive about our growth and a future direction that is committed to depth of impact for our beneficiaries, stakeholders and audiences. We have navigated a challenging time over the past two years of the pandemic through the commitment of our community, support networks, families and caregivers, stakeholders, partners and funders. We are positive about creating future opportunities and championing the achievements of people with learning disabilities to be visible, equal and established artists and designers.

### **Chair's report**

Whilst for many this period saw a return to pre-pandemic routines, Intoart were diligent in ensuring the needs of their community were carefully considered. For many of our artists the pastoral support that (seemingly) seamlessly weaves through their engagement with the studio is the key to rich and fulfilling artistic outcomes. This work has been intense this year, with good support from the deep experience of staff; a diverse team of freelance practitioners and board members with a depth of experience in the field of social care and safeguarding.

Fundraising has continued at pace; our Arts Council England NPO 2023 - 26 application was successful in its request for an uplift and new funders lined up for 2023/24 and beyond.

An expanded and kitted out studio space created a larger space for artists to work, allowing more days per week to be offered and greater opportunity to diversify practice. This care and personalised approach has resulted in yet another raft of exceptional achievements. Perhaps the cherry on the cake was the March photoshoot with six artists and designers from our design studio for British Vogue May 2023 Edition. Guest editorial consultant Sinéad Burke and Chief Editor Edward Eninful led the 'Reframing Fashion - Daring. Dynamic. Disabled' feature to include us and our work as 1 of 19 internationally recognised Disabled leaders in their field.

The range and quality of work delivered is testimony to the staff team and the expertise and innovation they bring. New members of the team quickly settled, bringing much needed additional capacity. It is also evident in the diversity of partnerships they developed. We have visited Ferens and Humber Gallery in Hull, Tate Liverpool, South London Gallery's New Contemporaries, The Exchange in Erith, Flat Time House, Hyatt Place, Siobhan Davies Studios and Sunset Studios for research and development and welcomed curators and directors from Somerset House, York Gallery, Grand Union, Jigsaw Foundation, Tilting the Lens, Vital Arts, Art360 Foundation, Aspx Gallery, John Smedley, British Vogue, Sutton PR and QEST.

*Nicky Dewar, Chair of the Board of Trustees*

### **Structure, governance and management**

Intoart Projects is governed by its Memorandum and Articles of Association and managed by a Board of Trustees. Strategic direction and delivery is managed by the Director and Intoart's programme is developed and implemented by a team of specialist staff and artists.

### **The methods adopted for the recruitment and appointment of new trustees**

Intoart works in the fields of art, education and learning disability. Therefore, it strives to adopt a Board of Trustees that can support the charitable aims of the organisation working across these fields. The minimum number of trustees for the operation of the board is three, there is no set maximum number. The board identifies the following areas, although not exclusive, to be of importance in the skill base of the board; fundraising, policy development, safeguarding adults and young people, education and inclusion, communications and marketing, adult learning disability service provision and social care, finance and accounting, project management, contemporary art and design.



# INTOART PROJECTS

## TRUSTEES' REPORT (CONTINUED)(INCLUDING DIRECTORS' REPORT) FOR THE YEAR ENDED 31 MARCH 2023

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### The procedure for recruitment of trustees

- Identified at quarterly board meeting skills gap in the board
- Agree action to the recruitment of potential trustee to include networks in the field, personal recommendation, open call out through advertising.
- Demonstrates interest in the charitable aims of the organisation
- Submit CV, assess experience and skills against skills gap and needs of the board to support the charitable aims of the organisation.
- Meeting with Director and Chair of the board
- Offer of meeting with another trustee
- Interview and decision to the suitability of the potential trustee to the role
- Potential trustee to attend a board meeting as observer
- Meet with chair to follow up
- Offer to join the board by Chair and Director
- Reference request and DBS disclosure
- Attend board meeting – nomination and seconded by two members of the board

### Risk management

The major risks to which the charity is exposed and reviews and systems to mitigate risks:

Intoart Projects is governed by a board of trustees meeting a minimum of four times per year to mitigate risks relating to the operational running of the organisation through the development of policies which are reviewed and assessed annually. Financial systems are in place through Money Laundering Policy and the presentation of budgets and quarterly financial reports to the board of trustees. Budgets and cashflow forecasts support the forward financial planning of the organisation to mitigate risks of lack of funds for the forthcoming charitable activity of the organisation.

### Financial Review

#### Policies on reserves

Intoart has a Reserves policy in order to outline why the charity holds a particular amount in its Emergency Reserve.

The Trustees seek to build and maintain the levels of its Emergency Reserve in line with best practice for a charitable organisation. The recommended Emergency Reserve amount is three months' running costs of the charity for the forthcoming year. In the case of Intoart, this is calculated to include studio rent, overheads and core staffing. The money in the Emergency Reserve may only be used if the need arises to wind up the charity, or if the Trustees deem an extraordinary circumstance, force majeure or unforeseen emergency. It may not be spent for any other purpose without the prior agreement of the Trustees.

The Charity's Reserves demonstrate a commitment to risk management and are important to the stability and viability of the charity, including its relationships with existing and potential funders, beneficiaries, and other stakeholders.

The levels of Reserves are reviewed by the Trustees on an annual basis. In order to build up the reserves, and to secure additional unrestricted funds for development, Intoart seeks to diversify its income streams to include a donor scheme, corporate and private income generation alongside grants through trusts and foundations.

The Trustees increased its Emergency Reserve from the sum of £44,000 in 2021/22 to £60,000 by March 31st 2023 to reflect the increased costs of overheads, rent and staffing projected for the forthcoming year 2023/24.

The target range for unrestricted undesignated funds is £2,000 - £20,000 in order to ensure the charity is financially stable but not hoarding resources.

#### Funds in deficit

There are no funds in deficit at 31 March 2023.

The board of trustees is satisfied that the charity's assets in each fund are available and adequate to fulfill its obligations in respect of each fund.

# INTOART PROJECTS

## TRUSTEES' REPORT (CONTINUED)(INCLUDING DIRECTORS' REPORT) FOR THE YEAR ENDED 31 MARCH 2023

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### Transactions and financial position

The financial statements have been prepared implementing the 2005 Revision of the Statement of Recommended Practice for Accounting and Reporting by Charities issued by the Charity Commission for England and Wales (revised in June 2008) and in accordance with the Financial Reporting Standard for Smaller Entities (effective April 2008). As stated in the introduction to this report, the trustees consider the financial performance by the charity during the year to have been satisfactory.

The Statement of Financial Activities show net outgoing resources for the year of a revenue nature of £22,912 (prior year: incoming resources of £11,159).

The total charity funds stand at £117,345 (prior year: £140,257).

### Share Capital

The company is limited by guarantee and therefore has no share capital.

The trustees, who are also the directors for the purpose of company law, and who served during the year and up to the date of signature of the financial statements were:

Lindy Shufflebotham (Resigned 28 October 2022)

Catherine Winn

Rosie Cooper

Nicola Dewar - Chair

Laura Smith

Victoria Farrow

James Hood (Resigned 28 October 2022)

Felicity Sutherland

Ella Roeg

Jennifer Orgill

# INTOART PROJECTS

## TRUSTEES' REPORT (CONTINUED)(INCLUDING DIRECTORS' REPORT)

**FOR THE YEAR ENDED 31 MARCH 2023**

All of the trustees are members of the company and guarantee to contribute £1 in the event of a winding up.

### Statement of Directors' and Trustees' Responsibilities

The Charities Acts and the Companies Acts require the Board of Trustees to prepare financial statements for each financial year which give a true and fair view of the state of affairs of the charity as at the end of the financial year and of the surplus or deficit of the charity. In preparing those financial statements the Board is required to:

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

The Trustees are also responsible for maintaining adequate accounting records which disclose with reasonable accuracy at any time the financial position of the charity and which are sufficient to show and explain the charity's transactions and enable them to ensure that the financial statements comply with the Companies Act 2006 and comply with regulations made under the Charities Act. They are also responsible for safeguarding the assets of the charity and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

The trustees are also responsible for the contents of the trustees' report, and the responsibility of the independent examiner in relation to the trustees' report is limited to examining the report and ensuring that, on the face of the report, there are no inconsistencies with the figures disclosed in the financial statements.

### Method of preparation of accounts

These accounts have been prepared in accordance with the provisions applicable to companies subject to the small companies regime.

The trustees' report was approved by the Board of Trustees.

  
.....  
**Nicola Dewar - Chair**  
Trustee  
Dated: 18/11/23



# INTOART PROJECTS

## INDEPENDENT EXAMINER'S REPORT TO THE TRUSTEES OF INTOART PROJECTS

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I report to the trustees on my examination of the financial statements of Intoart Projects (the charity) for the year ended 31 March 2023.

### Responsibilities and basis of report

As the trustees of the charity (and also its directors for the purposes of company law) you are responsible for the preparation of the financial statements in accordance with the requirements of the Companies Act 2006 (the 2006 Act).

Having satisfied myself that the financial statements of the charity are not required to be audited under Part 16 of the 2006 Act and are eligible for independent examination, I report in respect of my examination of the charity's financial statements carried out under section 145 of the Charities Act 2011 (the 2011 Act). In carrying out my examination I have followed all the applicable Directions given by the Charity Commission under section 145(5) (b) of the 2011 Act.


### Independent examiner's statement

Since the charity's gross income exceeded £250,000 your examiner must be a member of a body listed in section 145 of the 2011 Act. I confirm that I am qualified to undertake the examination because I am a member of the Association of Chartered Certified Accountants, which is one of the listed bodies.

I have completed my examination. I confirm that no matters have come to my attention in connection with the examination giving me cause to believe that in any material respect:

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

I have no concerns and have come across no other matters in connection with the examination to which attention should be drawn in this report in order to enable a proper understanding of the financial statements to be reached.



**F J Wilde FCCA MBA DChA**

Warner Wilde  
4 Marigold Drive  
Bisley  
Surrey  
GU24 9SF

Dated: 20 October 2023

# INTOART PROJECTS

## STATEMENT OF FINANCIAL ACTIVITIES INCLUDING INCOME AND EXPENDITURE ACCOUNT FOR THE YEAR ENDED 31 MARCH 2023

### Current financial year

		Unrestricted funds general 2023 £	Unrestricted funds designated 2023 £	Restricted funds 2023 £	Total 2023 £	Total 2022 £
	Notes					
<b><u>Income from:</u></b>						
Donations and legacies	3	160,539	-	107,065	267,604	235,922
Charitable activities	4	55,054	5,332	-	60,386	32,240
<b>Total income</b>		<b>215,593</b>	<b>5,332</b>	<b>107,065</b>	<b>327,990</b>	<b>268,162</b>
<b><u>Expenditure on:</u></b>						
Charitable activities	5	200,076	22,861	127,965	350,902	257,003
<b>Net incoming/(outgoing) resources before transfers</b>		<b>15,517</b>	<b>(17,529)</b>	<b>(20,900)</b>	<b>(22,912)</b>	<b>11,159</b>
Gross transfers between funds		(16,000)	16,000	-	-	-
<b>Net (expenditure)/income for the year/ Net movement in funds</b>		<b>(483)</b>	<b>(1,529)</b>	<b>(20,900)</b>	<b>(22,912)</b>	<b>11,159</b>
Fund balances at 1 April 2022		21,451	76,734	42,072	140,257	129,098
<b>Fund balances at 31 March 2023</b>		<b>20,968</b>	<b>75,205</b>	<b>21,172</b>	<b>117,345</b>	<b>140,257</b>

The statement of financial activities includes all gains and losses recognised in the year.

All income and expenditure derive from continuing activities.

The statement of financial activities also complies with the requirements for an income and expenditure account under the Companies Act 2006.

# INTOART PROJECTS

## STATEMENT OF FINANCIAL ACTIVITIES (CONTINUED) INCLUDING INCOME AND EXPENDITURE ACCOUNT

FOR THE YEAR ENDED 31 MARCH 2023

Prior financial year

		Unrestricted funds general 2022 £	Unrestricted funds designated 2022 £	Restricted funds 2022 £	Total 2022 £
	Notes				
<b>Income from:</b>					
Donations and legacies	3	146,592	-	89,330	235,922
Charitable activities	4	22,606	9,634	-	32,240
<b>Total income</b>		169,198	9,634	89,330	268,162
<b>Expenditure on:</b>					
Charitable activities	5	147,860	54,615	54,528	257,003
<b>Net incoming/(outgoing) resources before transfers</b>		21,338	(44,981)	34,802	11,159
Gross transfers between funds		(20,000)	20,000	-	-
<b>Net (expenditure)/income for the year/ Net movement in funds</b>		1,338	(24,981)	34,802	11,159
Fund balances at 1 April 2021		20,113	101,715	7,270	129,098
<b>Fund balances at 31 March 2022</b>		21,451	76,734	42,072	140,257



# INTOART PROJECTS

## BALANCE SHEET

AS AT 31 MARCH 2023

	Notes	2023 £	£	2022 £	£
<b>Fixed assets</b>					
Tangible assets	9		-		620
<b>Current assets</b>					
Stocks	10	5,871		5,975	
Debtors	11	21,485		18,553	
Cash at bank and in hand		116,047		140,884	
		<u>143,403</u>		<u>165,412</u>	
<b>Creditors: amounts falling due within one year</b>	12	<u>(26,058)</u>		<u>(25,775)</u>	
Net current assets			117,345		139,637
<b>Total assets less current liabilities</b>			<u>117,345</u>		<u>140,257</u>
<b>Income funds</b>					
Restricted funds	14		21,172		42,072
<u>Unrestricted funds</u>					
Designated funds	15	75,205		76,734	
General unrestricted funds		<u>20,968</u>		<u>21,451</u>	
			96,173		98,185
			<u>117,345</u>		<u>140,257</u>

The company is entitled to the exemption from the audit requirement contained in section 477 of the Companies Act 2006, for the year ended 31 March 2023.

The directors acknowledge their responsibilities for complying with the requirements of the Companies Act 2006 with respect to accounting records and the preparation of financial statements.

The members have not required the company to obtain an audit of its financial statements for the year in question in accordance with section 476.

These financial statements have been prepared in accordance with the provisions applicable to companies subject to the small companies regime.

The financial statements were approved by the Trustees on 18/10/23



Nicola Dewar - Chair  
Trustee

Company registration number 05215861

# INTOART PROJECTS

## NOTES TO THE FINANCIAL STATEMENTS

### FOR THE YEAR ENDED 31 MARCH 2023

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#### 1 Accounting policies

##### Charity information

Intoart Projects is a private company limited by guarantee incorporated in England and Wales. The registered office is Studio 306 Peckham Levels, Peckham Town Centre Car Park, 95A Rye Lane, London, SE15 4ST.

##### 1.1 Accounting convention

The financial statements have been prepared in accordance with the charity's governing document, the Companies Act 2006 and "Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019)". The charity is a Public Benefit Entity as defined by FRS 102.

The charity has taken advantage of the provisions in the SORP for charities applying FRS 102 Update Bulletin 1 not to prepare a Statement of Cash Flows.

The financial statements are prepared in sterling, which is the functional currency of the charity. Monetary amounts in these financial statements are rounded to the nearest £.

The financial statements have been prepared under the historical cost convention, [modified to include the revaluation of freehold properties and to include investment properties and certain financial instruments at fair value]. The principal accounting policies adopted are set out below.

##### 1.2 Going concern

At the time of approving the financial statements, the trustees have a reasonable expectation that the charity has adequate resources to continue in operational existence for the foreseeable future. Thus the trustees continue to adopt the going concern basis of accounting in preparing the financial statements.

##### 1.3 Charitable funds

Unrestricted funds are available for use at the discretion of the trustees in furtherance of their charitable objectives.

Restricted funds are subject to specific conditions by donors as to how they may be used. The purposes and uses of the restricted funds are set out in the notes to the financial statements.

Endowment funds are subject to specific conditions by donors that the capital must be maintained by the charity.

##### 1.4 Income

Income is recognised when the charity is legally entitled to it after any performance conditions have been met, the amounts can be measured reliably, and it is probable that income will be received.

Cash donations are recognised on receipt. Other donations are recognised once the charity has been notified of the donation, unless performance conditions require deferral of the amount. Income tax recoverable in relation to donations received under Gift Aid or deeds of covenant is recognised at the time of the donation.

Legacies are recognised on receipt or otherwise if the charity has been notified of an impending distribution, the amount is known, and receipt is expected. If the amount is not known, the legacy is treated as a contingent asset.

# INTOART PROJECTS

## NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2023

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### 1 Accounting policies

(Continued)

Turnover is measured at the fair value of the consideration received or receivable and represents amounts receivable for goods and services provided in the normal course of business, net of discounts.

#### 1.5 Expenditure

A liability is recognised when either a legal or constructive obligation is identified. Irrecoverable VAT is classified in the same way as the transaction to which it relates.

#### 1.6 Tangible fixed assets

Tangible fixed assets are initially measured at cost and subsequently measured at cost or valuation, net of depreciation and any impairment losses.

Depreciation is recognised so as to write off the cost or valuation of assets less their residual values over their useful lives on the following bases:

Plant and equipment	5 years straight line
---------------------	-----------------------

The gain or loss arising on the disposal of an asset is determined as the difference between the sale proceeds and the carrying value of the asset, and is recognised in the statement of financial activities.

#### 1.7 Impairment of fixed assets

At each reporting end date, the charity reviews the carrying amounts of its tangible assets to determine whether there is any indication that those assets have suffered an impairment loss. If any such indication exists, the recoverable amount of the asset is estimated in order to determine the extent of the impairment loss (if any).

#### 1.8 Stocks

Stocks are stated at the lower of cost and estimated selling price less costs to complete and sell. Cost comprises direct materials and, where applicable, direct labour costs and those overheads that have been incurred in bringing the stocks to their present location and condition. Items held for distribution at no or nominal consideration are measured the lower of replacement cost and cost.

Net realisable value is the estimated selling price less all estimated costs of completion and costs to be incurred in marketing, selling and distribution.

#### 1.9 Cash and cash equivalents

Cash and cash equivalents include cash in hand, deposits held at call with banks, other short-term liquid investments with original maturities of three months or less, and bank overdrafts. Bank overdrafts are shown within borrowings in current liabilities.

#### 1.10 Financial instruments

The charity has elected to apply the provisions of Section 11 'Basic Financial Instruments' and Section 12 'Other Financial Instruments Issues' of FRS 102 to all of its financial instruments.

Financial instruments are recognised in the charity's balance sheet when the charity becomes party to the contractual provisions of the instrument.

Financial assets and liabilities are offset, with the net amounts presented in the financial statements, when there is a legally enforceable right to set off the recognised amounts and there is an intention to settle on a net basis or to realise the asset and settle the liability simultaneously.



# INTOART PROJECTS

## NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2023

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### 1 Accounting policies

(Continued)

#### **Basic financial assets**

Basic financial assets, which include debtors and cash and bank balances, are initially measured at transaction price including transaction costs and are subsequently carried at amortised cost using the effective interest method unless the arrangement constitutes a financing transaction, where the transaction is measured at the present value of the future receipts discounted at a market rate of interest. Financial assets classified as receivable within one year are not amortised.

#### **Basic financial liabilities**

Basic financial liabilities, including creditors and bank loans are initially recognised at transaction price unless the arrangement constitutes a financing transaction, where the debt instrument is measured at the present value of the future payments discounted at a market rate of interest. Financial liabilities classified as payable within one year are not amortised.

Debt instruments are subsequently carried at amortised cost, using the effective interest rate method.

Trade creditors are obligations to pay for goods or services that have been acquired in the ordinary course of operations from suppliers. Amounts payable are classified as current liabilities if payment is due within one year or less. If not, they are presented as non-current liabilities. Trade creditors are recognised initially at transaction price and subsequently measured at amortised cost using the effective interest method.

#### **Derecognition of financial liabilities**

Financial liabilities are derecognised when the charity's contractual obligations expire or are discharged or cancelled.

#### **1.11 Employee benefits**

The cost of any unused holiday entitlement is recognised in the period in which the employee's services are received.

Termination benefits are recognised immediately as an expense when the charity is demonstrably committed to terminate the employment of an employee or to provide termination benefits.

#### **1.12 Retirement benefits**

Payments to defined contribution retirement benefit schemes are charged as an expense as they fall due.

### 2 Critical accounting estimates and judgements

In the application of the charity's accounting policies, the trustees are required to make judgements, estimates and assumptions about the carrying amount of assets and liabilities that are not readily apparent from other sources. The estimates and associated 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 ongoing basis. Revisions to accounting estimates are recognised in the period in which the estimate is revised where the revision affects only that period, or in the period of the revision and future periods where the revision affects both current and future periods.

# INTOART PROJECTS

## NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2023

### 3 Donations and legacies

	Unrestricted funds general 2023 £	Restricted funds 2023 £	Total 2023 £	Unrestricted funds general 2022 £	Restricted funds 2022 £	Total 2022 £
Donations and gifts	38,028	-	38,028	22,974	-	22,974
Grants receivable	122,511	107,065	229,576	123,618	89,330	212,948
	<u>160,539</u>	<u>107,065</u>	<u>267,604</u>	<u>146,592</u>	<u>89,330</u>	<u>235,922</u>

### 4 Charitable activities

	2023 £	2022 £
Activities for generating funds	35,694	14,080
Artwork and product sales	24,692	18,160
	<u>60,386</u>	<u>32,240</u>
Analysis by fund		
Unrestricted funds - general	55,054	22,606
Unrestricted funds - designated	5,332	9,634
	<u>60,386</u>	<u>32,240</u>

# INTOART PROJECTS

## NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

### FOR THE YEAR ENDED 31 MARCH 2023

#### 5 Charitable activities

	2023 £	2022 £
Staff costs	150,416	112,352
Depreciation and impairment	620	619
Charitable expenditure	124,202	82,063
	<u>275,238</u>	<u>195,034</u>
Share of support costs (see note 6)	73,999	60,372
Share of governance costs (see note 6)	1,665	1,597
	<u>350,902</u>	<u>257,003</u>
<b>Analysis by fund</b>		
Unrestricted funds - general	200,076	147,860
Unrestricted funds - designated	22,861	54,615
Restricted funds	127,965	54,528
	<u>350,902</u>	<u>257,003</u>

#### 6 Support costs

	Support costs £	Governance costs £	2023 £	Support costs £	Governance costs £	2022 £
Travel and subsistence	8,443	-	8,443	3,258	-	3,258
Premises costs	50,532	-	50,532	46,007	-	46,007
Administration costs	6,439	-	6,439	5,754	-	5,754
Website and IT costs	6,990	-	6,990	4,049	-	4,049
Training	1,595	-	1,595	1,304	-	1,304
Independent Examination and accounts preparation	-	1,360	1,360	-	1,260	1,260
Other governance costs	-	305	305	-	337	337
	<u>73,999</u>	<u>1,665</u>	<u>75,664</u>	<u>60,372</u>	<u>1,597</u>	<u>61,969</u>
Analysed between Charitable activities	<u>73,999</u>	<u>1,665</u>	<u>75,664</u>	<u>60,372</u>	<u>1,597</u>	<u>61,969</u>

Governance costs includes payments to the Independent Examiner of £1,360 (2022- £1,260) for audit fees.



# INTOART PROJECTS

## NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2023

### 7 Trustees

None of the trustees (or any persons connected with them) received any remuneration or benefits from the charity during the year.

### 8 Employees

The average monthly number of employees during the year was:

	2023 Number	2022 Number
Engaged in charitable activities	4	3
	<u>4</u>	<u>3</u>
<b>Employment costs</b>	<b>2023</b>	<b>2022</b>
	<b>£</b>	<b>£</b>
Wages and salaries	137,699	103,262
Social security costs	9,418	6,560
Other pension costs	3,299	2,530
	<u>150,416</u>	<u>112,352</u>

Key Management Personnel is defined as the Director role. Total remuneration to Key Management Personnel in the year was £52,395 (2022: £43,289). This is prior to allocation of the employer's National Insurance allowance.

There were no employees whose annual remuneration was more than £60,000.

### 9 Tangible fixed assets

	Plant and equipment £
<b>Cost</b>	
At 1 April 2022	3,096
At 31 March 2023	<u>3,096</u>
<b>Depreciation and impairment</b>	
At 1 April 2022	2,476
Depreciation charged in the year	620
At 31 March 2023	<u>3,096</u>
<b>Carrying amount</b>	
At 31 March 2022	620

# INTOART PROJECTS

## NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2023

### 10 Stocks

	2023 £	2022 £
Finished goods and goods for resale	5,871	5,975

### 11 Debtors

	2023 £	2022 £
<b>Amounts falling due within one year:</b>		
Trade debtors	14,589	11,234
Prepayments and accrued income	6,896	7,319
	21,485	18,553

### 12 Creditors: amounts falling due within one year

	Notes	2023 £	2022 £
Deferred income	13	5,044	20,000
Trade creditors		6,037	-
Other creditors		-	588
Accruals and deferred income		14,977	5,187
		26,058	25,775

### 13 Deferred income

	2023 £	2022 £
Other deferred income	5,044	20,000

Deferred income is included in the financial statements as follows:

	2023 £	2022 £
Deferred income is included within:		
Current liabilities	5,044	20,000
Movements in the year:		

# INTOART PROJECTS

## NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

### FOR THE YEAR ENDED 31 MARCH 2023

#### 13 Deferred income

(Continued)

Deferred income at 1 April 2022	20,000	-
Released from previous periods	(20,000)	-
Resources deferred in the year	5,044	20,000
	<u>5,044</u>	<u>20,000</u>
Deferred income at 31 March 2023	<u>5,044</u>	<u>20,000</u>

#### 14 Restricted funds

The income funds of the charity include restricted funds comprising the following unexpended balances of donations and grants held on trust for specific purposes:

	Balance at 1 April 2022 £	Movement in funds		Balance at 31 March 2023 £
		Incoming resources £	Resources expended £	
Paul Hamlyn Foundation	38,025	-	(37,833)	192
City Bridge Trust	4,047	53,517	(50,238)	7,326
Lightbulb Trust	-	20,000	(15,862)	4,138
Southwark Stands Together	-	19,798	(13,247)	6,551
ACE Explorers 2	-	13,750	(10,785)	2,965
	<u>42,072</u>	<u>107,065</u>	<u>(127,965)</u>	<u>21,172</u>

Paul Hamlyn Foundation: funding for staffing development.

City Bridge Trust: funding for the Ambitious Bodies project costs with associated staffing and rent.

Lightbulb Trust: funding for Studio Plus+ project costs.

Southwark Stands Together: Southwark Council funding to tackle racial inequalities.

ACE Explorers 2: Arts Council England funding for the Explorers project, increasing the visibility and representation of neurodivergent artists.

# INTOART PROJECTS

## NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2023

### 15 Designated funds

The income funds of the charity include the following designated funds which have been set aside out of unrestricted funds by the trustees for specific purposes:

	Balance at 1 April 2021 £	Movement in funds			Transfers £	Balance at 1 April 2022 £	Movement in funds			Transfers £	Balance at 31 March 2023 £
		Incoming resources £	Resources expended £				Incoming resources £	Resources expended £			
Collect Art Fair	9,000	-	(9,000)	-	-	-	-	-	-	-	-
Arts Council Collection	1,050	-	-	-	-	1,050	-	(1,050)	-	-	-
Print press	1,239	-	(619)	-	-	620	-	(620)	-	-	-
Emergency reserves	33,000	-	-	11,000	-	44,000	-	-	16,000	60,000	-
Artist project funds	8,886	3,334	(3,163)	-	-	9,057	5,332	(3,859)	-	-	10,530
Design project funds	28,500	6,300	(28,107)	-	-	6,693	-	(2,018)	-	-	4,675
Archive	-	-	-	4,000	-	4,000	-	(4,000)	-	-	-
Studio equipment	2,000	-	(313)	-	-	1,687	-	(1,687)	-	-	-
Covid contingency	13,040	-	(10,663)	-	-	2,377	-	(2,377)	-	-	-
Book Publishing	5,000	-	(2,750)	5,000	-	7,250	-	(7,250)	-	-	-
	101,715	9,634	(54,615)	20,000	-	76,734	5,332	(22,861)	16,000	75,205	

# INTOART PROJECTS

## NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2023

### 16 Analysis of net assets between funds

Fund balances at 31 March 2023 are represented

by:

Tangible assets

Current assets/(liabilities)

	General funds 2023 £	Designated funds 2023 £	Restricted funds 2023 £	Total 2023 £	General funds 2022 £	Designated funds 2022 £	Restricted funds 2022 £	Total 2022 £
	-	-	-	-	-	620	-	620
	20,968	75,205	21,172	117,345	21,451	76,114	42,072	139,637
	<u>20,968</u>	<u>75,205</u>	<u>21,172</u>	<u>117,345</u>	<u>21,451</u>	<u>76,734</u>	<u>42,072</u>	<u>140,257</u>

## **INTOART PROJECTS**

### **NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)** ***FOR THE YEAR ENDED 31 MARCH 2023***

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#### **17 Related party transactions**

There were no disclosable related party transactions during the year (2022 - none).