

ART REFUGE

England & Wales · Charity number 1114353

Details

Other names	ART REFUGE - UK
Status	Registered
Legal form	Other
Registered	2006-05-23
Register	View on the Charity Commission register

Contact

Address	Art Refuge The Coach House 2 Upper York Street Bristol BS2 8QN
Phone	07865240978
Email	info@artrefuge.org.uk
Website	www.artrefuge.org.uk

Activities

Objects: 1. TO IMPROVE THE MENTAL HEALTH AND WELLBEING OF REFUGEES, ASYLUM SEEKERS, TRAFFICKED PEOPLE AND INTERNALLY DISPLACED PERSONS IN THE UK AND INTERNATIONALLY, THROUGH SOCIALLY ENGAGED ART, ART THERAPY, TRAINING, EDUCATION AND RESEARCH. 2. TO ADVANCE THE EDUCATION OF THE PUBLIC IN THE UK AND INTERNATIONALLY, ABOUT THE ISSUES RELATING TO REFUGEES, TRAFFICKED PEOPLE, THOSE SEEKING ASYLUM AND OTHER DISPLACED PERSONS; THROUGH RESEARCH DISSEMINATION AND ACTIVITIES SUCH AS, BUT NOT LIMITED TO, EXHIBITIONS.

Activities: We support people who have been displaced due to conflict, persecution and poverty, in the UK and internationally, through socially engaged art, art therapy, training, education and research. We also engage the public in issues relating to refugees, trafficked people, those seeking asylum and other displaced persons through research dissemination, exhibitions and other activities.

Classification

- **How:** Provides Services, Sponsors Or Undertakes Research
- **What:** Education/training, The Advancement Of Health Or Saving Of Lives, Arts/culture/heritage/science, Human Rights/religious Or Racial Harmony/equality Or Diversity
- **Who:** Children/young People, Other Defined Groups

Geography

- **Area of benefit:** UK AND INTERNATIONAL
- France
- Nepal
- Bristol City
- Hackney
- Kent

Finances

Period end	Income	Expenditure	Assets	Employees
2024-12-31	£105,795	£108,992	-	-
2023-12-31	£108,167	£97,124	-	-
2022-12-31	£70,680	£87,976	-	-
2021-12-31	£93,851	£67,340	-	-
2020-12-31	£32,464	£38,517	-	-

Trustees

Name	Role	Appointed
Dr Chris Wood	Chair	2016-06-04
ANNA JANE CASTLETON SIMMONS		2022-03-12
Dijana Rakovic		2025-07-19
Polly Bagnall		2018-05-26
Timothy Michael Richards		2021-06-12

Accounts

ART REFUGE

(Formerly Art Refuge UK)
(Registered charity no. 1114353)

ANNUAL REPORT AND UNAUDITED FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 DECEMBER 2024

REPORT AND FINANCIAL STATEMENTS
for the year ended 31 December 2024

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ART REFUGE

Registered charity No. 1114353

REFERENCE AND ADMINISTRATIVE DETAILS

for the year ended 31 December 2024

Charity name	Art Refuge
Previous name	Art Refuge UK
Charity reg. no.	1114353
Trustees	Dr Chris Wood (Chair from July 2024) Professor Ravi Kohli (Chair 2020-2024 - resigned 19 July 2025) Dr Kathryn Cronin Ms Polly Bagnall Ms Claire Zhang (Secretary) (resigned 25 January 2025) Sue Greatorex (resigned 5 October 2024) Tim Richards (Treasurer) Anna Castleton Simmons Shafiqullah Noori (resigned 14 April 2025)
Registered office	The Coach House 2 Upper York Street Bristol BS2 8QN
Independent examiner	Charles Ssempijja, FCA NFP Accountants Ltd 3rd Floor, 86-90 Paul Street London EC2A 4NE
Bankers	HSBC 20 High Street Saxmundham Suffolk IP17 DB

TRUSTEES' ANNUAL REPORT
for the year ended 31 December 2024

The trustees present their annual report and financial statements of the charity for the year ended 31 December 2024. Reference and administrative information set out on page 1 forms part of this report. The financial statements comply with current statutory requirements, the charity's governing document, and the Statement of Recommended Practice - Accounting and Reporting by Charities: SORP 2015 FRS102. Income and expenditure have been analysed by nature rather than by activity, taking advantage of sections 4.6 and 4.22 - 4.26 of this SORP.

STRUCTURE, GOVERNANCE AND MANAGEMENT

Description of charity's trusts

Art Refuge is a registered charity number 1114353. The governing document of the charity is the Declaration of Trust dated 18/05/2006, as amended on 04/06/2006, as amended by Deed dated 02/09/2013, as amended by Deed on 07/12/19.

Trustees recruitment

Trustees can be nominated by any current member of the Board and can only be appointed by consensus decision. In recruiting prospective trustees, the Board's policy is to seek a broad range of experience relevant to the work of the charity, including lived experience, and to appoint members from a diversity of backgrounds. All trustees must provide independent references and submit to checks from the Disclosure and Barring Service.

OBJECTIVES AND ACTIVITIES

Purposes

The purpose of Art Refuge is to support the mental health and well-being of people who have been displaced by civil conflict, persecution, climate change, violence, pandemic and poverty. This includes refugees, asylum seekers, internally displaced persons, trafficked people and other displaced persons. The areas of benefit are the UK and worldwide.

Activities

Art Refuge carries out its work in groups through socially engaged art, art therapy, training and education, as well as undertaking research and public awareness raising. The activities are delivered by a team of experienced art therapists and visual artists, including artists with lived experience of displacement/refugees. Current theatres of direct work include the UK, northern France, and a wider reach internationally through online group activity via Zoom and on-site training in different countries, as documented in the body of the report.

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Public benefit

The Trustees confirm that in planning the charity's activities, they have referred to and had regard to the Charity Commission's guidance on public benefit in line with its objectives:

1. To improve the mental health and well-being of refugees, asylum seekers, trafficked people and internally displaced persons in the UK and internationally, through socially engaged art, art therapy, training, education and research.
2. To advance the education of the public in the UK and internationally, about the issues relating to refugees, trafficked people, those seeking asylum and other displaced persons; through research dissemination and activities such as, but not limited to, exhibitions.

TRUSTEES

Dr Chris Wood (Current Chair) combines working as an NHS art therapist, a research fellow at the University of Sheffield and teaching for the Art Therapy Northern Programme at Hallam University. She has a particular interest in adapting art therapy in response to political upheaval and social hardship and offers regular support to our CEO and other team members.

Professor Ravi Kohli (Former Chair - resigned 19 July 2025), Professor of Child Welfare at the University of Bedfordshire, is a leading expert in social work with unaccompanied minors in the UK and Chair of Trustees. Ravi offered his expertise and wealth of experience, with a particular interest in what happens to young people who seek asylum in richer countries and how they adapt throughout their migration and resettlement.

Dr Kathryn Cronin, an Immigration, asylum, nationality, children's and family lawyer at Garden Court Chambers, brought her expertise in working with unaccompanied minors.

Claire Zhang (resigned 25 January 2025) brought vital experience in migration health and inclusion health policy and guidance at Public Health England, alongside research in ethnicity and migration health. As Secretary for the board, Claire applied her ongoing energy to our Policies and Risk Management.

Sue Greatorex (resigned 5 October 2024) is an experienced foster carer of young people who have been displaced due to war, conflict and persecution. She has decades of experience supporting individuals and communities in the South West of England.

Polly Bagnall, a practising artist, art therapist, and counsellor, brought her extensive experience in self-advocacy and development work for the NHS to the charity.

Tim Richards is an experienced management accountant and has worked for several large financial services companies. Tim supports the Board on all financial matters as its Treasurer, making a substantial contribution to the smooth running of the charitable funds and activity.

Anna Castleton Simmons is the director of an independent PR consultancy, specialising in arts, design, and culture communications, guided by an ethical manifesto. She leads the charity's Communications Strategy.

Shafiqullah Noori (resigned 14 April 2025) lives in Bristol, where he works for various charities. Originally from Afghanistan, Shafiqullah has lived experience as an asylum seeker in the UK.

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FREELANCE TEAM, TRAINEES AND VOLUNTEERS

Our CEO, Bobby Lloyd, has led and inspired the freelance team since 2016. Working on a part-time freelance basis, delivering on the charity's mission, and on direct programme and training delivery as a freelance art therapist across our programmes, she holds a 360-degree view of the charity's work, combining strategic leadership and operational oversight with an in-depth understanding of programme development and frontline delivery. As a practising artist and HCPC-registered art therapist with decades of experience in socially engaged art and trauma-informed practice in the UK and internationally, Bobby continued to bring a comprehensive, practice-based perspective to the charity's mission of supporting communities in crisis. Her ability to build strong relationships and identify opportunities enabled her to continually seek new ways to drive income generation and develop strategic partnerships.

The wider freelance team continued to bring energy, creativity, drive and imagination to our projects across sites, with individuals demonstrating immense commitment, adaptability and resourcefulness. Twelve further freelance art therapists (Miriam Usiskin, Sarah Robinson, Amy Wilson, Kate France, Naomi Press, Tony Gammidge, Katie Miller, Thomas Etheridge, Jess Linton, Sandra Elsabbagh, Simon Santhanam and Emma Lunt) worked on a sessional basis for Art Refuge; alongside poet Josephine Carter, and artists with refugee backgrounds Majid Adin, Aida Silvestri, Raman Feiz and Ghafar Tajmohammad, who brought to the charity language skills, cultural attunement and creativity that is essential to our work. Sarah Robinson, in her role as Bristol lead, continued to deliver on ongoing projects and new connections, while Joshua Thaker continued in his role as freelance designer/web support. Johannes Maertens continued to volunteer in Dunkirk, while seven French trainee art therapists contributed specifically to our Paris setting, and others, including music therapist Alex Lipo joined in a one-off capacity.

ACHIEVEMENTS AND PERFORMANCE

In 2024, Art Refuge continued to operate proudly as a mobile charity, travelling to where support was most urgently needed to deliver vital services, including arts-based mental health and psychosocial wellbeing support to displaced individuals, in partnership with other organisations. We also delivered training for front-line staff in the UK and internationally, and took part in exhibitions, awareness-raising activities, conferences, research projects and proposals. This report is set against the tumultuous and distressing backdrop of the ongoing War in Ukraine, several Wars in the Middle East, escalating conflicts worldwide, most notably in Sudan, and increasingly severe climate emergencies, all of which impacted our work in various ways.

Throughout the year, we continued to strengthen connections between people seeking asylum and the communities that host them, finding creative ways to come together. We expanded our network of artists with lived experience of displacement to support a collaborative approach that values mutual learning, respect, and increased hope. Careful resource management remained central to our practice, with the reuse of materials as a guiding principle. By forgoing a permanent physical base, we continued to minimise overheads and focus our resources on direct programme delivery. Our mobility, focus on community engagement, and commitment to sustainability continued to be crucial responses to the precarity facing our world today.

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Our freelance team engaged in various refugee contexts across northern France and southern England, bearing witness to stories of strength and hardship. The year's Refugee Week theme, "HOME," inspired and guided our plans. In August, we spent three days crossing three borders—travelling from the UK to France and Belgium—working in distinct settings where people seeking sanctuary gather, having fled war and persecution in their home countries. From both sides of the English Channel, the central concern for displaced people remained the search for safety and asylum. The introduction of the new French Illegal Migration Act aligned with legislative measures in the UK, with increased governmental rhetoric in both countries contributing to heightened tension and anxiety among displaced populations. The ongoing visibility of developments related to the Rwanda Bill further exacerbated these concerns. In both settings, the regularity and structure offered by our partners and colleagues allowed people to experience some dignity, leaving us reflecting on the different approaches to care in this border context and the immense value of these small pockets of structure. Time and again, our work highlighted the extraordinary resilience, humility, patience, and hope carried by the individuals we met.

Over the summer, shifting political landscapes in the UK brought a new government, the repeal of the Rwanda Act, pledges to close large camps, and promises of quicker asylum processing. However, safe and legal routes remained scarce. In early August, a surge in far-right activity resulted in alarming attacks on hotels sheltering women, men and children seeking asylum, leaving many refugee communities feeling deeply unsafe. Yet, thousands took to the streets across the UK, staging counter-demonstrations and powerful public shows of solidarity, welcoming and supporting refugees in their communities. Art Refuge remained focused on its core programmes in France and southern England, while fostering hope and building bridges, most notably through 'The Hope Bridge' project in Essex, work in a new hotel in Bristol, and a new commission from Médecins du Monde in Paris. A generous donation from the Ben and Jerry's UK Fund enabled a research and workshop trip to Sicily in September, and we also launched a pilot online project offering skills-sharing and support to Sudanese staff and volunteers working in a large refugee camp in South Sudan.

OPERATIONS

NORTHERN FRANCE

PARIS

At CEDRE, Art Refuge continued to deliver regular sessions of 'The Community Table' throughout 2024, alternating between our lead art therapists, Naomi Press and Kate France, and art therapy trainees under their supervision. Despite cold weather, expulsions ahead of the Olympics, and Ramadan fasting, attendance remained strong, the centre offering a consistent point of support for refugees experiencing increased distress and hunger. The hostile political climate, amplified by France's snap election and rising xenophobia, made projects like our participation in the annual CEDRE party on 25 June all the more vital. With the Olympic disruptions and more people living rough in Paris, 'The Community Table' became an essential space to re-establish routine and safety, enabling creative expression and connection.

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Art Exist, a two-year initiative funded by Fondation de France and Entreprendre pour Aider, supported our arts-based work at La Semeuse community garden. Sessions continued on a monthly basis, even during tough weather conditions. Our project facilitated connections for women and children from CEDRE and supported ongoing training for teams from key NGOs. Notably, the June Refugee Week event drew strong participation, and despite setbacks like bad weather, a core group of participants returned regularly. The programme also offered two winter community events, including willow weaving and wheat sowing, and secured further funding to continue into 2025. A training day in the 'Art Exist' context welcomed professionals from several organisations, introducing arts approaches for refugee support. Further training sessions are planned, with ongoing evaluation to refine impact. Our new Médecins du Monde collaboration began in May with a pilot iteration of 'The Community Table' in their drop-in service for vulnerable refugees and asylum seekers. Plans were underway for monthly sessions and a training day in 2025, plus a potential pilot with unaccompanied minors at their new Bellville hub. Funding bids were submitted to expand this partnership. Looking ahead, Art Refuge proposed a Paris-based association, Art Refuge Canopy (ARC), to facilitate French fundraising, employment, and administrative support, aiming for launch with the Paris exhibition in autumn 2025.

DUNKIRK

Throughout 2024, we partnered with Médecins du Monde (MdM) every month, utilising the psychosocial activities van, now an integral part of the mobile clinic operating in the demanding roadside distribution site outside Dunkirk. While the van was used by various MdM team members when we were not present and capacity allowed, our involvement continued to be valued for the energy, ideas and expertise we brought, supporting staff, volunteers and people on the move in the area. Regardless of the weather, bitter cold or sweltering heat, we would lay out our large world map in front of the van (the team led by Bobby Lloyd and Miriam Usiskin here and in Calais). This served as a gathering point for people waiting to see the medical team and a welcoming threshold for those seeking a brief respite inside the van from the harsh realities outside.

During Refugee Week, we introduced a mobile loom, transforming the area into an outdoor parlour. The loom acted as both a screen against the wind and a focal point for shared time. People wove through the mesh, sharing stories of family members who were weavers and carpet makers. In August, entire families waiting for medical care joined us. Two sisters from Afghanistan, where girls are denied the right to education, practised their English and learned in a refugee centre during their long journey to the French border. Their hopeful longing for an ordinary life and the basic right to education somewhere safe was deeply moving and clearly expressed. In December, our delivery was cancelled due to shootings at the camp adjacent to where we ordinarily worked.

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CALAIS

In 2024, our involvement in Calais adapted in response to logistical challenges stemming from the closure of the Secours Catholique day centre on Thursdays, which disrupted our usual programme. Over the course of the year, we conducted five sessions in Calais. January saw us invited to The Wash, a relatively new initiative run by Collective Aid, where a ticket system managed people's laundry alongside moments of rest, tea and coffee, reading, games, and legal advice. Here, we set up a small table, often joined by young men from Sudan and South Sudan. "Imagination" became a focal point for one participant, inspiring thoughtful exchanges across the table, while everyday conversations unfolded about politics, college, and the comfort of clean clothes. By late February, we were pleased to return to the day centre alongside Secours Catholique. In March, our activities paused due to a training trip to Ukraine. The centre's reduced opening days and diminished numbers, impacted by the Rwanda Act, were notable. In August, many young men and families with children took part in 'The Community Table', with the universal need for safety reflected in the miniature buildings constructed and deconstructed, as well as in multilingual conversations typed on mobile phones and snippets of typewritten notes: "My name is...", "I am from...", "I am alone", "It's my birthday", "I miss you", "I love you", all quietly observed at the table.

In November, we attended a Safeguarding Training for the border context at La MER, delivered with skill and compassion by the safeguarding lead at Calais Appeal. Around the same table, we organised a skills-sharing workshop for workers and volunteers throughout the network, welcoming both familiar colleagues and new faces. One young student taught crochet to an older nun, forming gentle circles of conversation and exploring our arts-based tools designed to foster grounding and resilience. In December, accompanied by Aida Silvestri, we returned to deliver 'The Community Table' at the day centre for a deeply moving session. Eritrean men recreated their new living site and the small boat from which they had been rescued in the English Channel a few days earlier, while Sudanese teenagers joined in knitting, sharing that they had learned the craft at school back home. The wider context remained grim: a long-established Eritrean living site was demolished and fenced off, leaving fewer safe places for rest. A grassy area, now covered with large boulders, replaced one of the last green spaces in the town centre, yet ever-resourceful people had already begun moving rocks to carve out new camping spots.

UK SUMMARY

ESSEX

Art Refuge began its work in Essex in response to the opening of the Wethersfield Asylum Centre, the largest of three Home Office-run camp facilities in the UK. The team (Bobby Lloyd, Miriam Usiskin, Katie Miller, Thomas Etheridge and others) alternated between sessions at the camp itself (as one of very few charities gaining access) and a Braintree church drop-in managed by Care4Calais, located a 25-minute bus ride from the asylum centre. Supported by the King Baudouin Foundation and Braintree Council activities grant, Art Refuge delivered therapeutic art workshops and psychosocial activities throughout 2024. The Wethersfield site, a controversial former RAF base, housed around 500 men (with a capacity for 1,700) in a highly secure and isolated environment, managed by Clearsprings Ready Homes. The camp's remote location, contaminated soil, and limited local services drew broad criticism, while ongoing mental health concerns and safeguarding issues were frequently reported.

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Over the year, around 222 men and 15 volunteers took part in sessions, with regular weekly attendance ranging from 20-35 men at Braintree and 25-40 at Wethersfield, some joining multiple times during their stay. Activities included building with miniature bricks, drawing, weaving, and cultural mapping, providing creative engagement, establishing comforting routines, offering opportunities for self-reflection, and promoting English language learning. Additional projects, like tracing activities and world postcards, invited participants to share memories of home and imagine hopeful futures.

'The Community Table' became a welcoming anchor amid long waits and sudden relocations, offering stability for both men and volunteers. Security staff and volunteers also participated, helping build trust and connection with residents. Notably, the involvement of artists with refugee backgrounds, Kurdish Iranian artist Raman Feiz and Afghan artist Ghafar Tajmohammed, enriched our programme's cultural relevance. Ghafar's weaving workshops fostered collaboration, where the process itself became more meaningful than finished objects. Another highlight was the introduction of a mobile camera obscura from Gainsborough's House learning team on World Mental Health Day. The experience allowed participants and security staff to see familiar surroundings anew, promoting wellbeing and connection. The Hope Bridge Project, led by Raman Feiz and supported by the Tides Foundation and Ben & Jerry's UK Fund, connected residents with local people and volunteers through mapping, group walks, and photography. A circular walk through nearby villages included tea, cake and conversations at a local bookshop, followed by pizza in a pub, moments that participants described as "good for me" and "today is a good day." Future plans for 2025 featured print workshops at Gainsborough's House and a cultural food exchange, with community building at the heart of the ongoing project.

Safeguarding remained a critical concern, with ongoing work to clarify referral procedures and protocols among agencies and the Braintree Council. Art Refuge engaged in voluntary sector meetings and built new collaborations with external organisations and artists to enhance its delivery. Feedback from camp staff and volunteers was overwhelmingly positive, highlighting the vital role of 'The Community Table' in bringing warmth, variety, and hope to a challenging setting. Autumn months at Wethersfield saw a more settled mood, credited to defined lengths of stay, fewer policy changes, and improved service coherence. Our programme remained flexible, responding to participant needs, building trust with staff, and embracing partnerships with local initiatives like Gainsborough's House and the Braintree Drop-In.

KENT

Our work in Folkestone came to a natural pause at the end of 2023, as there were more local people involved in delivering support to men housed at Napier Barracks, the closure of Southcliff Hotel, and as the natural cycle of our recent delivery came to a close. However, we continued to respond to requests for training and specific workshops at Napier Drop-In, and now that the drop-in was more formalised with Art Refuge as one of the partners, Josie Carter and Aida Silvestri continued to be involved at a local level. Our trustee, Polly Bagnall, also started to attend the Drop-in once a fortnight as a generic volunteer. In September, we returned to deliver a one-off session using 'The Community Table' as part of the outreach element of the King Baudouin grant, and in offering a resource for solidarity and connection. It felt invaluable to have Polly with the team, in her role as Napier Drop-In volunteer, as well as trustee for Art Refuge. As a trustee, she was able to provide a useful link. It also reminded us of the value of trustees visiting the projects and experiencing them first-hand. The day before, on the other side of the Channel off the northern France coast, six children and a pregnant woman were among twelve people, mostly from Eritrea, who tragically died after a boat carrying dozens of refugees collapsed and sank, on its way to the Kent coast; others were still missing. After the session, the team walked down to the sea's edge - beautiful but eerily calm - and took a moment to quietly pay their respects, aware that colleagues in Calais would also be gathering to pay their respects for those who died yesterday in that same body of water, acknowledging also that these deaths were once again a terrible, preventable loss of life.

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BRISTOL

'The Community Table' continued to be offered in hotels across the year, led by Sarah Robinson and Amy Wilson, firstly in the Filton Holiday Inn asylum hotel, which closed in March, where our team's presence was the longest-running service at that site. A notable visitor, an Iranian linguist, reflected on the typewriters: "It's so important to travel back in time... this is history and this is art." One woman from the housekeeping team made a rare stop at the table, reflecting on the people she had come to know over the previous two years. She spoke of the houses she had been beamed into across the world on mobile phones, and how, when she goes into Bristol's centre, she frequently hears shouts of 'Mum!' by those whose lives she'd encountered and inadvertently become an important part of.

Moving forward, weekly workshops shifted to central Bristol hotels, mainly the Mercure Brigstow. Using funds from the National Lottery Community Fund, we delivered workshops on the Refugee Week theme Home in hotels and at the Bristol Refugee Festival, collaborating with Sarah Philips from Caravan Arts (PhD on art & migration), with her caravan acting as a multi-use focal point, fostering conversations on culture, migration and creativity. Creative links were forged with Iranian photographer Amak Mahmoodian and music therapist Alex Lupo, who joined as a sessional worker, while the team explored links with North Somerset's Trigger project. From September, sessions alternated between the Bristol Hospitality Network (BHN) Drop-In and the men-only Winford Manor Hotel, with support from The Haven GP and The Hope recovery coordinators, as well as a visit from our new trustee, Shafiqullah Noori. Many participants were newly arrived to the UK, therefore sessions focused on orientation and service links. With vital funding from the Hilden Charitable Trust, the team also engaged with local forums, including the Immediate Access Hotels Forum and the Asylum Seeker & Refugee Wellbeing Forum, as well as the Bristol Asylum and Refugee Wellbeing Conference.

LONDON

Art Refuge delivered two sets of funded art therapy workshops for Young Roots at Salaam, part of the Copenhagen Youth Project for 18–25-year-olds residing in Home Office hotels in the Kings Cross area. Led by Katie Miller and Thomas Etheridge, 'The Community Table' quickly became a sanctuary for new arrivals, offering warmth, creative expression, and a sense of belonging that helped counter the anxiety and coldness of winter. Activities included large-scale collaborative drawings, painting, layered tracing paper works, and cyanotype printing, with inspiration drawn from artist Petrit Halilaj and participant-led ideas. These sessions encouraged confidence, playfulness, and creative freedom, providing a positive contrast to the often-restrictive asylum process. The group's artwork was showcased at Young Roots' 20th anniversary event in June, deepening participants' connections to their creations and to one another. The programme concluded in July with an origami crane activity, and the partnership continued to receive highly positive feedback from youth workers and participants.

TRUSTEES' ANNUAL REPORT
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Following the Kings Cross programme, the team was invited to deliver eight art-based workshops with Young Roots in Croydon, home to the UK's main asylum screening unit, beginning in October. Here, Young Roots integrated youth activities with specialist casework. Led by Thomas Etheridge and rotating team members, the sessions blended creative exercises with cultural references to participants' home countries, using images, collaborative carbon-copy drawings, plasticine animals, and thermal camera portraits. 'The Community Table' once again offered a calm, connecting space in the midst of busy surroundings, enabling participants and volunteers to engage, rest, and share experiences. In partnership with Majid Adin and Tony Gammidge, a group of young people further took part in a collaborative film project commissioned by Young Roots, centred on their experiences living in London Home Office hotels. Over seven face-to-face sessions, the group used the theme of cultural foods as a creative thread for the film. Attendance was low but focused, resulting in a wealth of compelling visual material and content. This work was edited into a powerful film of over 14 minutes, as well as a series of short clips for social media. Majid and Tony dedicated many more hours than funded to animating and editing the film, which was devised, sponsored, and hosted by Young Roots in collaboration with Art Refuge, with plans to screen the film and share it publicly in 2025.

TRAININGS, OPPORTUNITIES AND WORKSHOPS

MARCH

In early March, Art Refuge delivered 6 days of face-to-face training for 320 frontline workers and students in Lviv, Western Ukraine, with First Aid of the Soul (FAS), including a 3-day conference co-organised with the All-Ukrainian Art Therapy Association, the same organisations that Miriam Usiskin and Bobby Lloyd presented for online in Spring 2023.

On March 29th, around 'The Community Table' at Folkstone Napier Drop-In in Kent, we held a workshop with the filmmakers of Lost for Words, an ambitious documentary film about language, environment, and migration. With our strict filming guidelines on anonymity, the workshop was attended mainly by men from Eritrea and Ethiopia, with edited film content to be shared for approval and publicly screened in 2025.

APRIL

At the Little Library, Barton Hill (University of Bristol Microcampus), Art Refuge delivered two training sessions on 'working in a psychosocial space' for the network supporting people displaced who use the library, leading to valuable conversations for future collaborations.

MAY

We delivered 'Creating Welcoming Spaces' on May 9th on behalf of the Scottish Refugee Council, an online tailored training in arts-based psychosocial tools for 35 members of the workforce of mostly refugee artists who the Scottish Refugee Council commissioned to deliver activities across Scotland during Refugee Week in late June.

At the start of May, the Paris team provided a one-day training on integrating art activities as part of the Art Exist project for 12 participants from different organisations that provide services to refugees and Asylum seekers across Paris. It included volunteers from CEDRE who have used our space and know our work well.

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Public Health Eastbourne funded two additional training sessions for organisations supporting refugees and asylum seekers in Eastbourne and East Sussex, hosted by Towner Gallery. Led by Tony Gammidge and Jess Linton, with contributions from artists Elizabeth Doak and Majid Adin, the sessions used drawing, photography, textiles, and gallery exhibitions to explore self-care, boundaries, and resilience when working in challenging asylum contexts. Attendees included social care teams, housing, psychosocial projects, and local arts groups, while themes included vicarious trauma, belonging, community, under-resourcing, and navigating restrictive government policies. An Eastbourne network contact document was shared to encourage collaboration and referrals.

We were also invited to consider a piece of short-term delivery work in a new Afghan camp for families and adults brought over to the UK on a resettlement scheme, near Tunbridge Wells.

JUNE

We contributed to an event hosted by the University of Sussex at the Imperial War Museum North in Manchester on June 4th, alongside curators from Tate Liverpool and The Baltic, amongst others. The purpose of the workshop was to share best practices and draft recommendations concerning those working with communities of refugees, asylum seekers, and/or forcibly displaced people within the Galleries, Libraries, Archives and Museums (GLAM) sector, with Art Refuge contributing to a case study for a comprehensive workbook of resources in 2025 on Reframe, Sussex's open-access digital publishing platform.

During Refugee week, we contributed to an online conversation chaired by Professor Cornelius Katona (Helen Bamber and Royal College of Psychiatry), for the Greengross Global Arts for Brain Health Changemakers REFUGEES Conversation.

We also delivered the workshop Journeys from Home at the British Library, with Counterpoints Arts attended by over 50 people, mostly families, and acted as a potential new site for collaborations.

We received a generous donation of poetry books translated across languages by Poetry Translation, via English Pen, which were subsequently used in Calais, Dunkirk and Essex and further distributed across our projects.

Bobby Lloyd and Miriam Usiskin were commissioned to write a chapter for 'Materials and Media in Art Therapy', 2nd edition, by editor Catherine Moon. The focus was on the box of 500 red clay miniature bricks used in France and the UK over many years.

JULY

We took 'The Community Table' to the Social Mission Space for Ben & Jerry's UK festival, 'Sundaes in the Park,' at Chiswick House on July 27th. Exploring Flavours from Home, our table was set up alongside activities offered by other projects supporting refugees in the UK, each receiving proceeds from ticket sales.

Art Refuge brought manual typewriters to Gallery 46 in Whitechapel on July 6th. Using the "[Un]Reliable Witness" exhibition by Dom Bouffard as a platform to think and engage, this unique workshop brought creativity to respond individually and collectively to present-day conflicts. A unique event to share and learn from poetic and creative testimonies, this was a one-off commission led by Bobby Lloyd, Josie Carter and Raman Feiz.

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With support from the King Baudouin grant, we made an outreach visit to the Isle of Portland, home to the Bibby Stockholm barge, housing nearly 500 men seeking asylum. The controversial floating barge anchored inside Portland Harbour was set for decommission in January 2025 due to high costs, unworkable and wasted resources and challenging conditions. It relied on shuttle buses for transport out of the harbour. On July 31st we joined a weekly art workshop at a community centre run by local artists and volunteers, providing much-needed respite for barge residents and committed to offering humanising spaces and opportunities to the men, a vital antidote to the harshness of life on the boat, where we heard first hand how conditions were cramped and prison-like, and where mental ill health was widely reported. Art Refuge shared some ideas for potential creative activities, including large world maps and postcards.

AUGUST

After meeting Médecins du Monde (MdM) Belgium in Dunkirk, Art Refuge visited their team at the Humanitarian Hub in Brussels, a vast day centre run by several NGOs, including the Red Cross, Doctors Without Borders, The Citizen Platform, and SOS Jeune. Through its consortium structure and multidisciplinary approach, the Hub supports migrants without access to statutory services, despite increasing pressure since 2022 when the Belgian government stopped providing accommodation to asylum seekers. Indeed, we were struck by the sense of order, collaboration, and compassion evident throughout the centre and its many spaces. The MdM mental health team expressed a keen interest in developing psychosocial group work, so our afternoon taster session of 'The Community Table' was warmly received, offering space for creative and restorative activities. The experience provided a fresh perspective compared to our work in Dunkirk and Calais. In Brussels, as a European capital, people are actively striving to build new lives. One participant used the bricks to construct his dream house in Brussels. At the same time, an older Eritrean man spent time at the typewriter, copying English to French text from his notebook, practising skills learned in the Hub's language classes, and sharing how the typewriter evoked happy childhood memories. Someone asked about the meaning of 'Jenga', and a young man from Kenya explained that it derives from the Swahili word kujenga, meaning 'to build'.

SEPTEMBER

After attending our online training in late 2023, Art Refuge was invited to consult with the SOS Humanity care team to help develop arts-based psychosocial activities on board their ship. SOS Humanity, a search and rescue organisation working in the Mediterranean, provides rescued individuals with clothing, food, and vital medical and psychological care during their time at sea, which often lasts several days. Four consultations led to the introduction of grounding exercises and group art activities on the ship. In September 2024, supported from unrestricted funds, Art Refuge delivered in-person training on board the ship for over 20 crew members in Syracuse, Sicily. Participants included the ship's captain, care coordinators, a psychiatrist, engineers, logisticians, researchers, nurses, and a partner from CIAO. We shared practical tools from our work in other migration contexts and donated a large world map for creative mapping activities with survivors. We also shared insights from our work in the English Channel and displayed historic maps marked by people who had crossed the Mediterranean Sea, the world's deadliest migration route. We reflected on stories of those who managed to cross in small boats, those who were rescued, and those who witnessed tragedies at sea. Together, we considered simple yet thoughtful arts-based tools to support grounding and interpersonal connection on board, creating a sense of place, providing a first moment of welcome for those arriving in Europe, and offering brief spaces for hope and coping. The visit also facilitated networking with refugee organisations in Palermo, strengthening our service mapping along migration routes. As a parting gift, we donated another world map created by a sail company in England, a practical resource subsequently used during rescues, helping both crew and survivors to map journeys and connect in moments of respite.

TRUSTEES' ANNUAL REPORT
for the year ended 31 December 2024

Following a July visit to the Red Cross Destitution Resource Centre in Dalston, London, which offers food, social space, and legal support for people with insecure status, we held two pilot outreach workshops from unrestricted funds, potentially leading to future Red Cross-funded workshops. At 'The Community Table', nine participants, including a family, shared childhood memories and found moments of comfort through creative activities like colouring and using the typewriter, offering a lightness to heavy worries that were shared with us about everyday survival in the UK. This was followed by a pilot session with a closed men's group, some of whom have been in the asylum process for two decades, the group creating collaged poems reflecting on themes of injustice, racism, and home.

OCTOBER

Art Refuge was asked by Folkestone-based Raga Gibreel, the founder and director of the charity Green Kordofan, to deliver some urgent online training/support for a Sudanese staff and volunteer group living and working in Yida refugee camp in South Sudan. Green Kordofan's aim is to bring sports to the young people, where 46,000 people lived in the camp at the time, and just over 50% of the total population were children aged 5-17. We were keen to support this project, having seen the immense suffering in the region, the shocking lack of international response, and non-existent mental health support and training. Our training sessions focused on supporting the team to think holistically about safeguarding, delivered by four art therapists in rotation: Miriam Usiskin, Bobby Lloyd, Jess Linton and Sandra Elsabbagh, an Egyptian-based art therapist, Arabic speaker, and ultimate frisbee sportswoman. Using unrestricted funds, we offered a one-hour session fortnightly from October to a small team, setting tasks including mapping their camp area, firstly on paper and then through red clay from the ground. We incorporated ideas learnt from the Calais safeguarding model as a valuable framework for this context.

Art Refuge was invited to be part of an AHRC funding bid concerning relational wellbeing between young refugees and citizens of Greece and England, leading the delivery of arts-based workshops using 'The Community Table' approach, and supporting the final exhibitions in each setting. The development of the application continued into 2025.

City of Sanctuary is committed to creating a movement around welcome and inclusion for people with lived experience in seeking sanctuary in the UK. As part of its work, they run a training course for people with lived experience who want to develop their advocacy, campaigning, and media relations skills. Art Refuge was invited to take 'The Community Table' to Brixton on Friday, October 4th, to work with this training group in offering a space for building community amongst the people in the group, a mixed group of around 25 men and women with experience of the asylum system, either past or present, all with a working level of English.

NOVEMBER

Welcome, Hackney (Refugee, Migrant & Asylum Seeker Service) borrowed our series of large maps for an in-house steering group meeting, starting an informal conversation for potential future collaboration.

DECEMBER

We received requests for training and/or skills-sharing support from a range of organisations and individuals, such as community theatre Complicité; a forensic setting in East London; a new art peer support group for New Scots in Falkirk (New Scots include refugees, asylum seekers and displaced persons) through the charity Central Wellbeing; and the 'MigRefHealth' project with eight planned creative forums in eight research sites in the East of England including Cambridge, Peterborough, Colchester and Wethersfield.

TRUSTEES' ANNUAL REPORT
for the year ended 31 December 2024

COMMUNICATIONS

Art Refuge signed up for the Fair Begins Here campaign during Refugee Week, organised by the coalition Together with Refugees, and continued to add its signature to letters where we felt this was relevant. In December, we contacted Asylum Matters to ask to be signed up to the 'Fight the Anti-Refugee Laws Pledge' and the national partners mailing list, adding our signature to an online letter signed by hundreds of network organisations and NGOs regarding the status of Syrian refugees in the UK.

FUNDRAISING

To deliver our regular project-based work, we depend on donations, fundraising events, legacies and grants from small Trusts. The majority of our income continued to be from a mix of both restricted & unrestricted funds. Small, regular, and new online donations were received via Just Giving, while several individuals and organisations raised small funds on our behalf. Particular emphasis is given to the receipt of €33,000 from the UCB Community Health Fund, received from the King Baudouin Foundation. We also greatly benefitted from a donation from Ben & Jerry's UK Fund's Summer Festival, and a further restricted grant from Ben & Jerry's UK Fund and The Tides Foundation for The Hope Bridge project. Other notable funds were received from Braintree Council for workshops taking place at Wethersfield Asylum Centre as well as the continued support from the Hilden Charitable Fund and our ongoing relationship with Young Roots.

POLICIES

We continued to greatly benefit from input from our trustee Claire Zhang who has led on our 'Art Refuge Policy, Procedure and Guidelines Portfolio', 'Art Refuge Risk and Incident Register' and Risk Management Policy. Reviewed policies were again placed on the new Policies section of the website.

MANAGING RISK

For the year 2024, Art Refuge had no (zero) incidents to report.

GDPR AND PRIVACY

In line with GDPR procedures, we continued to register with the ICO (Information Commissioner's Office) as a legal requirement for data protection, alongside our Data Protection Policy to reflect our commitment to privacy and rigorous data management processes.

TRUSTEES' ANNUAL REPORT
for the year ended 31 December 2024

FINANCIAL REVIEW

Position

The charity's total funds at the year end amounted to £27,648 (2023 - £30,845), £10,313 of which was restricted funds (2023 - £11,260). Total income for the year reduced to £105,795 (2023 - total income was £108,167). Total expenditure increased to £108,992 (2023 - total expenditure was £97,124).

Reserves Policy

The Trustees monitor the level of reserves at regular Board meetings to ensure an adequate level of reserves for the charity to continue to operate. The reserve policy is designed to cover 3 months' running costs. Looking at the commitments as at the year-end, the charity requires approx £10,600 in reserves. The balance of reserves of £17,335 at the balance sheet date is higher than the level required in the reserves policy. The Board are satisfied that this level of reserves is not excessive in light of the current uncertainties in the funding environment.

Going Concern

After making appropriate enquiries, the trustees have a reasonable expectation that the charitable trust has adequate resources to continue in operational existence for the foreseeable future, with the continuing support of its funders. For this reason, they continue to adopt the going concern basis in preparing the financial statements. Further details regarding the adoption of the going concern basis can be found in the Accounting Policies.

Approval

This report was approved by the Trustees on 27 October 2025 and signed on its behalf by:

Chris Wood

Dr Chris Wood
Chair

INDEPENDENT EXAMINER'S REPORT TO THE TRUSTEES OF ART REFUGE (Charity number 1114353)

I report on the financial statements for the year ended 31 December 2024 set out on pages 17 to 23.

Responsibilities and basis of report

As the charity trustees of the Trust you are responsible for the preparation of the accounts in accordance with the requirements of the Charities Act 2011 ('the Act').

I report in respect of my examination of the Trust's accounts carried out under section 145 of the 2011 Act and in carrying out my examination I have followed all the applicable Directions given by the Charity Commission under section 145(5)(b) of the Act.

Independent examiner's statement

I have completed my examination. I confirm that no material 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 Trust as required by section 130 of the Act; or
2. the accounts do not accord with those records; or
3. the accounts do not comply with the applicable requirements concerning the form and content of accounts set out in the Charities (Accounts and Reports) Regulations 2008 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.

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 accounts to be reached.

Disclosure: Departure from the 2008 Regulations

Your attention is drawn to the fact that the charity has prepared the financial statements in accordance with Accounting and Reporting by Charities: Statement of Recommended Practice, published on 16 July 2014 in preference to the Accounting and Reporting by Charities: Statement of Recommended Practice issued on 1 April 2005 which is referred to in the extant regulations but has since been withdrawn.

We understand that this has been done in order for the accounts to provide a true and fair view in accordance with the Generally Accepted Accounting Practice effective for reporting periods beginning on or after 1 January 2015.

Charles Seempijja FCA
NfP Accountants Ltd
Chartered Accountants
3rd Floor, 86-90 Paul Street
EC2A 4NE

Date:

STATEMENT OF FINANCIAL ACTIVITIES
for the year ended 31 December 2024

	Notes	Unrestricted Funds £	Restricted Funds £	Total Funds 2024 £	Unrestricted Funds £	Restricted Funds £	Total Funds 2023 £
INCOME FROM							
Gifts, grants and donations	2	32,762	71,779	104,541	64,151	42,508	106,659
Investment income: bank interest		211	-	211	158	-	158
Programme income: training		875	-	875	1,350	-	1,350
Other incoming resources		168	-	168	-	-	-
TOTAL INCOME		34,016	71,779	105,795	65,659	42,508	108,167
EXPENDITURE ON							
Staff fees and expenses		31,758	72,726	104,484	53,407	38,248	91,655
Room rental		-	-	-	486	-	486
Hosting Fees and IT Consumables		742	-	742	603	-	603
Just Giving and Virgin Money Deductions		651	-	651	1,029	-	1,029
Training Costs		65	-	65	-	-	-
Insurance		800	-	800	751	-	751
Admin and IT Support Fees		680	-	680	1,213	-	1,213
Independent Examiner's fee		927	-	927	1,397	-	1,397
Other expenses		643	-	643	(10)	-	(10)
TOTAL EXPENDITURE		36,266	72,726	108,992	58,876	38,248	97,124
Net (expenditure)/income before transfers		(2,250)	(947)	(3,197)	6,783	4,260	11,043
NET MOVEMENT IN FUNDS		(2,250)	(947)	(3,197)	6,783	4,260	11,043
RECONCILIATION OF FUNDS							
TOTAL FUNDS AT 1 JANUARY 2024		19,585	11,260	30,845	12,802	7,000	19,802
TOTAL FUNDS AT 31 DECEMBER 2024		17,335	10,313	27,648	19,585	11,260	30,845

All incoming resources and outgoing resources derive from continuing activities.

ART REFUGE
(Registered charity no. 1114353)

BALANCE SHEET
As at 31 December 2024

	Notes	£	2024 £	£	2023 £
CURRENT ASSETS					
Trade debtors		755		3,346	
Cash at bank and in hand		28,018		29,151	
CREDITORS: amounts falling due within one year					
	5	(1,125)		(1,652)	
NET CURRENT ASSETS			27,648		30,845
NET ASSETS			£ 27,648		£ 30,845
FUNDS					
General fund (unrestricted)	6		17,335		19,585
Restricted funds	6		10,313		11,260
TOTAL FUNDS			£ 27,648		£ 30,845

These financial statements have been prepared in accordance with the Statement of Recommended Practice: Accounting and Reporting by Charities 2019 (FRS102), and the Charities Act 2011. They were approved, and authorised for issue, by the directors on 27 October 2025 and signed on their behalf by:-

Chris Wood

Dr Chris Wood
Chair

The annexed notes form part of these financial statements

NOTES TO THE FINANCIAL STATEMENTS

for the year ended 31 December 2024

1. ACCOUNTING POLICIES

Basis of preparation of financial statements

The financial statements have been prepared under the historical cost convention with items recognised at cost or transaction value unless otherwise stated in the relevant note(s) to these accounts. The financial statements have been prepared in accordance with the Statement of Recommended Practice: Accounting and Reporting by Charities 2015 (FRS102) (effective January 2015), and the Charities Act 2011. Income and expenditure have been analysed by nature rather than by activity, taking advantage of sections 4.6 and 4.22 - 4.23 of this SORP.

The effect of events relating to the year ended 31 December 2024 which occurred before the date of approval of the financial statements by the Trustees has been included in the financial statements to the extent required to show a true and fair view of the state of affairs at 31 December 2024 and the results for the year ended on that date.

The 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 SORP 2015 rather than the Accounting and Reporting by Charities: Statement of Recommended Practice effective from 1 April 2005 (SORP 2005) which has since been withdrawn.

Public benefit entity

The charity meets the definition of a public benefit entity under FRS 102.

Going concern

The trustees consider that there are no material uncertainties about the charity's ability to continue as a going concern.

Key judgements that the charity has made which have a significant effect on the accounts include estimating income and expenditure for the next 12 months.

Statement of Cash Flows

The charity has taken advantage of the exemption in Section 7.1B of FRS102 not to prepare a Statement of Cash Flows.

Income

All incoming resources are included in the Statement of Financial Activities when the Charity is entitled to the income and the amount can be quantified with reasonable accuracy. Grants which have a restriction as to timing are recognised over the period for which they are given.

The value of services provided by volunteers has not been included in the accounts.

NOTES TO THE FINANCIAL STATEMENTS

for the year ended 31 December 2024

Fund accounting

General funds are unrestricted funds which are available for use at the discretion of the Trustees in furtherance of the general objects of the Charity and which have not been designated for other purposes.

Restricted funds are funds which are to be used in accordance with specific restrictions imposed by donors which have been raised by the Charity for particular purposes. The cost of raising and administering such funds are charged against the specific fund. The aim and use of each restricted fund is set out in the notes to the financial statements. Statutory grants which are given as contributions towards the Charity's core services are treated as unrestricted.

Expenditure and irrecoverable VAT

Expenditure is recognised once there is a legal or constructive obligation to make a payment to a third party, it is probable that settlement will be required and the amount of the obligation can be measured reliably.

Expenditure is considered all to relate to All the expenditure of the charity is in the furtherance of its charitable activities and includes the costs of delivering services undertaken to further the purposes of the charity and their associated support costs.

Tangible fixed assets

All assets costing more than £2,000 are capitalised.

Tangible fixed assets are stated at cost less depreciation. Depreciation is provided at rates calculated to write off the cost of fixed assets, less their estimated residual value, over their expected useful lives on the following bases:

Office equipment	-	5 years
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Debtors

Trade and other debtors are recognised at the settlement amount due after any trade discount offered. Prepayments are valued at the amount prepaid net of any trade discounts due.

Cash at bank and in hand

Cash at bank and cash in hand includes cash and short term highly liquid investments with a short maturity of three months or less from the date of acquisition or opening of the deposit or similar account.

Creditors and provisions

Creditors and provisions are recognised where the charity has a present obligation resulting from a past event that will probably result in the transfer of funds to a third party and the amount due to settle the obligation can be measured or estimated reliably. Creditors and provisions are normally recognised at their settlement amount after allowing for any trade discounts due.

The charity only 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 their settlement value with the exception of bank loans which are subsequently measured at amortised cost using the effective interest method.

ART REFUGE**(Registered company no. , registered charity no. 1114353)****NOTES TO THE FINANCIAL STATEMENTS****for the year ended 31 December 2024****2. GRANTS AND DONATIONS**

	Unrestricted Funds 2024 £	Restricted Funds 2024 £	Total Funds 2024 £	<i>Total Funds 2023 £</i>
Regular Donations	6,730	-	6,730	10,651
Ben & Jerry	11,928	-	11,928	-
Just Giving	6,005	-	6,005	17,371
Anonymous donations	8,099	-	8,099	3,629
Medecins Du Monde France	-	1,719	1,719	1,720
[Un]Reliable Witness	-	1,000	1,000	-
BAAT	-	-	-	535
Braintree Council	-	14,125	14,125	-
Counterpoint Arts	-	308	308	950
David and Ruth Lewis Fund	-	-	-	15,000
Big Give	-	-	-	14,129
Hilden Charitable Trust	-	-	-	7,000
King Baudouin Foundation	-	27,593	27,593	-
Eventbrite	-	-	-	1,048
National Lottery	-	-	-	9,800
Atelier Armonico	-	-	-	5,650
University of Bedfordshire	-	-	-	376
Public Health Eastbourne	-	2,000	2,000	4,950
Public Health Brighton	-	-	-	5,500
Samphire	-	-	-	250
Scottish Refugee Council	-	1,000	1,000	-
Tides Foundation	-	9,600	9,600	-
The British Library	-	800	800	-
University of Bristol	-	1,550	1,550	-
Words Lost Films Ltd	-	684	684	-
Young Roots	-	11,400	11,400	7,500
Union Chapel	-	-	-	600
	£ 32,762	£ 71,779	£ 104,541	£ 106,659

ART REFUGE**(Registered company no. , registered charity no. 1114353)****NOTES TO THE FINANCIAL STATEMENTS****for the year ended 31 December 2024****3. STAFF COSTS AND NUMBERS**

The charity did not have any salaried staff during the year (2023 - none). However, the charity had 1 part-time administrative self-employed staff (2023 - 1); 13 freelance art therapists (2023 - 11), 5 freelance artists (2023 - 6) of whom 4 with refugee backgrounds (2023 - 2), 1 regular volunteer (2023 - 2), 7 trainee arts therapists (2023 - 5), 1 freelance designer (2023 - 1, and a freelance bookkeeper (2023 - the same).

No staff received payments in excess of £60,000 (2023 - the same).

4. TRUSTEES

During the year, no trustees received payments for services provided to the charity (2023 - the same).

No trustees were reimbursed for expenses incurred on the charity's behalf (2023 - the same).

5. CREDITORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

	2024	<i>2023</i>
	£	£
Trade creditors	1,125	<i>1,052</i>
Accruals	-	<i>600</i>
	£ 1,125	£ 1,652

ART REFUGE**(Registered company no. , registered charity no. 1114353)****NOTES TO THE FINANCIAL STATEMENTS****for the year ended 31 December 2024****6. STATEMENT OF FUNDS**

	Brought Forward	Incoming Resources	Resources Expended	Transfers & Gains / Losses	Carried Forward
	£	£	£	£	£
Restricted project funds:					
Braintree Council	-	14,125	(13,313)	-	812
King Baudouin Foundation	-	27,593	(23,396)	-	4,197
Public Health Eastbourne	-	2,000	(2,000)	-	-
Words Lost Films Ltd	-	684	(684)	-	-
Tides Foundation	-	9,600	(5,531)	-	4,069
[Un]Reliable Witness	-	1,000	(1,000)	-	-
Young Roots	-	11,400	(10,165)	-	1,235
University of Bristol	-	1,550	(1,550)	-	-
Public Health Brighton	1,084	-	(1,084)	-	-
Scottish Refugee Council	-	1,000	(1,000)	-	-
The British Library	-	800	(800)	-	-
Counterpoints Arts	-	308	(308)	-	-
University of Bedfordshire	376	-	(376)	-	-
National Lottery	9,800	-	(9,800)	-	-
Medecins Du Monde	-	1,719	(1,719)	-	-
Total restricted funds	11,260	71,779	(72,726)	-	10,313
Unrestricted fund	19,585	34,016	(36,266)	-	17,335
Total funds	£ 30,845	£ 105,795	£ (108,992)	£ Nil	£ 27,648

ART REFUGE

(Registered company no. , registered charity no. 1114353)

NOTES TO THE FINANCIAL STATEMENTS

for the year ended 31 December 2024

*STATEMENT OF FUNDS - CONTINUED
2023*

	<i>Brought Forward</i>	<i>Incoming Resources</i>	<i>Resources Expended</i>	<i>Transfers & Gains / Losses</i>	<i>Carried Forward</i>
	£	£	£	£	£
<i>Restricted funds</i>					
<i>Afghanistan & Central Asian Association</i>	3,000	-	(3,000)	-	-
<i>Wesport</i>	4,000	-	(4,000)	-	-
<i>King's College London</i>	-	3,629	(3,629)	-	-
<i>Medecins du Monde France</i>	-	1,720	(1,720)	-	-
<i>BAAT</i>	-	535	(535)	-	-
<i>Counterpoint Arts</i>	-	950	(950)	-	-
<i>Young Roots</i>	-	7,500	(7,500)	-	-
<i>Union Chapel</i>	-	600	(600)	-	-
<i>Public Health Brighton</i>	-	5,500	(4,416)	-	1,084
<i>Samphire</i>	-	250	(250)	-	-
<i>Public Health Eastbourne</i>	-	4,950	(4,950)	-	-
<i>University of Bedfordshire</i>	-	376	-	-	376
<i>Atelier Armonico</i>	-	5,650	(5,650)	-	-
<i>National Lottery</i>	-	9,800	-	-	9,800
<i>Eventbrite</i>	-	1,048	(1,048)	-	-
	7,000	42,508	(38,248)	-	11,260
<i>Unrestricted fund</i>	12,802	65,659	(58,876)	-	19,585
<i>Total funds</i>	<u>£ 19,802</u>	<u>£ 108,167</u>	<u>£ (97,124)</u>	<u>£ Nil</u>	<u>£ 30,845</u>

7. ANALYSIS OF NET ASSETS BETWEEN FUNDS

	General Funds 2024 £	Restricted Funds 2024 £	Total Funds 2024 £	Total Funds 2023 £
Current assets	18,460	10,313	28,773	32,497
Creditors due within one year	(1,125)	-	(1,125)	(1,652)
	<u>£ 17,335</u>	<u>£ 10,313</u>	<u>£ 27,648</u>	<u>£ 30,845</u>

Accounts

ART REFUGE

(Formerly Art Refuge UK)
(Registered charity no. 1114353)

ANNUAL REPORT AND UNAUDITED FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 DECEMBER 2023

ART REFUGE
(Registered charity no. 1114353)

REPORT AND FINANCIAL STATEMENTS
for the year ended 31 December 2023

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ART REFUGE

Registered charity No. 1114353

REFERENCE AND ADMINISTRATIVE DETAILS

for the year ended 31 December 2023

Charity name	Art Refuge
Previous name	Art Refuge UK
Charity reg. no.	1114353
Trustees	Dr Chris Wood (Chair from July 2024) Professor Ravi Kohli Dr Kathryn Cronin Ms Polly Bagnall Ms Claire Zhang (Secretary) Sue Greateorex Tim Richards (Treasurer) Anna Castleton Simmons Shafiqullah Noori (joined October 2023)
Registered office	Unit 30, The Coach House 2 Upper York Street Bristol BS2 8QN
Independent examiner	Charles Ssempijja, FCA NFP Accountants Ltd 3rd Floor, 86-90 Paul Street London EC2A 4NE
Bankers	HSBC 20 High Street Saxmundham Suffolk IP17 DB

TRUSTEES' ANNUAL REPORT
for the year ended 31 December 2023

The trustees present their annual report and financial statements of the charity for the year ended 31 December 2023. Reference and administrative information set out on page 1 forms part of this report. The financial statements comply with current statutory requirements, the charity's governing document, and the Statement of Recommended Practice - Accounting and Reporting by Charities: SORP 2015 FRS102. Income and expenditure have been analysed by nature rather than by activity, taking advantage of sections 4.6 and 4.22 - 4.26 of this SORP.

STRUCTURE, GOVERNANCE AND MANAGEMENT

Description of charity's trusts

Art Refuge is a registered charity number 1114353. The governing document of the charity is Declaration of Trust dated 18/05/2006, as amended on 04/06/2006, as amended by Deed dated 02/09/2013, as amended by Deed on 07/12/19.

Trustees recruitment

Trustees can be nominated by any current member of the Board and can only be appointed by consensus decision. In recruiting prospective trustees, the Board's policy is to seek a broad range of experience relevant to the work of the charity, including lived experience, and to appoint members from a diversity of backgrounds. All trustees must provide independent references and submit to checks from the Disclosure and Barring Service.

OBJECTIVES AND ACTIVITIES

Purposes

The purpose of Art Refuge is to support the mental health and wellbeing of people who have been displaced by civil conflict, persecution, climate change, violence, pandemic and poverty. This includes refugees, asylum seekers, internally displaced persons, trafficked people and other displaced persons. The areas of benefit are the UK and worldwide.

Activities

Art Refuge carries out its work in groups through socially engaged art, art therapy, training and education, as well as undertaking research and public awareness raising. The activities are delivered by a team of experienced art therapists and visual artists, including artists with lived experience of displacement / refugees. Current theatres of direct work include the UK, northern France, and wider reach internationally through online group activity via Zoom and in-country training, as documented in the body of the report.

TRUSTEES' ANNUAL REPORT
for the year ended 31 December 2023

Public benefit

The Trustees confirm that in planning the charity's activities, they have referred to and had regard of the Charity Commission's guidance on public benefit in line with its objectives:

1. To improve the mental health and wellbeing of refugees, asylum seekers, trafficked people and internally displaced persons in the UK and internationally, through socially engaged art, art therapy, training, education and research.
2. To advance the education of the public in the UK and internationally, about the issues relating to refugees, trafficked people, those seeking asylum and other displaced persons; through research dissemination and activities such as, but not limited to, exhibitions.

TRUSTEES

Dr Chris Wood combines working as an NHS art therapist, a research fellow at the University of Sheffield and teaching for the Art Therapy Northern Programme at Hallam University. She has a particular interest in adapting art therapy in response to political upheaval and social hardship and offers regular support to our CEO and other team members.

Professor Ravi Kohli, Professor of Child Welfare at University of Bedfordshire, a leading expert in social work with unaccompanied minors in the UK and Chair of Trustees. Ravi offered his expertise and wealth of experience, with particular interest in what becomes of young people who seek asylum in richer countries and how they adapt throughout their migration and resettlement.

Dr Kathryn Cronin, an Immigration, asylum, nationality, children's and family lawyer at Garden Court Chambers, brought her particular expertise in working with unaccompanied minors.

Polly Bagnall, a practising artist, art therapist and counsellor brought to the charity her extensive experience in self-advocacy and development work for the NHS.

Claire Zhang works in migration health and inclusion health policy and guidance at Public Health England, alongside research in ethnicity and migration health. Claire is Secretary for the board and has brings ongoing energy to our Policies and Risk Management.

Sue Greatorex is an experienced foster carer of young people who have been displaced due to war, conflict and persecution. She has decades of experience supporting individuals and communities in the South West of England.

Tim Richards is an experienced management accountant and has worked for a number of large financial services companies. Tim supports the Board on all financial matters as its Treasurer, making a substantial contribution to the smooth running of the charitable funds and activity.

Anna Castleton Simmons is the director of an independent PR consultancy, specialising in arts, design and culture communications and guided by an ethical manifesto. She leads on the charity's Communications Strategy.

Shafiqullah Noori was welcomed to the Board Meeting as a new trustee in October 2023. He lives in Bristol where he works for various charities. Originally from Afghanistan, Shafiqullah has lived experience as an asylum seeker in the UK.

TRUSTEES' ANNUAL REPORT
for the year ended 31 December 2023

FREELANCE TEAM, TRAINEES AND VOLUNTEERS

Our CEO Bobby Lloyd continued to work on a part-time freelance basis delivering on the charity's mission, and on direct programme and training delivery as a freelance art therapist across our programmes. The balance of approximately two days of weekly programme direction and development, separate from project delivery, allowed her to continue to be responsive to the growing team and demands of the CEO role, as well as fully engaged with the work itself. Ten further freelance art therapists (Miriam Usiskin, Sarah Robinson, Amy Wilson, Kate France, Naomi Press, Tony Gammidge, Katie Miller, Thomas Etheridge, Jess Linton, Emily Hollingsbee) worked on a sessional basis for Art Refuge, alongside seven artists (Majid Adin, Aida Silvestri, Josie Carter, Sandrine Isaac, Emma Lunt, Toby Melville-Brown and Gabrielė Zukauskaitė). Three of the artists have lived experience of displacement and brought to the charity language skills, cultural attunement and creativity that is essential to our work. Sarah Robinson, in her role as Bristol lead, once again maximised use of time to develop and deliver on new and ongoing projects. Josh Thaker in his role as freelance admin support/technical continued to be invaluable, particularly in relation to technical and website support. A PHD student (Jonathan Craig) and monk/long-term worker in Calais (Johannes Maertens) volunteered in various settings - Folkestone, Calais and Dunkirk - while seven trainee art therapists (Muriel Bucher, Lou Froehlicher, Pascale Marie, Claire Gibert Massoni, Céline Martineau, Pauline Gaubert, Mara Gonzalez Temo) and one dance movement therapy trainee (Melissa Bori) joined our work in Paris.

ACHIEVEMENTS AND PERFORMANCE

2023 was a very difficult year for many millions of people worldwide, while in the UK and northern France, Art Refuge continued to focus on the offer of solidarity, compassion and hope to those displaced from their homes due to conflict, persecution and poverty, and those seeking refuge. This work was alongside a growing number of refugee organisations working for a kinder, fairer, more compassionate approach to people seeking asylum in the UK through the Together with Refugees coalition. Relationships with several new partners that began in 2022 came into fruition in 2023, alongside increased interest in our work and overtures of projects and potential activity, enhanced by our successful exhibition Letters of Refuge, at Kings College London in March. By the end of the year, our core programmes in Calais/Dunkirk, Folkestone, Paris and Bristol had offered mental health and wellbeing support to several thousand adults and unaccompanied young people, with additional collaborations and projects in London, Brighton and Eastbourne, and training for hundreds of frontline workers.

The work of Art Refuge in 2023 took place against the backdrop of the UK government's ongoing use of hostile language in relation to 'illegal routes', the Illegal Migration Ban passed in parliament on July 14th 2023, the ongoing Rwanda scheme threat, the huge backlog of unprocessed asylum claims, inflamed rhetoric around small boats and hotel accommodation. As people stayed longer in limbo in UK asylum settings, with little access to hope and little sense of a plan for the future, there were reports of mental health distress, including suicide attempts and suicidal ideation. The ever-increasing hostility in northern France was exemplified by the use of anti-human architecture in the form of large rocks filling former living sites.

TRUSTEES' ANNUAL REPORT
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The war in Ukraine continued, and we were invited to offer online training for caregivers from across the country, and subsequently within the country itself for 2024; while the terrible earthquakes in Turkey and Syria (2023) impacted on families and communities nearer to home, such as in London. The shocking loss of up to 600 lives in a shipwreck in the Mediterranean Sea in June 2023 and individual loss of life in Calais continued to bring home the dangers people we work with take to reach safety. A visit to Falmouth Harbour in May coincided with a protest against the Bibby Stockholm 'prison' ship docked in Portland Harbour - one of a growing number of large ships and former military camps introduced by the UK government for housing asylum seekers. In October we witnessed the unfolding and overwhelming horrors in Israel and Gaza. We were also aware of the devastating earthquakes in Afghanistan, and closer to home and our work, a large, violent clearance of refugee living sites in Calais.

The Community Table Collective continued to meet fortnightly and to provide a valuable space for peer support, reflection, debate and ideas. Research on the central nervous system, and ideas concerning both 'triggers' and 'glimmers', deepened our understanding of the small interactions that take place at The Community Tables as moments when connection and safety become possible. Our Away Day took place on September 20th with the kind support of Yorkton Workshops in Hackney. A National Rail Strike meant several of the freelance team and trustees joined online, with 12 joining in person. While we physically engaged in artmaking at The Community Table, followed by a light Syrian lunch from Syrian Sunflower Kitchen, Miriam Usiskin presented her invaluable doctoral research findings on The Community Table model.

At the last Trustee meeting of 2023, one area for discussion was whether and how we respond on social media to major world events. The board of trustees and CEO discussed in depth how to maintain an active listening stance without causing further distress to our broad community. Adhering to our Communications Policy and the charity's aims for social media content, the following statement was written by the trustee group and shared on our social media: "In these difficult times, Art Refuge offers solidarity, compassion and hope to those who are displaced from their homes by conflict and persecution, and those seeking refuge. In our work, we meet people of different ages from countries around the world. Each person brings their own cultural and personal identities, ideologies, faiths, and political beliefs. Our art therapy-based work supports the mental health and well-being of all people who are displaced by making room for safety, community, creativity and resilience in the face of pain and hardship. We do this by providing group art spaces like The Community Table model. We offer opportunities for human-to-human connection through our similarities and our differences. In the most challenging times, our work shows that art can offer space for reflection, imagination, hoping, coping and meaning-making. We stand #TogetherWithRefugees and displaced people, wherever they are, to build a world where we can find compassion through our shared humanity.

As a charity, we have felt both privileged and aware of the responsibility that bearing witness to people's stories carry. Capturing the human aspect of the story, as well as the value our work has for those who take part, began in a more formal way with our Kind2Mind campaign fund including an impact-assessment film, with our first two Big Give campaigns raising almost £20,000. We secured both restricted and unrestricted funds from new sources, and express our deepest gratitude for the invaluable and ongoing support of people across our networks.

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OPERATIONS

NORTHERN FRANCE

PARIS

Art Refuge continued its regular presence at the Secours Catholique day centre, the CEDRE. Our trainee programme with Muriel Bucher and Lou Froehlicher enabled The Community Table to be offered on a weekly basis, with regular supervision funded by the CEDRE. This offered a particular sense of assurance and steadiness to both the team and those using the service over a challenging time in Paris where, by the end of August, the situation for refugees and asylum seekers was becoming increasingly hostile as preparations for the 2024 Olympic Games were underway. Many squats and encampments were evicted, with citizen and small association-run distributions of food and clothing shut down by the local authorities, disrupting basic services; leading to an increased, visible sense of deprivation and abandonment present in the day centre.

In September we began to offer fortnightly placements to two new trainees Pascale Marie and Claire Gibert Massoni, whilst Muriel Bucher continued as a freelance team member. We were also twice joined by Melissa Bori, dance movement therapy trainee who had been on placement with Art Refuge in London in 2022. By the start of Winter, the new Asylum and Immigration Law added to the stress and sense of hostility, the CEDRE was then full to capacity and The Community Table was very busy. Playful and experimental work with lights, projections, camera obscura, a shadow puppet theatre and animated installations brought moments of magic and wonder, and initiated brief, moving exchanges, opportunities for distraction and absorption, and more in-depth conversations.

Outside the CEDRE, our monthly off-site pop-up at Laboratoires d'Aubervilliers, consisted of a series of workshops funded by French Art therapy initiative ArtExist for a crossover population of CEDRE users and local residents in a calm green space in the garden La Semeuse. The Art Refuge team with new trainee Céline Martineau, facilitated a space where refugees / asylum seekers from our familiar Café Papote at the CEDRE could access other cultural spaces in the city and build community with local residents and members of the garden collective. These afternoons were convivial and gentle in atmosphere, creating spaces for experimentation (cyanotypes, Afghan box cameras led by visiting photographer Sandrine Isaac for Refugee Week) and nurturing the garden and the exchanges it holds. Some of the CEDRE users started to participate in the garden collective on days when we were not present. This happened as links developed and people felt included as part of a wider community.

CALAIS AND DUNKIRK

Our work in Calais and also in Dunkirk continued throughout 2023, led by Bobby Lloyd and Miriam Usiskin. As Winter progressed, organisations on the ground spoke of even worse conditions than previously, with increased violence, regular clearances and immense cold. In December we offered trainings in both Dunkirk and Calais. The new French Illegal Migration Act paralleled the UK's, with the heightened government rhetoric from both continuing to add to tensions and anxiety. The high profile of the Rwanda Bill developments did nothing to allay these fears. In both of these harsh settings the services offered by our partners and colleagues allowed for people to experience some dignity, the work leaving us reflecting on the different approaches to care in this border context, and the immense value of these small pockets of structure.

TRUSTEES' ANNUAL REPORT
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We continued to travel to Calais monthly throughout 2023, with the context remaining very challenging, police and state hostility towards the refugee population unrelenting. The Secours Catholique day centre was always impressive, and our work continued to be needed. We were asked to informally advise both Médecins sans Frontières and the French Red Cross on psychosocial activity, with the latter interested in the small bricks as potential tools for family tracing orientation, and the former interested in us delivering a regular session at their new clinic in Calais, though this stalled due to the financial implications of an extra day. By early summer, numbers of refugees had risen, and boat crossings picked up again to match the previous summer's numbers. The ongoing threats around the new Illegal Migration Ban and the heightened UK and France government rhetoric continued to add to tensions and anxiety. In Autumn, a massive clearance in Calais during heavy rain saw the use of teargas while there weren't enough buses to take people to accommodation centres. In October, the Secours Catholique day centre was closed on Thursdays which led to our need to adapt, such as delivering a session at one of the Eritrean living sites. The presence of Johannes Maertens on some of our trips was helpful, as was that of Jonathan Craig, PhD student from The University of Manchester mainly based in Dover, studying different forms of asylum seeker 'reception activity'. At the end of 2023 we attended 'On the Frontier', a Psychology meeting at Le Mer which discussed barriers to mental health care/psychological support for refugees in the Calais area, the idea that the culture of individual support is taboo for many refugees, the need for elders' meetings from representative communities, and The Community Table model which was of interest to other organisations working in this context.

From May, we joined Médecins du Monde (MdM) with their new mobile psychosocial clinic in Dunkirk for one day per month as part of a new initiative. We were struck by how desolate and difficult this setting is, the living site sitting in a scarred landscape in-between a busy road and railway line while we observed the acute need for services for the women, children and men temporarily living there. From October, the medical vans were parked in a quieter location and the MdM service was much needed, with the psychosocial activities van occupied across the 3 hours and properly made use of. While waiting to see the doctors, men threaded necklaces in their national colours and moulded tiny objects in plasticine, while women stood or sat quietly observing their children playing. We wrote a snagging list to help make the interior of the van more ergonomic, and ready and safe for Winter use. The medical team and interpreters worked sensitively and efficiently, attending to scabies, colds and wounds caused by the brutal reality of living outside.

ENGLAND

FOLKESTONE

Miriam Usiskin and Bobby Lloyd, alongside artists Aida Silvestri and Josie Carter, continued to offer The Community Table on Wednesdays at Napier Barracks (former military camp turned asylum centre), except once per month when we were in northern France. The shared delivery space suited The Community Table model well, with English classes run by Napier Friends and hairdressing and sewing machine activity taking place in the same space each week. We also delivered seven sessions in early summer in an under-supported Home Office contingency hotel on the seafront in Folkestone. The two star seaside hotel directly overlooks the English Channel, opened as an asylum hotel in November 2022 and came to our attention in April. It was home to around 60 men, many of them in their late teens/early 20s, some rescued from a boat and their first accommodation setting since arriving in the UK, and felt more of a crisis context. We later shifted our focus and pattern in Folkestone in our ongoing effort to work with the complexities of the local refugee context, taking The Community Table to Napier Drop-in so as to bring residents from both Napier Barracks and the nearby hotel into the same social space.

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Art Refuge was also a partner on the 'Living Seams' project "On Exile and Displacement in East Kent 2000-2021" with Atelier Armonico and their Heritage Lottery funding. It included various workshops across the year: Woodpecker Court, Napier Barracks, Napier Drop-In (The Community Table / dance workshops); Morley College and Kent Mining Museum (exhibitions); JW3, Finchley Road (talk). Following the dance workshops led by the 2 choreographers and 5 dancers, the project ended in mid-December with a performance at Quarterhouse of Zaubernacht, Kurt Weill's ballet/opera set in a refugee camp and at sea, a moving event attended by men from Napier, volunteers and local organisations, incorporating dance steps offered by the men from their own cultural dances. One of the men from Afghanistan explained that dance performances were banned under the Taliban, and this was his first opportunity to see live dance, while the dancers/choreographers spoke about how profound they had found the workshops, and discussions about additional dance workshops in 2024.

BRIGHTON

Funded by a grant from Public Health Brighton and Hove, Art Refuge offered four in-person psychosocial training sessions in late Autumn for practitioners in local statutory and charity services working with people seeking asylum and refugees. Led by Tony Gammidge and Jess Linton, it was supported by other members of the team; and two local organisations for the final training on 'working across language and cultures': Bridging Change and refugee-led The Launchpad Collective. There was excellent take-up for the training with a core group of 20 people who fed back that the training was unique, holding and supportive. Burnout was a pervading issue alongside the need for self-care. It was our hope that the trainings would lead to direct work with the local asylum-seeking community in 2024.

EASTBOURNE

Funded by Public Health East Sussex, Tony Gammidge, Jess Linton and others in the team, including artist Majid Adin, ran 8 sessions at Sanctuary in Eastbourne, setting up The Community Table every Friday morning from September to December for 5-10 participants each week, including animation, installations and even a small building which housed a community cinema. We were also commissioned to run 3 arts-based psychosocial training sessions for Sanctuary's volunteers - a mix of local residents, asylum seekers and refugees staying in Eastbourne. The sessions covered Trauma informed practice, Psychological First Aid and Working across languages and cultures. Towards the final sessions, Sanctuary lost several volunteers due to the closure of Home Office hotels and the move of residents to other parts of the country: with more closures pending. Public Health Eastbourne secured £2,000 for Art Refuge to deliver further trainings in early 2024.

LONDON

Our contingency accommodation work in London was on pause in early 2023 though we delivered a training for one of our partner organisations Humans for Rights in April, and were in discussion about how the London work might continue. We were pleased to be approached to deliver workshops by Young Roots to partner with them on a funded project in a new drop-in at Copenhagen Youth project on Tuesday afternoons, starting September 2023. This drop-in receives young people (18-25) from Home Office hotels in the Kings Cross area. From the first session co-led by Katie Miller and Thomas Etheridge, The Community Table was met with openness and curiosity from both the young people and the youth workers, the various media providing different ways into art making and allowing for important conversations to emerge with the young people, particularly around their experiences of living in hotel accommodation. A core group of 9 young people emerged, the Winter months proving the hardest, with a growing sense of community care and friendships developing, The Community Table acting as an anchor for new arrivals and enabling the youth workers to respond separately to individual concerns.

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BRISTOL

Art Refuge received numerous enquiries from people wanting to work with us in Bristol and the surrounding area, often due to our registered address being in Bristol, from art students to art therapists to researchers. With remaining Bristol Council funds in support of families from Ukraine, Sarah Robinson and Amy Wilson delivered two sessions of training in support of psychosocial art activities being delivered to the Bristol Church Hubs. They also led our core delivery of The Community Table continued in the Filton hotel most Thursdays, with practical support and allyship from hotel staff. It was attended by 5-21 people (residents, staff, people touching base and family members joining via FaceTime from countries in the Middle East and further afield) with some wonderful, rich activity and engagement. Eight sessions of outdoor activities were delivered in the summer weeks, funded by a small Positive Activities Grant to work with a greater connection to nature through kite flying and cyanotypes. During this process we have actively welcomed Emma Lunt - an intergenerational artist, and Gabrielė Zukauskaitė - an anthropologist and digital artist, into the small local pool of freelancers to bring additional skills to the core art therapy informed approach. During our August break absence, the men hadn't gathered in the communal spaces, while the flow of people through the hotel increased with many long-standing residents having left, and several new arrivals each week. The Community Table has continued to welcome its consistent attendees across the Autumn and Winter months, with a greater emphasis on the use of light. A linguist from Iran said in direct reference to the typewriters at The Community Table 'It's so important to travel back in time: this is history, and this is art, there are memories here'.

ARTICLES, TRAINING, WORKSHOPS, EXHIBITIONS, TALKS

The following pieces of work were carried out by members of the team, some commissioned by external agencies (restricted funds):

JANUARY

- Online meeting with Alyana Ellis, curator of Border Collections, Liverpool Museum, about telling a more balanced border force story to include those of people migrating and making the treacherous journey to the UK. Interest in the Art Refuge Calais archive.

FEBRUARY

- For the online Worldwide Art Therapy Conference, Art Refuge presented a 50 minute film of The Community Table in action, filmed and edited by Sebastian Sharples, and later screened for final year MA Art Therapy students at University of South Wales as part of Public Practice Art Therapy. The footage provides an excellent base for further edits / shorter films.

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MARCH

- From January-March Art Refuge was commissioned by the Afghanistan and Central Asian Association (ACAA) in Feltham near Heathrow, to deliver an 8-week spoken word/animation project on the theme of **Woman Life Freedom** for women from Afghanistan and Iran. This work culminated in a performance for International Women's Day in the Elgar Room, Royal Albert Hall on March 8th to 200+ people, mostly women from Afghanistan and Iran. The project was delivered by Emily Hollingsbee and Majid Adin and produced in a beautiful 7 minute animation – close to Majid's heart due to his concerns and desire to deliver a project for women from his home country Iran.
- Our much planned and anticipated exhibition **LETTERS OF REFUGE** took place from March 13-24 in the Arcade Gallery, Bush House (former home to the BBC World Service), Kings College, on the Strand. The opening night, attended by over 100 people, took place on the same evening as the first reading of the Illegal Migration Bill, and as a large Refugees Welcome protest in Parliament Square. Letters of Refuge was a collaboration between the Institute of Classical Studies at Kings, Art Refuge and people with lived experience of displacement. It featured fragments of ancient letters written by people who lived under the Roman empire, alongside contemporary letters written at The Community Table in Kent and Calais by people seeking asylum and displaced, on either side of the English Channel. "What's striking is the extraordinary parallels between the ancient and the modern experiences. Law and policy often envisage faceless, silent categories, but this is an issue where it's vital to remember that those laws and policies impact on people - people who not only have voices, but voices that remind us of the ubiquity and commonality of what they have endured." Dr James Corke-Webster, Director of the Centre for Late Antique and Medieval Studies at King's College. We are now in discussion about taking the exhibition to Calais, Folkestone, Bristol, and developing the collaboration with the Classics department and James Corke-Webster, first discussions for which began in 2019! 1018 recorded visitors (around 69% being KCL students); 92 respondents to an online survey, a large pile of letters typed on the typewriters in response to the exhibition, a book full of written comments, and significant social media engagement. For over 95% of the visitors, the exhibition was a learning experience either through information, feeling and/or a change in opinion. Three school groups participated in a workshop, and there was one opera performance.

APRIL

- 'The Community Table Nakivale', Uganda: online informal peer support continued on a monthly basis. However, on 14.04 a colleague from Healing Health Healing Hearts informed us that our main contact Mugisha Namwangwa from the organisation Success Roots was tragically killed in a traffic accident in Kampala. Mugisha was an inspiring community leader who reached out to people across the world who could support his vision for educating children in Nakivale. He was deeply taken by The Community Table as a model and touched many members of the Art Refuge team.
- On April 2nd Miriam Usiskin and Bobby Lloyd were keynote speakers to 120 caregivers across cities and communities in Ukraine: simultaneous translation for "The Art of Restoration in War Times: creative approaches amidst ongoing crisis", co-organised by First Aid of the Soul with the All-Ukrainian Art Therapy Association & the International Association for Creative Arts in Education & Therapy (IACAET).

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MAY

- Kate France presented a theoretical and practical iteration of The Community Table for the Art Therapy school INECAT to 25 students, while Art Refuge was commissioned to deliver a half-day training for Brighton Theatre on trauma-informed practice, led by Bobby Lloyd and Tony Gammidge.

JUNE

- Art Refuge was excited to be taking an iteration of The Community Table to **Turner Contemporary** in Margate for Refugee Week, with Counterpoints Arts and alongside Aida Silvestri's planned exhibition Limbo. However, Art Refuge pulled out of this in solidarity with Aida Silvestri who herself pulled her exhibition due to the gallery's attempts to remove/minimise the personal stories attached to her portrait photographs of current asylum seekers.
- On June 20th, World Refugee Day, we delivered The Community Table at Yorkton Workshops, Hackney as a core element of the launch of the **Baring Foundation** Case Study report looking at 12 projects (including Art Refuge) that offer arts-based mental health support across the UK. The Community Table model received interest from other organisations, and potential funders.
- Kate France and Naomi Press hosted a workshop at the European Federation of Art Therapists Conference in Latvia, supported by art therapist and Ulster MA programme leader Pamela Whittaker who facilitated their remote discussion around The Community Table model of practice.
- "SO Far" was a project and exhibition devised and staged by local illustrator Toby Melville-Brown with Josie Carter, who joined Napier workshops and held an exhibition at Fourth Wall, Folkestone during Refugee Week with funds raised for Art Refuge.

JULY

- Miriam Usiskin and Bobby Lloyd took a large iteration of The Community Table to Amnesty International for Dover-based charity Samphire's 'Post Detention Conference'.
- Bobby Lloyd presented "Portable Studio and The Community Table" online at the "Art Therapy for Social Justice Conference" & Launch of South Africa Arts Therapy Journal, University of Johannesburg SA, for the international panel: 'Using The Arts To Work With Refugees And Displaced Persons In Times Of War'.

AUGUST

- Miriam Usiskin and Bobby Lloyd contributed to a chapter with colleagues from the University of Hertfordshire in "Informal Settlements of the Global South", edited by Gihan Karunaratne.
- Miriam and Bobby travelled to Glasgow to join our Chair Ravi Kohli for the opening of "Drawing Together", an exhibition from across the research project at the heart of which was film and artworks made by young refugees in Finland, Norway and Scotland.
- They also joined the "All Ireland Frontiers Conference" online as a group of art therapy students from north, south, east and west of the island of Ireland led an iteration of The Community Table for an all-Ireland context.
- They further delivered a half day training for Off Centre: a counselling, art therapy, advice and information service for young people aged 16-25 in City & Hackney.

TRUSTEES' ANNUAL REPORT
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SEPTEMBER

- We were contacted by a film crew working on a documentary film about the war in **Yemen** with regards the body recovery group, and the possibility of providing some form of online art therapy / team support. This led to an initial conversation in September.

OCTOBER

- Art Refuge put in a joint application with Queenie, a garden designer for the RHS Chelsea Show 2025 [Project Giving Back](#). Though unsuccessful, this was a useful learning experience and got the team thinking about extending our garden-related activity and working in outdoor spaces in 2024.

NOVEMBER

- Responding to individual requests, Miriam, Aida and Bobby planned and delivered a trial open call training session An Art Refuge Introduction to arts-based psychosocial activities on November 29th advertised on Social media with tickets sold through Eventbrite at the introductory price of £17 per ticket. 69 people signed up, 67 attended, and over £1,000 was raised. An additional group of around 20 young people joined on one mobile phone with their mental health worker from Nakivale refugee camp. Very positive feedback via evaluation forms, and follow up, including consultation to SOS Humanity (below), connections with art therapists working with men housed on the Bibby Stockholm ship. We planned to deliver further such trainings in 2024.
- "Writing Home" was a collaborative workshop for the **Being Human Festival** with [@kclclassics](#) London University, November 15th 2023, at Napier Drop-In, on themes around global displacement. All present - people in the asylum system housed in nearby Napier Barracks, local residents, artists, composers, academics, art therapists, musicians, dancers, volunteers - were welcomed to explore the Greek myth of Penelope, Odysseus, and their son Telemachus: an ancient tale of migration, trust, conflict, gender-based oppression, and parental absence using contemporary sources. Students from Kings contributed translations of Odyssey passages into Arabic, Farsi and Pashto. Men from Napier were invited to bring musical instruments, words and dance from home.

DECEMBER

- Two members of the Care team of SOS Humanity (<https://sos-humanity.org/en/join-our-crew/>) attended our November online training and subsequently approached Art Refuge to offer consultation on setting up a ship-based approach to arts-based psychosocial activities, including the start of a tailor-made toolkit, leading to a preliminary consultation.
- On December 3rd, Art Refuge contributed The Community Table alongside the art exhibition "**A Canvas of Courage**" - activist art in support of human rights across East Asia with a focus on artists from Hong Kong, with partners Artvocate, Amnesty International and the Union Chapel, Islington which hosted the exhibition and event.

TRUSTEES' ANNUAL REPORT
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FUNDRAISING

In order to deliver our regular project-based work, we depend on donations, fundraising events, legacies and grants from small Trusts, including an unrestricted donation of £15,000 from the Ruth Lewis Family Charitable Trust and the Hilden Charitable Family Trust (£14k of unrestricted funds confirmed over 2 years!). The majority of our income continued to be from such unrestricted funds. Small regular and new online donations were received via Just Giving, such as the generous legacy from the Melville-Brown family, while several individuals and organisations raised small funds on our behalf such as through running a marathon. We also embarked on a renewed fundraising drive, such as the successful application of approximately £28,000 to the King Baudouin fund.

Art Refuge was commissioned with a small grant of £3,000 by the Afghanistan and Central Asian Association (ACAA), alongside commissions from Public Health in both Brighton and Hove, and Eastbourne, and a successful Lottery Awards for All application for our Bristol work of £9,800.

Our Mental Health Kind2Mind Campaign with the Big Give took place from May 15-22 with a £5k matched fund supported by an energetic campaign strategy, social media posts and Mailchimp emails, helped by Josh Thaker, trustees' support, and a £2,000 donation from our long-time supporter the Lapid Trust. We also took part in the Big Give Christmas Challenge and surpassed our target of £7,600, with pledges reaching £1,900 matched by our Champion in the form of the Human Rights Fund.

POLICIES

We continued to greatly benefit from input from our trustee Claire Zhang who has led on our 'Art Refuge Policy, Procedure and Guidelines Portfolio', 'Art Refuge Risk and Incident Register' and Risk Management Policy. Reviewed policies were again placed on the new Policies section of the website.

MANAGING RISK

For the year 2023, Art Refuge had zero incidents to report.

GDPR AND PRIVACY

In line with GDPR procedures we continued to register with the ICO (Information Commissioner's Office) as a legal requirement for data protection, alongside our Data Protection Policy to reflect our commitment to privacy and rigorous data management processes.

TRUSTEES' ANNUAL REPORT
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FINANCIAL REVIEW

Position

The charity's total funds at the year end amounted to £30,845 (2022 - £19,802), £11,260 of which was restricted funds (2022 - £7,000). Total income for the year increased to £108,167 (2022 - total income was £70,680). Total expenditure increased to £97,124 (2022 - total expenditure was £87,976).

Reserves Policy

The Trustees monitor the level of reserves at regular Board meetings to ensure an adequate level of reserves for the charity to continue to operate. The reserve policy is designed to cover 3 months' running costs. Looking at the commitments as at the year-end, the charity requires approx £10,600 in reserves. The balance of reserves of £19,585 at the balance sheet date is higher than the level required in the reserves policy. The Board are satisfied that this level of reserves is not excessive in light of the current uncertainties in the funding environment.

Going Concern

After making appropriate enquiries, the trustees have a reasonable expectation that the charitable trust has adequate resources to continue in operational existence for the foreseeable future, with the continuing support of its funders. For this reason, they continue to adopt the going concern basis in preparing the financial statements. Further details regarding the adoption of the going concern basis can be found in the Accounting Policies.

Approval

This report was approved by the Trustees on 5 October 2024 and signed on its behalf by:

Chris Wood

Dr Chris Wood
Chair

INDEPENDENT EXAMINER'S REPORT TO THE TRUSTEES OF ART REFUGE (Charity number 1114353)

I report on the financial statements for the year ended 31 December 2023 set out on pages 16 to 22.

Responsibilities and basis of report

As the charity trustees of the Trust you are responsible for the preparation of the accounts in accordance with the requirements of the Charities Act 2011 ('the Act').

I report in respect of my examination of the Trust's accounts carried out under section 145 of the 2011 Act and in carrying out my examination I have followed all the applicable Directions given by the Charity Commission under section 145(5)(b) of the Act.

Independent examiner's statement

I have completed my examination. I confirm that no material 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 Trust as required by section 130 of the Act; or
2. the accounts do not accord with those records; or
3. the accounts do not comply with the applicable requirements concerning the form and content of accounts set out in the Charities (Accounts and Reports) Regulations 2008 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.

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 accounts to be reached.

Disclosure: Departure from the 2008 Regulations

Your attention is drawn to the fact that the charity has prepared the financial statements in accordance with Accounting and Reporting by Charities: Statement of Recommended Practice, published on 16 July 2014 in preference to the Accounting and Reporting by Charities: Statement of Recommended Practice issued on 1 April 2005 which is referred to in the extant regulations but has since been withdrawn.

We understand that this has been done in order for the accounts to provide a true and fair view in accordance with the Generally Accepted Accounting Practice effective for reporting periods beginning on or after 1 January 2015.

Charles Seempijja FCA
NfP Accountants Ltd
Chartered Accountants
3rd Floor, 86-90 Paul Street
EC2A 4NE

Date:

STATEMENT OF FINANCIAL ACTIVITIES
for the year ended 31 December 2023

	Notes	Unrestricted Funds £	Restricted Funds £	Total Funds 2023 £	Unrestricted Funds £	Restricted Funds £	Total Funds 2022 £
INCOME FROM							
Gifts, grants and donations	2	64,151	42,508	106,659	47,473	23,191	70,664
Investment income: bank interest		158	-	158	16	-	16
Programme income: training		1,350	-	1,350	-	-	-
TOTAL INCOME		65,659	42,508	108,167	47,489	23,191	70,680
EXPENDITURE ON							
Staff fees and expenses		53,407	38,248	91,655	60,004	20,760	80,764
Other direct project costs		-	-	-	-	-	-
Advertising		-	-	-	127	-	127
Room rental		486	-	486	275	-	275
Printing, postage, and stationery		-	-	-	10	-	10
Hosting Fees and IT Consumables		603	-	603	476	-	476
Professional Fees		-	-	-	1,758	-	1,758
Just Giving and Virgin Money Deductions		1,029	-	1,029	893	-	893
Training Costs		-	-	-	-	-	-
Insurance		751	-	751	714	-	714
Admin and IT Support Fees		1,213	-	1,213	1,570	-	1,570
Independent Examiner's fee		1,397	-	1,397	600	-	600
Other expenses		(10)	-	(10)	789	-	789
TOTAL EXPENDITURE		58,876	38,248	97,124	67,216	20,760	87,976
Net income/(expenditure) before transfers		6,783	4,260	11,043	(19,727)	2,431	(17,296)
NET MOVEMENT IN FUNDS		6,783	4,260	11,043	(19,727)	2,431	(17,296)
RECONCILIATION OF FUNDS							
TOTAL FUNDS AT 1 JANUARY 2023		12,802	7,000	19,802	32,529	4,569	37,098
TOTAL FUNDS AT 31 DECEMBER 2023		19,585	11,260	30,845	12,802	7,000	19,802

All incoming resources and outgoing resources derive from continuing activities.

ART REFUGE
(Registered charity no. 1114353)

BALANCE SHEET
As at 31 December 2023

	Notes	£	2023 £	£	2022 £
CURRENT ASSETS					
Trade debtors		3,346		3,850	
Cash at bank and in hand		29,151		17,237	
CREDITORS: amounts falling due within one year					
	5	(1,652)		(1,285)	
NET CURRENT ASSETS			30,845		19,802
NET ASSETS			£ 30,845		£ 19,802
FUNDS					
General fund (unrestricted)	6		19,585		12,802
Restricted funds	6		11,260		7,000
TOTAL FUNDS			£ 30,845		£ 19,802

These financial statements have been prepared in accordance with the Statement of Recommended Practice: Accounting and Reporting by Charities 2019 (FRS102), and the Charities Act 2011. They were approved, and authorised for issue, by the directors on 05 October 2024 and signed on their behalf by:-

Chris Wood

Dr Chris Wood
Chair

The annexed notes form part of these financial statements

NOTES TO THE FINANCIAL STATEMENTS

for the year ended 31 December 2023

1. ACCOUNTING POLICIES

Basis of preparation of financial statements

The financial statements have been prepared under the historical cost convention with items recognised at cost or transaction value unless otherwise stated in the relevant note(s) to these accounts. The financial statements have been prepared in accordance with the Statement of Recommended Practice: Accounting and Reporting by Charities 2015 (FRS102) (effective January 2015), and the Charities Act 2011. Income and expenditure have been analysed by nature rather than by activity, taking advantage of sections 4.6 and 4.22 - 4.23 of this SORP.

The effect of events relating to the year ended 31 December 2023 which occurred before the date of approval of the financial statements by the Trustees has been included in the financial statements to the extent required to show a true and fair view of the state of affairs at 31 December 2023 and the results for the year ended on that date.

The 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 SORP 2015 rather than the Accounting and Reporting by Charities: Statement of Recommended Practice effective from 1 April 2005 (SORP 2005) which has since been withdrawn.

Public benefit entity

The charity meets the definition of a public benefit entity under FRS 102.

Going concern

The trustees consider that there are no material uncertainties about the charity's ability to continue as a going concern.

Key judgements that the charity has made which have a significant effect on the accounts include estimating income and expenditure for the next 12 months.

Statement of Cash Flows

The charity has taken advantage of the exemption in Section 7.1B of FRS102 not to prepare a Statement of Cash Flows.

Income

All incoming resources are included in the Statement of Financial Activities when the Charity is entitled to the income and the amount can be quantified with reasonable accuracy. Grants which have a restriction as to timing are recognised over the period for which they are given.

The value of services provided by volunteers has not been included in the accounts.

NOTES TO THE FINANCIAL STATEMENTS

for the year ended 31 December 2023

Fund accounting

General funds are unrestricted funds which are available for use at the discretion of the Trustees in furtherance of the general objects of the Charity and which have not been designated for other purposes.

Restricted funds are funds which are to be used in accordance with specific restrictions imposed by donors which have been raised by the Charity for particular purposes. The cost of raising and administering such funds are charged against the specific fund. The aim and use of each restricted fund is set out in the notes to the financial statements. Statutory grants which are given as contributions towards the Charity's core services are treated as unrestricted.

Expenditure and irrecoverable VAT

Expenditure is recognised once there is a legal or constructive obligation to make a payment to a third party, it is probable that settlement will be required and the amount of the obligation can be measured reliably.

Expenditure is considered all to relate to All the expenditure of the charity is in the furtherance of its charitable activities and includes the costs of delivering services undertaken to further the purposes of the charity and their associated support costs.

Tangible fixed assets

All assets costing more than £2,000 are capitalised.

Tangible fixed assets are stated at cost less depreciation. Depreciation is provided at rates calculated to write off the cost of fixed assets, less their estimated residual value, over their expected useful lives on the following bases:

Office equipment	-	5 years
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Debtors

Trade and other debtors are recognised at the settlement amount due after any trade discount offered. Prepayments are valued at the amount prepaid net of any trade discounts due.

Cash at bank and in hand

Cash at bank and cash in hand includes cash and short term highly liquid investments with a short maturity of three months or less from the date of acquisition or opening of the deposit or similar account.

Creditors and provisions

Creditors and provisions are recognised where the charity has a present obligation resulting from a past event that will probably result in the transfer of funds to a third party and the amount due to settle the obligation can be measured or estimated reliably. Creditors and provisions are normally recognised at their settlement amount after allowing for any trade discounts due.

The charity only 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 their settlement value with the exception of bank loans which are subsequently measured at amortised cost using the effective interest method.

ART REFUGE**(Registered company no. , registered charity no. 1114353)****NOTES TO THE FINANCIAL STATEMENTS****for the year ended 31 December 2023****2. GRANTS AND DONATIONS**

	Unrestricted Funds 2023 £	Restricted Funds 2023 £	Total Funds 2023 £	<i>Total Funds 2022 £</i>
Regular Donations	10,651	-	10,651	8,844
Just Giving	17,371	-	17,371	19,620
Anonymous donations	-	3,629	3,629	1,274
King's College London	-	-	-	1,990
Lapid Trust	-	-	-	5,000
South London and Maudsley NHS Foundation Trust	-	-	-	1,000
Medecins Du Monde France	-	1,720	1,720	1,719
Projekt Europa	-	-	-	450
Afghanistan & Central Asian Association	-	-	-	3,000
Bristol City Council	-	-	-	6,000
Studio Canal	-	-	-	2,000
Wesport	-	-	-	4,000
Sandra Lousada	-	-	-	-
BAAT	-	535	535	735
Secours Catholique	-	-	-	2,498
Counterpoint Arts	-	950	950	750
David and Ruth Lewis Fund	15,000	-	15,000	-
Big Give	14,129	-	14,129	-
Hilden Charitable Trust	7,000	-	7,000	-
KRAN	-	-	-	-
Eventbrite	-	1,048	1,048	-
National Lottery	-	9,800	9,800	-
Atelier Armonico	-	5,650	5,650	-
University of Bedfordshire	-	376	376	-
Public Health Eastbourne	-	4,950	4,950	-
Public Health Brighton	-	5,500	5,500	-
Samphire	-	250	250	-
Tampere University Foundation sr	-	-	-	1,784
Art and Psychotherapy Center (APC)	-	-	-	-
Young Roots	-	7,500	7,500	-
Copyright Licensing Agency (CLA)	-	-	-	10,000
Union Chapel	-	600	600	-
	£ 64,151	£ 42,508	£ 106,659	£ 70,664

ART REFUGE**(Registered company no. , registered charity no. 1114353)**

NOTES TO THE FINANCIAL STATEMENTS**for the year ended 31 December 2023**

3. STAFF COSTS AND NUMBERS

The charity did not employ any salaried staff during the year (2022 - the same). However, the charity had 1 part-time administrative self-employed staff (2022 - 1); 11 freelance art therapists (2022 - 6), 6 freelance artists (2022 - 6) of whom 3 with refugee backgrounds, 2 artist volunteers (2022 - 3), 5 trainee arts therapists (2022 - 3) and a freelance bookkeeper (2022 - the same).

No staff received payments in excess of £60,000 (2022 - the same).

4. TRUSTEES

During the year, no trustees received payments for services provided to the charity (2022 - the same).

No trustees were reimbursed for expenses incurred on the charity's behalf (2022 - the same).

5. CREDITORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

	2023	<i>2022</i>
	£	£
Trade creditors	1,052	<i>685</i>
Accruals	600	<i>600</i>
	£ 1,652	<i>£ 1,285</i>

ART REFUGE**(Registered company no. , registered charity no. 1114353)****NOTES TO THE FINANCIAL STATEMENTS****for the year ended 31 December 2023****6. STATEMENT OF FUNDS**

	Brought Forward	Incoming Resources	Resources Expended	Transfers & Gains / Losses	Carried Forward
	£	£	£	£	£
Restricted project funds:					
Afghanistan & Central Asian Association	3,000	-	(3,000)	-	-
Wesport	4,000	-	(4,000)	-	-
King's College London	-	3,629	(3,629)	-	-
Medecins du Monde France	-	1,720	(1,720)	-	-
BAAT	-	535	(535)	-	-
Counterpoint Arts	-	950	(950)	-	-
Young Roots	-	7,500	(7,500)	-	-
Union Chapel	-	600	(600)	-	-
Public Health Brighton	-	5,500	(4,416)	-	1,084
Samphire	-	250	(250)	-	-
Public Health Eastbourne	-	4,950	(4,950)	-	-
University of Bedfordshire	-	376	-	-	376
Atelier Armonico	-	5,650	(5,650)	-	-
National Lottery	-	9,800	-	-	9,800
Eventbrite	-	1,048	(1,048)	-	-
Total restricted funds	7,000	42,508	(38,248)	-	11,260
Unrestricted fund	12,802	65,659	(58,876)	-	19,585
Total funds	£ 19,802	£ 108,167	£ (97,124)	£ Nil	£ 30,845

ART REFUGE

(Registered company no. , registered charity no. 1114353)

NOTES TO THE FINANCIAL STATEMENTS
for the year ended 31 December 2023
STATEMENT OF FUNDS - CONTINUED
2022

	<i>Brought Forward</i>	<i>Incoming Resources</i>	<i>Resources Expended</i>	<i>Transfers & Gains / Losses</i>	<i>Carried Forward</i>
	£	£	£	£	£
<i>Restricted funds</i>					
<i>Secours Catholique</i>	-	2,498	(2,498)	-	-
<i>Medecins du Monde</i>	-	-	-	-	-
<i>King's College London</i>	-	1,990	(1,990)	-	-
<i>South London and</i>					
<i>Maudsley NHS</i>	-	1,000	(1,000)	-	-
<i>Foundation Trust</i>					
<i>Afghanistan & Central</i>	-	3,000	-	-	3,000
<i>Asian Association</i>					
<i>Medecins Du Monde</i>	-	1,719	(1,719)	-	-
<i>France</i>					
<i>Bristol City Council</i>	-	6,000	(6,000)	-	-
<i>Wesport</i>	-	4,000	-	-	4,000
<i>North Somerset</i>					
<i>Council</i>	2,085	-	(2,085)	-	-
<i>Projekt Europa</i>	-	450	(450)	-	-
<i>Counterpoint Arts</i>	-	750	(750)	-	-
<i>Tampere University</i>					
<i>Foundation</i>	-	1,784	(1,784)	-	-
<i>Art and Psychotherapy</i>					
<i>Center</i>	1,484	-	(1,484)	-	-
<i>The Richard and</i>					
<i>Siobhán Coward</i>	1,000	-	(1,000)	-	-
	<u>4,569</u>	<u>23,191</u>	<u>(20,760)</u>	<u>-</u>	<u>7,000</u>
<i>Unrestricted fund</i>	32,529	47,489	(67,216)	-	12,802
<i>Total funds</i>	<u>£ 37,098</u>	<u>£ 70,680</u>	<u>£ (87,976)</u>	<u>£ Nil</u>	<u>£ 19,802</u>

7. ANALYSIS OF NET ASSETS BETWEEN FUNDS

	General Funds 2023	Restricted Funds 2023	Total Funds 2023	Total Funds 2022
	£	£	£	£
Current assets	21,237	11,260	32,497	21,087
Creditors due within one year	(1,652)	-	(1,652)	(1,285)
	<u>£ 19,585</u>	<u>£ 11,260</u>	<u>£ 30,845</u>	<u>£ 19,802</u>

Accounts

ART REFUGE

(Formerly Art Refuge UK)
(Registered charity no. 1114353)

ANNUAL REPORT AND UNAUDITED FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 DECEMBER 2022

ART REFUGE
(Registered charity no. 1114353)

REPORT AND FINANCIAL STATEMENTS
for the year ended 31 December 2022

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ART REFUGE

Registered charity No. 1114353

REFERENCE AND ADMINISTRATIVE DETAILS

for the year ended 31 December 2022

Charity name	Art Refuge
Previous name	Art Refuge UK
Charity reg. no.	1114353
Trustees	Professor Ravi Kohli (Chair) Dr Chris Wood Dr Kathryn Cronin Ms Polly Bagnall Ms Claire Zhang (Secretary) Sue Greatorex Tim Richards (Treasurer) Anna Castleton Simmons (joined 12 March 2022)
Registered office	Unit 30, The Coach House 2 Upper York Street Bristol BS2 8QN
Independent examiner	Charles Ssempijja, FCA NFP Accountants Ltd 3rd Floor, 86-90 Paul Street London EC2A 4NE
Bankers	HSBC 20 High Street Saxmundham Suffolk IP17 DB

TRUSTEES' ANNUAL REPORT
for the year ended 31 December 2022

The trustees present their annual report and financial statements of the charity for the year ended 31 December 2022. Reference and administrative information set out on page 1 forms part of this report. The financial statements comply with current statutory requirements, the charity's governing document, and the Statement of Recommended Practice - Accounting and Reporting by Charities: SORP 2015 FRS102. Income and expenditure have been analysed by nature rather than by activity, taking advantage of sections 4.6 and 4.22 - 4.26 of this SORP.

STRUCTURE, GOVERNANCE AND MANAGEMENT

Description of charity's trusts

Art Refuge is a registered charity number 1114353. The governing document of the charity is Declaration of Trust dated 18/05/2006, as amended on 04/06/2006, as amended by Deed dated 02/09/2013, as amended by Deed on 07/12/19.

Trustees recruitment

Trustees can be nominated by any current member of the Board and can only be appointed by consensus decision. In recruiting prospective trustees, the Board's policy is to seek a broad range of experience relevant to the work of the charity, including lived experience, and to appoint members from a diversity of backgrounds. All trustees must provide independent references and submit to checks from the Disclosure and Barring Service.

OBJECTIVES AND ACTIVITIES

Purposes

The purpose of Art Refuge is to support the mental health and wellbeing of people who have been displaced by civil conflict, persecution, climate change, violence, pandemic and poverty. This includes refugees, asylum seekers, internally displaced persons, trafficked people and other displaced persons. The areas of benefit are the UK and worldwide.

Activities

Art Refuge carries out its work in groups through socially engaged art, art therapy, training and education, as well as undertaking research and public awareness raising. The activities are delivered by a team of experienced art therapists and visual artists, including artists with lived experience of displacement / refugees. Current theatres of direct work include the UK, northern France, and wider reach internationally through online group activity via Zoom.

TRUSTEES' ANNUAL REPORT
for the year ended 31 December 2022

Public benefit

The Trustees confirm that in planning the charity's activities, they have referred to and had regard of the Charity Commission's guidance on public benefit in line with its objectives:

1. To improve the mental health and wellbeing of refugees, asylum seekers, trafficked people and internally displaced persons in the UK and internationally, through socially engaged art, art therapy, training, education and research.
2. To advance the education of the public in the UK and internationally, about the issues relating to refugees, trafficked people, those seeking asylum and other displaced persons; through research dissemination and activities such as, but not limited to, exhibitions.

TRUSTEES

Professor Ravi Kohli, Professor of Child Welfare at University of Bedfordshire, a leading expert in social work with unaccompanied minors in the UK and Chair of Trustees. Ravi offered his expertise and wealth of experience, with particular interest in what becomes of young people who seek asylum in richer countries and how they adapt throughout their migration and resettlement.

Dr Chris Wood combines working as an NHS art therapist, a research fellow at the University of Sheffield and teaching for the Art Therapy Northern Programme at Hallam University. She has a particular interest in adapting art therapy in response to political upheaval and social hardship and offered support to our CEO and other team members throughout 2021.

Dr Kathryn Cronin, an Immigration, asylum, nationality, children's and family lawyer at Garden Court Chambers, brought her particular expertise in working with unaccompanied minors.

Polly Bagnall, a recently-retired artist, art therapist and counsellor brought to the charity her extensive experience in self-advocacy and development work for the NHS.

Claire Zhang works in migration health, alongside research in ethnicity and migration health. Claire is Secretary for the board and has brought ongoing energy to our Policies and Risk Management.

Sue Greatorex is an experienced foster carer of young people who have been displaced due to war, conflict and persecution. She has decades of experience supporting individuals and communities in the South West of England.

Tim Richards is an experienced management accountant and has worked for a number of large financial services companies. Tim supported the Board on all financial matters as its Treasurer and has made a substantial contribution to the smooth running of the charitable funds and activity.

Anna Castleton Simmons joined the board as our Communications Trustee in 2022. Anna is the director of an independent PR consultancy, specialising in arts, design and culture communications and guided by an ethical manifesto. Anna has already led on a Communications Strategy, and access to press and media.

TRUSTEES' ANNUAL REPORT
for the year ended 31 December 2022

FREELANCE TEAM AND VOLUNTEERS

Art Refuge is led by our CEO Bobby Lloyd, who continued to work on a part-time freelance basis delivering on the charity's mission, and on direct programme delivery in northern France and southern England. The continued balance of approximately two days of weekly programme direction and development, separate from project delivery, felt appropriate to the tasks at hand, and allowed her to continue to be responsive to the growing team and demands of the CEO role.

5 further freelance art therapists and 6 artists worked on a sessional basis for Art Refuge in Paris, Calais, Folkestone, London and Bristol. Three of the artists have lived experienced of displacement and bring to the charity language skills, cultural attunement and creativity that is essential to our work. Sarah Robinson, in her role as Bristol lead, maximised use of time to develop and deliver on new and ongoing projects. Josh Thaker in his role as freelance admin support/technical continued to be invaluable, particularly in relation to technical and website updating and some design work. A potter, an art therapist and an art therapy trainee also volunteered for us on different projects in Folkestone, Bristol and London, while two trainee art therapists joined us in Paris, and one dance movement therapy trainee joined us in London and Kent.

ACHIEVEMENTS AND PERFORMANCE

In **2022** we made use of additional funds raised towards the end of 2021 which helped us to both continue and deepen our projects across sites in France and England. Our reputation as a responsive, robust charity offering specialist socially engaged art practice, art therapy and arts-based crisis support, including online delivery and training, grew further across the year, building on new and existing connections and initiatives. Our success was further enabled by a committed and talented freelance team, our volunteers, our strong board of trustees, our partners and our growing support base.

We continued to be invited to present the work of Art Refuge to a wider audience in the UK and internationally, providing further space for reflection, critical dialogue and sharing of best practice. We also delivered training sessions to other organisations on key issues related to our field and the intersections across disciplines. Building on our valuable experience and knowledge, some of it accrued during the pandemic, we were well placed to deliver both face-to-face and online presentations, contributing to peer reviewed articles, film, online conferences, symposia, workshops and online forums, and engagement in research proposals and delivery led by other organisations and academics.

The work took place against the backdrop of the start of Russia's war on Ukraine and ensuing resettlement scheme in the UK, with much attention in the UK turned towards supporting new arrivals from Ukraine, including requests for Art Refuge to respond, and our subsequent project with Ukrainian families in Bristol. The work also took place against a complex and ever growing hostile environment in response to people seeking asylum in the UK with a two-tiered asylum system emerging. This was characterised by the UK government's ongoing use of threats in relation to 'illegal routes', inflamed rhetoric around small boats and hotel accommodation, the Nationality and Borders Act, the planned Rwanda scheme, the huge backlog of unprocessed asylum claims, an outbreak of diphtheria in the overcrowded Manston processing centre, increased hostility in northern France and further tragic, avoidable deaths of people in northern France and in the English Channel.

TRUSTEES' ANNUAL REPORT
for the year ended 31 December 2022

There is and was also the backdrop of a growing number of refugee organisations working as a coalition under the banner Together with Refugees, of which Art Refuge is a part, for a kinder, fairer, more compassionate approach to people seeking asylum in the UK. The June Refugee Week theme was 'Healing' and we offered our workshops using The Community Table model in various settings – a cultural centre in Paris, day centre in Calais, church hall in Bristol, drop-in centre in London, art gallery in Brighton, online session with practitioners in Nakivale camp, Uganda; and on Folkestone Beach funded with the help of Counterpoints Arts' Kent border fund.

The Community Table Collective, our project development space, continued to meet fortnightly across the year on Friday mornings. All freelance artists and art therapists were welcomed to attend, and feedback to our CEO was that it continued to act as a safe, valuable and warm space for project updates, peer supervision, exchange of ideas, skills-sharing, artmaking and receiving of guests and new freelance team members and trainees.

Our growing presence in London, Kent and Bristol and across all our sites during Refugee Week, alongside our dynamic website and social media presence, have led to further interest in our practice, particularly The Community Table model. We are developing relationships with a number of new partners, some leading to collaborations for 2023. This report looks to 2023 with a rich shape for Art Refuge projects delivered across cities and settings, France, UK, internationally and online.

OPERATIONS

NORTHERN FRANCE

PARIS

Our work in Paris took place amidst a tumultuous time locally, with a volatile environment externally having a significant impact on Secours Catholique's capacity to maintain their regular service. For the population we work to support, the hostility of the context in Paris clearly impacted on people's mental health, many being scared to even access regular spaces of support such as Le Cèdre, due to the increased police presence and harassment in the surrounding area. For our partners, our consistent weekly presence was reported as important for the stability and continuity of their work, and also in supporting their team at this challenging time.

Our work with Secours Catholique at Le Cèdre continued to be led by Naomi Press and Kate France and to develop and gain depth after a year's prior presence. In early 2022 we delivered three mutually valuable training sessions for the volunteers, funded by Le Cèdre, on the themes Being-with (être avec), Hosting (accueillir) and Imagination, enabling us to build a more comprehensive picture of the organization and the volunteer staff who host the Café Papote, highlighting the need for our work in the centre, what our regular presence brings to the team, and how we can best focus and adapt our work there. It also led to the establishment of The Community Table in the main Café area, where the increased sense of instability, marginalisation and isolation was something refugees talked about amongst other themes.

TRUSTEES' ANNUAL REPORT
for the year ended 31 December 2022

As the relationship between Art Refuge and Le Cèdre in Paris grew and deepened, our activities expanded to include: inviting visiting artists and practitioners to The Community Table, including Iranian artist Mehdi Yarmohammadi, (met through the Atelier des Artistes en Exil) and local ethnobotanist Véronique Desanlis. We also took on and supervised trainees Muriel Bucher and Beatrice Athias from French Art Therapy school INECAT from April 2022, with financial support for supervision from Le Cèdre enabling our fortnightly presence to become weekly, with Beatrice and Muriel working independently on the alternate weeks. Facilitating and supervising placements has enabled us to expand our team of experienced practitioners who can join us in project delivery, as well as introducing Art Refuge and its models of practice into French art therapy training institutions.

At the same time, we re-examined the materials we use, bringing in clay, natural objects and poetry, and carefully considering the specificities of The Community Table as a model to be delivered in different settings. For Refugee Week in June 2022, we took an adaptation of The Community Table into nearby cultural centre Les Laboratoires d'Aubervilliers to create new links with local communities as part of their gardening project La Semeuse.

In preparation for 2023, a successful grant application from the Foundation de France made by another French Art Therapy association, Art Exist, will enable us to deliver a session once a month at Les Laboratoires d'Aubervilliers, with new partnerships and creative exchanges. This extra day will also help us to facilitate those we work with at Le Cèdre to access other cultural and social spaces, opening up potential for new encounters, creating links and building community, supporting the people we work with to find ways to exist in more diverse and engaged spaces, outside the margins, where other experiences feel possible.

CALAIS

Numbers at any one time in 2022 remained at around 1000+, while numbers of unaccompanied asylum-seeking children (UASC) grew. Our colleagues informed us that the Rwanda scheme announcement in May caused huge anxiety amongst the refugee population in Calais while news back from individuals who had crossed to the UK was that they were often alone in asylum hotels, fearful about an uncertain future. In August, people from the Middle East were sleeping in a new tented camp right in the Calais town centre; others from east Africa were sleeping rough for months on end. After an initial reduction in small dinghy crossings coinciding with bad weather, numbers of people crossing the busiest shipping lane in the world continued to rise across the summer months, with a higher than usual turnover of people, and news of well over one thousand people arriving earlier in the August week we were there. The context continued to be very challenging, with police and state hostility towards the refugee population unrelenting. On our last visit in November, there were several people clearly sick, many asleep around the edges of the room that we work in. On November 24th we joined a commemorative march in Dunkirk marking the first anniversary of the tragic deaths of more than 30 people desperately trying to make the journey in a small inflatable boat to cross the English Channel. As ever towards the end of the year, we headed into the cold darker winter months and harsher experiences for those stuck on European borders, including in Calais, and also for those trying to cross the channel.

Throughout 2022 we were able to deliver a monthly service in Calais, delivered by Bobby Lloyd and Miriam Usiskin, most Covid19 restrictions having been lifted. The Community Table was well used in the impressive and busy Secours Catholique day centre. On each monthly visit a community feel developed organically at the table, with friends encouraging others to come along, English and French lessons happening alongside the typewriters, people joining with a variety of skills and a sense of liveliness. There were boys as young as 12 joining the table, with necessary signposting and collaboration with the youth and other services present in the day centre.

TRUSTEES' ANNUAL REPORT
for the year ended 31 December 2022

In May we were commissioned to deliver a 2 day training for day centre volunteers, the NGO wanting to learn how we use maps and other materials within our delivery of The Community Table activities. Aida Silvestri joined with the Smell as Home project, while Kate France also joined for one day with additional interpreting skills. We returned again in December when we contributed to a Mental Health Awareness Day. We also continued to work alongside the Médecins du Monde mobile clinic within our annual Service Agreement, and delivered two trainings for their team on Psychological First Aid (PFA) and table-based psychosocial activities. Médecins sans Frontières (MSF) also approached Art Refuge as they are setting up a new day centre in Calais for unaccompanied minors and would like our team to be part of this.

UNITED KINGDOM

KENT

The Community Table played an essential role in the Napier drop-in setting, with workers from across the NGOs joining the table alongside the refugee population. However, as we consciously joined the drop-in less, other services started to take part (the music charity 'Here Me Out', for example) leading to a healthy rotation of activities. In turn, we focused our attention on delivering sessions inside Napier Barracks, with a new space in a separate building (the lecture room). Josie Carter, local spoken word poet, joined on a regular basis as a new freelance team member in the lead up to the Kings College workshops. The Smell as Home project continued, while dance and movement became an organic feature of the space.

On May 25th we attended an inter NGO meeting with members of the Napier Home Office team, following which all NGO's and groups were moved into a shared NGO delivery space, which actually suited The Community Table model better with hairdressing and sewing machine activity taking place in the same space as ours each week, creating a lively atmosphere and noise, alongside the typewriters! In the Autumn, we started to explore scale at The Community Table, creating collective scenes and landscapes or dioramas. We were impressed by Napier Friends which delivers English classes and also volunteering activities (allotment work, fruit picking) on and off site. We continued to monitor the setting and our contribution with care.

We also delivered on a new collaboration with James Webster-Corker, classicist at Kings College, London University as part of a research project concerning ancient and modern writings on persecution, and the relationship between memory and experience. Following an initial visit to our workshops in March, and after gaining ethics approval, we delivered workshops on September 14 in Folkestone, and on September 29-30 in Calais. Poet Josephine Carter and artist Aida Silvestri joined the delivery team. We all looked forward to consolidating the work in Letters of Refuge, a final exhibition to be held in the Arcade on the Strand, Kings College's Bush House exhibition space, March 2023.

TRUSTEES' ANNUAL REPORT
for the year ended 31 December 2022

LONDON

YOUNG ROOTS ANIMATION PROJECT

Over the Winter 2021/22, we agreed to fund a short stop frame animation film out of a recent large unrestricted donation (from CLA) which involved 10 workshops devised and delivered by Tony Gammidge and Majid Adin. We shared short clips across our social media, which culminated in a film screening in March 2022 at a special Young Roots youth club event in Willesden. This project was carefully considered through all its stages with signed agreements from all the young people participating, and well received by the young people and by our partner Young Roots who remarked on its playfulness, flexibility and deeper engagement on the part of some of the young people. While the project itself came to a close, the films themselves may be shown at relevant film festivals in 2023 and beyond.

DROP-IN SERVICE, KINGS CROSS BAPTIST CHURCH

Over a number of months, we collaborated in delivering a drop-in service for men temporarily housed in the Home Office contingency accommodation hostel, Clink78 in Kings Cross: an English Heritage-listed building 'with original prison/police custody features'. We carefully assessed the project as to its benefits and viability alongside our partners for the project: Peaceful Borders, Humans for Rights and Hear Me Out, in turn preparing for future collaborations after the work was continued into 2023 by Union Chapel which won a local council funding bid. Melissa Bori, Italian-British dancer currently training to be a Dance/Movement Therapist at CODARTS (Netherlands), with a focus on the intersection between therapy and the socio-political level, joined Art Refuge for a non-clinical placement, supervised by our CEO in both London and Kent. We were further joined by Josephine Carter (poet), and volunteers Pauline Finnegan, experienced community potter, and Frederica Brooks, art therapist who previously worked at Freedom from Torture over many years.

BRISTOL

Sarah Robinson, our Bristol lead, joined the Young People's Forum group which meets four times a year, and signed up to the Adult Refugee and Asylum Seeker Forum, enabling access to a rich network of organisations in the Bristol area, enriching our three new projects. From June, we delivered a number of weekly 'all ages' groups for Ukrainian New Arrivals into Bristol, funded by Bristol City Council. Teacher and volunteer Emma Lunt (also training to be an art therapist at the University of South Wales), and Helen Patuck of Kitabna Books helped to deliver groups. Sarah approached the Council to look at widening the offer of these groups to new arrivals under other resettlement schemes, as well as other young people who could be classed as 'new arrivals' e.g. relocated, arrived as UASC.

Over the summer months and as part of our project HOST (Hundreds Of Small Tails) started in summer 2021 in Kent, foster carers and supported housing workers from our former online group Routes/Here began receiving into their homes small plasticine creatures made at The Community Table in Calais and Kent over the previous five years. During Refugee Week and the Bristol Refugee Festival in June, Art Refuge further invited members of the public in Bristol and the surrounding counties to welcome a palm-sized plasticine creature into their home or workplace, migrating West for this collective act of hospitality, visually mapped on Instagram.

TRUSTEES' ANNUAL REPORT
for the year ended 31 December 2022

After much planning, Art Refuge held eight sessions at the Home Office contingency hotel in Filton, Bristol, attended by an average of ten men. The team were delighted to meet a man who walked into the dining room and exclaimed 'I know this table!' having taken part in The Community Table in Calais three months previously. Emerging were repeated moments of men bringing their families (nieces, nephews, children, parents and partners) to table via video phone. The presence of family at the table has been incredibly moving, where the act of welcoming can take place on multiple levels between multiple people and where there appears to be a sense of hope, remembering, reassurance and imagination.

ARTICLES AND TALKS

Members of the freelance team gave lectures on aspects of Art Refuge's work for The British Association of Art Therapists (BAAT), University of Hertfordshire and Sheffield MA in Art Therapy trainings, to name a few. Articles, films and exhibitions were also produced across the year. We also received an ongoing stream of emails from PHD students from other disciplines, MA Art Therapy students, journalists, refugees and asylum seekers looking for support; organisations wanting to connect etc. Examples were advising on World Refugee Day art workshops in Rwanda (June 20th); City and Islington College re: a potential collaboration in Autumn 2022; face-to-face meetings with Hear Me Out and the Living Seams project; online meeting with CAT Devon CIC and Waging Peace (Sudanese-focus). The following pieces of work were carried out by members of the team, commissioned by external agencies:

JANUARY

- South London and Maudsley NHS Trust (SLaM) – one training session delivered for staff across disciplines, and one for arts therapists across the Trust.
- Erasmus Project with Athens art psychotherapy training 'Working across Borders': short training with a group of therapists from Greece and Romania online.

MARCH

- 'Contemporary Practice in Studio Art Therapy' edited by Christopher Brown and Helen Omand, Routledge, included two chapters: 'The Community Table: Developing art therapy studios on, in-between, and across borders' by Bobby Lloyd, Miriam Usiskin, and 'How might studios help? Further thoughts on the significance of studios' by Chris Wood (Trustee).
- Projekt Europa, Canterbury: trauma training delivered for the theatre project team.
- University of Oxford Arts & Health Collective: short talk on Art Refuge practice and ideas.
- Drawing Together Project in Finland, Norway and Scotland, funded through Tampere University, Finland. Workshop 03 for 13 young refugees delivered in Glasgow alongside the research team.
- Interview via Zoom with Matthew Symington from NBC News on the film 'Belfast' for a written article on whether the film resonated with people who have themselves experienced displacement. Majid Adin and Aida Silvestri both participated.
- Terre des Hommes (Swiss NGO) initial meeting, looking at how our trainings may be able to support their work across various contexts in Erbil, Iraq. This link resulted directly from a training Naomi Press delivered for Art Refuge in Nepal in 2017 for psychosocial practitioners.

TRUSTEES' ANNUAL REPORT
for the year ended 31 December 2022

APRIL

- 2 hour seminar for the British Association of Art Therapists (BAAT): 'What Can I do?' in relation to working with traumatised refugees and communities in zones of conflict, so as to ensure sound, experience-based advice before rushing into this area of work.
- 'The Community Table Nakivale', Uganda – a small group from Art Refuge continued to engage in a fortnightly one-hour peer discussion with a small group of refugees in Nakivale refugee camp (the oldest refugee settlement in Africa with around 150,000 residents) as a result of their reaching out to Art Refuge for psychosocial training and support.

JUNE

- Cross-University, cross-border online workshop with around 50 MA Art Therapy students from Ulster University, and from Sheffield with Chris wood, focused around The Community Table model and introducing the simple technique of paper bead making as a way of grounding and connecting participants.
- As a team, we responded to a callout from the Grayson Art Club - the primetime Channel 4 art programme with Grayson and Philippa Perry. We had an interview and it was decided by the producers that a more in-depth engagement with Art Refuge would do the complexity and sensitivity of our work more justice.
- As The Community Table Collective we also applied, unsuccessfully, to be part of a group exhibition called Sanctuary at the Towner gallery in Eastbourne with our plasticine project HOST (Hundreds of Small Tails) (2k applications).
- Art Refuge joined as a partner and started to attend monthly steering groups for Living Seams: a Heritage Lottery Fund funded project on Exile and Displacement in East Kent 2000-2021, pertinent given the tensions around asylum in East Kent, with an oral history project and several workshops planned around The Community Table.

SEPTEMBER

- From Placement to Belonging: we collaborated with the CAMHS Asylum and Refugee Clinic at a free conference in Bristol in delivering two experiential visual art, trauma-informed workshops attended by 80 people on the journeys of young unaccompanied people, exploring just some of the multi-layered experiences of young people who have been displaced, through traversing expansive paper landscapes.

DECEMBER

- Bees and Refugees: we took The Community Table to an event for Human Rights Day at Oasis Farm in Waterloo.

TRUSTEES' ANNUAL REPORT
for the year ended 31 December 2022

FUNDRAISING

In order to deliver our regular project-based work, we depend on donations, fundraising events and grants from small Trusts. The majority of our income continued to be from such unrestricted funds. Small regular and new online donations were received via Just Giving, while several individuals and organisations raised small funds on our behalf through online raffles, sale of artworks, a fashion show, a marathon, and other sporting events. One highlight was an approach from The Great Pottery Throw Down Series 5 contestants who staged a raffle for Art Refuge in August, raising around £5,400. We were also delighted to receive further unrestricted funds from The Lapid Trust (£5,000) and from the Copyright Licensing Agency (CLA) (£10,000), as well as a grant from Bristol City Council to support the Ukraine project. In addition, we received the following two grants for work to be scheduled in early-2023:

- £3,000 from the Afghanistan and Central Asian Association (ACAA) for a new project with women and girls from Afghanistan and Iran on the theme of Women Life Freedom (to start in January 2023).
- £4,000 from the West of England Sport Trust (Wesport) to deliver eight sessions to work with a greater connection to nature through kite flying and cyanotypes.

MARKETING / SOCIAL MEDIA

While we continued to develop our social media presence, we were pleased to be supported by Anna Castleton Simmons who subsequently joined the board of trustees in 2022.

POLICIES

We continued to greatly benefit from input from our trustee Claire Zhang who has led on the making of our 'Art Refuge Policy, Procedure and Guidelines Portfolio', 'Art Refuge Risk and Incident Register' and Risk Management Policy. Reviewed policies were again placed on the new Policies section of the website.

MANAGING RISK

For the year 2022, Art Refuge had zero incidents to report.

GDPR AND PRIVACY

In line with GDPR procedures we continued to register with the ICO (Information Commissioner's Office) as a legal requirement for data protection, alongside our Data Protection Policy to reflect our commitment to privacy and rigorous data management processes.

TRUSTEES' ANNUAL REPORT
for the year ended 31 December 2022

FINANCIAL REVIEW

Position

The charity's total funds at the year end amounted to £19,802 (2021 - £37,098), £7,000 of which was restricted funds (2021 - £4,569). Total income for the year decreased to £70,680 (2021 - total income was £93,851). Total expenditure increased to £87,976 (2021 - total expenditure was £67,340).

Reserves Policy

The Trustees monitor the level of reserves at regular Board meetings to ensure an adequate level of reserves for the charity to continue to operate. The reserve policy is designed to cover 3 months' running costs. Looking at the commitments as at the year-end, the charity requires approx £10,600 in reserves. The balance of reserves of £12,802 at the balance sheet date is higher than the level required in the reserves policy. The Board are satisfied that this level of reserves is not excessive in light of the current uncertainties in the funding environment.

Going Concern

After making appropriate enquiries, the trustees have a reasonable expectation that the charitable trust has adequate resources to continue in operational existence for the foreseeable future, with the continuing support of its funders. For this reason, they continue to adopt the going concern basis in preparing the financial statements. Further details regarding the adoption of the going concern basis can be found in the Accounting Policies.

Approval

This report was approved by the Trustees on 30 September 2023 and signed on its behalf by:

Ravi Kohli

Professor Ravi Kohli
Chair

INDEPENDENT EXAMINER'S REPORT TO THE TRUSTEES OF ART REFUGE (Charity number 1114353)

I report on the financial statements for the year ended 31 December 2022 set out on pages 14 to 20.

Responsibilities and basis of report

As the charity trustees of the Trust you are responsible for the preparation of the accounts in accordance with the requirements of the Charities Act 2011 ('the Act').

I report in respect of my examination of the Trust's accounts carried out under section 145 of the 2011 Act and in carrying out my examination I have followed all the applicable Directions given by the Charity Commission under section 145(5)(b) of the Act.

Independent examiner's statement

I have completed my examination. I confirm that no material 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 Trust as required by section 130 of the Act; or
2. the accounts do not accord with those records; or
3. the accounts do not comply with the applicable requirements concerning the form and content of accounts set out in the Charities (Accounts and Reports) Regulations 2008 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.

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 accounts to be reached.

Disclosure: Departure from the 2008 Regulations

Your attention is drawn to the fact that the charity has prepared the financial statements in accordance with Accounting and Reporting by Charities: Statement of Recommended Practice, published on 16 July 2014 in preference to the Accounting and Reporting by Charities: Statement of Recommended Practice issued on 1 April 2005 which is referred to in the extant regulations but has since been withdrawn.

We understand that this has been done in order for the accounts to provide a true and fair view in accordance with the Generally Accepted Accounting Practice effective for reporting periods beginning on or after 1 January 2015.



Charles Seempijja FCA
NfP Accountants Ltd
Chartered Accountants
3rd Floor, 86-90 Paul Street
EC2A 4NE

Date: 10 October 2023

STATEMENT OF FINANCIAL ACTIVITIES
for the year ended 31 December 2022

	Notes	Unrestricted Funds £	Restricted Funds £	Total Funds 2022 £	Unrestricted Funds £	Restricted Funds £	Total Funds 2021 £
INCOME FROM							
Gifts, grants and donations	2	47,473	23,191	70,664	79,602	14,004	93,606
Investment income: bank interest		16	-	16	66	-	66
Other incoming resources		-	-	-	179	-	179
TOTAL INCOME		47,489	23,191	70,680	79,847	14,004	93,851
EXPENDITURE ON							
Staff fees and expenses		60,004	20,760	80,764	46,952	11,725	58,677
Other direct project costs		-	-	-	3,574	-	3,574
Advertising		127	-	127	280	-	280
Room rental		275	-	275	-	-	-
Printing, postage, and stationery		10	-	10	-	-	-
Hosting Fees and IT Consumables		476	-	476	599	-	599
Professional Fees		1,758	-	1,758	730	-	730
Just Giving and Virgin Money Deductions		893	-	893	490	-	490
Training Costs		-	-	-	400	-	400
Insurance		714	-	714	693	-	693
Admin and IT Support Fees		1,570	-	1,570	-	-	-
Independent Examiner's fee		600	-	600	600	-	600
Other expenses		789	-	789	1,297	-	1,297
TOTAL EXPENDITURE		67,216	20,760	87,976	55,615	11,725	67,340
Net (expenditure)/income before transfers		(19,727)	2,431	(17,296)	24,232	2,279	26,511
NET MOVEMENT IN FUNDS		(19,727)	2,431	(17,296)	24,232	2,279	26,511
RECONCILIATION OF FUNDS							
TOTAL FUNDS AT 1 JANUARY 2022		32,529	4,569	37,098	8,297	2,290	10,587
TOTAL FUNDS AT 31 DECEMBER 2022		12,802	7,000	19,802	32,529	4,569	37,098

All incoming resources and outgoing resources derive from continuing activities.

ART REFUGE
(Registered charity no. 1114353)

BALANCE SHEET
As at 31 December 2022

	Notes	£	2022 £	£	2021 £
CURRENT ASSETS					
Trade debtors		3,850		3,404	
Cash at bank and in hand		17,237		34,294	
CREDITORS: amounts falling due within one year	6	(1,285)		(600)	
NET CURRENT ASSETS			19,802		37,098
NET ASSETS			£ 19,802		£ 37,098
FUNDS					
General fund (unrestricted)	7		12,802		32,529
Restricted funds	7		7,000		4,569
TOTAL FUNDS			£ 19,802		£ 37,098

These financial statements have been prepared in accordance with the Statement of Recommended Practice: Accounting and Reporting by Charities 2019 (FRS102), and the Charities Act 2011. They were approved, and authorised for issue, by the directors on 30 September 2023 and signed on their behalf by:-

Ravi Kohli

Professor Ravi Kohli
Chair

The annexed notes form part of these financial statements

NOTES TO THE FINANCIAL STATEMENTS
for the year ended 31 December 2022

1. ACCOUNTING POLICIES

Basis of preparation of financial statements

The financial statements have been prepared under the historical cost convention with items recognised at cost or transaction value unless otherwise stated in the relevant note(s) to these accounts. The financial statements have been prepared in accordance with the Statement of Recommended Practice: Accounting and Reporting by Charities 2015 (FRS102) (effective January 2015), and the Charities Act 2011. Income and expenditure have been analysed by nature rather than by activity, taking advantage of sections 4.6 and 4.22 - 4.23 of this SORP.

The effect of events relating to the year ended 31 December 2022 which occurred before the date of approval of the financial statements by the Trustees has been included in the financial statements to the extent required to show a true and fair view of the state of affairs at 31 December 2022 and the results for the year ended on that date.

The 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 SORP 2015 rather than the Accounting and Reporting by Charities: Statement of Recommended Practice effective from 1 April 2005 (SORP 2005) which has since been withdrawn.

Public benefit entity

The charity meets the definition of a public benefit entity under FRS 102.

Going concern

The trustees consider that there are no material uncertainties about the charity's ability to continue as a going concern.

Key judgements that the charity has made which have a significant effect on the accounts include estimating income and expenditure for the next 12 months.

Statement of Cash Flows

The charity has taken advantage of the exemption in Section 7.1B of FRS102 not to prepare a Statement of Cash Flows.

Income

All incoming resources are included in the Statement of Financial Activities when the Charity is entitled to the income and the amount can be quantified with reasonable accuracy. Grants which have a restriction as to timing are recognised over the period for which they are given.

The value of services provided by volunteers has not been included in the accounts.

NOTES TO THE FINANCIAL STATEMENTS
for the year ended 31 December 2022

Fund accounting

General funds are unrestricted funds which are available for use at the discretion of the Trustees in furtherance of the general objects of the Charity and which have not been designated for other purposes.

Restricted funds are funds which are to be used in accordance with specific restrictions imposed by donors which have been raised by the Charity for particular purposes. The cost of raising and administering such funds are charged against the specific fund. The aim and use of each restricted fund is set out in the notes to the financial statements. Statutory grants which are given as contributions towards the Charity's core services are treated as unrestricted.

Expenditure and irrecoverable VAT

Expenditure is recognised once there is a legal or constructive obligation to make a payment to a third party, it is probable that settlement will be required and the amount of the obligation can be measured reliably.

Expenditure is considered all to relate to All the expenditure of the charity is in the furtherance of its charitable activities and includes the costs of delivering services undertaken to further the purposes of the charity and their associated support costs.

Tangible fixed assets

All assets costing more than £2,000 are capitalised.

Tangible fixed assets are stated at cost less depreciation. Depreciation is provided at rates calculated to write off the cost of fixed assets, less their estimated residual value, over their expected useful lives on the following bases:

Office equipment	-	5 years
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Debtors

Trade and other debtors are recognised at the settlement amount due after any trade discount offered. Prepayments are valued at the amount prepaid net of any trade discounts due.

Cash at bank and in hand

Cash at bank and cash in hand includes cash and short term highly liquid investments with a short maturity of three months or less from the date of acquisition or opening of the deposit or similar account.

Creditors and provisions

Creditors and provisions are recognised where the charity has a present obligation resulting from a past event that will probably result in the transfer of funds to a third party and the amount due to settle the obligation can be measured or estimated reliably. Creditors and provisions are normally recognised at their settlement amount after allowing for any trade discounts due.

The charity only 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 their settlement value with the exception of bank loans which are subsequently measured at amortised cost using the effective interest method.

ART REFUGE**(Registered company no. , registered charity no. 1114353)****NOTES TO THE FINANCIAL STATEMENTS**
for the year ended 31 December 2022**2. GRANTS AND DONATIONS**

	Unrestricted Funds 2022 £	Restricted Funds 2022 £	Total Funds 2022 £	<i>Total Funds 2021 £</i>
Regular Donations	8,844	-	8,844	2,300
Virgin Money	-	-	-	19
Just Giving	19,620	-	19,620	7,652
Anonymous donations	1,274	-	1,274	2,160
King's College London	-	1,990	1,990	-
Lapid Trust	5,000	-	5,000	10,000
South London and Maudsley NHS Foundation Trust	-	1,000	1,000	-
Medecins Du Monde France	-	1,719	1,719	-
Gift Aid	-	-	-	1,112
Projekt Europa	-	450	450	-
Afghanistan & Central Asian Association	-	3,000	3,000	-
Bristol City Council	-	6,000	6,000	-
Studio Canal	2,000	-	2,000	-
Wesport	-	4,000	4,000	-
Sandra Lousada	-	-	-	5,000
BAAT	735	-	735	-
Secours Catholique	-	2,498	2,498	1,920
Counterpoint Arts	-	750	750	1,500
KRAN	-	-	-	1,750
Centre Pompidou	-	-	-	4,290
Art & Soul	-	-	-	50
Ovada Gallery	-	-	-	200
Wish you were here fundraiser	-	-	-	15,319
North Somerset Council	-	-	-	3,000
The Richard & Siobhan Coward Foundation	-	-	-	1,000
Tampere University Foundation sr	-	1,784	1,784	2,650
Art and Psychotherapy Center (APC)	-	-	-	1,484
Young Roots	-	-	-	450
Copyright Licensing Agency (CLA)	10,000	-	10,000	20,000
FUZE Donation	-	-	-	11,750
	£ 47,473	£ 23,191	£ 70,664	£ 93,606

ART REFUGE

(Registered company no. , registered charity no. 1114353)

NOTES TO THE FINANCIAL STATEMENTS
for the year ended 31 December 2022

3. PROGRAMME SALES	Unrestricted Funds 2022 £	Restricted Funds 2022 £	Total Funds 2022 £	<i>Total Funds 2021 £</i>
	£ Nil	£ Nil	£ Nil	<i>£ Nil</i>

4. STAFF COSTS AND NUMBERS

The charity did not employ any salaried staff during the year (2021 - the same). However, the charity had 1 part-time administrative self-employed staff (2021 - 2); and a further 6 freelance art therapists (2021 - 8), 6 freelance artists (2021 - 3), 3 artist volunteers (2021 - 3), 3 trainee arts therapists (2021 - none) and a freelance bookkeeper.

No staff received payments in excess of £60,000 (2021 - the same).

5. TRUSTEES

During the year, no trustees received payments for services provided to the charity (2021 - the same).

No trustees were reimbursed for expenses incurred on the charity's behalf (2021 - the same).

6. CREDITORS: AMOUNTS FALLING DUE WITHIN ONE YEAR	2022 £	<i>2021 £</i>
Trade creditors	685	-
Accruals	600	<i>600</i>
	£ 1,285	<i>£ 600</i>

ART REFUGE**(Registered company no. , registered charity no. 1114353)****NOTES TO THE FINANCIAL STATEMENTS**
for the year ended 31 December 2022**7. STATEMENT OF FUNDS**

	Brought Forward	Incoming Resources	Resources Expended	Transfers & Gains / Losses	Carried Forward
	£	£	£	£	£
Restricted project funds:					
Secours Catholique	-	2,498	(2,498)	-	-
King's College London	-	1,990	(1,990)	-	-
South London and Maudsley NHS Foundation Trust	-	1,000	(1,000)	-	-
Afghanistan & Central Asian Association	-	3,000	-	-	3,000
Medecins Du Monde France	-	1,719	(1,719)	-	-
Bristol City Council	-	6,000	(6,000)	-	-
Wesport	-	4,000	-	-	4,000
North Somerset Council	2,085	-	(2,085)	-	-
Projekt Europa	-	450	(450)	-	-
Counterpoint Arts	-	750	(750)	-	-
Tampere University Foundation	-	1,784	(1,784)	-	-
Art and Psychotherapy Center	1,484	-	(1,484)	-	-
The Richard and Siobhán Coward Foundation	1,000	-	(1,000)	-	-
Total restricted funds	4,569	23,191	(20,760)	-	7,000
Unrestricted fund	32,529	47,489	(67,216)	-	12,802
Total funds	£ 37,098	£ 70,680	£ (87,976)	£ Nil	£ 19,802

ART REFUGE**(Registered company no. , registered charity no. 1114353)****NOTES TO THE FINANCIAL STATEMENTS**
for the year ended 31 December 2022*STATEMENT OF FUNDS - CONTINUED*
2021

	<i>Brought Forward</i>	<i>Incoming Resources</i>	<i>Resources Expended</i>	<i>Transfers & Gains / Losses</i>	<i>Carried Forward</i>
	£	£	£	£	£
<i>Restricted funds</i>					
<i>Secours Catholique</i>	-	1,920	(1,920)	-	-
<i>Big Local Impact</i>	200	-	(200)	-	-
<i>Counterpoint Arts</i>	-	1,500	(1,500)	-	-
<i>KRAN</i>	500	1,750	(2,250)	-	-
<i>North Somerset Council</i>	-	3,000	(915)	-	2,085
<i>Tampere University Foundation</i>	1,590	2,650	(4,240)	-	-
<i>Art and Psychotherapy</i>	-	1,484	-	-	1,484
<i>The Richard and Siobhán</i>	-	1,000	-	-	1,000
<i>Other</i>	-	700	(700)	-	-
	<u>2,290</u>	<u>14,004</u>	<u>(11,725)</u>	<u>-</u>	<u>4,569</u>
<i>Unrestricted fund</i>	8,297	79,847	(55,615)	-	32,529
<i>Total funds</i>	<u>£ 10,587</u>	<u>£ 93,851</u>	<u>£ (67,340)</u>	<u>£ Nil</u>	<u>£ 37,098</u>

8. ANALYSIS OF NET ASSETS BETWEEN FUNDS

	General Funds 2022	Restricted Funds 2022	Total Funds 2022	<i>Total Funds 2021</i>
	£	£	£	£
Current assets	14,087	7,000	21,087	37,698
Creditors due within one year	(1,285)	-	(1,285)	(600)
	<u>£ 12,802</u>	<u>£ 7,000</u>	<u>£ 19,802</u>	<u>£ 37,098</u>

ART REFUGE

England & Wales - Charity number 1114353

Accounts

ART REFUGE

(Formerly Art Refuge UK)
(Registered charity no. 1114353)

ANNUAL REPORT AND UNAUDITED FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 DECEMBER 2021

ART REFUGE
(Registered charity no. 1114353)

REPORT AND FINANCIAL STATEMENTS
for the year ended 31 December 2021

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ART REFUGE

Registered charity No. 1114353

REFERENCE AND ADMINISTRATIVE DETAILS

for the year ended 31 December 2021

Charity name	Art Refuge
Previous name	Art Refuge UK
Charity reg. no.	1114353
Trustees	Professor Ravi Kohli (Chair) Dr Chris Wood Dr Kathryn Cronin Ms Polly Bagnall Ms Claire Zhang (Secretary) Sue Greatorex (joined 13 March 21) Tim Richards (Treasurer) (joined 12 June 21)
Registered office	Unit 30, The Coach House 2 Upper York Street Bristol BS2 8QN
Independent examiner	Charles Ssempijja, FCA NFP Accountants Ltd 3rd Floor, 86-90 Paul Street London EC2A 4NE
Bankers	HSBC 20 High Street Saxmundham Suffolk IP17 DB

TRUSTEES' ANNUAL REPORT
for the year ended 31 December 2021

The trustees present their annual report and financial statements of the charity for the year ended 31 December 2021. Reference and administrative information set out on page 1 forms part of this report. The financial statements comply with current statutory requirements, the charity's governing document, and the Statement of Recommended Practice - Accounting and Reporting by Charities: SORP 2015 FRS102. Income and expenditure have been analysed by nature rather than by activity, taking advantage of sections 4.6 and 4.22 - 4.23 of this SORP.

STRUCTURE, GOVERNANCE AND MANAGEMENT

Description of charity's trusts

Art Refuge is a registered charity number 1114353. The governing document of the charity is Declaration of Trust dated 18/05/2006, as amended on 04/06/2006, as amended by Deed dated 02/09/2013, as amended by Deed on 07/12/19.

Trustees recruitment

Trustees can be nominated by any current member of the Board and can only be appointed by consensus decision. In recruiting prospective trustees, the Board's policy is to seek a broad range of experience relevant to the work of the charity, including lived experience, and to appoint members from a diversity of backgrounds. All trustees must provide independent references. Those who have regular contact with the Art Refuge client community must submit to checks from the Disclosure and Barring Service.

OBJECTIVES AND ACTIVITIES

Purposes

The purpose of Art Refuge is to support the mental health and wellbeing of people who have been displaced by civil conflict, persecution, climate change, violence, pandemic and poverty. This includes refugees, asylum seekers, internally displaced persons, trafficked people and other displaced persons. The areas of benefit are the UK and worldwide.

Activities

Art Refuge carries out its work in groups through socially engaged art, art therapy, training and education, as well as undertaking research and public awareness raising. The activities are delivered by a team of experienced art therapists and visual artists, including artists with lived experience of displacement / refugees. Current theatres of direct work include the UK, northern France, and wider reach internationally through online group activity via Zoom.

TRUSTEES' ANNUAL REPORT
for the year ended 31 December 2021

Public benefit

The Trustees confirm that in planning the charity's activities, they have referred to and had regard of the Charity Commission's guidance on public benefit in line with its objectives:

1. To improve the mental health and wellbeing of refugees, asylum seekers, trafficked people and internally displaced persons in the UK and internationally, through socially engaged art, art therapy, training, education and research.
2. To advance the education of the public in the UK and internationally, about the issues relating to refugees, trafficked people, those seeking asylum and other displaced persons; through research dissemination and activities such as, but not limited to, exhibitions.

TRUSTEES

Professor Ravi Kohli, Professor of Child Welfare at University of Bedfordshire, a leading expert in social work with unaccompanied minors in the UK and Chair of Trustees. Ravi offered his expertise and wealth of experience, with particular interest in what becomes of young people who seek asylum in richer countries and how they adapt throughout their migration and resettlement.

Dr Chris Wood combines working as an NHS art therapist, a research fellow at the University of Sheffield and teaching for the Art Therapy Northern Programme at Hallam University. She has a particular interest in adapting art therapy in response to political upheaval and social hardship and offered support to our CEO and other team members throughout 2021.

Dr Kathryn Cronin, an Immigration, asylum, nationality, children's and family lawyer at Garden Court Chambers, brought her particular expertise in working with unaccompanied minors.

Polly Bagnall, a practising artist, art therapist and counsellor brought to the charity her extensive experience in self-advocacy and development work for the NHS.

Claire Zhang works in migration health and inclusion health policy and guidance at Public Health England, alongside research in ethnicity and migration health. Claire has brought new energy to our Policies and Risk Management.

Sue Greatorex joined the board on March 13th 2021. Sue is an experienced foster carer of young people who have been displaced due to war, conflict and persecution. She has decades of experience supporting individuals and communities in the South West of England.

Tim Richards joined the board on June 12th 2021 as Treasurer. Tim is an experienced management accountant and has worked for a number of large financial services companies. Tim supports the Board on all financial matters and has already made a substantial contribution to the smooth running of the charitable funds and activity.

TRUSTEES' ANNUAL REPORT
for the year ended 31 December 2021

FREELANCE TEAM AND VOLUNTEERS

Art Refuge is led by our CEO Bobby Lloyd. In 2021 she worked on a part-time freelance basis delivering on the charity's mission, and on direct programme delivery in northern France and Kent. Twelve further freelance team members, made up of experienced art therapists alongside visual artists with lived experience of displacement, worked on a sessional basis for Art Refuge in Paris, Calais, Folkestone, London and the Bristol area. Three artists also volunteered for us on different projects in Folkestone and in London.

ACHIEVEMENTS AND PERFORMANCE

2021 was the 15th Anniversary year for Art Refuge during which we raised more funds than ever before - the charity's funds were also substantially higher than in 2020 - and both continued and deepened our projects across sites. We also began some new initiatives and connections, in spite of the ongoing Covid19 context. Our reputation as a responsive, robust charity offering specialist socially engaged art practice, art therapy and arts-based crisis support, including through online delivery, grew further across the year. This was enabled by a committed and talented team, our volunteers, our strong board of trustees, our partners and our growing support base.

The Community Table Collective, our project development space, met fortnightly since January for one and a half hours on Friday mornings. All freelance artists and art therapists were welcome to attend, and it was considered a valuable, safe and warm space for project updates, peer supervision, exchange of ideas, artmaking and occasional guests.

We continued to take opportunities to present the work of Art Refuge to a wider audience in the UK and internationally, providing further space for reflection, critical dialogue and sharing of best practice. Our freelance art therapists were well placed to further adapt to online presentations and able to contribute to peer reviewed articles, film, online conferences, symposia, workshops and online forums, and engagement in research proposals and delivery led by other organisations and academics.

This report looks to 2022 with a new monthly shape for Art Refuge projects delivered across cities and settings, France, UK, further afield and online.

Our work took place against the backdrop of the devastating Nationality and Borders Bill making its way through parliament, and the tragic, avoidable deaths of so many people in the English Channel in November 2021. The experiences of people seeking asylum in the UK felt very present for many people engaging with our exhibition, raffle and anniversary event that took place in December 2021.

TRUSTEES' ANNUAL REPORT
for the year ended 31 December 2021

OPERATIONS

NORTHERN FRANCE

Due to ongoing quarantine restrictions between France and the UK it was difficult to travel to Calais until October. Our France focus was therefore on our Paris project delivered by Naomi Press and Kate France. We continued our psychosocial groups through The Community Table model at Le Cedre, Secours Catholique-Caritas using both indoor and outdoor spaces. Mehdi Yarmohammadi, an Iranian sculptor with lived experience of displacement associated with the Maison des Artists en Exile in Paris, joined for a few sessions.

At the request of Secours Catholique and Médecins du Monde, we returned to Calais for short visits in October, November and December, led by Bobby Lloyd and Miriam Usiskin, with artist Aida Silvestri on two occasions. The context for refugees in Calais continued to be gruelling with ongoing police aggression and desperate channel crossings in small boats becoming the only viable route for people to cross to the UK. The Community Table was very well used in the busy Secours Catholique day centre, as was the World map alongside the Médecins du Monde mobile clinic.

UNITED KINGDOM

KENT

Monthly psychosocial art group sessions in Canterbury for KRAN (Kent Refugee Action Network) were delivered by Emily Hollingsbee and Katie Miller in Spring 2021 (postponed from earlier in the year due to Lockdown 03), alongside a series of group sessions in Folkestone delivered by Aida Silvestri, with Bobby and Miriam. These included workshops with young people at KRAN making small plasticine creatures to be photographed in their environment and later shared with other young people via a call and response (see Bristol below). In addition, funding was secured from the Richard and Siobhán Coward Foundation for Aida to facilitate a two-part, call and response photography project across the latter part of 2021 / Spring 2022, starting its dialogue in Folkestone and replying from Bristol. Out of the above came **HOST** (Hundreds of Small Tails), an exhibition as part of the Folkestone Fringe in which small plasticine animals made in Calais and Folkestone were 'hosted' by shops, galleries and other public venues, curated by Aida across the summer and featured in The Big Issue's special edition on Refugees.

In the Spring we returned to working inside the contested Napier Barracks, following official go-ahead from the Home Office. In this complex setting we slowly developed a culture of working. In June, Emanuela Maggioli, experimental psychologist and researcher from UCL, joined us to start our **Smell as Home** project, using spices and herbs to connect with memories of home, family and culture. We also joined a nearby weekly drop-in for men staying at Napier Barracks, supported by local volunteers and NGOs offering access to legal advice, refreshments, interpreters. As the year progressed, this setting became our primary focus with The Community Table playing a central and essential role with workers from across the NGOs joining us at the table, alongside the refugee population.

TRUSTEES' ANNUAL REPORT
for the year ended 31 December 2021

LONDON

In September, following 2 successful workshops funded by Young Roots, we agreed to fund a further short stop frame animation film project out of a recent large donation (from CLA). Hosted by Young Roots in their Thursday evening youth service, the project was led by Tony Gammidge and Majid Adin and initially involved a series of 6 workshops in November and December. A number of young people joined the workshops, leading to a series of short, innovative, poignant films on subjects of their choice - including a couple of stories told about people's dangerous journeys across the Channel.

BRISTOL

Led by Sarah Robinson, our online project **Routes/Here** resumed in April, welcoming foster carers, advocates, supported lodgings hosts and key workers from the Bristol area. We had guest visitors including Aida Silvestri who joined during the Bristol Refugee Festival in June, leading a Zoom workshop on 'Belonging(s)' as part of the broad Refugee Week theme *We Cannot Walk Alone, We Must Walk Together*.

Towards the end of the year, we also delivered a short pilot project for new arrivals in Curo's supported housing scheme in Weston-super-Mare, funded by North Somerset Council. With photography at its core, it was led by our new Bristol-based group facilitators, artist-photographer Rachel Lowe and art therapist Ella Morrison Derbyshire, supervised by Sarah. While we hoped to welcome other young people displaced and seeking asylum in the county (North Somerset had signed up to several resettlement schemes and was anticipating that their young, displaced population would significantly increase) in the event, this was difficult to implement. The project was evaluated in Spring 2022.

ONLINE

Responding in mid-March 2020 to community level displacement due to Covid19, Art Refuge launched Coronaquilt, a virtual global public art project on the theme of daily rituals that were helping people maintain hoping and coping. In 2021, **Coronaquilt** functioned as a continued visible creative platform for volunteers, refugees, our team, and anyone isolated in their own homes with an invitation for creative activity – sewing, photography, drawing – to be sent via Instagram with a short message. This online presence grew to over 1500 contributions from over 35 countries, with a following on Instagram of around 1500 people. Offline quilt-making in different communities, inspired by the online Coronaquilt, continued throughout 2021. We exhibited Coronaquilt at the Ovada Gallery in Oxford in May, with a film projection, table in the physical space, and an online workshop open to the public called 'Sit With Us'.

In the first half of the year we delivered 19 consecutive online group art-making sessions attended by a small group of men dispersed from Napier to hotels across England and supported by a dedicated team from Art Refuge. This included two practitioners in Egypt who were themselves starting to think about setting up their own group in Cairo using The Community Table model.

We were also delighted to deliver on **taking pArt** our collaboration with Counterpoints Arts which started on June 17th during Refugee Week and continued into the Autumn. We were interested that it was becoming a women's group with several young women from Afghanistan taking part, supported by Solidarity Now, Counterpoints Arts' partners in Greece.

TRUSTEES' ANNUAL REPORT
for the year ended 31 December 2021

FUNDRAISING

In 2021, funds received enabled Art Refuge to continue to pay for freelancer fees, and associated costs and expenses. Just Giving provided a steady and growing stream of unrestricted income for Art Refuge through donations and small initiatives from generous individuals and collectives, including such initiatives as online raffles, zines and sales of artworks.

FUZE Bristol reached the finale of its almost year-long campaign to raise funds for both Art Refuge and Black South West Network and raised a phenomenal £13,500 each for the two charities. The Copyright Licensing Agency (CLA) also gave us a very generous unrestricted donation of £20,000.

Wish You Were Here marked the 15th Anniversary of the charity's life and a wonderful way to end 2021. Bringing together established and emerging artists with Art Refuge's freelancers, trustees and new and old supporters, the exhibition and raffle raised vital funds and awareness for the charity and its work. 188 artists took part, each contributing a postcard-sized artwork exhibited at Yorkton Workshops in Hackney, East London, and entered into a digital raffle. Prizes were randomly dispersed to prize winners from the 399 tickets sold on the evening of Saturday December 4th. We raised around £15,000 in ticket sales, and much interest and enthusiasm from many people, including visual artists - national and international - who were new to our work. We couldn't have done this without the help of recent marketing/design graduate Josh Thaker who led on the technicalities of the raffle via Galabid, and the design and marketing of the event; Jazzy Usiskin and Lauren Bevan who volunteered as recent fine art graduate curators; and our trustee Polly Bagnall who offered overall support and hosting.

ARTICLES AND TALKS

Members of the wider team gave lectures on aspects of Art Refuge's work for The British Association of Art Therapists (BAAT), University of Hertfordshire and Sheffield MA in Art Therapy trainings, to name a few. Articles, films and exhibitions were also produced across the year.

For example, Aida Silvestri was involved with a number of high profile exhibitions and commissions such as a large portrait commission for the NHS emerging from her relationship with Art Refuge and based on Coronaquilt Silhouettes.

Bobby Lloyd made a short (8 minute) film 'Portable Studio' with her longstanding art therapy colleague Debra Kalmanowitz (dating back to 1994, Bosnia) based on the model Portable Studio which preceded The Community Table model.

Our Chair Ravi Kohli co-wrote with Lønning 'Memories, mementos and memorialisations of Young Unaccompanied Afghans Navigating within Europe', Journal of Refugee Studies.

COLLABORATIONS IN RESEARCH PROJECTS

We continued to consult on the arts-based element of the "Drawing Together Project" taking place in Finland, Norway and Scotland, with workshop 02 taking place in Glasgow on August 7th, led by Ravi Kohli with Bobby and Miriam alongside the Scottish research project team. Funding was paid through Tampere University in Finland.

In December we were joined by 4 Greek art therapists for 5 days of training sessions as part of an Erasmus scheme on the theme of 'Working across Borders'. Led by Bobby and Miriam, this included a day at The Community Table in Folkestone, as well as sessions at Tate Modern and Whitechapel Art Gallery, alongside seminars and workshops.

TRUSTEES' ANNUAL REPORT
for the year ended 31 December 2021

MARKETING / SOCIAL MEDIA

While we continued to develop our social media presence, we were pleased to be supported by Anna Castleton Simmons who managed to get us coverage in The Guardian November Design Mag, Time Out, and BBC Radio London for Wish You Were Here. (Anna, who has actively followed our work, given Comms advice and donations in the past, subsequently joined the board of trustees in 2022).

POLICIES

We continued to greatly benefit from input from our trustee Claire Zhang who has led on the making of our 'Art Refuge Policy, Procedure and Guidelines Portfolio', 'Art Refuge Risk and Incident Register August 2020' and Risk Management Policy. Reviewed policies were placed on the new Policies section of the website.

MANAGING RISK

For the year 2021, Art Refuge had zero incidents to report.

GDPR AND PRIVACY

In line with GDPR procedures we continued to register with the ICO (Information Commissioner's Office) as a legal requirement for data protection, alongside our Data Protection Policy to reflect our commitment to privacy and rigorous data management processes.

FINANCIAL REVIEW

Position

The charity's total funds at the year end amounted to £37,098 (2020 - £10,587), £4,569 of which (2020 - £2,290) was restricted funds. Total income for the year increased to £93,851 (2020 - total income was £32,464). Total expenditure increased to £67,340 (2020 - total expenditure was £38,517).

Reserves Policy

The Trustees monitor the level of reserves at regular Board meetings to ensure an adequate level of reserves for the charity to continue to operate. The reserve policy is designed to cover 3 months' running costs. Looking at the commitments as at the year-end, the charity requires approx £10,600 in reserves. The balance of reserves of £32,529 at the balance sheet date is higher than the level required in the reserves policy, however this is primarily thanks to the very successful one-off Wish You Were Here fundraising exhibition held in December 2021, which raised over £15,000. The Board are satisfied that this level of reserves is not excessive in light of the current uncertainties in the funding environment.

Going Concern

After making appropriate enquiries, the trustees have a reasonable expectation that the charitable trust has adequate resources to continue in operational existence for the foreseeable future, with the continuing support of its funders. For this reason, they continue to adopt the going concern basis in preparing the financial statements. Further details regarding the adoption of the going concern basis can be found in the Accounting Policies.

TRUSTEES' ANNUAL REPORT
for the year ended 31 December 2021

Approval

This report was approved by the Trustees on 17 September 2022 and signed on its behalf by:

Professor Ravi Kohli
Chair

INDEPENDENT EXAMINER'S REPORT TO THE TRUSTEES OF ART REFUGE (Charity number 1114353)

I report on the financial statements for the year ended 31 December 2021 set out on pages 11 to 17.

Responsibilities and basis of report

As the charity trustees of the Trust you are responsible for the preparation of the accounts in accordance with the requirements of the Charities Act 2011 ('the Act').

I report in respect of my examination of the Trust's accounts carried out under section 145 of the 2011 Act and in carrying out my examination I have followed all the applicable Directions given by the Charity Commission under section 145(5)(b) of the Act.

Independent examiner's statement

I have completed my examination. I confirm that no material 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 Trust as required by section 130 of the Act; or
2. the accounts do not accord with those records; or
3. the accounts do not comply with the applicable requirements concerning the form and content of accounts set out in the Charities (Accounts and Reports) Regulations 2008 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.

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 accounts to be reached.

Disclosure: Departure from the 2008 Regulations

Your attention is drawn to the fact that the charity has prepared the financial statements in accordance with Accounting and Reporting by Charities: Statement of Recommended Practice, published on 16 July 2014 in preference to the Accounting and Reporting by Charities: Statement of Recommended Practice issued on 1 April 2005 which is referred to in the extant regulations but has since been withdrawn.

We understand that this has been done in order for the accounts to provide a true and fair view in accordance with the Generally Accepted Accounting Practice effective for reporting periods beginning on or after 1 January 2015.

Charles Seempijja FCA
NfP Accountants Ltd
Chartered Accountants
3rd Floor, 86-90 Paul Street
EC2A 4NE

Date:

STATEMENT OF FINANCIAL ACTIVITIES
for the year ended 31 December 2021

	Notes	Unrestricted Funds £	Restricted Funds £	Total Funds 2021 £	Unrestricted Funds £	Restricted Funds £	Total Funds 2020 £
INCOME FROM							
Gifts, grants and donations	2	79,602	14,004	93,606	25,182	7,275	32,457
Investment income: bank interest		66	-	66	3	-	3
Other incoming resources		179	-	179	4	-	4
TOTAL INCOME		79,847	14,004	93,851	25,189	7,275	32,464
EXPENDITURE ON							
Staff fees and expenses		46,952	11,725	58,677	17,805	13,408	31,213
Other direct project costs		3,574	-	3,574	3,107	-	3,107
Advertising		280	-	280	960	-	960
Printing, postage, and stationery		-	-	-	313	-	313
Hosting Fees and IT Consumables		599	-	599	916	-	916
Professional Fees		730	-	730	-	-	-
Just Giving and Virgin Money Deductions		490	-	490	454	-	454
Training Costs		400	-	400	-	-	-
Insurance		693	-	693	668	-	668
Independent Examiner's fee		600	-	600	600	-	600
Other expenses		1,297	-	1,297	286	-	286
TOTAL EXPENDITURE		55,615	11,725	67,340	25,109	13,408	38,517
Net income/(expenditure) before transfers		24,232	2,279	26,511	80	(6,133)	(6,053)
NET MOVEMENT IN FUNDS		24,232	2,279	26,511	80	(6,133)	(6,053)
RECONCILIATION OF FUNDS							
TOTAL FUNDS AT 1 JANUARY 2021		8,297	2,290	10,587	8,217	8,423	16,640
TOTAL FUNDS AT 31 DECEMBER 2021		32,529	4,569	37,098	8,297	2,290	10,587

All incoming resources and outgoing resources derive from continuing activities.

ART REFUGE
(Registered charity no. 1114353)

BALANCE SHEET
As at 31 December 2021

	Notes	£	2021 £	£	2020 £
CURRENT ASSETS					
Trade debtors		3,404		4,053	
Cash at bank and in hand		34,294		8,093	
CREDITORS: amounts falling due within one year	5	(600)		(1,559)	
NET CURRENT ASSETS			37,098		10,587
NET ASSETS			£ 37,098		£ 10,587
FUNDS					
General fund (unrestricted)	6		32,529		8,297
Restricted funds	6		4,569		2,290
TOTAL FUNDS			£ 37,098		£ 10,587

These financial statements have been prepared in accordance with the Statement of Recommended Practice: Accounting and Reporting by Charities 2019 (FRS102), and the Charities Act 2011. They were approved, and authorised for issue, by the directors on 17 September 2022 and signed on their behalf by:-

Professor Ravi Kohli
Chair

The annexed notes form part of these financial statements

NOTES TO THE FINANCIAL STATEMENTS
for the year ended 31 December 2021

1. ACCOUNTING POLICIES

Basis of preparation of financial statements

The financial statements have been prepared under the historical cost convention with items recognised at cost or transaction value unless otherwise stated in the relevant note(s) to these accounts. The financial statements have been prepared in accordance with the Statement of Recommended Practice: Accounting and Reporting by Charities 2015 (FRS102) (effective January 2015), and the Charities Act 2011. Income and expenditure have been analysed by nature rather than by activity, taking advantage of sections 4.6 and 4.22 - 4.23 of this SORP.

The effect of events relating to the year ended 31 December 2021 which occurred before the date of approval of the financial statements by the Trustees has been included in the financial statements to the extent required to show a true and fair view of the state of affairs at 31 December 2021 and the results for the year ended on that date.

The 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 SORP 2015 rather than the Accounting and Reporting by Charities: Statement of Recommended Practice effective from 1 April 2005 (SORP 2005) which has since been withdrawn.

Public benefit entity

The charity meets the definition of a public benefit entity under FRS 102.

Going concern

The trustees consider that there are no material uncertainties about the charity's ability to continue as a going concern.

Key judgements that the charity has made which have a significant effect on the accounts include estimating income and expenditure for the next 12 months.

Statement of Cash Flows

The charity has taken advantage of the exemption in Section 7.1B of FRS102 not to prepare a Statement of Cash Flows.

Income

All incoming resources are included in the Statement of Financial Activities when the Charity is entitled to the income and the amount can be quantified with reasonable accuracy. Grants which have a restriction as to timing are recognised over the period for which they are given.

The value of services provided by volunteers has not been included in the accounts.

NOTES TO THE FINANCIAL STATEMENTS
for the year ended 31 December 2021

Fund accounting

General funds are unrestricted funds which are available for use at the discretion of the Trustees in furtherance of the general objects of the Charity and which have not been designated for other purposes.

Restricted funds are funds which are to be used in accordance with specific restrictions imposed by donors which have been raised by the Charity for particular purposes. The cost of raising and administering such funds are charged against the specific fund. The aim and use of each restricted fund is set out in the notes to the financial statements. Statutory grants which are given as contributions towards the Charity's core services are treated as unrestricted.

Expenditure and irrecoverable VAT

Expenditure is recognised once there is a legal or constructive obligation to make a payment to a third party, it is probable that settlement will be required and the amount of the obligation can be measured reliably.

Expenditure is considered all to relate to All the expenditure of the charity is in the furtherance of its charitable activities and includes the costs of delivering services undertaken to further the purposes of the charity and their associated support costs.

Tangible fixed assets

All assets costing more than £2,000 are capitalised.

Tangible fixed assets are stated at cost less depreciation. Depreciation is provided at rates calculated to write off the cost of fixed assets, less their estimated residual value, over their expected useful lives on the following bases:

Office equipment	-	5 years
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Debtors

Trade and other debtors are recognised at the settlement amount due after any trade discount offered. Prepayments are valued at the amount prepaid net of any trade discounts due.

Cash at bank and in hand

Cash at bank and cash in hand includes cash and short term highly liquid investments with a short maturity of three months or less from the date of acquisition or opening of the deposit or similar account.

Creditors and provisions

Creditors and provisions are recognised where the charity has a present obligation resulting from a past event that will probably result in the transfer of funds to a third party and the amount due to settle the obligation can be measured or estimated reliably. Creditors and provisions are normally recognised at their settlement amount after allowing for any trade discounts due.

The charity only 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 their settlement value with the exception of bank loans which are subsequently measured at amortised cost using the effective interest method.

ART REFUGE**(Registered company no. , registered charity no. 1114353)****NOTES TO THE FINANCIAL STATEMENTS**
for the year ended 31 December 2021**2. GRANTS AND DONATIONS**

	Unrestricted Funds 2021 £	Restricted Funds 2021 £	Total Funds 2021 £	<i>Total Funds 2020 £</i>
Regular Donations	2,300	-	2,300	1,798
Virgin Money	19	-	19	-
Just Giving	7,652	-	7,652	7,284
Anonymous donations	2,160	-	2,160	1,100
Lapid Trust	10,000	-	10,000	10,000
Medecins Du Monde France	-	-	-	1,806
Gift Aid	1,112	-	1,112	-
Sandra Lousada	5,000	-	5,000	5,000
Big Local Impact	-	-	-	200
Secours Catholique	-	1,920	1,920	1,779
Barts Guild	-	-	-	600
Counterpoint Arts	-	1,500	1,500	800
KRAN	-	1,750	1,750	500
NordForsk/Kaukko	-	-	-	1,590
Centre Pompidou	4,290	-	4,290	-
Art & Soul	-	50	50	-
Ovada Gallery	-	200	200	-
Wish you were here fundraiser	15,319	-	15,319	-
North Somerset Council	-	3,000	3,000	-
The Richard & Siobhan Coward Foundation	-	1,000	1,000	-
Tampere University Foundation sr	-	2,650	2,650	-
Art and Psychotherapy Center (APC)	-	1,484	1,484	-
Young Roots	-	450	450	-
Copyright Licensing Agency (CLA)	20,000	-	20,000	-
FUZE Donation	11,750	-	11,750	-
	£ 79,602	£ 14,004	£ 93,606	£ 32,457

3. STAFF COSTS AND NUMBERS

The charity did not employ any salaried staff during the year (2020 - the same). However, the charity had 2 part-time administrative self-employed staff (the CEO working 1.5 - 2 days and the Project Coordinator working approximately 1 day per week). The charity also had a further 8 freelance art therapists (2020 - 6), 3 freelance artists (2020 - 4) all of whom have lived experience as refugees (2020 - 2), and 3 artist volunteers, all working on a sessional project-by-project basis.

No staff received payments in excess of £60,000 (2020 - the same).

4. TRUSTEES

During the year, no trustees received payments for services provided to the charity (2020 - the same).

No trustees were reimbursed for expenses incurred on the charity's behalf (2020 - the same).

ART REFUGE**(Registered company no. , registered charity no. 1114353)****NOTES TO THE FINANCIAL STATEMENTS**
for the year ended 31 December 2021

5. CREDITORS: AMOUNTS FALLING DUE WITHIN ONE YEAR	2021	2020
	£	£
Trade creditors	-	959
Accruals	600	600
	£ 600	£ 1,559

6. STATEMENT OF FUNDS

	Brought Forward	Incoming Resources	Resources Expended	Transfers & Gains / Losses	Carried Forward
	£	£	£	£	£
Restricted project funds:					
Secours Catholique	-	1,920	(1,920)	-	-
Big Local Impact	200	-	(200)	-	-
Counterpoint Arts	-	1,500	(1,500)	-	-
KRAN	500	1,750	(2,250)	-	-
North Somerset Council	-	3,000	(915)	-	2,085
Tampere University Foundation	1,590	2,650	(4,240)	-	-
Art and Psychotherapy Center	-	1,484	-	-	1,484
The Richard and Siobhán Coward Foundation	-	1,000	-	-	1,000
Other	-	700	(700)	-	-
Total restricted funds	2,290	14,004	(11,725)	-	4,569
Unrestricted fund	8,297	79,847	(55,615)	-	32,529
Total funds	£ 10,587	£ 93,851	£ (67,340)	£ Nil	£ 37,098

ART REFUGE**(Registered company no. , registered charity no. 1114353)****NOTES TO THE FINANCIAL STATEMENTS**
for the year ended 31 December 2021*STATEMENT OF FUNDS - CONTINUED*
2020

	<i>Brought Forward</i> £	<i>Incoming Resources</i> £	<i>Resources Expended</i> £	<i>Transfers & Gains / Losses</i> £	<i>Carried Forward</i> £
<i>Restricted funds</i>					
<i>Secours Catholique</i>	3,123	1,779	(4,902)	-	-
<i>Medecins du Monde</i>	-	1,806	(1,806)	-	-
<i>Big Local Impact</i>	-	200	-	-	200
<i>Quartet Community Fo</i>	5,000	-	(5,000)	-	-
<i>Barts Guild</i>	-	600	(600)	-	-
<i>Counterpoint Arts</i>	-	800	(800)	-	-
<i>KRAN</i>	-	500	-	-	500
<i>NordForsk/Kaukko</i>	-	1,590	-	-	1,590
<i>Other</i>	300	-	(300)	-	-
	<u>8,423</u>	<u>7,275</u>	<u>(13,408)</u>	<u>-</u>	<u>2,290</u>
<i>Unrestricted fund</i>	8,217	25,189	(25,109)	-	8,297
<i>Total funds</i>	<u>£ 16,640</u>	<u>£ 32,464</u>	<u>£ (38,517)</u>	<u>£ Nil</u>	<u>£ 10,587</u>

7. ANALYSIS OF NET ASSETS BETWEEN FUNDS

	General Funds 2021 £	Restricted Funds 2021 £	Total Funds 2021 £	<i>Total Funds 2020</i> £
Current assets	33,129	4,569	37,698	12,146
Creditors due within one year	(600)	-	(600)	(1,559)
	<u>£ 32,529</u>	<u>£ 4,569</u>	<u>£ 37,098</u>	<u>£ 10,587</u>

Accounts

ART REFUGE

(Formerly Art Refuge UK)
(Registered charity no. 1114353)

ANNUAL REPORT AND UNAUDITED FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 DECEMBER 2020

ART REFUGE
(Registered charity no. 1114353)

REPORT AND FINANCIAL STATEMENTS
for the year ended 31 December 2020

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ART REFUGE

Registered charity No. 1114353

REFERENCE AND ADMINISTRATIVE DETAILS

for the year ended 31 December 2020

Charity name	Art Refuge
Previous name	Art Refuge UK
Charity reg. no.	1114353
Trustees	Professor Ravi Kohli (Chair) Mr Daniel Levinge (resigned 19 December 2020) Dr Chris Wood Dr Kathryn Cronin Ms Polly Bagnall Ms Claire Zhang (appointed 27 June 2020)
Registered office	Unit 30, The Coach House 2 Upper York Street Bristol BS2 8QN
Independent examiner	Charles Ssempijja, ACA NFP Accountants Ltd 52 Peckham Grove London SE15 6FR
Bankers	HSBC 20 High Street Saxmundham Suffolk IP17 DB

TRUSTEES' ANNUAL REPORT
for the year ended 31 December 2020

The trustees present their annual report and financial statements of the charity for the year ended 31 December 2020. Reference and administrative information set out on page 1 forms part of this report. The financial statements comply with current statutory requirements, the charity's governing document, and the Statement of Recommended Practice - Accounting and Reporting by Charities: SORP 2015 FRS102. Income and expenditure have been analysed by nature rather than by activity, taking advantage of sections 4.6 and 4.22 - 4.23 of this SORP.

STRUCTURE, GOVERNANCE AND MANAGEMENT

Description of charity's trusts

Art Refuge is a registered charity number 1114353. The governing document of the charity is Declaration of Trust dated 18/05/2006, as amended on 04/06/2006, as amended by Deed dated 02/09/2013, as amended by Deed on 07/12/19.

Trustees recruitment

Trustees can be nominated by any current member of the Board and can only be appointed by consensus decision. In recruiting prospective trustees, the Board's policy is to seek a broad range of experience relevant to the work of the charity, including lived experience, and to appoint members from a diversity of backgrounds. All trustees must provide independent references and submit to checks from the Disclosure and Barring Service.

OBJECTIVES AND ACTIVITIES

Purposes

The purpose of Art Refuge is to support the mental health and wellbeing of people who have been displaced by civil conflict, persecution, climate change, violence, pandemic and poverty. This includes refugees, asylum seekers, internally displaced persons, trafficked people and other displaced persons. The areas of benefit are the UK and worldwide.

Activities

Art Refuge carries out its work in groups through socially engaged art, art therapy, training and education, as well as undertaking research and public awareness raising. The activities are delivered by a team of experienced art therapists and visual artists, including artists who are refugees. Current theatres of direct work include the UK and northern France.

TRUSTEES' ANNUAL REPORT
for the year ended 31 December 2020

Public benefit

The Trustees confirm that in planning the charity's activities, they have referred to and had regard of the Charity Commission's guidance on public benefit in line with its objectives:

1. To improve the mental health and wellbeing of refugees, asylum seekers, trafficked people and internally displaced persons in the UK and internationally, through socially engaged art, art therapy, training, education and research.
2. To advance the education of the public in the UK and internationally, about the issues relating to refugees, trafficked people, those seeking asylum and other displaced persons; through research dissemination and activities such as, but not limited to, exhibitions.

TRUSTEES

Professor Ravi Kohli, Professor of Child Welfare at University of Bedfordshire, a leading expert in social work with unaccompanied minors in the UK and Chair of Trustees. Professor Ravi offered his expertise and wealth of experience, with particular interest in what becomes of young people who seek asylum in richer countries and how they adapt throughout their migration and resettlement.

Dr Chris Wood offered support to our CEO and other team members throughout 2020. She combines working as an NHS art therapist, a research fellow at the University of Sheffield and teaching for the Art Therapy Northern Programme at Hallam University. She has a particular interest in adapting art therapy in response to political upheaval and social hardship.

Dr Kathryn Cronin, an Immigration, asylum, nationality, children's and family lawyer at Garden Court Chambers, brought her particular expertise in working with unaccompanied minors.

Daniel Levinge continued to bring his wealth of experience in fundraising for international non-governmental organisations and advising on our fundraising strategy. He stepped down in December 2020 after 8 years as a wonderful trustee on the board.

Polly Bagnall, a practising artist, art therapist and counsellor brought to the charity her extensive experience in self-advocacy and development work for the NHS.

Claire Zhang joined the board in June 2020. She works in migration health and inclusion health policy and guidance at Public Health England, alongside research in ethnicity and migration health. Claire has brought new energy to our Policies and Risk Management.

TRUSTEES' ANNUAL REPORT
for the year ended 31 December 2020

ACHIEVEMENTS AND PERFORMANCE

2020 was a challenging year, with Covid19 having a significant impact on our ability to deliver work in northern France and a change to the way we work, requiring all face-to-face work to stop dramatically, and significant adjustments to be made to our programmes and delivery. However, our reputation as a responsive, robust charity offering specialist art therapy and arts-based crisis support, including through online delivery, grew across the year.

This was enabled by our experienced team of associate freelance art therapists, and visual artists with lived experience as refugees, our strong board of trustees, our partners and our growing support base. We not only managed to stay afloat through raising some emergency funds and reducing our spending output, we also initiated new projects, including Coronaquilt which led to new contacts and possibilities for thinking about our direct work, public facing work and collaborations.

The changing of our Charitable Objects in December 2019 was timely as it opened our work up to embrace support for people displaced for a wide range of reasons internationally. Our crisis intervention work delivered over the previous five years in northern France was readily translated into frontline service support and training, while we also created innovative online spaces for people to come together wherever they were physically located.

We continued to take opportunities to present the work of Art Refuge to a wider audience in the UK and internationally, providing further space for reflection, critical dialogue and sharing of best practice. Our team was well placed to adapt to online presentations and able to contribute to peer reviewed articles, film, online conferences, symposia, workshops and online forums, and engagement in research proposals from other organisations and academics. This report looks to 2021 with a new monthly shape for Art Refuge projects delivered across cities and settings, France, UK, further afield and online.

OPERATIONS

NORTHERN FRANCE

CALAIS

For the first two months of 2020 we continued to offer our service fortnightly on Thursdays and Fridays alongside the mobile clinic with Médecins du Monde. The impact of Brexit was not yet felt significantly. We developed work with three large maps, which sometimes acted as physical shelters during the winter. We also continued to work with Secours Catholique in their day centre, further developing our model The Community Table. Two team members from the British Red Cross 'Surviving to Thriving' project joined us in Calais in February. Potential training for their staff and other ideas were to follow.

Our work was delivered by the core team of Bobby Lloyd and Miriam Usiskin, with Kate France (art therapy trainee from Paris) on placement with us until summer 2020. Farhad Berahman, Majid Adin and Miriam Nabarro each joined us at the start of the year. Miriam gained ethics approval for her educational doctorate and began a short pilot survey on our work in Calais from volunteers, refugees, staff, interpreters etc. In February we refined our Protocol for freelance art therapists, artists, trainees and volunteers working on the Art Refuge programme in northern France, able to be adapted to our other programmes. The necessity for this arose as a result of our more diverse team and the development of specific projects.

TRUSTEES' ANNUAL REPORT
for the year ended 31 December 2020

From mid-March, it was no longer possible to physically work in France due to quarantine restrictions. With ongoing quarantine (France-UK) came the inevitable reduction in services from British NGOs. The difficulties for refugees along the northern France coast continued to get worse throughout 2020. Increasing numbers of individuals risked their lives in small boats to reach the UK, as highlighted often negatively in the press, distracting from other issues. By June, our partners at Médecins du Monde were showing their resilience as an organisation by adapting their work under immensely challenging conditions, putting added stress on staff and volunteer teams who asked us to support them at this time. We introduced Psychological First Aid (PFA) to our colleagues of doctors and nurses as a tool to support them in their outreach work, and also offered fortnightly supervision as part of our Service Agreement with them, in place of direct work.

By the end of August, lockdown was also slowly lifting in France, with the Secours Catholique day centre opening on a small scale to tentatively receive up to 40 people at a time. We started to think about new ways of direct working, using social distance, body and movement, as we prepared to return to our work in northern France. In mid-July we were able to travel to Calais for 3 days (during a lifting of the quarantine restrictions) and delivered a well-received face-to-face training in PFA to over 30 frontline workers. In December we joined a team meeting online and started to think about how we might contribute our learning from the UK side of the Channel about the experiences of asylum seekers newly arrived in the UK, including the mental health impact.

PARIS

Hisham Aly, former director of the day centre in Calais, moved to Le Cedre, the Secours Catholique - Caritas headquarters in Paris, in January 2020. At his invitation, we spent four days in March in the day centre, modelling good practice and offering skills-sharing for volunteers, and training for the wider staff team on self-care and working with clear boundaries.

Further planned sessions were cancelled due to Covid19. Instead, we delivered work online, offering skills-sharing for volunteers, and training for the wider staff team on self-care and working with clear boundaries. We were commissioned by Secours Catholique in Paris to develop the thinking around The Community Table (developed in Calais) and its translation into an online resource via 8 funded Zoom sessions for volunteers, interpreters, staff, those using services (refugees), the wider Art Refuge freelance team and others in the wider community. Slowly the aim was to invite isolated refugees and asylum seekers to join us.

Touching moments have happened, with family photographs shared, alongside personal objects and images that supported people through the lockdown while Majid Adin led a playful stop frame animation session. The final sessions took place in September, with two online / on the ground sessions with face-to-face taking place in Paris at the day centre, supported by Paris based art therapy trainee Kate France. By December we had started to discuss a possible ongoing collaboration with Secours Catholique Paris in the form of a monthly psychosocial group led by France-based team members Naomi Press and Kate France; ongoing trainings and potential photographic projects.

In summer 2019 during our Ship of Tolerance workshops at Secours Catholique in Calais, four large cyanotype prints, 'Digital Shadows' were collectively made by artist Miriam Nabarro, a group of refugee men and the Art Refuge team. These were exhibited in a high-profile exhibition 'Calais – Témoigner de la "Jungle"' at Centre Pompidou - October 2019 to February 2020 - and later purchased for Centre Pompidou's permanent experimental photography collection.

TRUSTEES' ANNUAL REPORT
for the year ended 31 December 2020

UNITED KINGDOM

ONLINE - CORONAQUILT

Responding in mid-March to community level displacement due to Covid19, Art Refuge launched Coronaquilt, a virtual global public art project on the theme of daily rituals that were helping people maintain hoping and coping. The intention was to offer a continued visible presence and creative space for volunteers, refugees, our team, and anyone isolated in their own homes with an invitation for any creative activity – sewing, photography, drawing – to be sent via Instagram with a short message. Offline quilt-making started to take place in different communities, inspired by the online Coronaquilt.

We sent piles of square pieces of fabric and thread to the Refugee Women's Centre in Calais and a Migrant Women's Project in Manchester. During Refugee Week, June 15-21, the Helen Bamber Foundation photography group used the Coronaquilt to run a photography project for isolated individuals (refugees) on the theme of daily rituals, while the Iraqi Women and War group based in Oxford ran online creative sessions with Iraqi women around the world and contributed 12 resulting squares to Coronaquilt, some of which came from women in Iraq. We were also invited to take part in a number of quilt-related exhibitions such as the Ovada Gallery in Oxford, planned for Spring 2021. By December, our Coronaquilt project had an online presence of 1219 contributions from over 27 countries and a following on Instagram of over 1286 people (stats: 14.12.20), with an upload of at least one image on each day since mid-March.

BRISTOL

PHOTOGRAPHY PROJECT - This project officially began in mid-November 2019, aimed at teenage refugees and asylum seekers living in the Bristol area, many unaccompanied. Based out of Welcome Wednesdays' young refugees service at Creative Youth Network (CYN) in central Bristol, the project planned for digital, analogue and cyanotype photography, day trips and an exhibition planned for Refugee Week, June 2020. Following the first lockdown in March 2020, CYN struggled to migrate its Welcome Wednesday drop in for its young people online, and we also tried to find the right tools for developing online photography spaces: Amy Wilson, photographer and art therapist, started to run an online weekly photography challenge on Instagram, reaching out to young asylum seekers and refugees in the area, while embracing the wider community. Two outdoor sessions with Farhad Berahman planned for September were cancelled due to the new Covid19 restrictions. With the agreement of funder Quartet, we closed the project in September, concluding with Amy delivering two support sessions for CYN staff following direct requests.

REFUGEE WEEK - Sarah Robinson returned from maternity leave to her role as Bristol lead for Art Refuge on April 1st at an extraordinary time of political and global flux, and under lockdown. Five 30-minute interactive Zoom sessions over five days for Bristol Refugee Week were attended by 15 individuals, including one participant from our original project in Kathmandu. We received positive feedback around the potential for such spaces to support the wellbeing of people who are isolated and displaced.

FOSTER CARER GROUP: ROUTES/HERE - We delivered a series of 6 weekly online creative support sessions for foster carers, advocates and keyworkers from youth housing projects over the summer months, using unrestricted funds, led by Alison Clarkson Webb, foster carer and Intercultural Trainer (Tamarisk Training) and Sarah Robinson. Informed by Coronaquilt's theme of daily rituals, we received excellent feedback, leading to a second phase including more training elements, starting in October. It was agreed that this was a good use of our resources to strengthen this specialist network in and around Bristol, especially while face-to-face work with the young people themselves wasn't possible.

TRUSTEES' ANNUAL REPORT
for the year ended 31 December 2020

BLACK LIVES MATTER - Bristol's citizens were active around Black Lives Matter, and the city's history in relation to the slave trade, graphically exhibited in the toppling of the Edward Colston statue in mid-June, and subsequently in the creation of a digital Black History Syllabus for teenagers, to be rolled out to universities at a later date. As a charity registered and active in Bristol, we needed to engage with Black Lives Matter and its relationship with our work with refugees in the city, as we moved forward in our projects. A Black Lives Matter statement by our trustees, led by trustee Chris Wood, was placed on the Home page of our website and later placed at the head of the new Policies section along with our new Anti-Racism statement, with an end of year reflection from our Chair of Trustees, Ravi Kohli.

FOLKESTONE, KENT

In mid-March we were due to attend a meeting in Folkestone with artist Aida Silvestri and Wendy Catterick, from Kent Refugee Action Network (KRAN) to discuss a potential collaboration in Kent. Aida Silvestri is a UK-based artist of Eritrean origin (<https://www.aidasilvestri.com>) who creates work concerning sensitive issues of culture, ethnicity, identity, health, politics and the urban landscape. Her work explores new and unique approaches to documentary photography to raise awareness, give voice to the voiceless and to promote acceptance within communities. Aida has been instrumental in delivering Black History Month and Black Lives Matter in Folkestone.

Unable to meet due to Covid19, we instead initiated an ongoing conversation with Aida online and, with support from Counterpoints Arts, we were delighted to collaborate with her on the Coronaquilt Silhouettes Initiative and an online workshop during Refugee week. Aida subsequently reached out to individuals, many of whom were refugees experiencing isolation and challenges during this period, and made silhouette portraits, which were incorporated into the online Coronaquilt.

In late summer our team travelled to Folkestone and met Wendy and Aida to discuss a potential collaboration in Kent, and spoke to the CEO, Razia Shariff. One of KRAN's strategic priorities is the support the mental health and wellbeing of unaccompanied refugees aged 18-25 living in Kent through preventative work. Following a one-off art session in November, Art Refuge signed an MOU with KRAN for one day per month psychosocial group sessions in Canterbury and a half day monthly group in Folkestone in Spring 2021.

Napier Barracks, run by Clearsprings Ready Homes Ltd for the UK Home Office, opened in September to house approximately 420 asylum seekers. We understood that a multi-agency forum was being considered to look at how local voluntary sector support could work in this context. With our trustees we agreed that Art Refuge could potentially offer crisis support / The Community Table. On October 17th we joined a Welcome Refugees Event at Napier Barracks organized by KRAN with 300 or so others, many from local and national refugee support groups. We delivered a one-off art session in the barracks in November. However, due to Covid19 Tier 3 restrictions in Kent we were unable to return until early 2021. In the meantime, we visited Folkestone on a few occasions to further develop relationships there.

TRUSTEES' ANNUAL REPORT
for the year ended 31 December 2020

LONDON

HOTELS - Under Covid19, hotels across the UK were also used by the UK Home Office to house recently arrived asylum seekers. Following several recommendations from our various networks, we visited a number of hotels to assess whether Art Refuge could potentially offer our services in a limited fashion.

BARTS NHS HEALTH TRUST - PSYCHOLOGICAL SERVICES - Between April and September, Barts commissioned Art Refuge to consult to their art therapy team on both on and offline support for Covid19 staff at the Barts and Nightingale hospitals, informed by the learning from Coronaquilt interventions and crisis support for the French teams. We were also able to link the Barts team to in-kind print services through a design connection so that washable prints of images generated by medical staff could be installed in hospital staff breakout spaces / rest areas.

ASIA

In 2019 / early 2020, Jess Linton had begun to reconnect with former colleagues in Nepal with a view to further collaborations / workshops. While timescales became uncertain due to Covid19, we were however able to creatively reconnect with these colleagues and maintain a useful link through Coronaquilt and our online Refugee Week workshops.

FUNDRAISING

In 2020 funds received under the Covid19 context enabled Art Refuge to continue to pay for our part-time freelance CEO, Bobby Lloyd, and part-time freelance Bristol lead, Sarah Robinson, and sessional fees to our pool of freelance art therapists and visual artists. An emergency grant of £10,000 was generously made by The Lapid Trust, with £5,000 from a regular private donor and £1,000 donation via trustee Polly Bagnall. Other funds came from Secours Catholique in Paris for workshops/training; Médecins du Monde for Calais support as part of our Service Agreement; Counterpoints Arts for Coronaquilt Silhouettes workshops and Barts NHS Trust for consultation. We also submitted invoices for Kent Refugee Action Network (KRAN) towards new projects in 2021; Big Local Impact for our lecture/training and The Drawing Together Project contract from Finland through Tampere University.

ARTICLES AND TALKS

Members of the wider team gave lectures on aspects of Art Refuge's work for The British Association of Art Therapists (BAAT), University of Hertfordshire and Sheffield MA in Art Therapy trainings, as well as for other organisations such as Sound Waves through Big Local Impact.

The following articles, co-written by Bobby Lloyd and Miriam Usiskin, were published in 2020:

- 'Making (In-)Visible - Art Refuge in Calais, northern France' on the Refugee Rights Europe website.
- 'Coronaquilt': article for Ekō, Goldsmiths University student led magazine and platform for refugees, asylum seekers, volunteers and activists.
- 'Reimagining an emergency space: practice innovation within a frontline art therapy project on the France-UK border at Calais', International Journal of Art Therapy – Inscape.
- 'Lifeline, frontline, online: adapting art therapy for social engagement across borders', International Journal of Art Therapy – Inscape.

TRUSTEES' ANNUAL REPORT
for the year ended 31 December 2020

A book chapter 'The Community Table: developing art therapy studios on, in-between and across borders', was accepted for a new Routledge publication on Studio Art Therapy. Trustee Chris Wood also contributed a chapter on her work. An article in April by Adam Zucker on Quilting and Community cited the Coronaquilt – https://theartsandeducation.wordpress.com/2020/04/27/quilting_community/

COLLABORATIONS IN RESEARCH PROJECTS

Drawing Together Project - Finland, Norway, UK: Led by Professor Ravi Kohli, the project's start was delayed due to Covid19, and workshop delivery for the first phase was largely moved online. With Art Refuge unable to travel to each setting, we led a team experiential workshop on October 30th to help prepare the 3 teams to deliver their first art workshops in Finland, Norway and Scotland in early 2021.

MARKETING / SOCIAL MEDIA

In early 2020 we launched our new website: www.artrefuge.org.uk with related business cards, stickers and postcards printed. We found that Coronaquilt also boosted Art Refuge's profile. We received valuable pro-bono comms support from Anna Castelton Simmons (artsprlondon.com) who, alongside a small donation as part of her company's annual giving, offered to help write a comms strategy / guidelines for longer-term use.

POLICIES

In the second half of 2020 we greatly benefited from the input from our new trustee Claire Zhang who supported the making of a new 'Art Refuge Policy, Procedure and Guidelines Portfolio'. Reviewed in 2020 and placed on the new Policies section of the website were the following: Child and Vulnerable Adult Safeguarding; Working Online; Equality, Diversity and Inclusion and Health and Safety. We also began to draft a Risk Management Policy and Risk Register for sign off and implementation in the next financial year.

MANAGING RISK

For the 2020 year, Art Refuge had 0 incidents to report.

GDPR AND PRIVACY

In line with GDPR procedures we continued to register with the ICO (Information Commissioner's Office) as a legal requirement for data protection, alongside our Data Protection Policy to reflect our commitment to privacy and rigorous data management processes.

FINANCIAL REVIEW

Position

The charity's total funds at the year end amounted to £10,587 (2019 - £16,640), £2,290 of which (2019 - £8,423) was restricted funds. Total income for the year decreased to £32,464 (2019 - total income was £60,370). Total expenditure decreased to £38,517 (2019 - total expenditure was £45,404).

TRUSTEES' ANNUAL REPORT
for the year ended 31 December 2020

Reserves Policy

The charity does not currently have a formal reserves policy. However, the trustees' aim is to secure sustainable external programme funding, and over time to set aside some reserves to bridge the gap between funds income and expenditure and to ensure the continued development and quality of the programme. The Trustees monitor the level of reserves at regular Board meetings to ensure an adequate level of reserves for the charity to continue to operate.

Going Concern

After making appropriate enquiries, the trustees have a reasonable expectation that the charitable company has adequate resources to continue in operational existence for the foreseeable future, with the continuing support of its funders. For this reason, they continue to adopt the going concern basis in preparing the financial statements. Further details regarding the adoption of the going concern basis can be found in the Accounting Policies.

Approval

This report was approved by the Trustees on 30 September 2021 and signed on its behalf by:

Ravi Kohli

Professor Ravi Kohli
Chair

INDEPENDENT EXAMINER'S REPORT TO THE TRUSTEES OF ART REFUGE (Charity number 1114353)

I report on the financial statements for the year ended 31 December 2020 set out on pages 12 to 18.

Responsibilities and basis of report

As the charity trustees of the Trust you are responsible for the preparation of the accounts in accordance with the requirements of the Charities Act 2011 ('the Act').

I report in respect of my examination of the Trust's accounts carried out under section 145 of the 2011 Act and in carrying out my examination I have followed all the applicable Directions given by the Charity Commission under section 145(5)(b) of the Act.

Independent examiner's statement

I have completed my examination. I confirm that no material 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 Trust as required by section 130 of the Act; or
2. the accounts do not accord with those records; or
3. the accounts do not comply with the applicable requirements concerning the form and content of accounts set out in the Charities (Accounts and Reports) Regulations 2008 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.

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 accounts to be reached.

Disclosure: Departure from the 2008 Regulations

Your attention is drawn to the fact that the Company has prepared the financial statements in accordance with Accounting and Reporting by Charities: Statement of Recommended Practice, published on 16 July 2014 in preference to the Accounting and Reporting by Charities: Statement of Recommended Practice issued on 1 April 2005 which is referred to in the extant regulations but has since been withdrawn.

We understand that this has been done in order for the accounts to provide a true and fair view in accordance with the Generally Accepted Accounting Practice effective for reporting periods beginning on or after 1 January 2015.



Charles Seempijja ACA
NfP Accountants Ltd
Chartered Accountants
52 Peckham Grove
SE15 6FR

Date: 04 October 2021

STATEMENT OF FINANCIAL ACTIVITIES
for the year ended 31 December 2020

	Notes	Unrestricted Funds £	Restricted Funds £	Total Funds 2020 £	Unrestricted Funds £	Restricted Funds £	Total Funds 2019 £
INCOME FROM							
Gifts, grants and donations	2	25,182	7,275	32,457	43,326	17,040	60,366
Investment income: bank interest		3	-	3	4	-	4
Other incoming resources		4	-	4	-	-	-
TOTAL INCOME		25,189	7,275	32,464	43,330	17,040	60,370
EXPENDITURE ON							
Staff fees and expenses							
- Paris project costs		1,758	4,902	6,660	9,089	2,300	11,389
- Other staff fees and expenses		16,047	2,771	18,818	17,325	800	18,125
Calais project costs		-	1,794	1,794	2,641	4,024	6,665
Bristol Photography Project		-	3,941	3,941	1,916	-	1,916
Other direct project costs		3,107	-	3,107	-	4,052	4,052
Advertising		960	-	960	250	-	250
Printing, postage, and stationery		313	-	313	-	-	-
Hosting Fees and IT Consumables		916	-	916	857	-	857
Professional Fees		-	-	-	233	-	233
Just Giving and Virgin Money Deductions		454	-	454	428	-	428
Insurance		668	-	668	622	-	622
Independent Examiner's fee		600	-	600	600	-	600
Other expenses		286	-	286	267	-	267
TOTAL EXPENDITURE		25,109	13,408	38,517	34,228	11,176	45,404
Net (expenditure)/income before transfers		80	(6,133)	(6,053)	9,102	5,864	14,966
Transfers between funds	6	-	-	-	(1,479)	1,479	-
NET MOVEMENT IN FUNDS		80	(6,133)	(6,053)	7,623	7,343	14,966
RECONCILIATION OF FUNDS							
TOTAL FUNDS AT 1 JANUARY 2020		8,217	8,423	16,640	594	1,080	1,674
TOTAL FUNDS AT 31 DECEMBER 2020		8,297	2,290	10,587	8,217	8,423	16,640

All incoming resources and outgoing resources derive from continuing activities.

ART REFUGE
(Registered charity no. 1114353)

BALANCE SHEET
As at 31 December 2020

	Notes	£	2020 £	£	2019 £
CURRENT ASSETS					
Trade debtors		4,053		3,855	
Cash at bank and in hand		8,093		18,892	
CREDITORS: amounts falling due within one year	5	(1,559)		(6,107)	
NET CURRENT ASSETS			10,587		16,640
NET ASSETS			£ 10,587		£ 16,640
FUNDS					
General fund (unrestricted)	6		8,297		8,217
Restricted funds	6		2,290		8,423
TOTAL FUNDS			£ 10,587		£ 16,640

These financial statements have been prepared in accordance with the Statement of Recommended Practice: Accounting and Reporting by Charities 2015 (FRS102) (effective January 2015), and the Charities Act 2011. They were approved, and authorised for issue, by the directors on 30 September 2021 and signed on their behalf by:-

Ravi Kohli

Professor Ravi Kohli
Chair

The annexed notes form part of these financial statements

NOTES TO THE FINANCIAL STATEMENTS
for the year ended 31 December 2020

1. ACCOUNTING POLICIES

Basis of preparation of financial statements

The financial statements have been prepared under the historical cost convention with items recognised at cost or transaction value unless otherwise stated in the relevant note(s) to these accounts. The financial statements have been prepared in accordance with the Statement of Recommended Practice: Accounting and Reporting by Charities 2015 (FRS102) (effective January 2015), and the Charities Act 2011. Income and expenditure have been analysed by nature rather than by activity, taking advantage of sections 4.6 and 4.22 - 4.23 of this SORP.

The effect of events relating to the year ended 31 December 2020 which occurred before the date of approval of the financial statements by the Trustees has been included in the financial statements to the extent required to show a true and fair view of the state of affairs at 31 December 2020 and the results for the year ended on that date.

The 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 SORP 2015 rather than the Accounting and Reporting by Charities: Statement of Recommended Practice effective from 1 April 2005 (SORP 2005) which has since been withdrawn.

Public benefit entity

The charity meets the definition of a public benefit entity under FRS 102.

Going concern

The trustees consider that there are no material uncertainties about the charity's ability to continue as a going concern.

Key judgements that the charity has made which have a significant effect on the accounts include estimating income and expenditure for the next 12 months.

Statement of Cash Flows

The charity has taken advantage of the exemption in Section 7.1B of FRS102 not to prepare a Statement of Cash Flows.

Income

All incoming resources are included in the Statement of Financial Activities when the Charity is entitled to the income and the amount can be quantified with reasonable accuracy. Grants which have a restriction as to timing are recognised over the period for which they are given.

The value of services provided by volunteers has not been included in the accounts.

NOTES TO THE FINANCIAL STATEMENTS
for the year ended 31 December 2020

Fund accounting

General funds are unrestricted funds which are available for use at the discretion of the Trustees in furtherance of the general objects of the Charity and which have not been designated for other purposes.

Restricted funds are funds which are to be used in accordance with specific restrictions imposed by donors which have been raised by the Charity for particular purposes. The cost of raising and administering such funds are charged against the specific fund. The aim and use of each restricted fund is set out in the notes to the financial statements. Statutory grants which are given as contributions towards the Charity's core services are treated as unrestricted.

Expenditure and irrecoverable VAT

Expenditure is recognised once there is a legal or constructive obligation to make a payment to a third party, it is probable that settlement will be required and the amount of the obligation can be measured reliably.

Expenditure is considered all to relate to All the expenditure of the charity is in the furtherance of its charitable activities and includes the costs of delivering services undertaken to further the purposes of the charity and their associated support costs.

Tangible fixed assets

All assets costing more than £2,000 are capitalised.

Tangible fixed assets are stated at cost less depreciation. Depreciation is provided at rates calculated to write off the cost of fixed assets, less their estimated residual value, over their expected useful lives on the following bases:

Office equipment	-	5 years
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Debtors

Trade and other debtors are recognised at the settlement amount due after any trade discount offered. Prepayments are valued at the amount prepaid net of any trade discounts due.

Cash at bank and in hand

Cash at bank and cash in hand includes cash and short term highly liquid investments with a short maturity of three months or less from the date of acquisition or opening of the deposit or similar account.

Creditors and provisions

Creditors and provisions are recognised where the charity has a present obligation resulting from a past event that will probably result in the transfer of funds to a third party and the amount due to settle the obligation can be measured or estimated reliably. Creditors and provisions are normally recognised at their settlement amount after allowing for any trade discounts due.

The charity only 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 their settlement value with the exception of bank loans which are subsequently measured at amortised cost using the effective interest method.

ART REFUGE**(Registered company no. , registered charity no. 1114353)****NOTES TO THE FINANCIAL STATEMENTS**
for the year ended 31 December 2020**2. GRANTS AND DONATIONS**

	Unrestricted Funds 2020 £	Restricted Funds 2020 £	Total Funds 2020 £	<i>Total Funds 2019 £</i>
Regular Donations	1,798	-	1,798	1,987
Just Giving	7,284	-	7,284	5,309
Anonymous donations	1,100	-	1,100	1,305
Lapid Trust	10,000	-	10,000	15,000
Medecins Du Monde France	-	1,806	1,806	2,641
Interchange Sheffield	-	-	-	775
National Maritime Museum Greenwich	-	-	-	4,000
Garden Court Chambers	-	-	-	2,000
Sandra Lousada	5,000	-	5,000	10,000
Le Channel	-	-	-	272
Useful Productions Ltd	-	-	-	3,502
Itinerant Works	-	-	-	500
Sink without Trace	-	-	-	200
Big Local Impact	-	200	200	550
Quartet Community Foundation	-	-	-	5,000
Secours Catholique	-	1,779	1,779	3,075
Art Therapy Trust	-	-	-	2,750
Elephant West	-	-	-	500
Barts Guild	-	600	600	-
Counterpoint Arts	-	800	800	-
Richard & Siobhan Coward Foundation	-	-	-	1,000
KRAN	-	500	500	-
NordForsk/Kaukko	-	1,590	1,590	-
	£ 25,182	£ 7,275	£ 32,457	£ 60,366

3. STAFF COSTS AND NUMBERS

The charity did not employ any salaried staff during the year (2019 - the same). However, the charity had 2 part time administrative self employed staff (the CEO working 1.5 days and the Project Coordinator working approximately 1 day per week). The charity also had 6 freelance art therapists (2019 - 6), 1 freelance foster carer/intercultural trainer (2019 - 0), 4 freelance artists (2019 - 4), 3 of whom have lived experience as refugees (2019 - 2), and 3 volunteers (incl. 1 trainee art therapist completing her placement) (2019 - 1). The trustees helped run the charity's activities.

No staff received payments in excess of £60,000 (2019 - the same).

4. TRUSTEES

During the year, no trustees received payments for services provided to the charity (2019 - the same).

No trustees were reimbursed for expenses incurred on the charity's behalf (2019 - the same).

ART REFUGE**(Registered company no. , registered charity no. 1114353)****NOTES TO THE FINANCIAL STATEMENTS**
for the year ended 31 December 2020

5. CREDITORS: AMOUNTS FALLING DUE WITHIN ONE YEAR	2020	2019
	£	£
Trade creditors	959	4,907
Accruals	600	1,200
	£ 1,559	£ 6,107

6. STATEMENT OF FUNDS

	Brought Forward	Incoming Resources	Resources Expended	Transfers & Gains / Losses	Carried Forward
	£	£	£	£	£
Restricted project funds:					
Secours Catholique	3,123	1,779	(4,902)	-	-
Medecins du Monde	-	1,806	(1,806)	-	-
Big Local Impact	-	200	-	-	200
Quartet Community Foundation	5,000	-	(5,000)	-	-
Barts Guild	-	600	(600)	-	-
Counterpoint Arts	-	800	(800)	-	-
KRAN	-	500	-	-	500
NordForsk/Kaukko	-	1,590	-	-	1,590
Other	300	-	(300)	-	-
Total restricted funds	8,423	7,275	(13,408)	-	2,290
Unrestricted fund	8,217	25,189	(25,109)	-	8,297
	-	-	-		
Total funds	£ 16,640	£ 32,464	£ (38,517)	£ Nil	£ 10,587

2019**Restricted funds**

Calais	780	5,988	(3,645)	-	3,123
Fabric of our lives	-	3,502	(3,502)	-	-
Mothers' Group	-	550	(550)	-	-
Bristol Photography	-	5,000	-	-	5,000
Afghan Box Camera	-	1,000	(1,322)	322	-
Cyanotype	-	1,000	(2,157)	1,157	-
Other	300	-	-	-	300
	1,080	17,040	(11,176)	1,479	8,423
Unrestricted fund	594	43,330	(34,228)	(1,479)	8,217
Total funds	£ 1,674	£ 60,370	£ (45,404)	£ Nil	£ 16,640

ART REFUGE**(Registered company no. , registered charity no. 1114353)**

NOTES TO THE FINANCIAL STATEMENTS
for the year ended 31 December 2020

7. ANALYSIS OF NET ASSETS BETWEEN FUNDS

	General Funds 2020 £	Restricted Funds 2020 £	Total Funds 2020 £	<i>Total Funds 2019 £</i>
Current assets	9,856	2,290	12,146	<i>22,747</i>
Creditors due within one year	(1,559)	-	(1,559)	<i>(6,107)</i>
	£ 8,297	£ 2,290	£ 10,587	£ 16,640