
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.

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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.

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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.

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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.

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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.

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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.

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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.

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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.

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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.

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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 |
|------------------|---|---------|

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> |