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**ART REFUGE**

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

**ANNUAL REPORT AND UNAUDITED FINANCIAL STATEMENTS**

**FOR THE YEAR ENDED 31 DECEMBER 2024**

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**REPORT AND FINANCIAL STATEMENTS**  
**for the year ended 31 December 2024**

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## ART REFUGE

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Registered charity No. 1114353

### REFERENCE AND ADMINISTRATIVE DETAILS

for the year ended 31 December 2024

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<b>Charity name</b>	Art Refuge
<b>Previous name</b>	Art Refuge UK
<b>Charity reg. no.</b>	1114353
<b>Trustees</b>	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)
<b>Registered office</b>	The Coach House 2 Upper York Street Bristol BS2 8QN
<b>Independent examiner</b>	Charles Ssempijja, FCA NFP Accountants Ltd 3rd Floor, 86-90 Paul Street London EC2A 4NE
<b>Bankers</b>	HSBC 20 High Street Saxmundham Suffolk IP17 DB

**TRUSTEES' ANNUAL REPORT**  
**for the year ended 31 December 2024**

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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.

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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**

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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**

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**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**

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**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)**

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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 £
<b>INCOME FROM</b>							
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	-	-	-
<b>TOTAL INCOME</b>		<b>34,016</b>	<b>71,779</b>	<b>105,795</b>	<b>65,659</b>	<b>42,508</b>	<b>108,167</b>
<b>EXPENDITURE ON</b>							
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)
<b>TOTAL EXPENDITURE</b>		<b>36,266</b>	<b>72,726</b>	<b>108,992</b>	<b>58,876</b>	<b>38,248</b>	<b>97,124</b>
Net (expenditure)/income before transfers		(2,250)	(947)	(3,197)	6,783	4,260	11,043
<b>NET MOVEMENT IN FUNDS</b>		<b>(2,250)</b>	<b>(947)</b>	<b>(3,197)</b>	<b>6,783</b>	<b>4,260</b>	<b>11,043</b>
<b>RECONCILIATION OF FUNDS</b>							
TOTAL FUNDS AT 1 JANUARY 2024		19,585	11,260	30,845	12,802	7,000	19,802
<b>TOTAL FUNDS AT 31 DECEMBER 2024</b>		<b>17,335</b>	<b>10,313</b>	<b>27,648</b>	<b>19,585</b>	<b>11,260</b>	<b>30,845</b>

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

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**

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**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**

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***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**

	<b>Unrestricted Funds 2024 £</b>	<b>Restricted Funds 2024 £</b>	<b>Total Funds 2024 £</b>	<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
	<b>£ 32,762</b>	<b>£ 71,779</b>	<b>£ 104,541</b>	<b>£ 106,659</b>

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

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**NOTES TO THE FINANCIAL STATEMENTS****for the year ended 31 December 2024**

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**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**

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



**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**

	<b>Brought Forward</b>	<b>Incoming Resources</b>	<b>Resources Expended</b>	<b>Transfers &amp; Gains / Losses</b>	<b>Carried Forward</b>
	<b>£</b>	<b>£</b>	<b>£</b>	<b>£</b>	<b>£</b>
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	<b>£ 30,845</b>	<b>£ 105,795</b>	<b>£ (108,992)</b>	<b>£ Nil</b>	<b>£ 27,648</b>

**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 &amp; Gains / Losses</i>	<i>Carried Forward</i>
	£	£	£	£	£
<i>Restricted funds</i>					
<i>Afghanistan &amp; 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)	-	-
	<u>7,000</u>	<u>42,508</u>	<u>(38,248)</u>	<u>-</u>	<u>11,260</u>
<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**

	<b>General Funds 2024 £</b>	<b>Restricted Funds 2024 £</b>	<b>Total Funds 2024 £</b>	<b>Total Funds 2023 £</b>
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>