

ART AGAINST KNIVES

(A company limited by guarantee)

Unaudited

Report and Financial Statements

For the Year Ended 31 December 2024



Charity number: 1140866

Company number: 07462800

WWW.ARTAGAINSTKNIVES.COM



ART AGAINST KNIVES
REPORT AND FINANCIAL STATEMENTS
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REFERENCE AND ADMINISTRATIVE INFORMATION

Our main activities and who we support are described in the report below. All our charitable activities focus on preventing youth violence and are undertaken to further our charitable purposes for the public benefit. The Trustees confirm that all activities are in line with the Charity Commission's Guidance.

CHARITY NAME

Art Against Knives

CHARITY REGISTRATION NUMBER

1140866

COMPANY REGISTRATION NUMBER

07462800

REGISTERED OFFICE

21-27 Lamb's Conduit Street
London, WC1N 3GS

OPERATIONAL ADDRESS

162 High Road, East Finchley
London, N2 9AS

BANKERS

CAF BANK

25 Kings Hill Avenue
King Hill
West Malling, ME19 4JQ

CHARTERED ACCOUNTANTS

JS2 Ltd

Crown House
1 Crown Square
Woking, GU21 6HR

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BOARD OF TRUSTEES

Alton Brown	(Chair)
Nathan White	(Vice Chair)
James Pole	(Treasurer)
Anna Hamilos	
Jamie Hilton	
Sheree Prospere	
Franklyn Addo	(Resigned August 2024)
Robina Lamche-Brennan	(Resigned July 2024)
Luke Solon	(Resigned June 2024)
Bindi McPartland	(Resigned July 2024)
Juliana Ruseva	(Resigned August 2024)

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TRUSTEES REPORT: ACHIEVEMENTS + ACTIVITIES

ABOUT OUR ORGANISATION

For the past 15 years, Art Against Knives has been working to address the root cause of violence in partnership with young people (aged 10-25) who are socially excluded, putting them at risk of violence, abuse, exploitation and harm. Together, we've designed safe, creative spaces that make it possible for them to build their own hopeful futures. In these spaces, our team of creative, highly skilled professionals brings creative skills training, mentoring and specialist support to them, at a pace and in a space that works for them.

We focus on supporting socially excluded young people who are most at risk of violence, abuse and exploitation, ensuring we're responding to their unique needs and putting them in the lead. In tandem with our direct support, we make it possible for young people to imagine the change they want to see, ensuring their voices are heard within the systems around them and pushing for change.

We've established ourselves as one of London's pioneering youth justice organisations, making it possible for thousands of young people to design their own hopeful futures, re-design local services and influence national systems change.

OUR VALUES

1. We co-produce with young people
2. We believe in collaboration and the power of relationships
3. We are creative
4. We safeguard young people
5. We focus on long-term change
6. We centre justice and equity

OUR STRATEGIC AIMS 2023-2026

1. Co-design high-quality support for young people.
2. Enable young people to create systemic change.
3. Cultivate a skilled, happy and healthy team.
4. Craft a robust, agile and anti-oppressive organisation.

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IMPACT: COMMUNITY BASED DELIVERY MODEL

"AAK have become an essential VCS partner who pace set and share in the same core values of person led coproduction, education, rights and strength-based approaches that consistently engage empower and support both young people and adults within the wider community"

- Barnet Children and Families Services

We're proud to report that we supported **336 young people in 2024** making it possible for them to create their own futures free from violence and harm.

There are 4 elements to our delivery model:

1. Reach & Engagement - how we reach and build new relationships with young people;
2. Spaces & Projects - how we sustain these relationships and support their progression;
3. Direct Support -how we provide tailored support to prevent and respond to risk;
4. Systems Change - how put young people in the lead of transforming systems around them.

HIGHLIGHTS: REACH + ENGAGEMENT

We mobilised a new reach and engagement strategy that saw us focus on how we're building new relationships with the next generation of young people. As a result we sustained our commitment to ensuring that the majority of young people we meet are self-peer referred, meaning they engage with us out of choice and on their own terms and demonstrating the effectiveness of our safe community spaces and trusted relationships established with our team. This year, **19%** were referred by external services and **81%** were self/peer referred. Our work this year included:

The launch of a new youth-led communications platform - we co-designed and launched our new digital communications platform 'Next Gen' which included the development of new communications assets including a dedicated website, Instagram and TikTok channels, and the co-design of new printed 'Next Gen' business cards with a QR code, directing YP to the new platform - giving them a centralised home for all information about our spaces and projects. We also piloted a new Whatsapp Community channel, in alignment with our safeguarding policy, enabling us to significantly streamline how communications are managed - with young people now receiving a weekly broadcast of opportunities.

A re-design of our referral process and communications - we conducted a redesign of our referrals process to support professionals in making suitable/appropriate referrals. Based on shared learnings from young people, parents, and other organisations, around how we share and communicate what we do and

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the services we deliver, we have developed and strengthened our communications and created a new information pack and referral form which is now centralised on our website.

On-going community based engagement activities - we've continued to pop-up across the community, making sure we're visible and present to meet young people where they're at e.g. after school or at community events, including at Brent Cross Community Centre, a location identified by young people as a place to 'hang out' after school.

Deepened engagement with schools - this year we've continued to develop our relationships with schools so that we can meet young people in their own educational environment, enabling us to build relationships and support them in accessing our community based support independently. This year we've had a presence in several local schools including Pavillion PRU, Saracens and Friern Barnet School, delivering exciting social action projects. For example, we co-produced a 'zine' (digital magazine) project with young women from Saracens in which they explored the concept of beauty, girlhood, and toxic beauty culture online, and how to develop a positive and healthy relationship with one's body. They captured all of this in a beautiful zine which is now available to buy from our online gallery.

HIGHLIGHTS: SPACES + PROJECTS

We sustained and expanded our programme of creative spaces and projects across Barnet, focusing predominantly in the East and North West of the borough making it possible for young people to gain strengthened personal, social and educational/employment capabilities, significantly reducing their risk of violence, abuse and exploitation.

OUR SPACES

We ran six safe, creative community spaces that were open all year round and free to all:

- Elevate (N2)
- The Design Studio (NW9)
- The LAB (N2)
- St Mary's & St Johns School Partnership (NW4)
- Peer Leader Academy (N2)
- Muay Thai (N2)

Key to the success of our spaces has been our new, versatile N2 flagship space which we moved to in June 2023. This year, the space has really come into its own and given us the secure base that we so urgently needed to ensure that we can provide consistent support and safety for young people. Our spaces this year included:

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ELEVATE & THE DESIGN STUDIO [Tuesdays 3-6pm] – a dedicated, weekly creative space for young women/girls including trans/non-binary young people, offering creative skills training and therapeutic activities including nail painting/ hair braiding. Embedded on the team are our own in-house Independent & Young Person's Domestic Abuse Advisors (IDVA/YPVA's) who specialize in supporting young people in relation to gender based violence, whether that be short-term crisis support or long-term early intervention, prevention and advocacy.

The Lab [Wednesdays 3-6pm] - a weekly music studio set up to support young people in writing, recording and producing their own music. In The Lab, our youth workers, creative professionals, trainee psychologists and Peer Leaders deliver 1:1 and group mentoring, targeted conversations and peer-to-peer learning sessions using our creative engagement tools. We also have a regular programme of creative workshops that range from graffiti to trainer design, for those who are less involved in music making.

Muay Thai [Tuesdays 6-7pm] - we launched this project in April 2024 in direct response to emerging themes. Peer Leaders working closely with participants in The LAB music studio (as well as in schools and outreach sessions), gave us feedback that one recurring and prevalent topic among young people is the link between physical and mental health, and the role of a healthy lifestyle in maintaining good mental health. As a result, we launched a new weekly space in collaboration with a local Dojo, where young people can learn martial arts techniques, self-defence, meditation and receive support from our team of specialist youth workers.

Peer Leader Academy [Thursdays 11-2pm] - in September 2024 we launched the Peer Leaders Academy, a weekly space to support the personal and professional development of Peer Leaders. This includes training on: designing and facilitating social action workshops for groups of young people; how to be peer researchers; producing events; developing public speaking skills; co-designing external presentations; understanding safeguarding including how to maintain professional boundaries; and Mental Health First Aid in schools.

OUR PROJECTS

In addition to these spaces we host one-off projects, including school holiday provision, trips and masterclasses in partnership with the creative industry with partners such as Gucci and London College of Fashion, and a programme of creative workshops hosted by creative professionals.

DATA FROM A SURVEY OF YOUNG PEOPLE ACROSS OUR SPACES + PROJECTS

- 74% consider themselves a member of the Art Against Knives family
- 90% said they feel like the staff team at Art Against Knives understands them
- 87% said they feel like they have the support from the team at Art Against Knives to accomplish their creative goals
- 87% said they feel like they have the support from the team at Art Against Knives to accomplish their personal goals

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- 79% said they feel like they have the support from the team at Art Against Knives to
- access new opportunities, training or work
- 95% said that they feel safe as a direct result of coming to Art Against Knives spaces
- and having the support of our team
- 90% said they feel like they get to take part in decision making at Art Against Knives such as contributing ideas for projects, trips, and equipment

CASE STUDY: LIVE UNLIMITED - SOUND LIVES

This summer Live Unlimited commissioned us to deliver a week long summer project for five care leavers. We brought them together to create, produce and perform their own music, write lyrics and make beats using music software, as well as singing and rapping in a studio and learning how to market themselves as artists.

Feedback was resoundingly positive, with 100% of the participants saying they would recommend it to a friend, and they all have plans to come back to the Lab to learn more and stay in touch with each other.

"This has been an awakening, experimental and liberating experience. I've been searching for so long for a space where I can walk in and feel relaxed and welcome with open arms, where there is no agenda. This is who you are and come as you are. I feel like this is a safe space." - Ari

"This has been motivational, ambitious, and encouraging. My favourite part was recording my voice. I've never done this in my life and it allowed me to discover how the music industry works. I learned if I want to do something with practice everything becomes easy. This is a place where I feel safe and I believe I can learn something from here." - Free Eagle

HIGHLIGHTS: DIRECT SUPPORT

This year we have expanded our model for providing tailored support to prevent and respond to risk faced by young people. Across these spaces, **100%** of young people attending have received support from our team of creative, highly skilled youth workers who have delivered creative skills training, mentoring and specialist support via trusted relationships held.,

Our preventative support has been ongoing and we continue to tackle the underlying foundations of violence, abuse, exploitation and harm across our community. **We've expanded our specialist support with 77% of young people** receiving on-going specialist support. This includes support for girls, young women, non-binary and trans young people who are survivors of gender-based violence. To enable this we have built our own capacity to do this work through training our newly recruited Senior Youth Worker to qualify as a YPVA (Youth Violence Advisor). We have also sustained our valuable partnership with local organisation Youth Realities, where the YPVA role has provided significant domestic abuse and healthy relationship support to young people through the NW9 partnership.

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"I personally faced many of the challenges young people encounter to this day, particularly regarding mental health. The support I received, both through music and the organisation's community, was instrumental in helping me navigate issues such as anxiety and low self-esteem. This experience gives me a deep understanding and empathy for the mental health struggles that young people may face. I believe this insight allows me to relate to them on a personal level, providing a safe, supportive space for them to express their feelings and overcome similar challenges" - Young Person

Our greatest learning continues to come from how we respond to the ever-evolving needs of young people and the significant risk of violence and harm they continue to face. The uncertainty of the external environment is having a considerable impact e.g. rising mental health concerns, financial vulnerability, experiences of racism, online exploitation and gender-based violence. We've mitigated this by constantly evolving our model, incorporating new elements from other best practice models, sharing insights and collaborating with partners, and being as flexible and responsive to YP's needs as possible.

Some of the recent prolific risks we're seeing are in relation to gender-based violence and includes: experiences of rape and sexual assault resulting in suicidal ideation and risk to sexual health; girls as young as 13 being stalked and harassed by male peers of the same age; online grooming through dark web platforms; and disclosures of historical parental abuse and parental sexual abuse.

This year, we finished a piece of work that has critically considered gender and our role in providing an inclusive space to trans, non-binary and gender non-conforming young people. This has seen a transition in terms of understanding, communication, language and the provision itself, moving from a provision for 'women and girls' (which historically had a focus on cis-women and girls) to provision for 'girls, young women, non-binary and trans young people'.

This year we've seen a significant increase in risk faced by predominantly black and brown young people as a result in racist and Islamophobic violence inflicted by domestic terrorists in our community. In moments when this has heightened, the scale of violence and pace of escalation that could pose risk to our young people has been impossible to predict. We have done a considerable amount of work to safety plan around this, ensuring we're ready to mobilise support when required and clearly communicate to our community of young people. We've also equipped ourselves to support the ongoing and increased impact of the distress and anxiety experienced by black and brown young people and staff.

HIGHLIGHTS: SYSTEMS CHANGE

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"(AAK) is absolutely essential in providing much-needed creative outlets/long-term support...what makes their model unique is how deeply rooted it is in the community" - Young Barnet Foundation

Our entire model is built on centring and amplifying youth voice and in shifting power to young people. We do this through an ongoing process of co-production and by creating opportunities for young people to both understand and communicate their solutions for change. We work with them to ensure their voices are captured and heard within the systems around them, and that action is accounted for.

This year we have continued to deepen our impact and young people's influence externally, responding to contextual systemic movements and driving local systems change whilst increasing national visibility and sharing our learnings more widely. Some of our successes this year include:

Transforming Barnet Council's Children's Services - we were successful in our partnership bid with the Council for the Violence Reduction Unit's My Ends funding, which is a significant two year grant. We are continually building our relationship with the relevant strategic Leads in the Council, feeding into their policies and strategies, getting support with risk data and feeding important themes into the Council's thinking. We disseminate our learning and best practice to the wider sector by attending local council / CVS meetings, forums and other community settings (with young people engaged and represented).

EXAMPLE:

Action: our team attended Barnet Council's participatory session on 'Keeping Young People Safe Strategy 2024-27' which sets out the multi-agency vision and goals for safeguarding children and young people from criminal and sexual exploitation in Barnet. We contributed young people's insights in relation to the importance of co-production and culturally competent support.

Impact: Barnet's three year strategy has now been updated to reflect these recommendations and we have secured resources to continue an ongoing relationship with the team leading this work, ensuring real-time insights are fed into local decision making and action is taken.

EXAMPLE:

Action: we attended a Young Barnet Foundation Network meeting and delivered a presentation on 'anti-poverty practice' to approximately 50 professionals from the CVS in the borough. This included sharing learning from this project and our co-production approach.

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Impact: 50 community based organisations have a better understanding of the mental health needs of young black men and an awareness of how to co-produce support services with young people in a meaningful way.

Influencing national policy change - we have actively participated in and supported two national campaign collaborations and attended multiple national network events and strategic meetings, feeding in young people's insights and ideas for change which have gone onto influence national policy and inform best practice.

EXAMPLE:

Action: our Peer Leaders designed and hosted the 'Holding Our Own' event, one year on from the release of the report they co-authored to raise awareness of the campaign within the local community and professionals in our network. The guide informs local stakeholders around how to implement non-policing solutions to youth violence and highlights the link between state violence, racism and Black mental health.

Impact: this event was attended by multiple professionals and 30 young people who shared their music and spoken word to amplify their messages and calls for change. Their work went on to win the Sheila MacKenzie Foundation award - for 'Amplifying Voice' in which we were awarded 'Campaign of the year.'

CASE STUDY:

Action: Peer Leaders invited the organisation Art Not Evidence to visit them and other young people at The LAB to discuss the impact of the criminalisation of Black music and how this impacts young Black boys and men. In addition to this, one of our Youth Workers and project team spoke on the panel for their event Art Not Evidence: All Angles, discussing the racist suppression of rap music and highlighting the use of music and rap as an important Black cultural expression of emotional experiences (how it can be used as therapeutic expression)

Impact: Approximately 150 professionals heard about our recommendations for change and the value of our community based mental health support for young black men.

Amplifying young people's voices through creative platforms - we have done a considerable amount of work to develop our creative tools for capturing youth voice by training our team in doing this through the mediums of podcast recording, zine making and track recording. Some of the highlights from this year include; Multiple Podcast Episodes were recorded capturing conversations about Black music and identity, the impact of social media on the community and Black History Month, A young person has written an article about YBM Mental Health which we published in a LAB 'ZINE' (a small magazine) that was printed and distributed to other young people.

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CASE STUDY: NHS YOUNG BLACK MEN'S MENTAL HEALTH PROJECT

This year we completed our peer-research project commissioned by the NHS which saw a team of young black men deliver social action projects for their peers across schools in Barnet. As a result they co-produced a set of findings on the barriers they young black men face in accessing and their experience of mental health services and their recommendations for transformative change.

We then went onto disseminate this learning which included attending multiple Barnet wide strategic mental health forums to share this insight and recommendations e.g. presenting at a 'Community of Practice: coproduction network meeting' and sharing a map co-produced by Peer Leaders of current statutory and community mental health services, and an analysis of this including a summary of what's missing.

SURVEY FEEDBACK FROM THE SCHOOLS PROJECT

- 100% said they were more likely to talk about their mental health after attending the workshops. In particular, participants identified their family as people they would speak to about their mental health.
- 100% said that their understanding of mental health had improved after the workshop.
- None of the participants chose mental health services as places they would talk about their mental health. From our conversations with them, we feel this is because of barriers related to awareness of services, culture and difference. From the overall reflections of all those who were involved in the workshops, we came to a conclusion that relationship based strategies are the best way to engage young people in talking about their mental health.
- 80% reported they now understand how race impacts their mental health.

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IMPACT: BUILDING A HAPPY TEAM

We're proud to have an exceptional team in place including youth workers, music producers, creative professionals and violence advisors. Our team holds an in-depth understanding of the issues which affect young people making them uniquely placed to support their needs. Ensuring they're supported in navigating this challenging work was a key priority for us, with several developments across 2024.

OUR HOMEGROWN WORKFORCE

We've continued to grow and develop our homegrown workforce. We trained and employed **10 young people in Peer Leader roles**, and introduced **two new Trainee Youth Worker Roles**, in which two young men who have come through our creative spaces are now employed full time. We developed a brand new space to support the development of our Peer Leaders, 'the Peer Leader Academy' with two joining a Level 2 Youth Worker course.

We continued to capture our learning which informed the on-going development of our Youth Employment Framework and supported the development of Peer Leaders through a new dedicated weekly space, and by adapting our governance to ensure we're creating meaningful and supportive employment opportunities.

OUR COMMITMENT TO ANTI-OPPRESSION + TRANSFORMATIVE JUSTICE

This year we've deepened our commitment to anti-oppression and transformative justice ensuring we're actively combatting the power, inequality and oppression of young people. Our ambition is to grow an organization that shares power and uplifts minoritised voices, creates conditions for self and collective care and resolution, and fosters a culture of learning - where mistakes are learnt from, rather than punished. In 2024, this work has included:

The development of our internal learning - we've co-designed regular learning and reflective spaces which have been carefully planned and delivered in response to the key themes emerging from our work, including: white supremacy culture, disability justice, radical safeguarding practices and preventative approaches to gender-based violence.

Creating conditions for self and collective care - we've expanded our supervision structure which we outsourced to our long-standing partners MAC-UK. We co-designed new work schedules for the team that gives space to delivery, reflective practice and collective learning and decision-making, built in regular

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weeks of rest for the entire team, hosted regular 'away-days' and introduced a new career break policy making it possible for long-standing team members to take much needed breaks to rest and refresh.

Adapting our policy and practice - we've continued to learn about how we can ensure our policy and practice can enable equity across the organisation and improve the quality of our practice to ensure we're minimising harm. Some of the changes to practice included weekly collective decision-making sessions, a review of our recruitment processes to ensure inclusivity and a review of our pay policy to reflect the value of lived and professional experience. Policy reviews and adaptations included updates to our Safeguarding Policy, EDI Policy, and our Staff Handbook.

Staff capacity remains a key challenge. As a result of young people's needs growing, alongside the increasing numbers engaging, our delivery team is often overstretched to meet these needs. In addition, supporting Peer Leaders and Trainee Youth Workers in their roles is resource heavy. We continue to struggle to secure the resource we need to ensure we're caring for our team and creating conditions for safe practice e.g. supervision, which is so vital to this work and for building the capacity we need to manage the complexity of risk.

REFLECTIONS: FROM A PEER LEADER

"Having been part of The Lab as a young person, I've seen first hand how important spaces like these can be in the lives of young people. My experience there helped me grow, build confidence, and develop my passion for music, as well as feel a part of a community.

I experienced firsthand the transformative impact it has. I developed my foundation in music production, beat-making, mixing and vocal recording there. The space provided me with a safe, creative environment to express myself, develop my skills, and connect with others. These early experiences shaped me and gave me a deep appreciation for the supportive community that has fostered there. This background also gives me a unique understanding of the direct positive impact it has on young people's lives.

I personally faced many of the challenges young people encounter to this day, particularly regarding mental health. The support I received, both through music and the organisation's community, was instrumental in helping me navigate issues such as anxiety and low self-esteem. This experience gives me a deep understanding and empathy for the mental health struggles that young people may face. I believe this insight allows me to relate to them on a personal level, providing a safe, supportive space for them to express their feelings and overcome similar challenges.

Combining my passion for music and the community with youth work feels like a natural next step, and I'm passionate about helping others find their path just like I did. Through my work at AAK, I've discovered a strong interest in youth work - having had the chance to mentor young people I've realised how rewarding it is to help others unlock their creative potential.

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The Peer Leader role offers a unique opportunity for me to explore both my passion for music and my growing interest in youth work. Ultimately, this role aligns with my desire to give back to the community that shaped me, while also helping me expand my professional skill set. I'm excited about the opportunity to learn, grow, and make a positive impact on young people's lives, all while pursuing my personal artistic journey."

IMPACT: BUILDING A ROBUST ORGANISATION

This year we conducted an operational review in order to streamline our operational processes and create capacity for our leadership team to focus on driving forward our systems change work. We spent the year co-designing and embedding new operational processes including our delivery model and team rota, a new project management structure and new risk management processes.

We came together to design and resource a new enabling role 'Operations and People Co-Ordinator' to maintain and build on these new internal systems, including our financial, grant and impact management and recruitment processes and ultimately enabling our delivery team to thrive in their support roles for young people.

IMPACT MEASUREMENT

One of the most significant developments this year has been the work we've done to review and update our impact measurement systems.

Measuring impact remains a challenge as we do our best to demonstrate the complexity and effectiveness of the AAK intervention, when there are so many different ways young people draw on our support and opportunities. The flexibility, responsiveness and agility of our work means there is 'no one size fits all' intervention, with young people coming in and out of contact, having different levels of mentoring support according to their changing needs and many other variables along the way. This 'real world' and adaptive support makes it difficult to measure impact in traditional ways (e.g. measuring impact 'before and after' a specific, time-limited intervention). Measuring 'prevention' is also always challenging because we can never know 'what might have been' if we hadn't been supporting a young person.

Our organisational development work included:

- We restructured our evaluation framework, including building capacity into the delivery team's week to update data collection tools and collect insight from young people.

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- The development of creative, youth-led and participatory data collection methods including a 'snapshot' survey which we redesigned with Peer Leaders to be more user-friendly for young people, and now all our spaces and projects collect the same data.
- We have designed a mobilization plan for 2025, including an update of our theory of change and the development of 'dashboard' to make our live 'data' more accessible to the team, so we can use this to inform strategic decision making in real time. We will also review our data collection systems, including exploring moving to a new database system as our current one has significant limitations.

"It's clear that your passion and dedication is making a real difference...seeing the welcoming space you've created for them (young people) to express their creativity, first hand, was eye-opening" – **London Community Foundation**

OUR FUNDERS + SUPPORTERS

"Octopus chose AAK to be one of the charities pitching for funding at our new event because we were excited by the potential of providing funding to a charity who works towards systemic change and does so through amplifying the voices of youth within their communities. Their impact felt deeply meaningful and something that our staff members could connect to and get excited about supporting" – **Octopus Group**

Thanks to the generosity of our community of supporters and funders, in 2024 we generated income of £826,536. In line with our organisational growth, this represented an increase of 8% on the previous financial year. This also reflects AAK's continued investment in fundraising and the development of a long-term strategy against our aims to build a robust and sustainable charity, with more proactive and strategic organisational and workforce planning aligned to our three-year plan. With a surplus of over £66k, this also enabled us to finish the year on a relatively strong cash reserves position.

However, as we enter 2025, we are ever conscious of the precarious and unpredictable external landscape and increasingly constrained funding environment. In particular, we are beginning to observe a drop in conversion rates from 'cold' bids, despite consistently positive feedback on the quality of our applications. Through feedback from funders and our own research, we are ever aware of the unprecedented demand for funding, as well as the proliferation of AI technology resulting in an increase in the volume of applications being submitted overall (placing further pressure on grant teams reviewing funding requests). A secondary impact is previously lesser-known funders being 'discovered' through AI research, and consequently overwhelmed with requests for support. We are receiving consistent feedback from funders about 'record numbers' of applications, with one funder stating that numbers had increased by 3000%.

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We are extremely grateful to have received major grants this year through new relationships with the Paul Hamlyn Foundation and the VRU My Ends Partnership Fund. These are major wins for the charity, demonstrating (a) the strength of AAK's proposition boosted by recent work around impact evaluation, and (b) the depth of relationships held resulting in invitations to apply (respectively). We also received significant new funding through the National Lottery Cost of Living Fund, whilst capitalising on strong partnerships and connections in Barnet, resulting in positive outcomes with Live Unlimited for our summer programme, plus Grange Big Local Community Grants and the Brent Cross Town Community Fund.

We were also grateful to receive ongoing and 'continuation' grant income through several existing relationships, including the Young Barnet Foundation, MariaMarina Foundation, Garfield Weston Foundation, D'Oyly Carte Charitable Foundation, Pilkington General Charity Fund, and City Bridge Foundation. This included major grants, with particular thanks to the MariaMaria Foundation, City Bridge Foundation and Garfield Weston, who awarded us with unrestricted and core income – hugely beneficial to our longer-term aims around sustainability, and enabling us to invest in organisational resilience.

Finally, we continued our relationships with several funders, including the NHS Inequalities Fund addressing the mental health inequalities of young Black men in Barnet, feeding into wider systems change work. We sustained relationships and engagement with a range of other key funders and supporters, including the John Lyons Charity, GUCCI, National Lottery Reaching Communities, Youth Music, and the London Community Foundation. We wish to thank all our existing funders for their ongoing belief in our mission and commitment to AAK's cause, as we continue working together in partnership. We also recognise the significant contributions from our individual donors and supporters.

With this in mind, we are more grateful than ever to our existing partners and supporters for their ongoing support, and look to invest in and develop these funding partnerships as we enter the new financial year. We also continue working towards the aims in our Income Diversification Plan, with corporate foundations now representing a third of the opportunities on our pipeline. With the upcoming launch of AAK's powerful 'CHANGE' Exhibition co-produced with young people, we look forward to welcoming all our existing supporters to see and experience the impact of their funding, whilst using this as an opportunity to expand our networks and attract new support to the charity. We also aim to build sales through our online art gallery, considering how we can use the new premises to generate income, whilst also turning our nail bars into a social enterprise. However there is a need to raise initial start-up funds for business modelling and feasibility work around these ideas, and it is challenging to balance this against the need to raise funds for our core delivery model and support for young people (especially with limited resources). We will keep trying for this in 2025.

After a great year in 2024, once again we express our deepest thanks to everyone who has supported our charity, not just financially but all the advice, guidance, and encouragement we have received. This has helped grow our confidence and realise the profound importance and relevance of AAK's work, not just to for beneficiaries, but more widely against our aims around longer-term, social change. Times are increasingly tough for our community, but with the support of all those who recognise and believe in our work, we remain positive and determined to succeed.

**ART AGAINST KNIVES
REPORT AND FINANCIAL STATEMENTS
For the Year Ended 31 December 2024
Trustee's Report**

GOVERNANCE STRUCTURE + MANAGEMENT

STATEMENT OF TRUSTEES RESPONSIBILITY

Company law requires the Trustees to prepare financial statements for each financial year which give a true and fair view of the state of affairs of the charitable company as at the balance sheet date and of its incoming resources and application of resources, including income and expenditure, for the financial year. In preparing those financial statements, the Trustees are required to:

- Select suitable accounting policies and then apply them consistently.
- Make judgements and estimates that are reasonable and prudent; and
- Prepare the financial statements on the going concern basis unless it is not appropriate to assume that the company will continue on that basis.

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

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

APPOINTMENT OF TRUSTEES

Newly appointed Trustees must be approved by directors. The directors may refuse an application for membership if, acting reasonably and properly, they consider it to be in the best interests of the charity to refuse the application. The directors must consider any written representations the applicant may make about the decision. The director's decision following any written representations must be notified to the applicant in writing but shall be final.

GOVERNING DOCUMENT

The organisation is a charitable company limited by guarantee, incorporated on 7 December 2010 and registered as a charity on 22 March 2011. The company was established under a Memorandum of Association which established the objects and powers of the charitable company and is governed under its Articles of Association. In the event of the company closing members are required to contribute an amount not exceeding £3.

RISK POLICY

The Trustees continue to undertake a review of the major risks to which the charity is exposed from which contribute to our organisational risk register.

**ART AGAINST KNIVES
REPORT AND FINANCIAL STATEMENTS
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Trustee's Report**

THE BOARD OF TRUSTEES

ALTON BROWN [CHAIR]: Alton is a values-driven leader with 17 years of experience in the charity sector, driving impactful engagement programmes for leading UK sports & cultural organisations, where he enables organisations to drive positive social impact with & for communities. As the former Head of Youth Programmes & Policy for the Birmingham 2022 Commonwealth Games, Alton led the team that delivered the multi-award-recognised youth programme for the largest multi-sport and cultural event in England since the London 2012 Olympic Games. In his current role, Alton works for the Active Partnerships National Organisation, a nationwide network of 43 sport and physical activity organisations working to create the conditions for an active nation.

NATHAN WHITE [VICE CHAIR]: Nathan currently works as a Skills Strategy Advisor at the Department for Education. Prior to this, he completed the Unlocked Graduates programme where he supported and safeguarded some of our society's most vulnerable and challenging young people in HMYOI Feltham; drafted a group policy paper focused on improving remand prisoners' treatment; and was a member of Unlocked's inaugural Diversity and Inclusion Advisory group. With a particular interest in tackling inequalities in criminal justice and education, Nathan has also held a range of advisory roles at various charities and initiatives. This includes being a member of the Career's and Enterprise Company's 'effective transitions fund' steering group, an ambassador trustee at Unlocked Graduates and a governor of a local primary school.

JAMES POLE [TREASURER]: James Pole is an ACA qualified chartered accountant who is a Finance Director at Universal Music. Since qualifying in 2013 he has worked in various financial roles across the music industry both in the UK and abroad and specialises in bridging the gap between creative and financial communities. This is James' first trustee and treasurer role. He has gained charity sector experience working in a consultancy role for international development organisation IDinsight. IDinsight work in impact evaluation for government bodies such as DFID, CDC & UNICEF, as well as large philanthropic organisations such as The Bill & Melinda Gates Foundation and The Hewlett Foundation.

ANNA HAMILOS: Anna is a passionate, empathic individual with an ability to lead agile innovation programmes that result in positive social impact. She is currently Head of Engagement with the Centre for Youth Impact and a Senior Associate with Collaborate CIC. Relationship and partnership building has been at the heart of her career, from her work at the GLA, London 2012, CAGE and Nesta. Anna was selected for the prestigious Clore Experienced Leadership course, and received 360 Feedback, where she received top marks as an Empowering Enabler (someone who prioritises organisation and team visibility over personal gain and profile), a Courageous Changemaker (someone who injects a sense of urgency when necessary) and a Focused Strategist (commended for her ability to stay abreast of, and adapt to, social, political and economic trends).

JAMIE HILTON: Jamie has worked in post-disaster contexts in Peru and Haiti, delivering interventions spanning all age groups; and in community leadership roles in Colombia and South Africa. He has also worked as a surveyor for Deloitte; in youth & outreach roles at the Prince's Trust, particularly arts & sports

**ART AGAINST KNIVES
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Trustee's Report**

engagement; and as lead for Save the Children's work in the southeast. Jamie has since held consultancy and director roles at Beyond the Page, supporting trafficked women in Margate; and at Fulham Good Neighbours - a charity dating back 100 years - where he is the current CEO.

SHERÉE PROSPERE: Sheree has worked within the voluntary sector since 2011, within various frontline positions across think-tanks and charitable organisations including St Giles Trust and Leap Confronting Conflict where she currently works as a Senior Programme Officer and Trainer. During her career, Sheree has spent time working within local communities in North and South London, leading on youth-led projects within campaigning, journalism, social enterprise and frontline work with young people who have experienced violence, county lines and trauma to currently project managing delivery programmes across London. Realising throughout her profession, that creativity and the arts have always been at the forefront of her work, to showcase the passion and talent of young people and to provide a platform for conscious change.

FRANKLYN ADDO [Resigned August 2024]: is a multidisciplinary artist and community advocate. Growing up in Hackney when it was infamous for poverty and crime, literature and music helped him to make sense of his social context. Today, Franklyn writes about issues like police brutality in platforms like The Guardian and The Independent, in addition to publishing his own similarly themed songs, poetry and photography. His non-fiction debut A Quick Ting on Grime is forthcoming on Jacaranda Books in spring 2023, while his latest single 'Ghetto Angels' for example addresses gentrification and economic inequality.

Franklyn embraces creativity as a therapeutic tool and is an advocate of freedom of expression for young people. He is now one of the expert witnesses working to challenge the misuse of music as evidence in criminal proceedings, and the blanket mischaracterisation of defendants as gang members. Before this, he spent years in various frontline contexts, managing programmes supporting some of the most disadvantaged and vulnerable young people, most recently helping to socially rehabilitate survivors of violence in hospitals and local communities.

ROBINA BRENNAN [Resigned July 2024]: Growing up in a tower block, with a family of documentary filmmakers, Robina was always acutely aware of issues of injustice and inequality. Following her law degree completed whilst working weekends, she decided to move from her background in museum management to another charity to focus on partnerships, events, editorial and styling. As a former fashion magazine editor, Robina is passionate about creativity and the arts as a vehicle for, and documentor of, social change. Working closely with youth organisations and young people daily, she is passionate about empowering young people at the margins of our society.

BINDI MCPARTLAND [Resigned July 2024]: Bindi McPartland has spent the last 22 years working within the advertising and marketing sector, with a primary focus on digital marketing. Her roles have varied from Head of Delivery, Programme Director to freelance consultant, working with agencies to develop commercial capabilities, operational processes and governance to ensure optimal performance. Her

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interest in charity work began when she first volunteered with Victim Support as a support officer, visiting people at home to empower them to overcome emotional, psychological and practical effects of crime.

LUKE SOLON [Resigned June 2024]: is a qualified doctor and strategy consultant at PWC where he supports clients in the healthcare and life sciences industry to address their key strategic challenges. Before this, he worked in industry with AstraZeneca, and McKinsey & Company where he started his consulting career. Prior to this he was a surgical trainee in the NHS. He has always had a strong interest in the arts and the voluntary sector, and has worked with several charities to support both strategy development and impact assessment of the interventions they deliver.

JULIANA RUSEVA [Resigned August 2024]: Juliana is a qualified commercial and corporate lawyer who has worked with FTSE100 clients both in private practice and in-house. She will be pursuing an MBA at London Business School from the summer of 2022 and is a recognised female leader as a Laidlaw Scholar and Forte Fellow. She has over 10 years of experience in volunteering on the frontlines and in leadership positions for London based and international NGOs, the NHS, the London Fire Brigade, and other youth education and mentoring-focused charities. Her expertise lies in building youth mentoring programmes, supporting strategy development, restructuring corporate social responsibility and ESG programmes, and creating youth employment initiatives particularly in the art and tech sectors.

THE LEADERSHIP TEAM

Our Senior Leadership Team is led by our CEO Dr Sally Zlotowitz. Sally joined us in early 2021 from MAC-UK where she was Director of Public Health and Prevention, and was also part of Nesta's Digital & Social Health Team. She is a doctorate level researcher with a unique skill-set that includes clinical and community psychology, and also a lecturer and speaker on community psychology, power, privilege and the role of structural inequalities in mental health. She has over 12 years experience in co-producing and innovating public services in partnership with marginalised young people, their communities and other stakeholders.

Rickardo Stewart is our Head of Quality & Innovation, reflecting our commitment to best practice - Rickardo is a social entrepreneur from and embedded in the community, deeply trusted by young people (YP) and professionals (London's Youth Professional of the Year in 2018). He also works on the frontline as a Serious Youth Violence Specialist across AAK's programmes.

Rox Horton is our Safeguarding Lead, driving our contextual safeguarding approach by delivering work in both community and educational settings, feeding back thematic risks to partners such as Barnet Council. Rox qualified as a social worker in 2007 and practised in statutory front line child protection for 10 years, and has led safeguarding in national charities and schools. Rox also holds a Trustee position at Girls Rock London.

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Manpreet Pank, our Head of People & Operations, has over 14 years hybrid voluntary and corporate leadership experience across national charities and roles in the commercial sector, specialising in operations, people and partnerships. She is professionally and personally driven to improve social impact.

This year the leadership team was supported by our previous CEO and Founder, Katy Dawe - who is an experienced strategist and specialist in working with wealth holders and socially excluded communities to drive social change. After founding AAK and building the charity over 10 years, she now works as a consultant supporting major brands such as Samsung, Nike, Kellogg and non-profit organisations including The National Gallery and MAC-UK. She is a graduate of the Clore Emerging Leaders programme and is a lecturer and speaker in various forums.

FINANCIAL REVIEW

RESULTS FOR THE PERIOD

These accounts represent the results of the charity for the period from the start of the financial year on 1st January to 31st December 2024. During the period the charity had total income of £826,536 and total expenditure of £759,604 resulting in a net surplus for the year of £66,932.

RESERVES POLICY

The Trustees feel it is appropriate to maintain free reserves of four (4) months of operating costs which equate to £121,602. Free reserves are unrestricted, undesignated funds not tied up in fixed assets. The Board of Trustees reviews the reserves annually. Free reserves are currently just below the target figure. AAK intend to continue building their free reserves to meet the target.

TRUSTEES' RESPONSIBILITY IN RELATION TO THE FINANCIAL STATEMENTS

Company law requires the Trustees to prepare financial statements for each financial year which give a true and fair view of the state of affairs of the charitable company as at the balance sheet date and of its incoming resources and application of resources, including income and expenditure, for the financial year. This report has been prepared in accordance with the special provisions relating to small companies within Part 15 of the Companies Act 2006.

For the financial year ended 31 December 2024, the company was entitled to exemption from audit under section 477 Companies Act 2006. No member of the company has deposited a notice, pursuant to section 476, requiring an audit of these financial statements under the requirement of the Companies Act 2006.

Approved by the board of trustees on ^{25/9/2025}..... and signed on their behalf by

Alton Brown

Alton Brown

Chair of Trustees

ART AGAINST KNIVES (A company limited by guarantee)

**ART AGAINST KNIVES
REPORT AND FINANCIAL STATEMENTS
For the Year Ended 31 December 2024
Independent examiner's report to the Trustees**

INDEPENDENT EXAMINER'S REPORT TO THE TRUSTEES

Independent examiner's report to the Trustees of Art Against Knives (the 'charity')

I report to the charity Trustees on my examination of the accounts of the charity for the period ended 31 December 2024.

This report is made solely to the charity's Trustees, as a body, in accordance with Part 4 of the Charities

(Accounts and Reports) Regulations 2008. My work has been undertaken so that I might state to the charity's Trustees those matters I am required to state to them in an independent examiner's report and for no other purpose. To the fullest extent permitted by law, I do not accept or assume responsibility to anyone other than the charity and the charity's Trustees as a body, for my work or for this report.

Responsibilities and basis of report

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

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

Independent examiner's statement

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

Your attention is drawn to the fact that the charity has prepared the accounts in accordance with Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) 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 been withdrawn.

I 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.

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

1. accounting records were not kept in respect of the company as required by section 386 of the 2006 Act; or

**ART AGAINST KNIVES
REPORT AND FINANCIAL STATEMENTS
For the Year Ended 31 December 2024
Independent examiner's report to the Trustees**

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

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

Signed:



Dated:

26th September 2025.

Robert Smith **FCA**

Griffin Stone Moscrop & Co
Chartered Accountants
21-27 Lamb's Conduit Street
London WC1N 3GS

ART AGAINST KNIVES
REPORT AND FINANCIAL STATEMENTS
For the Year Ended 31 December 2024
Statement of Financial Activity (SOFA)

	Note	Unrestricted Funds £	Restricted Funds £	Total Funds 2024 £	Total Funds 2023 £
Income & Endowments					
Donations & Legacies	2	32,814	-	32,814	44,616
Investment Income	3	434	-	434	254
Investments		-	-	-	-
Training and projects	4	152,700	640,588	793,288	722,962
Total Income		185,948	640,588	826,536	767,832
Expenditure on:					
Costs of raising funds	5	68,841	-	68,841	56,674
Training and projects	7	85,971	604,792	690,763	596,725
Total Expenditure		154,812	604,792	759,604	653,399
Net Income/(Expenditure) for the year before transfers		31,136	35,796	66,932	114,433
Transfers between funds		-	-	-	-
Net (Expenditure)/Income for the year		31,136	35,796	66,932	114,433
Net movement in funds		31,136	35,796	66,932	114,433
Balances brought forward at 1st January 2024		80,811	202,394	283,205	168,772
Balances carried forward at 31st December 2024		111,947	238,190	350,137	283,205

All disclosures relate only to continuing activities. All gains and losses in the year are included above.

All income in the prior year was unrestricted except for Training and Projects income of £631,103.

All expenditure in the prior year was unrestricted except for Training and Projects costs of £564,973.

ART AGAINST KNIVES
REPORT AND FINANCIAL STATEMENTS
For the Year Ended 31 December 2024
Balance Sheet

	Note	2024 £	2023 £
Fixed Assets			
Investments	13	1	1
Tangible Fixed Assets	14	497	1,159
		<u>498</u>	<u>1,160</u>
Current Assets			
Debtors	11	96,944	83,426
Cash at bank and in hand		291,943	230,046
		<u>388,887</u>	<u>313,472</u>
Creditors - amounts falling due within one year	12	39,248	31,427
Net current assets		<u>349,639</u>	<u>282,045</u>
Total net assets		<u>350,137</u>	<u>283,205</u>
Funds			
Restricted	15	238,190	202,394
Unrestricted - General	15	111,947	80,811
		<u>350,137</u>	<u>283,205</u>

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

The Trustees consider that the company is entitled to exemption from the requirement to have an audit under the provisions of section 477 of the Companies Act 2006 (the 'Act') and members have not required the company to obtain an audit for the year in question in accordance with section 476 of the Act.

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

The financial statements were approved and authorised for issue by the Trustees on 25/9/2025 and signed on their behalf, by:

Alton Brown

Alton Brown
Chair of Trustees

**ART AGAINST KNIVES
REPORT AND FINANCIAL STATEMENTS
For the Year Ended 31 December 2024
Notes to the Financial Statements**

1. Accounting policies

Charity Information

Art Against Knives is a registered charity. The principal address is 21-27 Lambs Conduit Street, London WC1N 3GS.

Basis of preparation

The financial statements have been prepared in accordance with Accounting and Reporting by charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Report Standard applicable in the UK and Republic of Ireland (FRS 102 - effective 1 January 2019)— (Charities SORP FRS 102).

Art against Knives meets the definition of a public benefit entity under FRS 102. Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy or note.

Going concern

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

Grants

Grants are recognised as income when the entitlement to the grant is certain. Grants made towards the costs of specific activities and services are classified as restricted income. Where services are not fully delivered in the period the restricted income was received, the balance of the grant is held in restricted funds. Grants towards the cost of acquiring assets are classified as restricted income when received. A transfer is then made from restricted funds to unrestricted funds to reflect the purchase of capital items. Grants that provide core funding or a general contribution to the charity are included in voluntary income.

Voluntary income

Voluntary income includes donations from individuals, trusts and companies, unrestricted grants and legacies.

Donations

Donations are recognised in the accounting period in which they are received. Donated goods, facilities or services are recognised when the charity has control over them, any conditions associated with the donated item have been met, the receipt of economic benefit from the use by the charity of the item is probable and that economic benefit can be measured reliably. On receipt, donated services or facilities are recognised on the basis of the value of the gift to the charity which is the amount the charity would have been willing to pay to obtain services or facilities of equivalent economic benefit on the open market; a corresponding amount is then recognised in expenditure in the period of receipt.

Investment income

Investment income is included gross or at the amounts receivable plus the attributable tax credit.

Fees and sales

Fees for the supply of services are recognised when earned. Income received in advance for services to be delivered in the following year is treated as deferred income and included in creditors.

**ART AGAINST KNIVES
REPORT AND FINANCIAL STATEMENTS
For the Year Ended 31 December 2024
Notes to the Financial Statements**

1. Accounting policies (continued)

Fund accounting

Restricted funds are subject to restrictions imposed by the donor or by the specific terms of the charity appeal. These are accounted for separately from unrestricted funds. Details of restricted funds are shown at Note 15 Unrestricted funds are those which are not subject to restrictions. Any surpluses are available for use at the discretion of the trustees in furtherance of the objectives of the charity.

Expenditure

Costs apportioned to activities include costs of staff time spent on each area of activity, costs directly incurred in order to deliver the activity, and support costs apportioned according to the ratio of staff time on the area of activity to total staff time.

Pension costs

The charity operates a group personal pension scheme. The assets of the scheme are held separately from those of the charity in independently administered funds. Payments in respect of current service contributions are charged in the accounts as they fall due.

Fixed assets

Tangible fixed assets costing more than £500 are capitalised and depreciated over their useful lives and shown in the balance sheet at cost less accumulated depreciation. Depreciation is provided at the following rate: Computers and other equipment - 25% per annum.

Cash and cash equivalents

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.

Financial Instruments

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.

VAT

Expenditure includes VAT which cannot be fully recovered from HM Revenue and Customs.

Liabilities

The accruals concept is applied. Liabilities are recognised as soon as a legal or constructive obligation arises.

Tax status

The company is a registered charity and is not liable to Corporation Tax on its current activities.

ART AGAINST KNIVES
REPORT AND FINANCIAL STATEMENTS
For the Year Ended 31 December 2024
Notes to the Financial Statements

1. Accounting policies (continued)

Critical estimates and judgements

In the application of the charity's accounting policies, the trustees are required to make judgements, estimates and assumptions about the carrying amount of assets and liabilities that are not readily apparent from other sources. The estimates and associated assumptions are based on historical experience and other factors that are considered to be relevant. Actual results may differ from these estimates. The estimates and underlying assumptions are reviewed on an ongoing basis. Revisions to accounting estimates are recognised in the period in which the estimate is revised where the revision affects only that period, or in the period of the revision and future periods where the revision affects both current and future periods.

Measurement of financial assets and financial liabilities

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

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

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

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

ART AGAINST KNIVES
REPORT AND FINANCIAL STATEMENTS
For the Year Ended 31 December 2024
Notes to the Financial Statements

2 Donations & Legacies

	Unrestricted	Restricted	2024 £	2023 £
Grants and donations	32,814	-	32,814	44,616
	<u>32,814</u>	<u>-</u>	<u>32,814</u>	<u>44,616</u>

3 Investment Income

	Unrestricted	Restricted	2024 £	2023 £
Investment Income/Interest	434	-	434	254
	<u>434</u>	<u>-</u>	<u>434</u>	<u>254</u>

4 Training and projects

	Unrestricted £	Restricted £	2024 £	2023 £
Art Against Knives	152,700	196,545	349,245	286,972
In Our Hands	-	234,439	234,439	163,760
Creative Collaborations	-	148,104	148,104	160,867
Barnet Carers	-	61,500	61,500	111,363
	<u>152,700</u>	<u>640,588</u>	<u>793,288</u>	<u>722,962</u>

5 Cost of raising funds

	Unrestricted	Restricted	2024 £	2023 £
Staff costs	16,183	-	16,183	10,093
Fundraising cost	43,078	-	43,078	38,731
Support costs	9,580	-	9,580	7,850
	<u>68,841</u>	<u>-</u>	<u>68,841</u>	<u>56,674</u>

6 Independent examination fees

Included within governance cost is £3,066 (2023: £2,920) relating to independent examination fees.

**ART AGAINST KNIVES
REPORT AND FINANCIAL STATEMENTS
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Notes to the Financial Statements**

7 Training and projects

	Direct costs		Support costs		2024	2023
	Unrestricted	Restricted	Unrestricted	Restricted	£	£
Art Against Knives	-	68,081	12,235	124,934	205,250	191,600
In Our Hands	-	157,288	17,525	29,106	203,919	158,589
Creative Spaces	-	121,641	11,486	17,040	150,167	167,920
Barnet Carers	-	86,702	7,215	-	93,917	51,619
	-	433,712	48,461	171,080	653,253	569,728
Admin and support	-	-	16,076	-	16,076	11,570
Governance cost	21,434	-	-	-	21,434	15,427
	21,434	433,712	64,537	171,080	690,763	596,725

8 Analysis of support costs

	Art Against Knives	In Our Hands	Creative Spaces	Barnet Carers	2024 £	2023 £
Staff	86,163	29,292	17,919	4,532	137,906	93,526
Professional services	20,321	6,908	4,226	1,069	32,524	32,858
Insurance	1,456	495	303	77	2,331	2,334
Office expenditure	26,545	9,024	5,520	1,396	42,485	29,259
Travel	213	72	44	11	340	826
Bank charges	35	12	7	2	56	91
Storage	1,779	605	370	94	2,848	6,665
IT Expenses	393	133	82	21	629	190
Depreciation	264	90	55	14	423	529
	137,169	46,631	28,526	7,216	219,542	166,278

Support costs have been apportioned using the ratio of time spent for each employee

**ART AGAINST KNIVES
REPORT AND FINANCIAL STATEMENTS
For the Year Ended 31 December 2024
Notes to the Financial Statements**

9 Staff costs

	2024	2023
	£	£
Wages and salaries	413,333	377,776
National Insurance	41,069	35,245
Pension costs	10,513	9,449
	<u>464,915</u>	<u>422,470</u>
<i>Allocated as follows:</i>		
Fundraising	16,183	10,093
Training and projects	362,569	361,985
Administration and support	86,163	50,392
	<u>464,915</u>	<u>422,470</u>

	2024	2023
Average number of employees and average number of full time equivalent employees	17	15

No employee received emoluments in excess of £60,000 per annum.

10 Board of Trustee expenses

No expenses were paid to Trustees. No remuneration was paid to any Trustee.

11 Debtors

	2024	2023
	£	£
Trade debtors	249	11,414
Accrued income and prepayments	80,045	55,362
Other debtors	16,650	16,650
	<u>96,944</u>	<u>83,426</u>

All debtors are recoverable within one year.

12 Creditors - amounts falling due within one year

	2024	2023
	£	£
Trade creditors	15,258	6,503
Taxation and social security	12,384	12,056
Accruals	11,606	12,868
	<u>39,248</u>	<u>31,427</u>

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13 Fixed Asset Investments

	2024 £	2023 £
Investments		
Value at 1 January 2024	1	1
Value at 31 December 2024	<u>1</u>	<u>1</u>

Art Against Knives has a subsidiary undertaking called Art Against Knives Trading Ltd (registered in England and Wales with company no. 07785806).

The subsidiary, Art Against Knives Trading Ltd, is controlled by Art Against Knives (the holding company), by virtue of being its sole member, and the power to appoint directors to the board of the subsidiary.

The loss of the subsidiary was £0 (2023: £0) and net assets amounted to £0 (2023: £0) as at 31 December 2024.

14 Tangible Fixed Asset

	2024 £
Equipment	
Cost	
At 1 January 2024	3,045
At 31 December 2024	<u>3,045</u>
Depreciation	
At 1 January 2024	1,886
Charge for the year	662
At 31 December 2024	<u>2,548</u>
Net book value	
At 1 January 2024	<u>1,159</u>
At 31 December 2024	<u>497</u>

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15 Summary of funds

	Movement in Resources				Balance 31st Dec 2024
	Balance 1st Jan 2024	Incoming	Outgoing	Transfer	
	£	£	£	£	£
Restricted					
Art Against Knives	18,338	196,545	193,015	-	21,868
In Our Hands	61,094	234,439	186,394	-	109,139
Creative Spaces	62,475	148,104	138,681	-	71,898
Barnet Carers	60,487	61,500	86,702	-	35,285
	202,394	640,588	604,792	-	238,190
Unrestricted					
Unrestricted funds	80,811	185,948	154,812	-	111,947
	80,811	185,948	154,812	-	111,947

	Movement in Resources				Balance 31st Dec 2023
	Balance 1st Jan 2023	Incoming	Outgoing	Transfer	
	£	£	£	£	£
Restricted					
Art Against Knives	22,688	186,113	190,463	-	18,338
In Our Hands	54,424	163,760	157,090	-	61,094
Creative Spaces	59,153	169,867	166,545	-	62,475
Barnet Carers	-	111,363	50,876	-	60,487
	136,265	631,103	564,974	-	202,394
Unrestricted					
Unrestricted funds	32,507	136,729	88,425	-	80,811
	32,507	136,729	88,425	-	80,811

Art against Knives: Our delivery funding allows us to respond flexibly to young people's requests for creative activities.

In Our Hands: Our IN OUR HANDS programme delivers free community Nail Bars for young women aged 12-30 in London. We provide them with the opportunity to learn new skills, get their nails painted for free, socialise in a safe place, develop vital personal skills and collectively take action that addresses Violence Against Women & Girls. We currently host three weekly pop-up community nail bars with a wide ranging programme of activities.

Creative Spaces Program: THE LAB weekly music studio with industry-standard training and access to music-making, producing, recording, video, digital and graphic skills training. THE STUDIO: Hosts our podcast project One Mic Real Talk. The podcast is created by young people bringing forward the topics, experiences and discussions that matter to them. VIRTUAL CREATIVE CURRICULUM - a programme of online workshops engaging with creative professionals, accessible to young people from across our programmes and those who are unable to access spaces in person.

Barnet Carers: This funding and partnership aims to support the referral of approximately 30 'at-risk' young carers from Barnet Carers' mentoring programme each year to our programmes for longer term support and mentoring.

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16 Analysis of net charity assets between funds

	Unrestricted funds	Restricted funds	Total funds
	£	£	2024
Tangible fixed assets	498	-	498
Current assets	143,076	245,812	388,888
Current liabilities	(31,625)	(7,623)	(39,248)
Total net assets	111,949	238,189	350,138

	Unrestricted funds	Restricted funds	Total funds
	£	£	2023
Tangible fixed assets	1,160	-	1,160
Current assets	104,067	209,405	313,472
Current liabilities	(24,416)	(7,011)	(31,427)
	80,811	202,394	283,205

17 Related party transactions

Art Against Knives owns 100% of the shares of Art Against Knives Trading Limited. At the end of each financial year, Art Against Knives Trading Limited covenants its profits to Art Against Knives. During the year to 31 December 2024, the charity received £0 (2023 - £2,000) from the Company.

Total donations of £0 (2023 - £240) were received from trustees in the year.

18 Operating lease commitments

At the reporting end date the company had the following future minimum lease payments under non-cancellable operating leases (all for property) which fall due as follows:

	2024	2023
	£	£
Less than one year	32,500	32,500
One to five years	74,795	107,295
	<u>107,295</u>	<u>139,795</u>

The operating lease above relates to the Property at 162 High Road, London N29AS. The payable amount is £32,500 per annum. The lease term is 10 years with a break clause after 5 years and commenced on 19/05/23.