

ARTLIFT

England & Wales · Charity number 1151580

Details

Other names	NO
Status	Registered
Legal form	CIO
Registered	2013-04-10
Register	View on the Charity Commission register

Contact

Address	Studio 22, First Floor, Jolt Studios, 27 St Aldate St, Kings Square
Postcode	Gloucest
Phone	01452 222 726
Email	office@artlift.org
Website	www.artlift.org

Activities

Objects: 1 TO ADVANCE THE BENEFIT AND USE OF THE CREATIVE ARTS AS A MEANS OF PROMOTING MENTAL WELL BEING AMONGST THOSE SUFFERING FROM LONG TERM MENTAL HEALTH AND/OR PHYSICAL HEALTHCONDITIONS; OTHER PERSONS CONSIDERED TO BE VULNERABLE AND LIKELY TO BENEFIT FROM SUCH SUPPORT AND PEOPLE WHO DO NOT HAVE ACCESS TO CULTURAL EXPERIENCES DUE TO THEIR SOCIAL STATUS, LOCATION OR PLACE OF RESIDENCE.2 TO PROMOTE AND SECURE THE MENTAL WELL BEING OF PERSONS SUFFERING FROM PHYSICAL AND OR MENTAL HEALTH CONDITIONS, OR WHO ARE OTHERWISE CONSIDERED TO BE VULNERABLE, THROUGH THE PROVISION OF FINANCIAL ASSISTANCE, SUPPORT, TRAINING, EDUCATION AND PRACTICAL ADVICE IN ORDER TO ENABLE SUCH PERSONS TO TAKE PART IN THE CREATIVE ARTS.3 TO ADVANCE THE EDUCATION OF THE PUBLIC, OR A SECTION THEREOF, IN THE USE OF THE CREATIVE ARTS TO SUPPORT TRADITIONAL HEALTH CARE SOLUTIONS, MANAGEMENT AND TREATMENTS FOR MENTAL AND PHYSICAL ILLNESS.4 TO ASSIST PERSONS SUFFERING FROM A PHYSICAL OR MENTAL HEALTH CONDITION AND POSSESSING A DEMONSTRABLE INTEREST IN THE CREATIVE ARTS TO FORMALLY PURSUE ADULT EDUCATION AND TRAINING IN THE CREATIVE ARTS BY ALL MEANS AVAILABLE TO THE CIO.

Activities: Artlift delivers Arts on Prescription programmes for adults in Gloucestershire with mental/physical health challenges, projects addressing health inequities, and workshops for NHS teams.

All work is co-produced with Experts by Experience and health professionals. We impact on the sector through test & learn projects, training & consultancy, research with academic partners and Consortium working.

Classification

- **How:** Provides Human Resources, Provides Services, Provides Advocacy/advice/information
- **What:** Education/training, The Advancement Of Health Or Saving Of Lives, Disability, Arts/culture/heritage/science, Recreation
- **Who:** Elderly/old People, People With Disabilities, Other Defined Groups

Geography

- Gloucestershire

Finances

Period end	Income	Expenditure	Assets	Employees
2025-03-31	£176,631	£167,333	-	-
2024-03-31	£164,003	£164,003	-	-
2023-03-31	£185,529	£176,113	-	-
2022-03-31	£130,421	£139,353	-	-
2021-03-31	£92,614	£127,192	-	-

Trustees

Name	Role	Appointed
Charlotte Rebecca Royall Hercock		2019-09-17
Dr Elizabeth Morrison		2024-07-30
Dr Joanna Wilde		2022-05-02
Marjorie Tunhidzai Kandini		2023-04-24
Miri Novis		2026-05-11
Naomi Said		2023-04-24
Rubyn Elm-Morris		2026-05-11

ARTLIFT

England & Wales - Charity number 1151580

Accounts

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Artlift

Annual Report and Financial Statements for year ending 31 March 2025



Artist Facilitators (from top left): Annet Richards-Binns, Lisa Jenkinson, Susie Walker
Photography: Reckless Kettle

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Report of Trustees for the year ended 31 March 2025

The trustees present their annual report and independently assessed financial statements for the year ended 31 March 2025 and confirm they comply with the Charities Act 2011, the Charities Accounts and Reports Regulations 2008 and the provisions of Artlift's Constitution.

Reference and Administrative Information

Legal Status	Charitable Incorporated Organisation ("CIO")
Charity Registration Date	10 April 2013
Artlift Registered Trademark	18 August 2023 at Trademarks Registry Intellectual Property Office
Charity Name	Artlift
Charity Registration Number	1151580
Registered Office	Studio 22, Jolt Studios, 27 St Aldate Street, Kings Square, Gloucester GL1 1RP

Board of Trustees

Charlotte Royall Hercock (Chair)
Dr Elizabeth Morrison (appointed 30 July 2024)
Dr Joanna Wilde
Marjorie Tunhidzai
Kandini Naomi Said
Stuart Finlator

Management Team

Executive Director: Cath Wilkins
Project Manager (Flourish): Helen Crocker
Programme Coordinator (Arts on Prescription): Karen Julke
Engagement Coordinator: Keeley Newman-Goodall
Administrator: Kristine Kentfield (appointed 7 October 2024)

Financial management services supplied by Art Shape Ltd.

Creative Team

Flourish Magazine Editor: Natalie Beech
Creative Navigator: David Davies
Artist and Dance Facilitators: Annet Richards-Binns, Amy Freeman, Emma Cleasby, Harriet West, Jon Seagrave, Karen Julke, Lisa Jenkinson, Ronnie McGrath, Rose Illingworth, Susie Walker
Assistants: Keziah Benbow, Lloyd Williams, Michelle Lee, Probjoth Singh

Independent Financial Examiner

Ben Hall FCA
Millhall Consultants Ltd, Vantage Point Business Village, Carlson Suite, Mitcheldean GL17 0DD

Bankers

Triodos Bank



Report of the Trustees for the year ended 31 March 2025

1. Executive Summary

1.1 Background

Artlift was established as a Charitable Incorporated Organisation (CIO) on 10 April 2013 but has existed since 2006 as a project managed by a Steering Group, and has over 18 years track record in delivering Creative Health programmes, including independent evaluation of their impact.

1.2 Key achievements in 2024-25

During the year, Artlift made significant progress through new partnerships, co-produced pilot courses, and through artist residencies, to address under-representation in the participant base. Relationships were boosted by D'Oyly Carte Trust supported local engagement work delivered by Artlift Facilitators and volunteers.

The charity's Dance Translations chronic pain programme and approaches attracted national interest, including an opportunity to speak and deliver a taster for the National Centre for Integrated Medicine. Additionally, we worked in partnerships to enhance understanding of sectoral challenges, including development and diversification of the sector (Future Talent) and barriers to Arts on Prescription engagement (Creating Transitions).

Flourish Magazine, and associated workshops and articles with minoritised communities, continued to raise debate and awareness. It provided a platform for the artwork and experiences of people impacted by cancer, with the digital version reaching an international audience of over 12,500.

The charity was also able to begin an important programme of team development thanks to Barnwood Trust investment, including increased sharing of practice and reflection, and improved understanding and confidence around disability access, Deaf awareness, the LGBTQIA+ community and race, identity and bias.

1.3 Key challenges

The main challenges during the year were in delivering a programme of Arts on Prescription within limited funding and capacity parameters, that provided equity of access, resulting in some geographic and participant gaps. Ability to source and secure adequate funding for developmental, co-produced projects and initiatives (some of which required extensive 'legwork' and relationship-building) was challenged by limited in-house capacity and an increasingly competitive funding environment.

1.4 Compliance with Charity Commission Reporting Requirements

- Artlift's accounts for the year were recorded on an accruals basis, with regular review of programme budgets vs. the QuickBooks accounting system, reports by the Executive Director, and formal reporting at quarterly Trustees' meetings.
- Artlift's accounts have been subject to independent examination by Ben Hall FCA of Millhall Consultants Ltd.
- As a Charitable Incorporated Organisation, Artlift is only required to submit an annual return to the Charity Commission, and there is no requirement to submit an additional report to Companies House.
- Artlift's status and registered charity number appears on our website and public documentation.



2. Structure, governance and management

2.1 Governing document

Artlift is a Charitable Incorporated Organisation registered with the Charity Commission on 10 April 2013 under charity number 1151580. It is governed by our constitution pertaining to a Charitable Incorporated Organisation.

2.2 Trustee recruitment, retention and skill set

2.2.1 Skills Audit

The Board of Trustees benefited from strategic, corporate, health sector, financial, personnel, organisational health and social justice and charity expertise, as well as experts by experience and representative of communities minoritised by ethnicity. Individual Trustees took lead roles in safeguarding, equality and data protection.

2.2.2 Trustee Recruitment is via:

- Head-hunting of potential trustees with specific protected characteristics and/or areas of lived or work experience / expertise
- E-call outs to Artlift's participant alumni and referral partners
- Social media posts and adverts
- Networks of existing partners, trustees, staff and volunteers

2.2.3 Trustee Training and Induction

On recruitment, all trustees are provided with access to:

- Artlift's Constitution
- Current Policies and Procedures
- The business plan, including strategic aims, vision, mission and values
- Trustees' meeting minutes and operational reports from the year prior to appointment
- An organisational structure chart
- The Charity Commission's Essential Trustee Guide

In addition, the Artlift Executive Director and 1 existing Trustee meets with the new trustee to introduce the key documents, answer any queries and provide briefing on the role of the Trustee where required. New Trustees also visit Artlift sessions to meet Artist Facilitators and participants.

Where required or requested, new Trustees are also buddied with one of our experienced Trustees for an initial 3-6 month period.



2.2.4 Trustees Skills and Experience from April 2024 - March 2025

- **Charlotte Royall Hercock** – Chair. Forest of Dean based commercial sector project manager, Trustee of other charities, former Artlift participant and staff member and Expert by Experience.
- **Dr Elizabeth Morrison** – Cheltenham based locum GP and long-term frequent referrer into Artlift's services with specialist interest and an Expert by Experience in Neurodivergence.
- **Dr Joanna Wilde** – Cheltenham based Chartered Psychologist, Chartered Scientist, former corporate sector senior Organisational Development HR professional, who has run programmes in organisational health and social justice. Also, an Expert by Experience.
- **Marjorie Kandini** – Gloucester based mental health nurse and Expert by Experience, working in senior adult social care roles, with qualifications and experience in coaching and leadership skills and MSc in Public Health.
- **Naomi Said** – Stroud based actor, choreographer, movement director, educator and community arts practitioner, with experience in arts fundraising and development, local government, education administration and corporate audit services. Also, an NHS Expert by Experience and former Artlift participant.
- **Stuart Finlator** – North Cotswolds based former business owner and landscape architect, with charity fundraising and community engagement experience.

2.3 Related Parties

None of our Trustees receive remuneration or other benefit from their work with the charity. Any connection between a Trustee or senior manager of the charity with a grant maker, partner organisation or employee of the charity must be disclosed to the full board of Trustees in the same way as any other contractual relationship with a related party. Such matters are recorded in a conflict-of-interest register, and as a standing agenda item at trustees' meetings. In the current year no such related party transactions were reported.

Artlift received most of its grant funding from NHS Gloucestershire Integrated Care Board (ICB) in 2024-25, who set out their relationship to Artlift within grant agreements.

2.4 Day to day management

The Board of Trustees oversees the strategic direction and good governance of the charity. The Board meets quarterly, and sub-committees or working parties are established and run as required between the quarterly meetings.

Artlift's Executive Director ensures effective operations at all levels of the organisation and leads on strategic development. The Executive Director has delegated authority, within terms of delegation approved by the Trustees, for operational matters including finance, employment and artistic performance-related activity.



3. Risk Management

3.1 Overall approach

The Trustees' risk management is focused on the long-term viability of the CIO and on strategic risks to Artlift's status as a pioneer in evidence based, highly accessible creative health interventions. Trustees oversee a series of policies and procedures to carefully manage risks associated with delivering services for vulnerable adults.

Finances are managed in reference to the organisation's two-year rolling business plan, with any potential cashflow issues or challenges highlighted during quarterly Trustee meetings.

3.2 Policies and Procedures

The client group Artlift serves comprises almost exclusively vulnerable adults; the charity has adopted a robust Protection of Vulnerable Adults, Children & Young People's policy and procedures to cover potential future work with under 18-year-olds. This includes disclosure procedure guidelines, that has mandatory force for all employees, contractors and volunteers (including Board members). The organisation also maintains Data Protection / GDPR and Equity Diversity and Inclusion policies as well as other policies and guidelines as required, such as a Lone Working policy, to protect its staff and participants.

3.3 Public Liability Insurance

The policy provides:

- £5 million public liability cover
- £10 million employers' liability
- £250,000 cover for legal expenses
- £100,000 PLI cover for each Trustee / Director
- £25,000 Cyber liability
- £2,000 for IT equipment
- Up to 12 active volunteers

3.4 Workforce training and support

In 2024-25, all relevant employees and freelance contractors, in line with current regulations, were required to undergo a DBS check every 3 years (or to join the annual renewal scheme).

Artist Facilitators and referral processors who have regular contact with our participants are supported with clinical or peer supervision, manager supervision, and sharing of practice sessions.

All freelance contractors were required to hold their own Public Liability insurance up to £1 million, and to update mandatory training every 3 years which, for Artist Facilitators delivering in community settings, includes:

- Safeguarding
- Suicide Prevention
- First Aid
- Mental Health First Aid / awareness



Other essential training for all staff, organised by Artlift, includes:

- Data protection (GDPR) training / briefing
- Health & Safety / risk assessment
- Disability awareness
- LGBTQ+ awareness
- Race & identity training

In addition, core staff and Artist Facilitators were encouraged or supported to engage in other relevant professional development, such as Deaf awareness.

3.5 Risk assessments

Risk assessments for all courses, events and trips are carried out by the relevant Artist Facilitator and/or Programme/Project Manager using Artlift's template. Risk relating both to the venue and to the cohort of participants, including their access requirements, is assessed.

Artlift's referral form and process (including a form completed / signed by a health or other relevant referring professional, and subsequent conversations with the referrer and/or potential participant) supports assessment of suitability for participation in group sessions and makes the team aware of any safeguarding or access measures that may need to be put in place.

4. Objectives and activities in 2024/25

4.1 Strategic objectives

In this financial year, Artlift was working towards the following objectives as part of its rolling 2-year business plan:

- Extend the positive impact of Artlift's work to a wider diversity of people.
- Impact positively on wider thinking and awareness around mental health, cancer and chronic pain.
- Capitalise on Artlift's long-term experience, resources and body of data to play a key role in development of the local and national sector.
- Raise our visibility and ensure our stories (and those of our participants and alumni) are being heard locally and UK-wide.

4.2 Strategic Development

4.2.1 Local and national advocacy and sector development

Locally, Artlift continued to share practice, experience and to plan, as well as share data on an NHS ICB platform, alongside Gloucestershire Creative Health Consortium (GCHC) partners – Art Shape, Mindsong, The Music Works, and Artspace Cinderford. Artlift represented the Consortium on the Steering Group for the University of Gloucestershire's developing Arts Health & Wellbeing Centre.

We also continued sharing data and/or research plans with colleagues at The University of Gloucestershire and Cardiff Metropolitan University and completed co-supervision of an MA by Research student undertaking a comparative study of Arts on Prescription and talking therapies.



Additionally, Artlift co-produced and co-delivered a Gloucestershire Creative Health practitioner workforce development and diversification consultation exercise (Future Talent) and provided Creative Health consultancy and training for local Black-led CIC Your Next Move. We also started research into barriers to engagement with university and peer organisation partners (Creating Transitions).

Artlift team members also regularly attend and contribute to local and national networks and events, and informally visit and meet with groups to raise awareness of Creative Health and forge new relationships. This included during the year Black Elders, Ebony Carers, Friendship Café, Glos Carers, Glos Rape and Sexual Abuse Centre, Glos Association of Refugees and Asylum Seekers, Cheltenham Welcomes Refugees.

Examples of other groups and networks through which Artlift seeks to positively impact include:

- All Party Parliamentary Group on Creative Health (Chair attendance)
- The National Centre for Integrative Medicine (speaker for chronic pain conference)
- Baring Foundation events to share practice around men's mental health projects (awardee)
- Clinical Programme Groups for Mental Health and Neurodivergence and for Chronic Pain (member)
- Community Mental Health Transformation partners' meetings (awardee / partner)
- Rethink organised mental health forums (member)
- ICU Community Clinics (partner)
- Inclusion Gloucestershire led mental health events at the Friendship Café, Gloucester (speaker)
- The county's Disability Arts Alliance and County Council led disability partnership boards (attendee)
- Know Your Patch forums (member)
- Diverse Ethnic Research Alliance mentorship circles (partner)
- ABL Healthy Workplaces (participant / partner)
- Create Gloucestershire's Data Day event (co-presenter)

Additionally, we helped raise the profile of Gloucestershire's Creative health sector through Artlift and Yes to Life's Flourish Magazine, which was produced by and for the cancer community and distributed in print across Gloucestershire, South Glos and Bristol and, digitally, internationally.

Through social media campaigns and media relationships, we were also able to advocate for Creative Health with BBC South West and Gloucester FM audiences.

4.2.2 Piloting new schemes and reaching new beneficiaries

During the year, Artlift extended the reach of existing programmes and initiatives which included dramatically increasing the reach of Flourish Magazine to a UK-wide (and international) audience of over 12,500 and doubling mental health referrals.

2024-25 also saw a strong focus on addressing under-representation in the Creative Health sector, both in the workforce and in the participant base. Specific initiatives included:

- A men's mental health programme including Artist residencies at Open Door's Guest Hub and with Cheltenham Borough Homes' men's group, a pilot 'Yes, Big Man' course in Gloucester and planning of a new Black men's group with Restore Black CIC.



- A pilot 'Diverse Minds' course and participant interviews by and for people minoritised by ethnicity co-produced with the Diverse Ethnic Research Alliance.
- The Future Talent workforce development and diversification consultation and research, for which Artlift's Executive Director convened and co-facilitated focus groups and drafted the resulting report and recommendations.
- Starting our 'Creating Transitions' research project through which to make transitions from referral to starting Arts on Prescription courses smoother, alongside university, health and arts partners.

4.2.3 Public Benefit

In shaping our objectives for the year and planning our activities, the Trustees have considered the Charity Commission's guidance on public benefit and fee charging. Since its inception, Artlift has proactively worked directly with people who are at the margins of society:

- Our Arts on Prescription courses (and materials required) are free to all participants
- We design targeted projects and initiatives to engage people who face health inequalities
- We listen to and plan with people with lived experience of cancer, chronic pain and mental health challenges through co-production and/or steering groups and internal consultation with our Trustees, volunteers and staff / Artist Facilitators who are experts by experience.
- We monitor our beneficiaries by postcode and employment status, as well as wider equal opportunities monitoring, to ensure we design initiatives to address gaps when planning.
- We work in partnership with the NHS, Social Prescribers and other VCSE professionals to elicit referrals for those who might not otherwise have tried creative interventions. We also accept self-referrals to bring down potential access barriers.
- A constant commitment to access and diversity underpins all Artlift's programmes, services, research and advocacy work. We integrate targeted initiatives with marginalised communities into our business plan and associated marketing, engagement and social media plans. We maintain outward facing Diversity and Access statements.

5. Key Organisational Achievements

5.1 Location and summary of activities

5.1.1 Create Well Mental Health - Arts on Prescription programme

Under this programme in 2024-25, 238 sessions were delivered, which included:

- Community-based courses in Cheltenham, Cinderford, Cirencester, Gloucester and Stroud
- 9 bespoke Arts on Prescription programmes through one-to-one Creative Navigator support
- Online course access through Bristol-based partner Creative Shift
- 6 taster workshops for the Women's Wellbeing group in Gloucester
- 3 Create While You Wait online sessions

Participants who engaged in courses benefited from:

- up to 16 x 2-hour sessions



- access to Artlift's online resource and 'Move On Hub'
- up to 3 individual 'Creative Check-ins'
- co-production of personalised 'Move On' plans

Participants working with the Creative Navigator were supported to bring down barriers to engagement through Zoom and/or phone calls, e-mails and/or posted materials. The Creative Navigator drew on creative activities, motivational interviewing and health coaching techniques.

Additionally, Artlift delivered 6 taster workshops for the Inclusion Gloucestershire-run Women's Wellbeing Group at the Asian-led Friendship Café in Gloucester.

5.1.2 Living Well with Chronic Pain - Arts on Prescription programme

In 2024-25, 144 sessions were delivered, which included:

- 6 community-based courses solely for Chronic Pain participants in Cheltenham and Gloucester.
- Places on 9 mixed courses (alongside Create Well participants) in Cinderford, Cirencester and Stroud. Participants in these group sessions benefited from the same offer as Create Well participants, including 3 Creative Check-ins per person, access to a Move On hub, and a personalised Move On plan.

5.1.3 Intensive Care Leavers – Arts on Prescription

This year, 22 participants joined courses on the above two programmes, recruited via ICT Community Clinics. As all other Arts on Prescription participants, they benefited from Check-ins and personalised Move On support.

5.1.4 Dance Translations – Arts on Prescription

3 courses were delivered in Gloucester during the year, benefiting 17 participants, who were also offered 3 Creative Check-ins per person per course, and a personalised Move On plan. As these courses were separately funded from NHS Gloucestershire ICB programmes, and it was in 'start-up' phase, participants were able to continue attending past the usual 2-term maximum.

5.1.5 Mental Health engagement initiatives

During the year, with a core focus around men's mental health and engagement of ethnically minoritised

communities, the Artlift team delivered the following:

- A rural and marginalised community engagement drive, including distribution of promotional materials, meetings, exhibitions, taster workshops and attendance at events in Cheltenham, Cirencester, the Forest of Dean, Gloucester and Stroud. This resulted in new relationships with organisations including Cheltenham Hindu Temple, Sahara Saheli, Cheltenham Welcomes Refugees, Cheltenham Borough Homes, GARAS, the Picture House Gallery and the Wesley in the Forest of Dean, and Hill House asylum seekers refuge in Stroud.
- A 'Diverse Minds' pilot course co-produced with the Diverse Ethnic Research Alliance and

University of Gloucestershire was delivered in central Gloucester. This included 6 training and development sessions with DERA members and 6 sessions for participants, plus wellbeing check-ins with individual mentors.

- Interviews with 5 Black and Asian ex-Artlift participants to inform our understanding of how our programmes may need to evolve to accommodate a wide diversity of people.
- Projects and initiatives through which to engage and improve understanding of what works best for male participants, including:
 - Two 16-week Artist Residencies, one with Open Door (a charity that welcomes men who've experienced homelessness, addiction and/or mental health challenges) and one with a vulnerable men's group run by Cheltenham Borough Homes
 - A pilot 8-week weekend course for men called 'Yes, Big Man'
 - Planning with partner Restore Black CIC for a Black men's mental health therapeutic group

5.1.6 Research and development projects

The following projects were progressed in 2024-25 to collect data to help develop and refine Artlift's and the local sector's Creative Health provision:

- Future Talent: co-design of a consultation project through which to shape a cross-organisational approach to developing, diversifying and supporting the ongoing practice of Gloucestershire's Creative Health workforce. Creative Labs, interviews, surveys and focus groups with practitioners and creatives from minoritised communities were delivered by a Steering Group comprising Artlift, Art Shape, the University of Gloucestershire, Create Gloucestershire and Open Arms Collective.
- Creating Transitions: a series of interviews, surveys, and focus groups with marginalised groups through which to better understand and address barriers to engagement in Arts on Prescription programmes for adults with mental health challenges. Partners include the University of Gloucestershire, Gloucestershire Health & Care NHS Foundation Trust, and Art Shape.
- Investment in, and co-supervision of, a qualitative study on Arts on Prescription vs. talking therapy services by University of Gloucestershire MA by Research student Muhiba Delkic.

5.1.7 Flourish Magazine – by and for people impacted by cancer

In 2024-25, Artlift continued production of its magazine in partnership with Yes to Life integrative care charity.

During the year, we produced edition 5 on the theme of 'Body' and did preparatory work for edition 6, themed 'Mind'. For the latter, we engaged through two workshops with a group of South Asian women in Gloucester, from which an article was created.

A strategic decision was taken in the year to broaden the magazine's remit and Steering Group and to invite contributions from people with mental physical health challenges, whilst sustaining content around cancer.

5.1.8 Sold services

During the year, Artlift stepped back from pro-active promotion of Artlift's Workplace Wellbeing services but continued to welcome unsolicited opportunities and to sustain regular bookings, e.g.



annual provision for Gloucestershire Health & Care Foundation Trust's Wellbeing Line team.

Artlift also continued to deliver consultancy and training services to support Gloucester-focused CIC Your Next Move with development of Creative Health projects through Hip Hop.

5.2 Our Impact

Artlift works with Artist Facilitators, co-production groups and academic partners to agree and/or review evaluation frameworks and tools. Quantitative tools used during the year included:

- A bespoke pre and post-course scoring tool, 'My Artlift Goals', including statements on mental and physical health and wellbeing, as well as opportunity to set and self-measure against personalised goals
- a simple 'mood' score and/or one-word feeling at the start and end of Dance Translations and Diverse Minds sessions

The team continued to use and refine qualitative tools including: Satisfaction Surveys, Personalised Participant plans (including Move On plans), group discussions, case studies and curated Padlet documents evidencing the journey of each group visually.

Artlift also shared data through the minimum dataset platform of NHS Gloucestershire ICB and with long-term partner University of Gloucestershire (UoG). We continued to work with UoG and Cardiff Met colleagues planning areas of research as outlined above.

5.2.1 Headline Statistics

In 2024-25, 419 participant places were taken up on Artlift's Arts on Prescription courses for people referred through our Create Well (mental health), Living Well with Chronic Pain, ICU Leavers and Dance Translations and pilot men's 'Yes, Big Man' courses.

A further 104 men and people from communities minoritized by ethnicity engaged in Artist Residencies, taster workshops and co-produced pilot courses. 83 participants and professionals attended Dance & Chronic pain talks and tasters, 95 health professionals attended Workplace Wellbeing events, and 4 arts professionals benefited from Artlift's consultancy and training.

There was also a total of 218 consultees involved in Artlift's partnership research projects, plus 33 contributors and 18 cancer workshop participants and/or interviewees had their artwork and creative writing profiled and stories told through Flourish Magazine. The top five areas of positive impact mentioned most frequently in participant feedback forms were:

- reduction in anxiety;
- artistic skills development;
- distraction from condition(s);
- new networks and opportunities; and
- increased confidence

5.2.2 Key Qualitative Feedback

Feedback from surveys, interviews / case studies, group discussions, and personalised participant plans, confirm positive impact on participants' mental health and wellbeing.

Many participants talk about improved outlook, motivation and joy in life.

'Artlift forced me out of my house at least once a week when I was really struggling with my



mental health, and gave me an outlet to just be lighthearted, have a chat, and enjoy making something which brought me joy'

'It's an upbuilding, rewarding course that helps with feelings of loneliness, anxiety, depression. The creative environment gives a sense of achievement and a more positive outlook'

Combatting isolation, connecting with others who have a shared experience, and building confidence in communicating with others was frequently mentioned, as was pride and confidence building through learning new skills.

'The wellbeing that I have gained from being creative in a group of people who are also struggling has been priceless. New friends, new abilities, self-belief are all things you can discover if you try'

"it's like home"; like you're sitting in your own house with your own people" (Diverse Minds participant)

Our Creative Health programmes are underpinned by choice and flexibility, using open-ended and personalised approaches. Feedback confirms that the choice in how to engage with sessions helped – including supporting people through either distraction from and/or feeling more confident to talk about, health conditions:

'Pain is always there. It was good to not have to hide it and I could talk about my illnesses without feeling guilty!'

'It distracted me from my chronic pain. I felt better from the first week'

Having artwork and writing featured in Flourish Magazine gave contributors a greater sense of possibilities and boosted self-esteem. It enabled people living with cancer to be heard and seen. This has now attracted interest from organisations due to display the work in exhibitions, including North Bristol NHS Trust.

'Getting involved with Flourish...gave me the confidence to believe that my artwork might be considered credible and skilful enough...'

The content inspired readers who could identify with the messaging and/or who learnt about different ways to manage living with their condition.

'I find Flourish engaging, insightful and a powerful conduit for people power through honesty, creativity and comradery'

Health professionals also fed back regarding impact on their practice, e.g:

'I work in a cancer rehab team so particularly enjoyed the movement issue as a core part of our role is to support patients to engage in physical activity post treatment'

6. Trustee remuneration and expenses

No Trustees were paid remuneration or expenses during the year.



7. Financial review

7.1 Policy on reserves, stating the level of reserves held and why they are held

Artlift currently holds 3 months' worth of designated, unrestricted reserves, which would enable payment of the Executive Director, Finance service provider, and to meet final obligations should it be necessary to fold the CIO. As Artlift had few liabilities in 2024-25, there was no rent (as the team work remotely), and all the charity's work is project funded, a high level of reserves was not required.

Artlift builds a contingency of 3 - 5% of overall project cost into each funding bid budget wherever feasible to meet unforeseen project costs.

7.2 Deficit management

Only one fund was in deficit as at 31 March 2025 due to a final grant instalment for Flourish Magazine not yet having been due for receipt until early 2025-26 .

7.3 Trustees' responsibilities in relation to the financial statements

Artlift's trustees are responsible for preparing a trustees' annual report and financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

In preparing the financial statements, the trustees have applied due diligence in:

- selecting suitable accounting policies and then applying them consistently;
- observing the methods and principles in the Charities SORP;
- making judgements and estimates that are reasonable and prudent;
- stating whether applicable accounting standards have been followed, subject to any material departures disclosed and explained in the financial statements;
- preparing the financial statements on the going concern basis unless it is inappropriate to presume that the charity will continue in business;
- safeguarding the assets of the charity and taking reasonable steps for the prevention and detection of fraud and other irregularities;
- keeping proper accounting records that disclose with reasonable accuracy at any time the financial position of the charity.

The trustees for the purposes of charity law who served during the year and up to the date of this report are set out on page 2.

Approved by the trustees and signed on its behalf by:

Charlotte Royall Hercocock, Chair, Artlift

Date: 9/12/2025



Independent Examiner's Report to the Trustees of Artlift

Independent examiner's report to the trustees of Artlift ('the Charity')

I report to the charity trustees on my examination of the accounts of the Charity for the year ended 31 March 2025.

Responsibilities and basis of report

The Charity's trustees are responsible for the preparation of the accounts. The Charity's trustees consider that an audit is not required for this year under section 144(2) of the Charities Act 2011 (the 2011 Act) and that an independent examination is needed.

It is my responsibility to:

- examine the accounts under section 145 of the 2011 Act;
- follow the procedures laid down in the general directions given by the Charity Commissioners under section 145(5)(b) of the 2011 Act; and
- state whether particular matters have come to my attention.

My examination was carried out in accordance with the general directions given by the Charity Commission. An examination includes a review of the accounting records kept by the Charity and a comparison of the accounts presented with those records. It also includes consideration of any unusual items or disclosures in the accounts, and seeking explanations from you as trustees concerning such matters. The procedures undertaken do not provide all the evidence that would be required in an audit, and consequently no opinion is given as to whether the accounts present a 'true and fair view' and the report is therefore limited to the matters set out in the statement below.

Independent examiner's statement

In connection with my examination, no matter has come to my attention:

1. Which gives me reasonable cause to believe that in any material respect the requirements:
 - to keep accounting records in accordance with section 130 of the 2011 Act; and
 - to prepare accounts which accord with the accounting records and comply with the accounting requirements of the 2011 Act

have not been met; or

2. To which, in my opinion, attention should be drawn in order to enable a proper understanding of the accounts to be reached.

Ben Hall FCA

Millhall consultants ltd Carlson Suite
Vantage Point Business Village Mitcheldean
Gloucestershire GL17 0DD

Date: 9/12/25



Statement of Financial Activities
for the Year Ended 31 March 2025

	Notes	Unrestricted funds £	Restricted funds £	2025 Total funds £	2024 Total funds £
INCOME AND ENDOWMENTS FROM					
Charitable activities					
Programme delivery	3	-	122,523	122,523	142,368
Trusts and foundations		-	37,404	37,404	7,777
Sales and donations		16,005	-	16,005	13,459
Investment income	2	<u>699</u>	<u>-</u>	<u>699</u>	<u>400</u>
Total		<u>16,704</u>	<u>159,927</u>	<u>176,631</u>	<u>164,004</u>
EXPENDITURE ON					
Charitable activities					
Programme delivery	4	9,053	155,433	164,486	162,231
Governance costs		<u>1,173</u>	<u>1,674</u>	<u>2,847</u>	<u>1,773</u>
Total		<u>10,226</u>	<u>157,107</u>	<u>167,333</u>	<u>164,004</u>
NET INCOME		6,478	2,820	9,298	-
RECONCILIATION OF FUNDS					
Total funds brought forward		<u>12,620</u>	<u>4,899</u>	<u>17,519</u>	<u>17,519</u>
TOTAL FUNDS CARRIED FORWARD		<u>19,098</u>	<u>7,719</u>	<u>26,817</u>	<u>17,519</u>

The notes form part of these financial statements

Balance Sheet
31 March 2025

	Notes	Unrestricted funds £	Restricted funds £	2025 Total £	2024 Total £
CURRENT ASSETS					
Debtors	8	-	10,600	10,600	8,265
Cash at bank		<u>19,098</u>	<u>72,848</u>	<u>91,946</u>	<u>70,513</u>
		19,098	83,448	102,546	78,778
CREDITORS					
Amounts falling due within one year	9	-	<u>(75,729)</u>	<u>(75,729)</u>	<u>(61,259)</u>
NET CURRENT ASSETS		<u>19,098</u>	<u>7,719</u>	<u>26,817</u>	<u>17,519</u>
TOTAL ASSETS LESS CURRENT LIABILITIES		<u>19,098</u>	<u>7,719</u>	<u>26,817</u>	<u>17,519</u>
NET ASSETS		<u>19,098</u>	<u>7,719</u>	<u>26,817</u>	<u>17,519</u>
FUNDS	10				
Unrestricted funds				19,098	12,620
Restricted funds				<u>7,719</u>	<u>4,899</u>
TOTAL FUNDS				<u>26,817</u>	<u>17,519</u>

The financial statements were approved by the Board of Trustees and authorised for issue on 09/12/2025

and were signed on its behalf by:

Charlotte Royall Hercock, Chair

The notes form part of these financial statements

continued...

Notes to the Financial Statements
for the Year Ended 31 March 2025**1. ACCOUNTING POLICIES****Basis of preparing the financial statements**

The financial statements of the Charitable Incorporated Organisation, which is a public benefit entity under FRS 102, have been prepared in accordance with the Charities SORP (FRS 102) 'Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019)', Financial Reporting Standard 102 'The Financial Reporting Standard applicable in the UK and Republic of Ireland'. The financial statements have been prepared under the historical cost convention.

Income

All income is recognised in the Statement of Financial Activities once the Charity has entitlement to the funds, it is probable that the income will be received and the amount can be measured reliably.

Expenditure

Liabilities are recognised as expenditure as soon as there is a legal or constructive obligation committing the Charity to that expenditure, it is probable that a transfer of economic benefits will be required in settlement and the amount of the obligation can be measured reliably. Expenditure is accounted for on an accruals basis and has been classified under headings that aggregate all cost related to the category. Where costs cannot be directly attributed to particular headings they have been allocated to activities on a basis consistent with the use of resources.

Taxation

The Charity is exempt from corporation tax on its charitable activities.

Fund accounting

Unrestricted funds can be used in accordance with the charitable objectives at the discretion of the trustees.

Restricted funds can only be used for particular restricted purposes within the objects of the Charity. Restrictions arise when specified by the donor or when funds are raised for particular restricted purposes.

Further explanation of the nature and purpose of each fund is included in the notes to the financial statements.

Designated Funds, which form part of unrestricted reserves for the purposes of Charity law, total £12,000 (2024: £8000) and are held by the Trustees against closure costs.

2. INVESTMENT INCOME

	2025	2024
	£	£
Bank Interest	<u>699</u>	<u>400</u>



Artlift

Notes to the Financial Statements – continued
for the Year Ended 31 March 2025**3. INCOME FROM CHARITABLE ACTIVITIES**

	Programme delivery	Trusts and foundations	Sales and donations	2025 Total	2024 Total
	£	£	£	£	£
Arts Council England (Flourish Magazine)	-	11,336	-	11,336	15,483
Barnwood Trust (artist & org development)	-	8,202	-	8,202	650
D'Oyly Carte Charitable Trust (marginalised community engagement)	-	-	-	-	248
Gloucestershire Community Foundation(Flourish Magazine Workshops)	-	2,494	-	2,494	5,751
Gloucestershire County Council - Thriving Communities (men's project)	296	-	-	296	1,964
Gloucestershire Health & Care Foundation Trust(strength in diversity)	-	8,772	-	8,772	1,128
Gloucestershire VCS Alliance (team wellbeing day)	-	-	-	-	126
Integrated Offender Management Commission	-	-	-	-	7,148
Macmillan Cancer Support (Flourish Magazine)	2,752	-	-	2,752	5,935
National Lottery Awards For All (Flourish & create well rural)	3,050	2	-	3,052	5,098
NHS Gloucestershire ICB (Mental Health, chronic pain, ICU services)	95,349	-	-	95,349	113,888
University of Gloucestershire (Creating Transitions research)	11,125	-	-	11,125	-
Cheltenham Borough Council (Men's Project)	9,951	-	-	9,951	-
Baring Foundation (Men's Project)	-	6,598	-	6,598	-
Sally Finlator Family Trust	-	-	7,977	7,977	6,185
Other sales and donations	-	-	8,028	8,028	-
	<u>122,523</u>	<u>37,404</u>	<u>16,005</u>	<u>175,932</u>	<u>163,604</u>

Notes to the Financial Statements – continued
for the Year Ended 31 March 2025**4. CHARITABLE ACTIVITIES COSTS**

	Direct Costs £	Support Costs (see note 5) £	Totals £
Programme delivery	129,413	35,073	164,486
Governance costs	<u>-</u>	<u>2,847</u>	<u>2,847</u>
	<u>129,413</u>	<u>37,920</u>	<u>167,333</u>

5. SUPPORT COSTS

	Management £	Finance £	Governance Costs £	Totals £
Programme delivery	34,122	951	-	35,073
Governance costs	<u>-</u>	<u>-</u>	<u>2,847</u>	<u>2,847</u>
	<u>34,122</u>	<u>951</u>	<u>2,847</u>	<u>37,920</u>

6. TRUSTEES' REMUNERATION AND BENEFITS

There were no trustees' remuneration or other benefits for the year ended 31 March 2025 nor for the year ended 31 March 2024.

Trustees' expenses

There were no trustees' expenses paid for the year ended 31 March 2025 nor for the year ended 31 March 2024.



Notes to the Financial Statements – continued
for the Year Ended 31 March 2025

7. COMPARATIVES FOR THE STATEMENT OF FINANCIAL ACTIVITIES

	Unrestricted funds £	Restricted funds £	Total funds £
INCOME AND ENDOWMENTS FROM			
Charitable activities			
Programme delivery	-	142,368	142,368
Trusts and foundations	-	7,777	7,777
Sales and donations	6,311	7,148	13,459
Investment income	<u>400</u>	<u>-</u>	<u>400</u>
Total	<u>6,711</u>	<u>157,293</u>	<u>164,004</u>
EXPENDITURE ON			
Charitable activities			
Programme delivery	6,669	155,562	162,231
Governance costs	<u>42</u>	<u>1,731</u>	<u>1,773</u>
Total	<u>6,711</u>	<u>157,293</u>	<u>164,004</u>
NET INCOME	-	-	-
RECONCILIATION OF FUNDS			
Total funds brought forward	12,620	4,899	17,519
TOTAL FUNDS CARRIED FORWARD	<u>12,620</u>	<u>4,899</u>	<u>17,519</u>

8. DEBTORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

	2025 £	2024 £
Trade debtors	10,600	7,733
Prepayments	<u>-</u>	<u>532</u>
	<u>10,600</u>	<u>8,265</u>

9. CREDITORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

	2025 £	2024 £
Trade creditors	1,129	1,697
Other creditors	1,689	814
Accruals and deferred income	71,111	57,890
Accrued expenses	<u>1,800</u>	<u>58</u>
	<u>75,729</u>	<u>61,259</u>

Notes to the Financial Statements – continued
for the Year Ended 31 March 2025**10. MOVEMENT IN FUNDS**

	At 1/4/24 £	Net movement in funds £	Transfers between funds £	At 31/3/25 £
Unrestricted funds				
Unrestricted funds	4,620	6,478	(4,000)	7,098
Designated funds	<u>8,000</u>	<u>-</u>	<u>4,000</u>	<u>12,000</u>
	12,620	6,478	-	19,098
Restricted funds				
Restricted funds	<u>4,899</u>	<u>2,820</u>	<u>-</u>	<u>7,719</u>
TOTAL FUNDS	<u>17,519</u>	<u>9,298</u>	<u>-</u>	<u>26,817</u>

10. MOVEMENT IN FUNDS - continued

Net movement in funds, included in the above, are as follows:

	Incoming resources £	Resources expended £	Movement in funds £
Unrestricted funds			
Unrestricted funds	16,704	(10,226)	6,478
Restricted funds			
Restricted funds	<u>159,927</u>	<u>(157,107)</u>	<u>2,820</u>
TOTAL FUNDS	<u>176,631</u>	<u>(167,333)</u>	<u>9,298</u>

11. RELATED PARTY DISCLOSURES

There were no related party transactions for the year ended 31 March 2025.



Detailed Statement of Financial Activities
for the Year Ended 31 March 2025

	2025 £	2024 £
INCOME AND ENDOWMENTS		
Investment income		
Bank Interest	699	400
Charitable activities		
Arts Council England (Flourish Magazine)	11,336	15,483
Barnwood Trust (artist & org development)	8,202	650
D'Oyly Carte Charitable Trust (marginalised community engagement)	-	248
Gloucestershire Community Foundation (Flourish Magazine workshops)	2,494	5,751
Gloucestershire County Council - Thriving Communities (men's project)	296	1,964
Gloucestershire Health & Care Foundation Trust (strength in diversity)	8,772	1,128
Gloucestershire VCS Alliance (team wellbeing day)	-	126
Integrated Offender Management Commission	-	7,148
Macmillan Cancer Support (Flourish Magazine)	2,752	5,935
National Lottery Awards For All (Flourish & create well rural)	3,052	5,098
NHS Gloucestershire ICB (Mental Health, chronic pain, ICU services)	95,349	113,888
University of Gloucestershire (Creating Transitions research)	11,125	-
Cheltenham Borough Council (Men's Project)	9,951	-
Baring Foundation (Men's Project)	6,598	-
Sally Finlator Family Trust	7,977	6,185
Other sales and donations	<u>8,028</u>	<u>-</u>
	<u>175,932</u>	<u>163,604</u>
Total incoming resources	<u>176,631</u>	<u>164,004</u>
EXPENDITURE		
Charitable activities		
Postage and stationery	1,053	2,554
Sundries	127,155	133,651
No description	<u>1,205</u>	<u>991</u>
	129,413	137,196

This page does not form part of the statutory financial statements



Detailed Statement of Financial Activities
for the Year Ended 31 March 2025 - continued

	2025 £	2024 £
Support costs		
Management		
Wages	33,073	24,270
Advertising	<u>1,049</u>	<u>361</u>
	34,122	24,631
Finance		
Sundries	892	354
Bank charges	<u>59</u>	<u>50</u>
	951	404
Governance costs		
Accountancy and legal fees	<u>2,847</u>	<u>1,773</u>
Total resources expended	<u>167,333</u>	<u>164,004</u>
Net income	<u>9,298</u>	<u>-</u>

This page does not form part of the statutory financial statements

ARTLIFT

England & Wales - Charity number 1151580

Accounts

Artlift™ is a charitable incorporated organisation
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Artlift

**Annual Report and Financial Statements
for year ending 31 March 2024**



Featured: Chronic Pain Co-producer Kim Broom &
Dance Facilitator Annet Richards
Photographer: Leyla Özkan

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Report of Trustees for the year ended 31 March 2024

The trustees present their annual report and independently assessed financial statements for the year ended 31 March 2024 and confirm they comply with the Charities Act 2011, the Charities Accounts and Reports Regulations 2008 and the provisions of Artlift's Constitution.

Reference and Administrative Information

Legal Status	Charitable Incorporated Organisation ("CIO")
Charity Registration Date	10 April 2013
Artlift Registered Trademark	18 August 2023 at Trademarks Registry Intellectual Property Office
Charity Name	Artlift
Charity Registration Number	1151580
Registered Office	Studio 22, Jolt Studios, 27 St Aldate Street, Kings Square, Gloucester GL1 1RP

Board of Trustees

Dr Gillian Rice, Chair (stepped down 23 May 2023)
Carol Elizabeth Freeman (appointed 24 April, resigned 27 November 2023)
Charlotte Royall Hercock (Chair from 24 July 2023)
Dr Joanna Wilde
Marjorie Tunhidzai Kandini (appointed 24 April 2023)
Naomi Said (appointed 24 April 2023)
Probjoth Singh (appointed 24 April 2023)
Stuart Finlator

Management Team

Executive Director: Cath Wilkins
Project Manager (Flourish & Workplace Wellbeing): Helen Crocker
Programme Assistants: Keeley Newman-Goodall and Karen Julke

Financial management services supplied by Art Shape Ltd.

Creative Team

Flourish Magazine Editor: Natalie Beech
Creative Navigator: David Davies
Dance Facilitator & Assistant: Annet Richards-Binns, Michelle Lee
Artist Facilitators: Amy Freeman, Brenda Read-Brown, Emma Cleasby, Harriet West, Jim Brook, Julie Matthews, Lisa Jenkinson, Ronnie McGrath, Rose Illingworth, Susie Walker

Independent Financial Examiner

Holly Siddall, AFA MIPA, ACCA
iLex Accountancy Services Ltd, 41 Brunswick Road, Gloucester, GL1 1JS

Bankers

Triodos Bank

Report of the Trustees for the year ended 31 March 2023

1. Executive Summary

1.1 Background

Artlift was established as a Charitable Incorporated Organisation (CIO) on 10 April 2013 but has existed since 2006 as a project managed by a Steering Group, and therefore has over 17 years track record in delivering Creative Health programmes, including independent evaluation of their impact.

1.2 Key achievements in 2023-24 include:

During the year, Artlift developed new partnerships and co-produced projects through which to address under-representation in our participant base. This included 2 men's mental health projects with Open Door in Cheltenham and with the Integrated Offender Team in Gloucester.

Flourish Magazine, produced for the cancer community, developed in terms of creative content and reach, with funding secured via Arts Council England to increase distribution to 2,000 per edition across a wider geographic area (including Bristol and South Gloucestershire). We also started to deliver engagement workshops through which to raise debate around cancer in minoritized communities and to encourage contributions from a more diverse range of people to the magazine.

We also used our learning from the prior year's research and development project to deliver a pilot course 'Dance Unstuck' for adults living with chronic pain.

Additionally, Artlift co-founded two new Steering Groups through which to:

- a) better explore means of supporting transitions from statutory mental health to Creative Health services and
- b) explore a more joined up training and development framework for the county through with to support and diversify the Creative Health workforce.

1.3 Key challenges:

The main challenge was around ongoing development of our team, volunteer team and Board. We lacked capacity to advertise or headhunt for a new Chair on the stepping down of Dr. Gillian Rice, so Charlotte Royall kindly agreed to step into an Interim Chair role.

Additionally, there was a need to streamline our Create Well mental health programme on learning of a reduction in funding originally offered. This resulted in cutting of three planned groups in the spring term.

1.4 Compliance with Charity Commission Reporting Requirements

- Artlift's accounts for the year were recorded on an accruals basis, with regular review of programme budgets vs. the QuickBooks accounting system reports by the Executive Director, and formal reporting at quarterly Trustees' meetings.
- Artlift's accounts have been subject to independent examination by Holly Siddall AFA MIPA, ACCA, iLex Accountancy Services Ltd, Gloucester, Gloucestershire.
- As a Charitable Incorporated Organisation, Artlift is only required to submit an annual return to the Charity Commission, and there is no requirement to submit an additional report to Companies House.
- Artlift's status and registered charity number appears on our website and public documentation.

2. Structure, governance and management

2.1 Governing document

Artlift is a Charitable Incorporated Organisation registered with the Charity Commission on 10 April 2013 under charity number 1151580. It is governed by our constitution pertaining to a Charitable Incorporated Organisation.

2.2 Trustee recruitment, retention and skill set

2.2.1 Skills Audit

Artlift advertised and headhunted for new Trustees during the prior financial year in order to diversify the Board. As a result, 4 new Trustees were appointed in May 2023.

The Board of Trustees benefited from strategic, health sector, financial, personnel, and charity expertise, as well as experts by experience and representatives of the Black and Asian communities. Individual Trustees took lead roles in safeguarding, equality and data protection.

2.2.2 Trustee Recruitment is via:

- Head-hunting of potential trustees with specific protected characteristics and/or areas of lived or work experience / expertise
- Adverts in NHS, County Council and third sector publications, websites and e-newsletters and/or through social media
- Networks of existing trustees and/or staff

2.2.3 Trustee Training and Induction

On recruitment, all trustees are provided with access to:

- Artlift's Constitution
- Current Policies and Procedures
- The business plan, including strategic aims, vision, mission and values
- Trustees' meeting minutes and operational reports from the year prior to appointment
- An organisational structure chart
- The Charity Commission's Essential Trustee Guide

In addition, the Artlift Executive Director and 1 existing Trustee meets with the new trustee to introduce the key documents, answer any queries and provide briefing on the role of the Trustee where required. New Trustees also visit Artlift sessions to meet Artist Facilitators and participants.

Where required or requested, new Trustees are also buddied with one of our experienced Trustees for an initial 3-6 month period.

2.2.4 Trustees Skills and Experience from April 2023 - March 2024

- **Carol Freeman** – Cheltenham based marketer, brand strategist and business developer.
- **Charlotte Royall Hercock** – Interim Chair from July 2023. Forest of Dean based commercial sector project manager, Trustee of other charities, former Artlift participant and staff member.
- **Dr Gillian Rice** - Chair (23/05/16 – 23/05/23), Bristol-based GP, with experience of arts and health work, including arts and health projects which she devised and implemented in her surgery.

- **Dr Joanna Wilde** – Cheltenham based Chartered Psychologist, Chartered Scientist, former corporate sector senior Organisational Development HR professional, who has run programmes in organisational health and social justice.
- **Marjorie Kandini** – Gloucester based former mental health nurse, now working in the social care sector, with qualifications and experience in coaching and leadership skills and MSc in Public Health.
- **Naomi Said** – Stroud based actor, choreographer, movement director, educator and community arts practitioner, with experience in arts fundraising and development, local government, education administration and corporate audit services. Also, an NHS Expert by Experience and former Artlift participant.
- **Probjoth Singh** – Gloucester based Peer Support Worker at Wotton Lawn Hospital, supporting discharge, also involved in setting up creative activities, co-producer and tutor for the Recovery College and an NHS Expert by Experience as well as former Artlift participant.
- **Stuart Finlator** – North Cotswolds based former business owner and landscape architect, with charity fundraising and community engagement experience.

2.3 Related Parties

None of our Trustees receive remuneration or other benefit from their work with the charity. Any connection between a Trustee or senior manager of the charity with a grant maker, partner organisation or employee of the charity must be disclosed to the full board of Trustees in the same way as any other contractual relationship with a related party. Such matters are recorded in a conflict-of-interest register, and as a standing agenda item at trustees' meetings. In the current year no such related party transactions were reported.

Artlift received most of its grant funding from NHS Gloucestershire Integrated Care Board (ICB) in 2023-24 who set out their relationship to Artlift within grant agreements.

2.4 Day to day management

The Board of Trustees oversees the strategic direction and good governance of the charity. The Board meets quarterly, and sub-committees or working parties are established and run as required between the quarterly meetings.

Artlift's Executive Director ensures effective operations at all levels of the organisation and leads on strategic development. The Executive Director has delegated authority, within terms of delegation approved by the Trustees, for operational matters including finance, employment and artistic performance-related activity.

3. Risk Management

3.1 Overall approach

The Trustees' risk management is focused on the long-term viability of the CIO and on strategic risks to Artlift's status as a pioneer in evidence based, highly accessible creative health interventions. Trustees oversee a series of policies and procedures to carefully manage risks associated with delivering services for vulnerable adults.

Finances are managed in reference to the organisation's two-year rolling business plan, with any potential cashflow issues or challenges highlighted during quarterly Trustee meetings.

3.2 Policies and Procedures

The client group Artlift serves comprises almost exclusively vulnerable adults; the charity has adopted a

robust Protection of Vulnerable Adults, Children & Young People's policy and procedures to cover the occasions when we work with under 18-year-olds. This includes disclosure procedure guidelines, that has mandatory force for all employees, sub-contractors and volunteers (including Board members). The organisation also maintains Data Protection / GDPR and Equity Diversity and Inclusion policies as well as other policies and guidelines as required, such as a Lone Working policy, to protect its staff and participants.

3.3 Public Liability Insurance

The policy provides:

- £5 million public liability cover
- £10 million employers' liability
- £250,000 cover for legal expenses
- £100,000 PLI cover for each Trustee / Director
- Up to 12 active volunteers

3.4. Workforce training and support

In 2023-24, all relevant staff, in line with current regulations, were required to undergo a DBS check every 3 years (or to join the annual renewal scheme).

Artist Facilitators and referral processors who have regular contact with our participants are supported with clinical or peer supervision, manager supervision, and sharing of practice and/or reflection sessions.

All freelance staff were required to hold their own Public Liability insurance up to £1 million, and to update mandatory training every 3 years which, for Artist Facilitators delivering in community settings, includes:

- Safeguarding
- Suicide Prevention
- First Aid
- Mental Health First Aid / awareness

Other essential training for all staff, organised by Artlift, includes:

- Data protection (GDPR) training / briefing
- Health & Safety / risk assessment
- Disability awareness
- LGBTQ+ awareness
- Race & identity training

In addition, core staff and Artist Facilitators were encouraged or supported to engage in other relevant professional development, such as Understanding Autism.

3.5 Risk assessments

Intervention risk assessments for all courses, events and trips are carried out by the relevant Artist Facilitator and/or Programme/Project Manager using Artlift's template. Risk relating both to the venue and to the cohort of participants, including their access requirements, is assessed.

Artlift's referral form and process (including a form completed / signed by a health or other relevant referring professional, and subsequent conversations with the referrer and/or potential participant) supports assessment of suitability for participation in group sessions and makes the team aware of any safeguarding or access measures that may need to be put in place.

4. Objectives and activities in 2023/24

4.1 Strategic objectives

In this financial year, Artlift was working towards the following objectives as part of its rolling 2-year business plan:

- Extend the positive impact of Artlift's work to a wider diversity of people.
- Impact positively on wider thinking and awareness around mental health, cancer and chronic pain.
- Capitalise on Artlift's long-term experience, resources and body of data to play a key role in development of the local and national sector.
- Raise our visibility and ensure our stories (and those of our participants and alumni) are being heard locally and UK-wide.

4.2 Strategic Development

4.2.1. Local and national advocacy and sector development

Artlift remained a member of the Association of Mental Health Providers and of an informal national Arts & Mental Health network.

Locally, Artlift continued to share practice, experience and to plan, as well as share data on an NHS ICB platform, alongside Gloucestershire Creative Health Consortium (GCHC) partners – Art Shape, Mindsong, The Music Works, and Artspace Cinderford.

In addition, Artlift represented the Consortium on the Steering Group for the University of Gloucestershire's developing Arts Health & Wellbeing Centre.

We also continued sharing data and/or research plans with university colleagues at The University of Gloucestershire and Cardiff Metropolitan University and continued to co-supervise an MA by Research student undertaking a comparative study of Arts on Prescription and talking therapies.

Other groups and networks of which Artlift is a member, and/or for which we delivered presentations and/or tasters, included:

- All Party Parliamentary Group on Arts, Health & Wellbeing / National Centre for Creative Health roundtable on value and finance (speaker)
- Launch event for the Creative Health Review organised by the above-mentioned partners (in which GCHC and Artlift are featured)
- Gloucestershire's VCSE / Clinical Programme Groups networking event (table facilitator)
- Gloucestershire's Social Prescribers' networking meeting (taster & talk)
- The Future Talent steering group's Creative Lab with organisations (table facilitator)
- An NHS Glos organised Community Wellbeing Market Engagement event
- The county arts Disability Arts Board (presentation on dance and chronic pain research)
- Clinical Programme Group for chronic pain (presentation / regular updates)
- Gloucestershire Business Show (panel and stall)
- Circle2Success' business networking event on wellbeing in the workplace (taster and talk)

- County Council disability partnership boards
- A mental health forum with the Diverse Ethnic Research Alliance
- ICU Community Clinics
- Know Your Patch meetings
- North Cotswolds Primary Care Network (taster)
- Forest Health Forum, Gloucestershire Health & Care and FVAF World Café event
- Yes to Life's (integrated cancer charity) conference in London (taster and stand)
- Baring Foundation's gathering for Global Majority award-holders, alongside Your Next Move (participant / awardee)

Additionally, we helped raise the profile of Gloucestershire's Creative health sector through:

- Being featured in an online article for ARTNEWS magazine in Japan
- Participant / Flourish Magazine contributor artwork and information boards as part of a GCHC exhibition celebrating NHS75 at Gloucester Cathedral
- Artlift and Yes to Life's Flourish Magazine (produced by and for the cancer community and distributed across Gloucestershire, South Glos and Bristol)

4.2.2 Piloting new schemes and reaching new beneficiaries

During the year, Artlift extended the reach of initiatives launched in the prior year, specifically widening distribution of Flourish Magazine (by and for the cancer community) into South Gloucestershire and Bristol, as well as promoting our Workplace Wellbeing services into the corporate and government, as well as the health sector.

There was a strong strategic focus in 2023-24 on addressing under-representation in our Arts on Prescription participant base alongside addressing health inequalities. Target beneficiaries during the year were men living with mental health challenges and minoritised communities. Specific initiatives were:

- An artist residency at Open Door's Guest Hub in Cheltenham, working alongside predominantly men living with mental health, addiction and/or homelessness challenges.
- A pilot project for men on probation co-produced with the Integrated Offender Management team
- Initial co-design of a pilot project to engage minoritised communities, working alongside Community Researchers developed via a University of Gloucestershire participatory research project and the Diverse Ethnic Research Alliance.
- A pilot community hospital residency project at Stroud General Hospital delivered in partnership with NHS Gloucestershire ICB, Stroud District Council, Active Gloucestershire, a local befriending service, and the Independence Trust.

Other new schemes included:

- Running a pilot course called 'Dance Unstuck', which had been co-produced alongside people living with chronic pain in the prior year.
- Training and consultancy for Black-led, youth-focused CIC Your Next Move to support their development of an Arts on Prescription through Hip Hop programme.

4.2.3 Public Benefit

In shaping our objectives for the year and planning our activities, the Trustees have considered the Charity Commission's guidance on public benefit and fee charging. Since its inception, Artlift has proactively worked directly with people who are at the margins of society:

- Our Arts on Prescription activities (and materials required for those activities) are free to all participants
- We design targeted projects and initiatives to engage people who face health inequalities
- We listen to and plan with people with lived experience of cancer, chronic pain and mental health issues through co-production and/or steering groups and internal consultation with our Trustees, volunteers and staff / Artist Facilitators who are experts by experience.
- We monitor our beneficiaries by postcode and employment status, as well as wider equal opportunities monitoring, to ensure we design initiatives to address gaps when planning.

In 2023-24, based on 80 equal opportunities monitoring forms, we know that 56% of our beneficiaries were unemployed or not working due to illness, disability or caring responsibilities, 84% self-identified as disabled and over 21.5% were carers.

- We work in partnership with the NHS, Social Prescribers and other third sector professionals to elicit referrals for those who might not otherwise have tried creative interventions. We also accepted self-referrals to bring down potential access barriers.
- We continued work to implement disability and diversity action plans, which included speaking at key events attended by target beneficiaries, building a Diversity Co-production group, and planning and fundraising for projects that benefit marginalized communities.

5. Key Organisational Achievements

5.1 Location and summary of activities

5.1.1. *Create Well Mental Health - Arts on Prescription programme*

Under this programme in 2023-24, 276 sessions were delivered, which included:

- 21.5 community-based courses in Cheltenham, Cinderford, Cirencester, Gloucester, Moreton-in-Marsh and Stroud
- 11 bespoke Arts on Prescription programmes through one-to-one Creative Navigator support

Participants who engaged in courses benefited from:

- up to 10 x 2-hour sessions
- access to Artlift's online resource and 'Move On Hub'
- up to 3 individuals 'Creative Check-ins' facilitating co-production of personalised plans through which to embed a creative practice and agree a Move On plan to sustain wellbeing
- Move On guidance on setting up participant-led groups where requested

Participants working with the Creative Navigator were supported to bring down barriers to engagement through Zoom and/or phone calls, e-mails and/or posted materials. The Creative Navigator drew on creative activities, motivational interviewing and health coaching techniques.

Additionally, Artlift delivered a residency project with Open Door, who have a drop-in Guest Hub for vulnerable, disadvantaged and lonely people. This enabled a group of 12 men to engage in creative activities at the Hub, with several creating outdoor work for Cheltenham Pain Festival.

5.1.2. ***Living Well with Chronic Pain - Arts on Prescription programme***

In 2023-24, the programme was mainstreamed within Gloucestershire NHS chronic pain clinical pathways. 172 sessions were delivered, which included:

- 2 online group courses delivered via Zoom.
- 6 community-based courses solely for Chronic Pain participants in Cheltenham and Gloucester.
- Places on 8.5 mixed courses (alongside Create Well participants) in Cinderford, Cirencester and Moreton-in-Marsh.
- 1 bespoke Arts on Prescription programme through one-to-one Creative Navigator support.

The structure of the courses and Creative Navigator intervention were as outlined above for the Create Well programme (under 5.1.1). Course examples are:

- Sound of Art, using music as inspiration for individual and collaborative visual artworks.
- Creativity at Play, drawing on various aspects of theatre from puppetry to costume design and storytelling.

Additional to the above-mentioned services, Artlift also piloted a 10-session 'Dance Unstuck' course, which had been co-designed the prior year alongside pain clinicians, inclusive dance specialists, and Experts by Experience. The course supports adults with chronic pain to develop their own personalised movement vocabulary.

5.1.3. ***Intensive Care Leavers – test & learn project***

This year, it was agreed with NHS commissioners and the Intensive Care team to integrate participants recruited via Community Clinics into Artlift's existing (Create Well and Living Well) Arts on Prescription programmes. This resulted in a shorter wait to join courses, thereby less drop off.

5.1.4. ***Jubilee Ward – community hospital project***

Artlift received an NHS Gloucestershire ICB grant during the year enabling partnership into a 'test' project delivered at Stroud General Hospital alongside Stroud District Council, Active Gloucestershire, a local befriending service, and the Independence Trust.

17 Creative Health sessions were delivered engaging 34 patients, who were supported with signposting into community-based arts provision to help them stay well following discharge.

5.1.5. ***Flourish Magazine – by and for people impacted by cancer***

In 2023-24, Artlift build on the successes and learning from production of two pilot editions of Flourish Magazine produced in the prior year. The initiatives continued to be supported and shaped through partnership with Yes to Life integrative care charity and input from Steering group members including an Expert by Experience and representatives of Macmillan Cancer Support / Next steps and Gloucestershire Health & Care NHS Foundation Trust.

During the year, we produced editions 3 and 4 on the topics of Movement and Balance. For the latter, we engaged through a workshop with a group of primarily Somali women Bristol, from which an article was created available as a pull out in English, Urdu and Somali.

5.1.6. ***Sold services***

Workplace Wellbeing:

Artlift continued to deliver packages across Gloucestershire supporting wellbeing in the workplace, predominantly to NHS teams. The offer expanded to include popular singing workshops. Packages delivered during the year included tasters or workshops for:

- NHS Gloucestershire Health & Care's (GCH) Let's Talk team

- North Cotswolds Primary Care Network teams
- Gloucestershire Hospitals NHS Foundation Trust's Brain Injury, plus Clinical Health Psychology teams
- The Alney GP practice in Gloucester

Additionally, resource was invested in development of relationships, and raising Artlift's profile, with the corporate and government sectors. Four tasters were delivered for GCHQ in Cheltenham as part of their wellbeing week, and a talk and taster was delivered as part of Circle 2 Success' business network membership gathering.

Commissioned services:

Black-led CIC Your Next Move commissioned Artlift to deliver 3 consultancy and 2 training sessions, plus ongoing mentoring. This was part of a Baring Foundation supported initiative to develop a programme of Arts on Prescription through Hip Hop.

In addition, Artlift was commissioned during the year to co-produce a pilot project with the Integrated Offender Management team. We worked with 4 men on probation over 10 sessions, including an initial taster. Participants were managing multi-layered challenges – with drugs and alcohol, interim housing, and serious mental illness.

5.2 Our Impact

Artlift works with Artist Facilitators, co-production groups and academic partners to agree and/or review evaluation frameworks and tools. Quantitative tools used during the year included:

- the clinically validated Warwick-Edinburgh Mental Wellbeing Scale (WEMWBS)
- a tool co-devised with Pain Management Team clinicians to measure confidence in carrying out daily tasks whilst living with pain
- a simple 'mood' score at the start and end of Dance Unstuck sessions

The team continued to use and refine qualitative tools including: Satisfaction Surveys, Personalised Participant plans (including Move On notes), group discussions, case studies and curated Padlet documents or PDF 'books' evidencing the journey of each group visually and/or through creative writing.

Artlift also shared data through the minimum dataset platform of NHS Gloucestershire ICB and with long-term partner University of Gloucestershire (UoG). We continued to work with UoG and Cardiff Met colleagues planning areas of research and co-supervising a 2-year MA by Research student.

5.2.1 Headline Statistics

In 2023-24, 288 participant places were taken up on Artlift's Arts on Prescription courses and associated pilot projects. There were also 30 contributors to Flourish Magazine and 323 participants in Workplace Wellbeing sessions, including the 2 promotional tasters.

On Artlift's main Arts on Prescription programmes:

- On the Create Well mental health programme (from a dataset of 29) there was an average increase in wellbeing of 3, with 52% of participants showing meaningful improvement (scores rising by 3+)
- On the Living Well with Chronic Pain programme (from a dataset of 48), there was an average increase in wellbeing of 8.2, with 71% showing a meaningful improvement, plus a 30% average increase in ability to manage pain. Surveys also told us that 32% showed a decrease in number of GP visits.

5.2.2. Key Qualitative Feedback

From participant feedback in surveys and group discussions, plus their personalised participant and Move On plans, we know that the main impact in 2023-24 has been:

- **Positive impact on participants' mental and physical health and wellbeing:** 68% of Arts on Prescription participants felt there had been a positive impact on their depression, 66.5% on anxiety as a result of engagement with Artlift.

"My painting has really helped my mental health. Doing this course has changed my life in such a great way. I feel completely different now I make art. I am much happier"

"When I focus on something creative, it helps takes my mind off of my pain. I am now able to use this as a tool to help get through difficult days"

Many participants mentioned the impact of learning new skills, a sense of achievement and boosted confidence – generally and/or in communicating with others – as key factors in their improved outlook.

In group discussions, participants talked about how Arts on Prescription felt less stressful or pressurised than other therapeutic activities with which they'd engaged:

"It's an indirect help, the thing with talking therapies is I don't want to sit there and talk about my crap, it's nice to just sit and not talk or think about it. This is just a positive space"

"There's no pressure here, talking therapies are so stressful, whereas this is just chilled"

- **Ongoing and wider wellbeing and social impacts:** in surveys and group discussions participants mentioned how engagement in creative activities / a group had helped them to connect with other, combatting social isolation.

"I was unable to get out of the house before as I thought there was no point but now I am excited for each Tuesday and I have made new friends too! I am determined to help run the move on group as I know ... this will give me something to focus on"

"I am enjoying having new friends and it is really nice to have understanding friends who get the problem with pain"

In Satisfaction surveys, 93% of Arts on Prescription participants confirmed their intention to continue with creative activities to help sustain their improved sense of wellbeing. 6 new peer-led Move On groups were established with support from Artist Facilitators.

Participants shared news of positive impact on relationships with family and friends, thanks to having something new to do with them and/or simply something more positive about which to talk.

"I now do art with my daughter which helps her with her mental health issues too"

"I have started a new routine of doing art with my mum at home in the afternoons"

6. Trustee remuneration and expenses

No Trustees were paid remuneration or expenses during the year.

7. Financial review

7.1 Policy on reserves, stating the level of reserves held and why they are held

Artlift currently holds approximately 3 months' worth of designated, unrestricted reserves, which would enable payment of the Executive Director, Finance service provider, and to meet final obligations should it be necessary to fold the CIO. As Artlift had few liabilities in 2023-24, there was no rent (as the team work remotely), and all the charity's work is project funded, a high level of reserves was not required.

Artlift builds a contingency of 3 - 5% of overall project cost into each funding bid budget wherever feasible to meet unforeseen project costs.

7.2 Deficit management

Not applicable, as no funds in deficit as at 31 March 2024.

7.3 Funds – Balance sheet 31st March 2024

Bank	£70,514
Accounts receivable:	<u>£8,265</u>
Total funds:	<u>£78,779</u>
Accounts payable:	£2,535
Accruals - Ongoing unfinished projects:	<u>£58,724</u>
Reserves:	<u>£17,519</u>

7.4 Trustees' responsibilities in relation to the financial statements

Artlift's trustees are responsible for preparing a trustees' annual report and financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

In preparing the financial statements, the trustees have applied due diligence in:

- selecting suitable accounting policies and then applying them consistently;
- observing the methods and principles in the Charities SORP;
- making judgements and estimates that are reasonable and prudent;
- stating whether applicable accounting standards have been followed, subject to any material departures disclosed and explained in the financial statements;
- preparing the financial statements on the going concern basis unless it is inappropriate to presume that the charity will continue in business;
- safeguarding the assets of the charity and taking reasonable steps for the prevention and detection of fraud and other irregularities;
- keeping proper accounting records that disclose with reasonable accuracy at any time the financial position of the charity.

The trustees for the purposes of charity law who served during the year and up to the date of this report are set out on page 2.

Approved by the trustees and signed on its behalf by:

Signature:



Charlotte Royall Hercock, Chair, Artlift

Date: 8th November 2024

Independent Examiner's Report to the Trustees for the Year Ended 31 March 2024

I report to the trustees on my examination of the financial statements of Artlift for the year ended 31 March 2024.

Respective responsibilities of trustees and examiner:

The charity's trustees are responsible for the preparation of the accounts. The charity's trustees consider that an audit is not required for this year (under Section 144(2) of the Charities Act 2011 (the 2011 Act)) and that independent examination is required and requested by the trustees. The charity's gross income exceeded £25,000.

Having satisfied myself that the charity is not subject to audit under company law and is eligible for independent examination, it is my responsibility to:

- examine the accounts under Section 145 of the 2011 Act
- to follow the procedures laid down in the General Directions given by the Charity Commission (under Section 145(5)(b) of the 2011 Act); and
- to state whether particular matters have come to my attention.

Basis of the independent examiner's report:

My examination was carried out in accordance with the General Directions given by the Charity Commission. An examination includes a review of the accounting records kept by the charity and a comparison of the accounts presented with those records. It also includes consideration of any unusual items or disclosures in the accounts, and seeking explanations from you as trustees concerning any such matters. The procedures undertaken do not provide all the evidence that would be required in an audit, and consequently no opinion is given as to whether the accounts present a 'true and fair view' and the report is limited to those matters set out in the statements below.

Independent examiner's statement:

In connection with my examination, no matter has come to my attention:

- (1) which gives me reasonable cause to believe that, in any material respect, the requirements to prepare accounts which accord with the accounting records and comply with the methods and principles of the Accounting and Reporting by Charities: Statement of Recommended Practice applicable to Charities preparing their accounts in accordance with the Financial Reporting Standard 102 applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2015) have not been met; or
- (2) to which, in my opinion, attention should be drawn in order to enable a proper understanding of the accounts to be reached.



Holly Siddall AFA MIPA (ACCA)
iLex Accountancy Services Ltd
41 Brunswick Road
Gloucester
GL1 1JS
12th November 2024

**Statement of Financial Activities
Including Income and Expenditure Account
For the year ended 31 March 2024**

	Notes	Unrestricted funds 2024 £	Restricted funds 2024 £	Total 2024 £	Total 2023 £
Receipts					
Income from charitable activities:	1				
Programme delivery		-	137,560	137,560	153,414
Trusts & foundations		126	12,584	12,710	23,831
Bank interest		400	-	400	187
Sales		6,185	7,148	13,333	4,284
Commissioned Services			-	-	-
Earned Income			-	-	-
Donations		-	-	-	3,813
Total Receipts		6,710	157,292	164,003	185,529
Payments					
Expenditure on charitable activities:					
Programme delivery	2	6,710	157,292	164,003	176,113
Total payments		6,710	157,292	164,003	176,113
Net movement in funds		-	-	-	9,416
Fund balances at 1 April 2023		4,620	12,899	17,519	8,103
Fund balances at 31 March 2024	4	4,620	12,899	17,519	17,519

The financial statements were approved and signed and authorised for issue on 5th November 2024.



Charlotte Royall Hercock, Chair

Notes to the Financial Statements (continued)
for the Year Ended 31 March 2024

1. Income from charitable activities

	Unrestricted funds 2024 £	Restricted funds 2024 £	Total 2024 £	Total 2023 £
Programme delivery:				
Arts Council England (org development - Covid-19)	-	15,483	15,483	-
Barnwood Trust (artist & org development)	-	650	650	9,580
D'Oyly Carte Charitable Trust (marginalised community engagement)	-	248	248	-
Gloucestershire Community Foundation (Move On project)	-	5,751	5,751	860
Gloucestershire County Council GloW (Flourish & Create Well)	-	-	-	9,772
Gloucestershire County Council - Thriving Communities (men's project)	-	1,964	1,964	
Gloucestershire Health & Care NHS Foundation Trust (Strength in Diversity)	-	1,128	1,128	
Gloucestershire VCS Alliance (team wellbeing day)	126	-	126	
Integrated Offender Management commission	-	7,148	7,148	
Macmillan Cancer Support (Flourish)	-	5,935	5,935	3,924
National Lottery Awards for All (Flourish & Create Well Rural)	-	5,098	5,098	14,352
NHS Gloucestershire ICB (Mental Health, Chronic Pain, ICU services)	-	113,888	113,888	138,756
Bank Interest	400	-	400	187
Sales	6,185	-	6,185	4,284
Donations	-	-	-	3,813
	6,710	157,292	164,003	185,529

2. Costs of charitable activities

		Unrestricted funds to 31.03.2024 £	Restricted funds to 31.03.2024 £	Total Funds Year to 31.03.2024 £	Total Funds Year to 31.03.2023 £
<u>Arts on Prescription programmes</u>					
i. Mental Health services:					
Create Well Mental Health Programme	-	47,955	47,955	65,519	
Create Well Rural	-	3,248	3,248	3,968	
Diverse Minds	-	777	777	-	
ii. Living Well with Chronic Pain Programme	-	30,783	30,783	38,886	
iii. Intensive Care Leavers project	-	4,713	4,713	4,624	
iv. Hospital Project	-	3,509	3,509	-	
v. IOM	-	5,224	5,224	-	
vi. Mens Eng.	-	1,613	1,613	-	
<u>Development, projects & services</u>					
Sold Services		5,682	-	5,682	2,981
<u>Access Fund</u>					
Flourish (cancer) projects	-	19,509	19,509	12,375	
Research & Development	-	5,172	5,172	9,312	
Programme Development	-	5,464	5,464	125	
Support costs	3	986	27,593	28,579	36,632
Governance costs	4	42	1,731	1,773	1,690
		6,710	157,292	164,003	176,113

	Unrestricted funds to 31.03.2024 £	Restricted funds to 31.03.2024 £	Total Funds Year to 31.03.2024 £	Total Funds Year to 31.03.2023 £
3 Support costs				
Core staffing costs (Executive Director & Finance Administrator)	660	23,610	24,270	30,583
Expenses, incl. travel & subscriptions (Trustees, Volunteers, Managers)	236	755	992	595
Essential Overheads (printing, postage, stationery, telephone, room hire)	88	2,466	2,554	838
Recruitment	-	-	-	56
Bank charges	(0)	50	49	30
Profile raising	-	361	361	1,662
Website development, IT costs & equipment	2	352	353	2,868
	986	27,593	28,579	36,632

4 Governance costs

Professional fees (Insurance, legal, Independent Examiner)	42	1,731	1,773	1,690
	42	1,731	1,773	1,690

5 Closing funds

	31.03.2024 £	31.03.2023 £
Triodos Bank account	70,514	81,090
Debtors	8,265	9,426
Creditors	(2,535)	(13,183)
Accruals & Deferred Income	(58,724)	(59,814)
	17,519	17,519

	As at 31.03.2023 £	Incoming £	Outgoing £	As at 31.03.2024 £
Restricted funds	12,899	157,292	157,292	12,899
Unrestricted funds	4,620	6,710	6,710	4,620
Total Funds	17,519	164,003	164,003	17,519

6 Trustee remuneration and expenses

No Trustees were paid remuneration during the year.

7. Debtors

	2024	2023
	£	£
Amounts falling due within one year:		
Trade debtors	8,265	9,426
Cash at bank and in hand	70,514	81,090
	<u>78,779</u>	<u>134,442</u>

8. Creditors

	2024	2023
	£	£
Amounts falling due within one year:		
Trade creditors	1696.77	12884.1
Other creditors	814.5	299.16
Accruals and deferred income	58748.3	59814
	61259.6	126339

ARTLIFT

England & Wales - Charity number 1151580

Accounts

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Artlift

**Annual Report and Financial Statements
for year ending 31 March 2023**



Photo credit: Leyla Özkan Photography

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Report of Trustees for the year ended 31 March 2023

The trustees present their annual report and independently assessed financial statements for the year ended 31 March 2023 and confirm they comply with the Charities Act 2011, the Charities Accounts and Reports Regulations 2008 and the provisions of Artlift's Constitution.

Reference and Administrative Information

Legal Status	Charitable Incorporated Organisation ("CIO")
Charity Registration Date	10 April 2013
Artlift Registered Trademark	18 August 2023 at Trademarks Registry Intellectual Property Office
Charity Name	Artlift
Charity Registration Number	1151580
Registered Office	May Lane Surgery, 27 May Lane, Dursley, Gloucestershire GL11 4JN

Board of Trustees

Dr Gillian Rice, Chair
Charlotte Royall Hercock
Dr Joanna Wilde (appointed 2 May 2022)
Stuart Finlator (appointed 2 May 2022)
Susan Burling (resigned 20 July 2022)
James Garrod (resigned 20 April 2022)
Sally Lewis (stepped down 20 April 2022)

Management Team

Executive Director: Cath Wilkins
Project Manager (Flourish & Workplace Wellbeing): Helen Crocker
Development & Engagement Manager: Amabel Mortimer (resigned 17 February 2023)
Programme Assistants: Keeley Newman-Goodall (appointed 11 July 2022) and Karen Julke (appointed 22 February 2023)

Financial management services throughout the year, and referrals processing until August 2022, were supplied by Art Shape Ltd.

Creative Team

Flourish Magazine Editor: Natalie Beech (contracted to 25 November 2022)
Creative Navigator: David Davies
Dance Co-Researchers: Annet Richards-Binns, Steven Skinley
Artist Facilitators: Amy Freeman, Brenda Read-Brown, Emma Cleasby, Harriet West, Jim Brook, Julie Matthews, Lisa Jenkinson, Nick Moore, Ronnie McGrath, Rose Illingworth, Susie Walker

Independent Financial Examiner

Holly Siddall, AFA MIPA, ACCA
iLex Accountancy Services Ltd, 41 Brunswick Road, Gloucester, GL1 1JS

Bankers

Triodos Bank

Report of the Trustees for the year ended 31 March 2023

1. Executive Summary

1.1 Background

Artlift was established as a Charitable Incorporated Organisation (CIO) on 10 April 2013 but has existed since 2006 as a project managed by a Steering Group and therefore has over 16 years track record in delivering Creative Health programmes, including independent evaluation of their impact.

1.2 Key achievements in 2022-23 include:

Organisational development –

During the year, Artlift updated its website and produced new promotional materials using the refreshed brand guidelines produced in February 2022.

Core managerial staff were brought onto permanent PAYE contracts in August 2022, bringing more organizational stability.

The team continued to implement its Disability and Diversity action plans including appointment of new Artist Facilitators from Global Majority communities and/or who enriched Artlift's diversity of artforms. The whole team also engaged in a disabled artist-led sharing of practice around access.

1.3 Key challenges:

The main challenges were around capacity, in part due to staff, roles and responsibility changes. This, as well as limited funds and capacity led to slower than desired implementation of Artist Facilitator professional development, Disability and Diversity action plans.

1.4 Compliance with Charity Commission Reporting Requirements

- Artlift's accounts for the year were recorded on an accruals basis, with regular review of programme budgets vs. the QuickBooks accounting system reports by the Executive Director, and formal reporting at quarterly Trustees' meetings.
- Artlift's accounts have been subject to independent examination by Holly Siddall AFA MIPA, ACCA, iLex Accountancy Services Ltd, Gloucester, Gloucestershire.
- As a Charitable Incorporated Organisation, Artlift is only required to submit an annual return to the Charity Commission, and there is no requirement to submit an additional report to Companies House.
- Artlift's status and registered charity number appears on our website and public documentation.

2. Structure, governance and management

2.1 Governing document

Artlift is a Charitable Incorporated Organisation registered with the Charity Commission on 10 April 2013 under charity number 1151580. It is governed by our constitution pertaining to a Charitable Incorporated Organisation.

2.2 Trustee recruitment, retention and skill set

2.2.1 Skills Audit

Artlift advertised and headhunted for new Trustees during the financial year in order to diversify the Board. As a result 4 new Trustees were appointed in May 2023.

Albeit one health, one statutory sector and one arts professional stepped down from the Board during the year, Artlift retained strategic, health, financial, personnel, and charity expertise on the Board, including experts by experience. Individual Trustees took lead roles in safeguarding, equality and data protection.

2.2.2 Trustee Recruitment is via:

- Head-hunting of potential trustees with specific protected characteristics and/or areas of lived or work experience / expertise
- Adverts in NHS, County Council and third sector publications, websites and e-newsletters and/or through social media
- Networks of existing trustees and/or staff

2.2.3 Trustee Training and Induction

On recruitment, all trustees are provided with access to:

- Artlift's Constitution
- Current Policies and Procedures
- The business plan, including strategic aims, vision, mission and values
- Trustees' meeting minutes and operational reports from the year prior to appointment
- An organisational structure chart
- The Charity Commission's Essential Trustee Guide

In addition, the Artlift Executive Director and 1 existing Trustee meets with the new trustee to introduce the key documents, answer any queries and provide briefing on the role of the Trustee where required. New Trustees also visit Artlift sessions to meet Artist Facilitators and participants.

Where required or requested, new Trustees are also buddied with one of our experienced Trustees for an initial 3-6 month period.

2.2.4 Trustees Skills and Experience from April 2022 - March 2023

- **Dr Gillian Rice** - Chair (since 23/05/16), Bristol-based GP, with experience of arts and health work, including arts and health projects which she devised and implemented in her surgery.
- **Sue Burling** - Integrated Locality Partnership Administrator with NHS Gloucestershire CCG, PCN Management Support for Berkeley Vale and for Severn Health Primary Care Networks, and Project Administrator for Facts4Life, a health literacy project.
- **James Garrod** – Interim Director for Gloucester Culture Trust; Gloucestershire Board Chairman for Young Enterprise UK and Business Manager for Haines Art.

- **Sally Lewis** - Development Officer at Gloucestershire County Council, Adult Education.
- **Charlotte Royall Hercock** – commercial sector project manager, Trustee of other charities, former Artlift participant and staff member.
- **Dr Joanna Wilde** – Chartered Psychologist, Chartered Scientist, former corporate sector senior Organisational Development HR professional, who has run programmes in organisational health and social justice.
- **Stuart Finlator** – former business owner and landscape architect, with charity fundraising and community engagement experience.

2.3 Related Parties

None of our Trustees receive remuneration or other benefit from their work with the charity. Any connection between a Trustee or senior manager of the charity with a grant maker, partner organisation or employee of the charity must be disclosed to the full board of Trustees in the same way as any other contractual relationship with a related party. Such matters are recorded in a conflict-of-interest register, and as a standing agenda item at trustees' meetings. In the current year no such related party transactions were reported.

Artlift received most of its grant funding from NHS Gloucestershire Integrated Care Board (ICB) in 2022-23 who set out their relationship to Artlift within grant agreements.

2.4 Day to day management

The Board of Trustees oversees the strategic direction and good governance of the charity. The Board meets quarterly, and sub-committees or working parties are established and run as required between the quarterly meetings.

Artlift's Executive Director ensures effective operations at all levels of the organisation and leads on strategic development. The Executive Director has delegated authority, within terms of delegation approved by the Trustees, for operational matters including finance, employment and artistic performance-related activity.

3. Risk Management

3.1 Overall approach

The Trustees' risk management is focused on the long term viability of the CIO and on strategic risks to Artlift's status as a pioneer in evidence based, highly accessible creative health interventions. Trustees oversee a series of policies and procedures to carefully manage risks associated with delivering services for vulnerable adults.

Finances are managed in reference to the organisation's two-year rolling business plan, with any potential cashflow issues or challenges highlighted during quarterly Trustee meetings.

3.2 Policies and Procedures

The client group Artlift serves comprises almost exclusively vulnerable adults; the charity has adopted a robust Protection of Vulnerable Adults, Children & Young People's policy and procedures to cover the occasions when we work with under 18 year-olds. This includes disclosure procedure guidelines, that has mandatory force for all employees, sub-contractors and volunteers (including Board members). The organisation also maintains Data Protection / GDPR and Equity Diversity and Inclusion policies as well as other policies and guidelines as required, such as a Lone Working policy, to protect its staff and participants.

3.3 Public Liability Insurance

The policy provides:

- £5 million public liability cover
- £10 million employers' liability
- £250,000 cover for legal expenses
- £100,000 PLI cover for each Trustee / Director
- Up to 12 active volunteers

3.4. Workforce training and support

In 2022-23, all relevant staff, in line with current regulations, were required to undergo a DBS check every 3 years (or to join the annual renewal scheme).

Artist Facilitators who have regular contact with our participants are supported with clinical or peer supervision, manager supervision, and peer-led reflection sessions.

All freelance staff were required to hold their own Public Liability insurance up to £1 million, and to update mandatory training every 3 years which, for Artist Facilitators delivering in community settings, includes:

- Safeguarding
- Suicide Prevention
- First Aid
- Mental Health First Aid / awareness

Other essential training for all staff, organised by Artlift, includes:

- Data protection (GDPR) training / briefing
- Health & Safety / risk assessment
- Disability awareness
- LGBTQ+ awareness
- Race & identity training

In addition, core staff and Artist Facilitators were encouraged or supported to engage in other relevant professional development, such as Health Coaching training.

3.5 Risk assessments

Intervention risk assessments for all courses, events and trips are carried out by the relevant Artist Facilitator and checked by the programme / project manager using Artlift's template. Risks relating both to the venue and to the cohort of participants, including their access requirements, is assessed.

Artlift's referral form and process (including a form signed by a health or other relevant referring professional, and subsequent conversations with the referrer and/or potential participant) supports assessment of suitability for participation in group sessions and makes the team aware of any safeguarding or access measures that may need to be put in place.

4. Objectives and activities in 2022/23

4.1 Strategic objectives

In this financial year, Artlift was working towards the following objectives as part of its rolling 2-year business plan:

- To broaden access to, and continue to refine the quality of, Artlift's Arts on Prescription services

- To impact positively on sector practice
- To secure a sustainable future for Artlift through diversifying income streams, capitalising on volunteer support, and growing profile

4.2 Strategic Development

4.2.1. Local and national advocacy and sector development

Artlift remained a member of the Association of Mental Health Providers and of an informal national Arts & Mental Health network.

Locally, Artlift continued to share practice, experience and to plan, as well as share data on an NHS ICB platform, alongside Gloucestershire Creative Health Consortium partners – Art Shape, Mindsong, The Music Works, and Artspace Cinderford. Artlift contributed to the Consortium’s submission to the Culture, Health & Wellbeing Alliance resulting in a ‘Collective Power’ award in November 2022.

Other groups and networks Artlift attended, presented at and/or provided tasters and information for during the year included:

- Wales School of Social Prescribing
- NHS Gloucestershire ICB’s event to present findings to NHS England’s Head of Prescribing
- NHS Wellbeing Champions event and the Social Prescribers Network meeting
- Gloucestershire’s Cancer Support Services Network event
- Glos VCS Alliance (articles for their Trustees’ Week focus on diversity)
- The county arts Disability Arts Board and County Council disability partnership boards
- ICU Community Clinics
- Know Your Patch meetings in geographic areas in which we needed to boost referrals
- Enabling Active Communities and Individuals (EAC&I) and VCSE Strategic Partnerships boards (Development & Engagement Director representation)

Artlift also continued sharing data and/or research plans with university colleagues at The University of Gloucestershire and Cardiff Met, and co-supervised an MA by Research student undertaking a comparative study of Arts on Prescription and talking therapies.

4.2.2 Piloting new schemes and reaching new beneficiaries

Alongside continued meetings with co-production groups and implementation of Artlift’s Disability and Diversity action plans, the main new initiatives co-produced to benefit a broader diversity of participants in 2022-23 were:

- Extending Artlift’s Workplace Wellbeing service to benefit a wider range of NHS teams.
- Piloting a new digital and print magazine with and for the cancer community in partnership with integrative cancer charity Yes to Life , Macmillan Cancer Support, Macmillan Next Steps and NHS Gloucestershire Health & Care.
- Launched a new centre for adults living with mental health and/or chronic pain challenges in the north Cotswolds, and piloted a new group in Stroud solely for adults living with chronic pain.
- A pilot online course for adults living with Long Covid and another for adults recovering after a period in intensive care.



- Delivered a co-produced research and development project testing and developing approaches to dance for adults living with chronic pain.
- Secured funds with Black-led, youth-focused CIC Your Next Move enabling training and consultancy from Artlift to support them in development of an Arts on Prescription through Hip Hop programme.
- Development and start of implementation of a campaign to engage more men and Global Majority participants. This included establishing a new partnership with Open Door in Cheltenham (who work predominantly with men with mental health, addition and homelessness challenges).

To support our ex-participants ongoing creative / arts activity engagement, and thereby wellbeing, Artlift also started work on a development project around 'Move On', supported by Gloucestershire Community Foundation.

4.2.3 Public Benefit

In shaping our objectives for the year and planning our activities, the Trustees have considered the Charity Commission's guidance on public benefit and fee charging. Since its inception, Artlift has proactively worked directly with people who are at the margins of society:

- Our activities (and materials required for those activities) are free to all participants
- We design targeted projects and initiatives to engage people who face health inequalities
- We listen to and plan with people with lived experience of cancer, chronic pain and mental health issues through co-production and/or steering groups and internal consultation with our Trustees, volunteers and staff / Artist Facilitators who are experts by experience.
- We monitor our beneficiaries by postcode and employment status, as well as wider equal opportunities monitoring, to ensure we design initiatives to address gaps when planning.

In 2022-23, based on 80 equal opportunities monitoring forms, we know that 65% of our beneficiaries were unemployed or not working due to illness, disability or caring responsibilities, 75% self-identified as disabled and over 31% were carers.

- We work in partnership with the NHS, Social Prescribers and other third sector professionals to elicit referrals for those who might not otherwise have tried creative interventions. We also accepted self-referrals to bring down potential access barriers.
- We have devised and are implementing disability and diversity action plans. Work in the financial year included:
 - A disabled artist-led facilitated sharing of practice around access
 - Co-designing Race & Identity training with black Artist Facilitator Ronnie McGrath
 - Reiteration of how we support access (e.g. free places for PAs / carers) and use of disability access symbols in marketing and communications
 - Annual review of our disability access and diversity statements
 - Social media posts shaped around national awareness days / weeks / months
 - Commissioning a photographer, building our image library to show a wider diversity of participants and staff / volunteers
 - Recruitment campaigns with an explicit focus on diversifying our Artist Facilitator team and Board of Trustees, including co-promotion with the All Nations Community Centre and Gloucester Hindu Cultural Association

5. Key Organisational Achievements

5.1 Location and summary of activities

5.1.1. **Create Well Mental Health - Arts on Prescription programme**

Under this programme in 2022-23, 310 sessions were delivered, which included:

- 4 online group courses delivered via Zoom, one co-designed by and for adults with Long Covid.
- 20 community-based courses in Cheltenham, Cinderford, Cirencester, Gloucester, Moreton-in-Marsh and Stroud.
- 11 bespoke Arts on Prescription programmes through one-to-one Creative Navigator support.

Participants engaged in courses benefited from:

- 10 x 2-hour sessions
- access to Artlift's online resource and 'Move On hub
- up to 3 individual 'Creative Check-ins' facilitating co-production of personalised plans through which to embed a creative practice and agree a Move On plan to sustain wellbeing
- Move On guidance on setting up participant-led groups where requested

Participants working with the Creative Navigator were supported to bring down barriers to engagement through Zoom and/or phone calls, e-mails and/or posted materials. The Creative Navigator drew on creative activities, motivational interviewing and health coaching techniques.

5.1.2. **Living Well with Chronic Pain - Arts on Prescription programme**

This year saw the completion of Phase 3 of the NHS Glos CCG-funded 'Test & Learn' project. Under this programme in 2022-23, 203 sessions were delivered, which included:

- 3 online group courses delivered via Zoom.
- 8 community-based courses solely for Chronic Pain participants in Cheltenham, Gloucester and (for one term per location) in Stroud and Cinderford.
- Places on 7 mixed courses (alongside Create Well participants) in Cinderford, Cirencester and Moreton-in-Marsh
- Completion of 2 bespoke Arts on Prescription programmes through one-to-one Creative Navigator support for individuals who began in spring 2022.

The structure of the courses and Creative Navigator intervention were as outlined above under 5.1.1. However, the content of the Living Well with Chronic Pain courses was co-designed to embed more choice and options within each course, as well as an element of movement where feasible. Course examples are:

- Making & Moving, working on and moving with props and structures
- Theatrical Perspectives, drawing on various aspects of theatre from puppetry to costume design and storytelling.

5.1.3. **Dance and chronic pain – research & development project**

With NHS Gloucestershire ICB support, we co-produced a project through which to test approaches through which to enable adults with chronic pain to develop their own personalised movement vocabulary. Six research sessions in Cheltenham were co-led by inclusive dance specialists and shaped by people with experience of chronic pain.

An evaluation report was circulated and short promotional film produced pending a pilot course planned for autumn 2023 (see: <https://artlift.org/why-art-matters/evidence-of-impact/>)

5.1.3. **Flourish - cancer programme**

In 2022-23, a strategic decision was taken to step back from course delivery. Instead, potential participants were signposted into Artlift's two existing Arts on Prescription programmes - Create Well and Living Well -

as outlined above. Flourish resources, including via Macmillan Cancer Support, were diverted instead into a Flourish Magazine pilot project. During the year, the following were delivered:

- One Arts on Prescription course of 10 x 2-hour session, plus Creative Check-ins for each participant, at the Redwell Centre in Matson, Gloucester
- Two pilot Flourish Magazine editions, in partnership with Yes to Life integrative care charity, created by and for people in Gloucestershire living with or beyond cancer. This was distributed digitally and in print form (to oncology units, cancer centres, hospices) across the county.

5.1.4. **Intensive Care Leavers – test & learn project**

The first pilot online course benefiting 6 participants recruited via ICU Community Clinics ran in Autumn 2022. A further face-to-face course planned for spring 2023 was postponed due to low numbers.

5.1.5. **Sold services: Workplace Wellbeing, Consultancy and Training**

Artlift continued to deliver packages predominantly to NHS teams supporting wellbeing in the workplace. This included:

- A taster workshop for NHS Gloucestershire Health & Care's (GCH) Wellbeing Champions event
- 3 packages for GCH's Let's Talk and Working Well Occupational Health teams
- A one-off workshop for Gloucestershire Hospitals NHS Foundation Trust's skin cancer team

We also co-designed and secured Baring Foundation investment for a consultancy and training package to enable black-led CIC Your Next Move to develop a programme of Arts on Prescription delivered through Hip Hop. This support will be delivered over the coming two years.

5.2 Arts on Prescription – Our Impact

Artlift co-produced evaluation frameworks and agreed tools with key stakeholders through which to assess impact. Quantitative tools included:

- the clinically validated Warwick-Edinburgh Mental Wellbeing Scale (WEMWBS)
- a tool co-devised with Pain Management Team clinicians to measure confidence in carrying out daily tasks despite pain

The team continued to use and refine qualitative tools including: Satisfaction Surveys, Personalised Participant plans (including Move On notes), final session group discussions, case studies and curated Padlet documents or PDF 'books' visually evidencing the journey of each group.

Artlift also shared data through the minimum dataset platform of NHS Gloucestershire ICB and with long-term partner University of Gloucestershire (UoG). We continued to work with UoG and Cardiff Met colleagues planning areas of research and co-supervising a 2-year MA by Research student.

5.2.1 Headline Statistics

In 2022-23, 252 participant places were taken up on Artlift's Arts on Prescription courses and co-produced research project. There were also 27 contributors to Flourish Magazine and 180 participants in Workplace Wellbeing sessions.

On Artlift's main Arts on Prescription programmes:

- On the Create Well mental health programme (from a dataset of 54) there was an average increase in wellbeing of 7.6, with 74% of participants showing meaningful improvement (scores rising by 3+)
- On the Living Well with Chronic Pain programme (from a dataset of 23), there was an average increase in wellbeing of 9.5, with 96% showing a meaningful improvement, plus a 16% average

increase in ability to manage pain. Surveys also told us that 29% showed a decrease in number of GP visits.

5.2.2. Key Qualitative Feedback

From participant feedback in surveys and group discussions, plus their personalised participant and Move On plans, we know that the main impact in 2022-23 has been:

- **Positive impact on participants' mental and physical health and wellbeing:** 96.5% of survey respondents said they felt their health and/or wellbeing had improved as a result of engagement with Artlift.

"My depression has lifted, I feel so much happier. I'm motivated to paint and do things for myself for the first time in years"

"It has made a huge help for my pain levels and my mental health has improved"

In group discussions, many participants reflected on how Arts on Prescription differed from, or complimented, other clinical interventions, Almost all spoke it being less cerebral, more fun and either an opportunity to 'switch off' from, or to focus in on and express, feelings / conditions.

"It's Fun!... I don't have to talk about my feelings or the ways my body doesn't work anymore and all that stuff. I can just make a nice thing!"

"I feel like it's a different type of switch off - medication can numb your feelings or get rid of symptoms but, when I'm doing my artwork, I switch off from everything else"

- **Ongoing and wider wellbeing and social impacts:** in surveys and group discussions participants mentioned how engagement in creative activities / a group had changed their mindset or outlook.

"I've learned new things and feel stronger and more confident because of it. I feel that people understand and care about my health and wellbeing. It's made me interested in stuff again and curious. I can read books again, I can concentrate more and I want to do more. I experience more joy"

99.5% Arts on Prescription participants confirmed their intention to continue with creative activities to help sustain their improved sense of wellbeing. There were several discussions reflecting on how joining Artlift courses had helped many who were feeling isolated and/or more down due to the impact of Pandemic lockdowns or shielding.

Participants shared news of wider impact, including on relationships with family and friends, sometimes due to improved management of conditions and/or boosted energy or motivation.

"I have been able to bond with my niece through art and connect with her, whereas before we had nothing in common"

"Art has given me and my husband something to talk about"

"...I can (now) sort of go out there and go round the shop and I can actually do this with her, alleviate that Mum guilt...and spend more quality time almost forgetting that I've got that pain"

6. Trustee remuneration and expenses

No Trustees were paid remuneration or expenses during the year.

7. Financial review

7.1 Policy on reserves, stating the level of reserves held and why they are held

Artlift currently holds approximately 3 months' worth of designated, unrestricted reserves, which would enable payment of the Executive Director, Finance service provider, and to meet final obligations should it be necessary to fold the CIO. As Artlift had few liabilities in 2022-23, there was no rent (as the team work remotely), and all the charity's work is project funded, a high level of reserves was not required.

Artlift builds a contingency of 3 - 5% of overall project cost into each funding bid budget wherever feasible to meet unforeseen project costs.

7.2 Deficit management

Not applicable, as no funds in deficit as at 31 March 2023.

7.3 Funds – Balance sheet 31st March 2023

Bank	£81,090
Accounts receivable:	<u>£9,426</u>
Total funds:	<u>£90,516</u>
Accounts payable:	£13,183
Accruals - Ongoing unfinished projects:	<u>£59,814</u>
Reserves:	<u>£17,519</u>

7.4 Trustees' responsibilities in relation to the financial statements

Artlift's trustees are responsible for preparing a trustees' annual report and financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

In preparing the financial statements, the trustees have applied due diligence in:

- selecting suitable accounting policies and then applying them consistently;
- observing the methods and principles in the Charities SORP;
- making judgements and estimates that are reasonable and prudent;
- stating whether applicable accounting standards have been followed, subject to any material departures disclosed and explained in the financial statements;
- preparing the financial statements on the going concern basis unless it is inappropriate to presume that the charity will continue in business;
- safeguarding the assets of the charity and taking reasonable steps for the prevention and detection of fraud and other irregularities;
- keeping proper accounting records that disclose with reasonable accuracy at any time the financial position of the charity.

The trustees for the purposes of charity law who served during the year and up to the date of this report are set out on page 2.

Approved by the trustees and signed on its behalf by:

Charlotte Royall Hercock,

Signature:

Date: 29th November 2023

Independent Examiner's Report to the Trustees for the Year Ended 31 March 2023

I report to the trustees on my examination of the financial statements of Artlift for the year ended 31 March 2023.

Respective responsibilities of trustees and examiner:

The charity's trustees are responsible for the preparation of the accounts. The charity's trustees consider that an audit is not required for this year (under Section 144(2) of the Charities Act 2011 (the 2011 Act)) and that independent examination is required and requested by the trustees. The charity's gross income exceeded £25,000.

Having satisfied myself that the charity is not subject to audit under company law and is eligible for independent examination, it is my responsibility to:

- examine the accounts under Section 145 of the 2011 Act
- to follow the procedures laid down in the General Directions given by the Charity Commission (under Section 145(5)(b) of the 2011 Act); and
- to state whether particular matters have come to my attention.

Basis of the independent examiner's report:

My examination was carried out in accordance with the General Directions given by the Charity Commission. An examination includes a review of the accounting records kept by the charity and a comparison of the accounts presented with those records. It also includes consideration of any unusual items or disclosures in the accounts, and seeking explanations from you as trustees concerning any such matters. The procedures undertaken do not provide all the evidence that would be required in an audit, and consequently no opinion is given as to whether the accounts present a 'true and fair view' and the report is limited to those matters set out in the statements below.

Independent examiner's statement:

In connection with my examination, no matter has come to my attention:

- (1) which gives me reasonable cause to believe that, in any material respect, the requirements to prepare accounts which accord with the accounting records and comply with the methods and principles of the Accounting and Reporting by Charities: Statement of Recommended Practice applicable to Charities preparing their accounts in accordance with the Financial Reporting Standard 102 applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2015) have not been met; or
- (2) to which, in my opinion, attention should be drawn in order to enable a proper understanding of the accounts to be reached.



Holly Siddall AFA MIPA (ACCA)
iLex Accountancy Services Ltd
41 Brunswick Road
Gloucester
GL1 1JS

29th November 2023

**Statement of Financial Activities
Including Income and Expenditure Account
for the Year Ended 31 March 2023**

	Notes	Unrestricted funds 2023 £	Restricted funds 2023 £	Total 2023 £	Total 2022 £
Receipts					
Income from charitable activities:	3				
Programme delivery		-	153,414	153,414	104,140
Trusts & foundations		5,398	18,433	23,831	20,007
Bank interest		187	-	187	48
Sales		4,284	-	4,284	2,350
Donations		3,813	-	3,813	3,876
Total Receipts		13,682	171,847	185,529	130,421
Payments					
Expenditure on charitable activities:	4				
Programme delivery		9,165	166,947	176,113	139,353
Total payments		9,165	166,947	176,113	139,353
Net movement in funds		4,517	4,899	9,416	(8,933)
Fund balances at 1 April 2022		103	8,000	8,103	17,036
Fund balances at 31 March 2023	5	4,620	12,899	17,519	8,103

The financial statements were approved and signed and authorised for issue on 29th November 2023.



Charlotte Royall Hercock, Interim Chairperson

Notes to the Financial Statements (continued)
for the Year Ended 31 March 2023

3. Income from charitable activities

	Unrestricted funds 2023 £	Restricted funds 2023 £	Total 2023 £	Total 2022 £
Programme delivery:				
Arts Council England (org development - Covid-19)	-	-	-	3,110
Artshape Ltd	-	-	-	796
National Lottery Awards For All (Wilts)	-	-	-	3,209
Barnwood Trust (artist & org development)	5,398	4,182	9,580	5,916
Gloucestershire County Council GloW (Flourish & Create Well)	-	9,772	9,772	-
NHS Gloucestershire ICB (Mental Health, Chronic Pain, ICU services)	-	138,756	138,756	96,825
Macmillan Cancer Support (Flourish)	-	3,924	3,924	8,764
National Lottery Awards for All (Flourish & Create Well Rural)	-	14,352	14,352	-
Gloucestershire Community Foundation (programme development – Move On)	-	860	860	5,527
Bank Interest	187	-	187	48
Sales	4,284	-	4,284	2,350
Donations	3,813	-	3,813	3,876
	13,682	171,847	185,529	130,421

4. Costs of charitable activities

		Unrestricted funds to 31.03.2023 £	Restricted funds to 31.03.2023 £	Total Funds Year to 31.03.2023 £	Total Funds Year to 31.03.2022 £
<u>Arts on Prescription programmes</u>					
i. Mental Health services:					
Create Well Mental Health Programme		-	65,519	65,519	47,577
Create Well Rural		-	3,968	3,968	-
ii. Living Well with Chronic Pain Programme		-	38,886	38,886	26,534
iii. Wiltshire residency		-	-	-	2,463
iv. Intensive Care Leavers project		-	4,624	4,624	1,073
<u>Development, projects & services</u>					
Sold Services		2,981	-	2,981	1,581
Flourish (cancer) projects		-	12,375	12,375	10,665
Covid-19 project		-	-	-	3,110
Research & Development		-	9,312	9,312	3,148
Programme Development		-	125	125	4,600
Support costs	4.1	6,100	30,532	36,632	36,688
Governance cost	4.2	85	1,606	1,690	1,914
		9,165	166,947	176,113	139,353

	Unrestricted funds to 31.03.2023	Restricted funds to 31.03.2023	Total Funds Year to 31.03.2023	Total Funds Year to 31.03.2022
	£	£	£	£
4.1 Support costs				
Core staffing costs (Executive Director & Finance Administrator)	5,997	24,586	30,583	33,500
Expenses, incl. travel & subscriptions (Trustees, Volunteers, Managers)	13	581	595	422
Essential Overheads (printing, postage, stationery, telephone, room hire)	7	831	838	957
Recruitment	-	56	56	239
Bank charges	0	29	30	26
Profile raising	69	1,593	1,662	772
Website development, IT costs & equipment	13	2,855	2,868	773
	6,100	30,532	36,632	36,688
4.2 Governance costs				
Professional fees (Insurance, legal, Independent Examiner)	85	1,606	1,690	1,914
	85	1,606	1,690	1,914
5. Closing funds			31.03.2023	31.03.2022
			£	£
Triodos Bank account			81,090	111,940
Debtors			9,426	22,502
Creditors			(13,183)	(4,444)
Accruals & Deferred Income			(59,814)	(121,895)
			17,519	8,103
	As at 31.03.2022	Incoming	Outgoing	As at 31.03.2023
	£	£	£	£
Restricted funds	8,000	171,847	166,947	12,899
Unrestricted funds	103	13,682	9,165	4,620
Total Funds	8,103	185,529	176,113	17,519

6. Trustees

No Trustees were paid remuneration or expenses during the year.

7. Debtors

	2023	2022
	£	£
Amounts falling due within one year:		
Trade debtors	9,426	22,502
Cash at bank and in hand	81,090	111,940
	<u>90,516</u>	<u>134,442</u>

8. Creditors

	2023	2022
	£	£
Amounts falling due within one year:		
Trade creditors	12,884	4,444
Other creditors	299	-
Accruals and deferred income	59,814	121,895
	<u>72,997</u>	<u>126,339</u>

ARTLIFT

England & Wales - Charity number 1151580

Accounts



Artlift

Annual Report and Financial Statements for year ending 31 March 2022



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Report of Trustees for the year ended 31 March 2022

The trustees present their annual report and independently assessed financial statements for the year ended 31 March 2022 and confirm they comply with the Charities Act 2011, the Charities Accounts and Reports) Regulations 2008 and the provisions of Artlift's Constitution.

Reference and Administrative Information

Legal Status	Charitable Incorporated Organisation ("CIO")
Charity Registration Date	10 April 2013
ARTLIFT Registered Trademark	11 January 2013 at Registrar of Trademarks Intellectual Property Office
Charity Name	Artlift
Charity Registration Number	1151580
Registered Office	May Lane Surgery, 27 May Lane, Dursley, Gloucestershire GL11 4JN

Board of Trustees

Dr Gillian Rice, Chair
Susan Burling
Katja Baczeko (resigned 8 November 2021)
Tamsin Fedden (resigned 21 July 2021)
James Garrod
Sally Lewis
Charlotte Royall Hercock

Management Team

Cath Wilkins, Executive Director
Amabel Mortimer, Development & Engagement Manager
Helen Crocker, Flourish Programme Manager

The following services were contracted via Art Shape Ltd throughout the financial year: financial management and referrals processing services.

Freelance Creative Editor Natalie Beech was contracted to lead on publication of Flourish Magazine in March 2022.

Independent Financial Examiner

Holly Siddall, AFA MIPA, ACCA
iLex Accountancy Services Ltd, 41 Brunswick Road, Gloucester, GL1 1JS

Bankers

Triodos Bank

Report of the Trustees for the year ended 31 March 2022

1. Executive Summary

1.1 Background

Artlift was established as a Charitable Incorporated Organisation (CIO) on 10 April 2013 but has existed since 2006 as a project managed by a Steering Group and therefore has over 15 years track record in delivering Arts on Prescription programmes, including independent evaluation of their impact.

1.2 Key achievements in 2021-22 include:

Organisational development –

Thanks to an in-depth reflections programme in 2020-21, Artlift was able in this financial year to refine its Disability and Diversity action plans with input from internal working parties.

The same preliminary work informed the brief to Flying Geese, the agency supported to facilitate a process of brand refinement. Through organisation-wide consultation, a new logo, set of brand guidelines, stationery and promotional assets were produced, refreshing Artlift's external image and communications. Work to apply of the new brand guidelines to Artlift's website continued into the start of 2022-23.

1.3 Key challenges:

The Covid-19 Pandemic, and lack of clarity and/or anxieties around lifting of Government guidelines, continued to present a challenge to Artlift in 2021-22, specifically:

- Impact on referral team capacity as they had to re-contact 50+ individuals who opted to wait for a return to face-to-face delivery, and to balance that work with processing an increasing number of new referrals as people started to return to their GP and hospital appointments.
- Need to quickly revise Covid policies and procedures with no clear sector or national guidelines, and to invest in PPE, to reassure the many anxious and/or vulnerable participants.
- Impact on capacity and budgets as we needed to source large, airy, Covid-safe venues for courses and to meet participant transport/access needs from September onwards.
- Increased peer-support required to guide us through challenging times for the team, some who needed to step back for a time due to mental health challenges and/or family stresses or bereavements.

1.4 Compliance with Charity Commission Reporting Requirements

- Artlift's accounts for the year were recorded on an accruals basis, with regular review of programme budgets vs. the Quickbooks accounting system reports by the Executive Director, and formal reporting at quarterly Trustees' meetings.
- Artlift's accounts have been subject to independent examination by Holly Siddall AFA MIPA, ACCA, iLex Accountancy Services Ltd, Gloucester, Gloucestershire.
- As a Charitable Incorporated Organisation, Artlift is only required to submit an annual return to the Charity Commission, and there is no requirement to submit an additional report to Companies House.
- Artlift's status and registered charity number appears on our website and public documentation.

2. Structure, governance and management

2.1 Governing document

Artlift is a Charitable Incorporated Organisation registered with the Charity Commission on 10 April 2013 under charity number 1151580. It is governed by our constitution pertaining to a Charitable Incorporated Organisation.

2.2 Trustee recruitment, retention and skill set

2.2.1 Skills Audit

Artlift advertised and headhunted for new Trustees in Spring 2022 resulting in the appointment of two new members in May 2022. Artlift is sustaining efforts to diversify its Board of Trustees. Albeit two health professionals stepped down from the Board during the year, Artlift retained:

- Health, Creative Health and arts sector expertise (GP, Primary Care Network management, Culture Trust representative)
- Safeguarding lead
- Data Protection/Information Governance lead
- Strategy/Business planning expertise
- Lived / User experience
- Community services and/or development

2.2.2 Trustee Recruitment is via:

- Head-hunting of potential trustees with specific protected characteristics and/or areas of lived or work experience / expertise
- Adverts in NHS, County Council and third sector publications and/or through social media
- Networks of existing trustees and/or staff

2.2.3 Trustee Training and Induction

On recruitment, all trustees are provided with access to:

- Artlift's Constitution
- Current Policies and Procedures
- The business plan, including strategic aims, vision, mission and values
- Trustees' meeting minutes and operational reports from the year prior to appointment
- An organisational structure chart

In addition, the Artlift Executive Director and 1 existing trustee meets with the new trustee to introduce the key documents and answer any queries. The new Trustee also visits 1-2 Artlift sessions to meet Artist Facilitators and participants.

Where appropriate, for example where a very inexperienced Trustee is recruited, they will be signposted to an appropriate course on Trustee responsibilities and/or buddied with one of our experienced Trustees for an initial 3-6 month period.

2.2.4 Trustees Skills and Experience from April 2021 - March 2022

- **Dr Gillian Rice** - Chairperson (since 23/05/16), Bristol-based GP, with experience of arts and health work, including numerous arts and health projects with patients which she devised and implemented in her surgery.
- **Dr Katja Baczko** - GP at Locking Hill Surgery in Stroud.

- **Sue Burling** - Integrated Locality Partnership Administrator with NHS Gloucestershire CCG, PCN Management Support for Berkeley Vale and for Severn Health Primary Care Networks, and Project Administrator for Facts4Life, a health literacy project.
- **Tamsin Fedden** - Community Services Manager at Gloucestershire Care Services NHS Trust.
- **James Garrod** – Interim Director for Gloucester Culture Trust; Gloucestershire Board Chairman for Young Enterprise UK and Business Manager for Haines Art.
- **Sally Lewis** - Development Officer at Gloucestershire County Council, Adult Education.
- **Charlotte Royall Hercock** – commercial sector project management experience, former Artlift participant and Referrals Manager.

2.3 Related Parties

None of our Trustees receive remuneration or other benefit from their work with the charity. Any connection between a Trustee or senior manager of the charity with a grant maker, partner organisation or employee of the charity must be disclosed to the full board of Trustees in the same way as any other contractual relationship with a related party. Such matters are recorded in a conflict-of-interest register, and as a standing agenda item at trustees' meetings. In the current year no such related party transactions were reported.

Artlift received most of its grant funding from NHS Gloucestershire Clinical Commissioning Group (CCG) in 2020-21 who set out their relationship to Artlift within contractual agreements.

2.4 Day to day management

The Board of Trustees oversees the strategic direction and good governance of the charity. The Board meets quarterly, and sub-committees are established and run as required between the quarterly meetings.

Artlift's Executive Director ensures effective operations at all levels of the organisation and leads on strategic development. The Executive Director has delegated authority, within terms of delegation approved by the Trustees, for operational matters including finance, employment and artistic performance-related activity.

3. Risk Management

3.1 Overall approach

The Trustees oversee a series of policies and procedures to manage the organisation's risk relating to the work it carries out with vulnerable adults. This includes an organisational Risk Register used to regularly assess risk around governance, operational, financial, and environmental matters.

Finances are managed in reference to the organisation's two-year rolling business plan, with any potential cashflow issues or challenges highlighted during quarterly Trustee meetings.

3.2 Policies and Procedures

The client group Artlift serves comprises almost exclusively vulnerable adults; the charity has adopted a robust Protection of Vulnerable Adults, Children & Young People's policy and procedures to cover the occasions when we work with under 18 year-olds. This includes disclosure procedure guidelines, that has mandatory force for all employees, sub-contractors and volunteers (including Board members). The organisation also maintains Data Protection / GDPR and Equal Opportunities policies as well as other policies and guidelines as required, such as a Lone Working policy, to protect its staff and participants.

3.3 Public Liability Insurance

The policy provides:

- £5 million cover
- £10 million employers liability
- £250,000 cover for legal expenses
- £100,000 PLI cover for each Trustee / Director
- Up to 12 active volunteers

3.4. Workforce training and support

In 2021-22, all relevant staff, in line with current regulations, were required to undergo a DBS check every 3 years (or to join the annual renewal scheme).

Artist Facilitators who have regular contact with our participants are supported through a 'Wellbeing Menu' which includes Clinical Supervision with a trained Arts Psychotherapist, manager supervision, and up to 4 paid hours per annum of other activities to support wellbeing, e.g. peer-led reflective practice sessions.

All freelance staff were required to hold their own Public Liability insurance up to £1 million, and to update mandatory training every 3 years, which includes:

- Safeguarding
- Health & Safety
- First Aid
- Data protection (GDPR) training / briefing

Other essential training for all staff, organised by Artlift, includes:

- Mental Health First Aid
- Disability Awareness
- Diversity and Equalities training
- Suicide prevention training

In addition, core staff and Artists were encouraged or supported to engage in other relevant professional development, such as Health Coaching training.

3.5 Risk assessments

Risk assessments for all courses, events and trips are carried out by the relevant Artist Facilitator and checked by the programme / project manager using Artlift's template. Risk relating both to the venue and to the cohort of participants, including their access requirements, is assessed.

Artlift's referral form and process (including a form signed by a health or other relevant referring professional, and subsequent conversations with the referrer and/or potential participant) supports assessment of suitability for participation in group sessions and makes the team aware of any safeguarding or access measures that may need to be put in place.

4. Objectives and activities in 2021/22

4.1 Strategic objectives

In this financial year, Artlift was working towards the following objectives as part of its rolling 2-year business plan:

- a) To broaden access to, and continue to refine the quality of, Artlift's Arts on Prescription services

- b) To impact positively on sector practice
- c) To secure a sustainable future for Artlift through diversifying income streams, capitalising on volunteer support, and growing profile

4.2 Strategic Development

4.2.1. Local and national advocacy and sector development

Artlift remained a member of the Association of Mental Health Providers and also joined 3 meetings and 3 Representation workshops with peer organisations in the national Arts & Mental Health network.

Locally, Artlift continued to share practice, experience and to plan alongside Gloucestershire Creative Health Consortium partners – Art Shape, Mindsong, The Music Works, Artspace and NHS Glos CCG. This included:

- Leading on development of a plan through which to share practice and explore quality standards.
- Contribution to a minimum dataset to support longer-term tracking of ex-participant progress and broader sector analysis.
- Contribution to an Ideas Alliance facilitated review of the county's Creative Health sector.

Other groups and networks Artlift attended, presented at and/or provided tasters and information for during the year included:

- Enabling Active Communities & Individuals Board
- The county's Cancer Support Services Network meetings
- The county arts Disability Advisory Board
- NHS Gloucestershire Health & Care's Wellbeing Champions event
- A presence at Macmillan's stand in Gloucestershire Royal Hospital's atrium
- An Artlift stand at ICU Community Clinics
- Know Your Patch meetings in geographic areas in which we needed to boost referrals

The Executive Director also met and shared knowledge and contacts with Creative Health interested sector colleagues, e.g. Arts Coordinator at Glos Hospitals NHS Foundation Trust, Wiltshire Council, and Arts Council England supported consultants who featured Artlift in *New Philanthropy for Arts & Culture*.

Artlift also continued sharing data and/or research plans with university colleagues at The University of Gloucestershire and Cardiff Met, and co-supervised an MA by Research student undertaking a comparative study of Arts on Prescription and talking therapies.

4.2.2 Piloting new schemes and reaching new beneficiaries

The main new initiatives co-produced to benefit a broader diversity of participants in 2021-22 were:

- Devising and starting to implement Disability and Diversity action plans.
- Refreshing Mental Health and Chronic Pain co-production groups to ensure the voices of those with lived experience and of health and social prescribing professionals shape programme developments, new project / course design, co-promotion and evaluation.
- Piloting of 2 packages within Artlift's new Workplace Wellbeing service with Gloucestershire Hospitals NHS Trust pain team and London's Southbank Centre Learning team.
- Forging a partnership with integrative cancer charity Yes to Life and establishing a Steering Group (including Macmillan Cancer Support, Macmillan Next Steps and NHS Gloucestershire Health &

Care) through which to pilot a new magazine with and for the cancer community, to be launched in May 2022.

To serve new and/or under-represented communities of people in Artlift's participant base, we also:

- Launched a new 'Creative Navigator' service for individuals facing complex or severe health and/or social challenges. Through this 1-1 service a bespoke, co-produced Arts on Prescription intervention enables more adults to integrate into Artlift's or other groups in their community.
- Established a co-production group for an under-served rural geographic area (north Cotswolds).
- Developed relationships with NHS Long Covid and intensive care teams with a view to piloting a co-produced online course from April 2022 for adults impacted by Covid / Long Covid.

To add the progression and support the ongoing wellbeing of ex-participants as well as a wide diversity of people interested in the Creative Health sector, we also:

- Launched a pilot 'Move On Hub' online to enable alumni to stay in touch with each other, support those running Move On groups and to enhance Artlift's 'after-care'
- Promoted and established a new volunteer scheme through which alumni or others can gain experience, contacts and confidence working alongside Artlift's Artist Facilitators and/or management team.

4.2.3 Public Benefit

In shaping our objectives for the year and planning our activities, the Trustees have considered the Charity Commission's guidance on public benefit and fee charging. Since its inception, Artlift has proactively worked directly with people who are at the margins of society:

- Our activities are free to all participants
- We design targeted projects and initiatives to engage people who face health inequalities
- We listen to and plan with people with lived experience of cancer, chronic pain and mental health issues through co-production groups
- We monitor our beneficiaries by postcode and employment status, as well as wider equal opportunities monitoring, to ensure we design initiatives to address gaps when planning.

In 2021-22, just under 70% of our beneficiaries told us they were unemployed or not working due to illness, disability or caring responsibilities, over 73% self-identified as disabled and 16.4% were carers.

- We work in partnership with the NHS, Social Prescribers and other third sector professionals to elicit referrals for those who might not otherwise have tried creative interventions.

In this financial year we also opened up our Create Well Mental Health and Flourish (cancer) programmes to self-referral to bring down potential barriers to access.

Artlift finalised robust Diversity and Disability action plans in 2021-22 through which we have started to diversify and further empower our workforce and extend our reach. Actions included:

- co-designing and promoting an Artist Facilitator recruitment exercise alongside Art Shape with the All Nations Community Centre and Gloucester Hindu Cultural Association
- a targeted recruitment and headhunting campaign to diversify Artlift's Board
- integrating specific representation aims into our new brand guidelines (and promotional materials)
- producing Access and Diversity statements
- engaging in Representation workshops with Mabadiliko to explore bias, managing racism, individual and organisational responsibilities.

5. Key Organisational Achievements

5.1 Location and summary of activities

5.1.1. *Create Well Mental Health Programme:*

Under this programme in 2021-22, 315 sessions were delivered, which included:

- 5 online group courses delivered via Zoom (to meet) and private Facebook groups (to share work).
- 7 Arts on Prescription interventions delivered via telephone, email and/or post for individuals who didn't want, or were unable, to access our courses online between April and July 2021 whilst Covid restrictions were still in place.
- 14 community-based courses in Cheltenham, Cinderford, Cirencester, Gloucester and Stroud.
- 11 bespoke Arts on Prescription programmes through one-to-one Creative Navigator support.

Participants engaged in courses benefited from:

- 10 x 2-hour sessions
- access to Artlift's online resource hub
- up to 3 individual 'Creative Check-ins' facilitating co-production of personalised plans through which to embed a creative practice and Move On plan to sustain wellbeing
- Move On guidance on setting up participant-led groups where requested

Participants who engaged remotely on a one-to-one basis with an Artist Facilitator during the first term benefitted from 10 phone calls and supporting e-mails and/or posted resources through which to engage in creative activities independently.

Participants working with the Creative Navigator were supported towards engagement in a group through Zoom and/or phone calls, e-mails and/or posted materials. The Creative Navigator drew on creative activities, motivational interviewing and health coaching techniques and worked with Social Prescribers and other agencies to enable individuals to tackle barriers such as extreme anxiety, being bedbound, lacking digital confidence, etc.

5.1.2. *Living Well with Chronic Pain:*

This year saw the completion of Phase 2 of the NHS Glos CCG-funded 'Test & Learn' project. Under this programme in 2021-22, 99 sessions were delivered, which included:

- 3 online group courses delivered via Zoom.
- 4 community-based courses solely for Chronic Pain participants in Cheltenham and Gloucester.
- Places on 2 mixed courses (alongside Create Well participants) in Cinderford and Cirencester,
- 3 bespoke Arts on Prescription programmes through one-to-one Creative Navigator support.

The structure of the courses and Creative Navigator intervention were as outlined above under 5.1.1. However, the content of the Living Well with Chronic Pain courses was co-designed to embed more choice and options within each course, as well as an element of movement where feasible. Course examples are:

- Carnival Creations, combining making with moving, and
- Theatrical Perspectives, drawing on various aspects of the theatre from puppetry to costume design and storytelling.

5.1.3. *Flourish (cancer programme):*

Under this programme 20 sessions were delivered across 2 online courses delivered on Zoom. Flourish courses ran on the same format as the other two programmes, including Move On support and Creative Check-ins. A Cream Tea celebration event for participants and their families was held in summer 2021 in Brockworth.

A partnership was forged with integrative cancer charity Yes to Life and a Steering Group convened to recruit a Creative Editor for a pilot of a new magazine for the cancer community.

5.1.4. **Workplace Wellbeing services:**

Following a feasibility study and development work through the Enterprise Development Programme in the prior year, Artlift piloted delivery of two packages this year:

- A 5-week hybrid online and face-to-face package for the Southbank Centre, London
- A one-off taster workshop for NHS Gloucestershire Health & Care's Wellbeing Champions event

5.2 Arts on Prescription – Our Impact

Artlift used Logic Modelling to set evaluation frameworks and devise tools through which to assess impact. Quantitative tools, as agreed with key stakeholders, included:

- the clinically validated Warwick-Edinburgh Mental Wellbeing Scale (WEMWBS) - across all programmes
- the Generalised Anxiety Disorder questionnaire (GAD-7) and Patient Health Questionnaire measuring general population depression (PHQ-8 and 9) – Create Well mental health programme
- a tool co-devised with Pain Management Team clinicians to measure confidence in carrying out daily tasks despite pain and the Office of National Statistics questionnaire – Living Well programme

The team continued to use and refine qualitative tools including: Satisfaction Surveys, Personalised Participant plans (including Move On notes), final session group discussions, case studies and curated Padlet documents or PDF 'books' visually evidencing the journey of each group.

Artlift also shared data through the minimum dataset platform of NHS Gloucestershire CCG and with long-term partner University of Gloucestershire (UoG). We continued to work with UoG and Cardiff Met colleagues planning areas of research and co-supervising a 2-year MA by Research student.

5.2.1 Headline Statistics

Across Artlift's main Arts on Prescription programmes in 2021-22, 255 participant places were taken up.

On the Mental Health programme:

- across a dataset of 59, there was an average increase in wellbeing of 3.4, with just under 56% of participants showing meaningful improvement (scores rising by 3 or above)
- across a dataset of 54, there was an average decrease in anxiety of 2, with 57.4% evidencing reduced anxiety
- across a dataset of 47, there was an average decrease in depression of 1.5, with 51% evidencing a reduction

Phase 2 evaluation of the Living Well with Persistent Pain project evidences that:

- of the 18 participants who completed pre and post surveys, there has been an average increase in wellbeing of 7.5, with highest increase being +16
- of the 16 participants who completed pre and post surveys, 93.8% evidenced an improvement in pain management (there was an average increase in scores of 10.4)
- of the 13 participants who completed Office of National Statistics surveys, 77% evidenced improved satisfaction with life (an average increase of 4 on the ONS scale).

On the Flourish courses, across the 8 participants, there was an average 9 point improvement in wellbeing with two participants showing a significant increase of +14.

5.2.2. Key Qualitative Feedback

From participant feedback in surveys and group discussions, plus their personalised participant and Move On plans, we know that the main impact in 2021-22 has been:

- **Recognition of the benefits of Arts on Prescription:** participants who had also experienced other interventions, such as talking therapies and medication, noted Arts on Prescription was fun, stimulated positive endorphins, was more self-directed and enabled reflection (able to go back to your artwork). They reflected that it interconnected you with a group, was less guided by 'rules, was non-intrusive, and a distraction from (not a focus on) health or wellbeing challenges / diagnoses.

'If you have a talking therapy it can feel quite intrusive, if you're opposite one person, especially when they do those silences....whereas in art or creative writing you're talking to yourself and you direct it, and it's there at the end. You can go back to it and look at it. You can see your journey through it....It creates some of those good ones, endorphins, in your head'.

- **Improved wellbeing:** 92% of survey respondents reported improvements to their health and/or wellbeing. Participants most mentioned impact on confidence and self-esteem and pride in learning new things. Mental Health participants reported sessions helped with anxiety and/or depression.

One of the most common themes in Satisfaction Surveys was the positive impact of being in a group (appreciating diversity, being with like-minded others, the sense of community). Participants reported feeling 'energised', 'more playful', 'calmer'.

'...with art, there's something quite pure about it. It takes you away from yourself in a positive way. You get engrossed in something that isn't a head mess... for a moment there's peace, and I quite like that'.

- **Sustained wellbeing:** participants welcomed the addition of Creative Check-ins (personalised conversations pre, mid and post-course) and the Move On planning; over 98% of survey respondents said they will continue practicing creatively to sustain wellbeing. In group discussions, the majority reported plans to keep practicing art, some in relatively small but important ways, e.g: *'The hope is that every day there'll be something I can write down. That's a relatively new thing for me; I haven't been a journal keeper in the past'.*
- **Support through the Pandemic:** mental health challenges due to Covid-19 was selected as a reason for referral for 105 participants. Several participants in group discussions (during the time of restrictions and afterwards) and in surveys reported that they would not have been able to participate had it not been for the option to engage from home via Zoom.

'I'm quite a reclusive person....not having to go through the terror of leaving the house in order to participate – that for me has been huge, and something that I had never really considered before. I've found this to be a really positive opportunity and I've been really grateful for it'.

Some participants attending Create Well courses in 2021-22 reported positive impact in terms of re-integrating with society following Covid / Long-Covid, e.g: *'I have had long covid for nearly 2 years and the fatigue and brain fog has been so debilitating that I have struggled to do anything purposeful...Artlift has helped me to create small pockets of time where I have been able to create/write something meaningful'.*

One participant reported in group discussion how the sessions had helped her adjust after the impact of Covid on her physically: *'My life was very different before Covid. I was fit and healthy and now I'm not, so there's that uncertainty of whether I'll recover. It's helped to get some of that out and feel a bit normal, really'.*

Several participants in group discussions and surveys mentioned how they valued being able to get out of the house and find calm and/or speak to others outside their own families (at / shortly after a time when we'd all been locked down at home)

'At home I'm going round in circles. There's too much going on and I think too much at home. There's a stillness here'

'For months and months and months I haven't seen anybody else so it's nice to come here and talk to people...I've found it very beneficial for me, mood-wise and pain-wise'

6. Trustee remuneration and expenses

No Trustees were paid remuneration or expenses during the year.

7. Financial review

7.1 Policy on reserves, stating the level of reserves held and why they are held

Artlift currently holds approximately 3 months' worth of undesignated, unrestricted reserves, which would enable payment of the Executive Director, Finance service provider and to meet final obligations should it be necessary to fold the CIO. As Artlift had no PAYE staff or other liabilities in 2021-22, there was no rent (as the team work remotely), and all the charity's work is project funded, a high level of reserves was not required.

Artlift builds a contingency of 3 - 5% of overall project cost into each funding bid budget wherever feasible to meet unforeseen project costs.

7.2 Deficit management

Not applicable, as no funds in deficit as at 31 March 2022.

7.3 Funds – Balance sheet 31st March 2022

Bank	£111,940
Accounts receivable:	<u>£22,502</u>
Total funds:	<u>£134,442</u>
Accounts payable:	£4,444
Accruals - Ongoing unfinished projects:	<u>£121,895</u>
Reserves:	<u>£8,103</u>

7.5 Trustees' responsibilities in relation to the financial statements

Artlift's trustees are responsible for preparing a trustees' annual report and financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

In preparing the financial statements, the trustees have applied due diligence in:

- selecting suitable accounting policies and then applying them consistently;
- observing the methods and principles in the Charities SORP;
- making judgements and estimates that are reasonable and prudent;
- stating whether applicable accounting standards have been followed, subject to any material departures disclosed and explained in the financial statements;
- preparing the financial statements on the going concern basis unless it is inappropriate to presume that the charity will continue in business;
- safeguarding the assets of the charity and taking reasonable steps for the prevention and detection of fraud and other irregularities;

- keeping proper accounting records that disclose with reasonable accuracy at any time the financial position of the charity.

The trustees for the purposes of charity law who served during the year and up to the date of this report are set out on page 2.

Approved by the trustees and signed on its behalf by:

Dr. Gillian Rice, Chairperson, Artlift

Signature:



Date: 19/10/2022

Independent Examiner's Report to the Trustees for the Year Ended 31 March 2022

I report to the trustees on my examination of the financial statements of Artlift for the year ended 31 March 2022.

Respective responsibilities of trustees and examiner:

The charity's trustees are responsible for the preparation of the accounts. The charity's trustees consider that an audit is not required for this year (under Section 144(2) of the Charities Act 2011 (the 2011 Act)) and that independent examination is required and requested by the trustees. The charity's gross income exceeded £25,000.

Having satisfied myself that the charity is not subject to audit under company law and is eligible for independent examination, it is my responsibility to:

- examine the accounts under Section 145 of the 2011 Act
- to follow the procedures laid down in the General Directions given by the Charity Commission (under Section 145(5)(b) of the 2011 Act); and
- to state whether particular matters have come to my attention.

Basis of the independent examiner's report:

My examination was carried out in accordance with the General Directions given by the Charity Commission. An examination includes a review of the accounting records kept by the charity and a comparison of the accounts presented with those records. It also includes consideration of any unusual items or disclosures in the accounts, and seeking explanations from you as trustees concerning any such matters. The procedures undertaken do not provide all the evidence that would be required in an audit, and consequently no opinion is given as to whether the accounts present a 'true and fair view' and the report is limited to those matters set out in the statements below.

Independent examiner's statement:

In connection with my examination, no matter has come to my attention:

- (1) which gives me reasonable cause to believe that, in any material respect, the requirements to prepare accounts which accord with the accounting records and comply with the methods and principles of the Accounting and Reporting by Charities: Statement of Recommended Practice applicable to Charities preparing their accounts in accordance with the Financial Reporting Standard 102 applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2015) have not been met; or
- (2) to which, in my opinion, attention should be drawn in order to enable a proper understanding of the accounts to be reached.



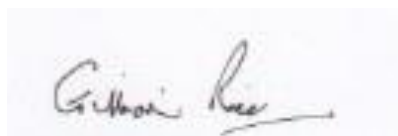
Holly Siddall AFA MIPA (ACCA)
iLex Accountancy Services Ltd
41 Brunswick Road
Gloucester
GL1 1JS

10th October 2022

**Statement of Financial
Activities
Including Income and Expenditure
Account
For the year ended 31
March 2022**

	Notes	Unrestricted funds 2022 £	Restricted funds 2022 £	Total 2022 £	Total 2021 £
Receipts					
Income from charitable activities:	3				
Programme delivery		3,110	100,034	103,144	70,380
Trusts & foundations		5,224	14,782	20,007	21,465
Bank interest		48		48	61
Sales		2,350		2,350	100
Commissioned Services		796	200	996	
Donations		3,876		3,876	607
Total Receipts		15,405	115,016	130,421	92,614
Payments					
Expenditure on charitable activities:	4				
Programme delivery		15,405	123,949	139,353	127,192
Total payments		15,405	123,949	139,353	127,192
Net movement in funds		-	(8,933)	(8,933)	(34,578)
Fund balances at 1 April 2021		103	16,933	17,036	51,614
Fund balances at 31 March 2022	5	103	8,000	8,103	17,036

The financial statements were approved and signed on behalf of the Chair and authorised for issue on 19th October 2022.



Dr Gillian Rice, Chairperson

Notes to the Financial Statements
for the Year Ended 31 March 2022

3. Income from charitable activities

	Unrestricted funds 2022 £	Restricted funds 2022 £	Total 2022 £	Total 2021 £
Programme delivery:				
Arts Council England	3,110		3,110	15,649
Artshape Ltd	796		796	-
Awards For All (Wilts)		3,209	3,209	483
Barnwood Trust	5,224	691.48	5,916	8,826
Baring Foundation			-	4,066
NHS Gloucestershire Clinical Commissioning Group		96,825	96,825	54,248
Gloucestershire Community Foundation			-	-
Henry Smith Trust			-	-
Macmillan Cancer Support (Flourish)		8,764	8,764	-
Malmesbury Area Community Trust			-	-
Malmesbury League of Friends			-	-
Big Lottery		-	-	-
Prog. Dev. Projects		5,527	5,527	8,573
University Hospitals Bristol NHSFT			-	-
Zurich Community Trust			-	-
Bank Interest	48		48	61
Sales	2,350		2,350	100
Donations	3,876		3,876	607
	15,405	115,016	130,421	92,614

4. Costs of charitable activities

		Unrestricted funds to 31.03.2022 £	Restricted funds to 31.03.2022 £	Total Funds Year to 31.03.2022 £	Total Funds Year to 31.03.2021 £
<u>Arts on Prescription programmes</u>					
i.	Mental Health Project:				
	Create Well programme		47,577	47,577	44,200
	Creative Writing project			-	-
	Mindful Photography project (Finding Focus)			-	-
	Living Well with				
ii.	Persistent Pain Project		26,534	26,534	13,051
	Living Well & Beyond				
	Cancer Project				
iii.	(Flourish)		10,665	10,665	5,794
iv.	Wiltshire Project		2,463	2,463	5,325
v.	ICU Storytellers		1,073	1,073	-
<u>Research & Development</u>					
	Film Advocacy Project			-	-
	CLAHRC study (UHBNHSFT)			-	-
<u>Access Fund</u>					
	Barnwood Trust Commissioned Services	1,581		1,581	-
	CV19	3,110		3,110	15,496
	Research & Development Prog. Dev. Projects		3,148 4,600	3,148 4,600	2,195 7,045
	Support costs	4.1	10,392	26,296	36,688
	Governance costs	4.2	322	1,592	2,078
			15,405	123,949	139,353
					127,192

	Unrestricted funds to 31.03.2022 £	Restricted funds to 31.03.2022 £	Total Funds Year to 31.03.2022 £	Total Funds Year to 31.03.2021 £
4.1 Support costs				
Core staffing costs (Executive Director, Referrals Manager & Finance Administrator)	8,930	24,570	33,500	28,147
Expenses, incl. travel & subscriptions (Trustees, Volunteers, Managers)	41	381	422	66
Essential Overheads (printing, postage, stationery, telephone, room hire)	314	643	957	692
Recruitment	239	-	239	40
Premises	-	-	-	-
Bank charges	6	20	26	26
Profile raising	745	27	772	-
Fundraising	-	-	-	-
Website development, IT costs & equipment	117	655	773	3,037
	10,392	26,296	36,688	32,008
4.2 Governance costs				
Professional fees (Insurance, legal, Independent Examiner)	322	1,592	1,914	2,078
	322	1,592	1,914	2,078
5. Closing funds			31.03.2022	31.03.2021
			£	£
Co-operative Bank account			-	-
Triodos Bank account			111,940	87,950
Debtors			22,502	40,100
Creditors			(4,444)	(13,764)
Accruals & Deferred Income			(121,895)	(97,250)
			8,103	17,036

	As at 31.03.2021 £	Incoming £	Outgoing £	As at 31.03.2022 £
<u>Restricted funds</u>				
Arts Council England	-	-	-	-
Artshape Ltd	-	-	3,209	(3,209)
Awards For All (Wilts)	(0)	3,209	-	3,209
Barnwood Trust	268	691	-	959
Baring Foundation	-	-	-	-
Gloucester Clinical Commissioning Group	(1)	96,825	96,244	580
Gloucester Community Foundation	2,821	-	4,725	(1,904)
Henry Smith Trust	7,898	-	-	7,898
Macmillan Cancer Support (Flourish)	4,735	8,764	14,245	(746)
Malmesbury Area Community Trust	-	-	-	-
Malmesbury League of Friends	-	-	-	-
National Lottery	-	-	-	-
Prog. Dev. Projects	-	5,527	5,527	-
Tudor Trust	1,212	-	-	1,212
University Hospitals Bristol NHSFT	-	-	-	-
Zurich Community Trust	-	-	-	-
Sales	-	-	-	-
	16,933	115,016	123,949	8,000
Unrestricted funds	103	15,405	15,405	103
Total Funds	17,036	130,421	139,353	8,103

6. Trustees

No Trustees were paid remuneration or expenses during the year.

7. Debtors

	2022	2021
	£	£
Amounts falling due within one year:		
Trade debtors	22,502	40,100
Cash at bank and in hand	<u>111,940</u>	<u>87,950</u>
	<u><u>134,442</u></u>	<u><u>128,050</u></u>

8. Creditors

	2022	2022
	£	£
Amounts falling due within one year:		
Trade creditors	4,444	13,764
Other creditors	-	-
Accruals and deferred income	<u>121,895</u>	<u>97,250</u>
	<u><u>126,339</u></u>	<u><u>111,014</u></u>

ARTLIFT

England & Wales - Charity number 1151580

Accounts

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Artlift Charitable Incorporated Organisation

Annual Report and Financial Statements for year ending 31 March 2021





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www.artlift.org

Registered Charity No. 1151580

Report of Trustees for the year ended 31 March 2021

The trustees present their annual report and independently assessed financial statements for the year ended 31 March 2021 and confirm they comply with the Charities Act 2011, the Charities Accounts and Reports Regulations 2008 and the provisions of Artlift's Constitution.

Reference and Administrative Information

Legal Status	Charitable Incorporated Organisation ("CIO")
Charity Registration Date	10 April 2013
ARTLIFT Registered Trademark	11 January 2013 at Registrar of Trademarks Intellectual Property Office
Charity Name	Artlift
Charity Registration Number	1151580
Registered Office	May Lane Surgery, 27 May Lane, Dursley, Gloucestershire GL11 4JN

Board of Trustees

Dr Gillian Rice, Chair
Sue Burling, Company Secretary (appointed October 2020)
Katja Baczko
Tamsin Fedden
James Garrod
Sally Lewis
Charlotte Royall Hercock

Management Team

Cath Wilkins, Executive Director
Amabel Mortimer, Programme Coordinator
Helen Crocker, Project Manager (appointed July 2020)
Jennifer Smith, Programme Assistant (July 2020 – January 2021)
Sue Burling, Finance Administrator (resigned June 2020)

The following services were contracted via Art Shape Ltd during the financial year: financial management services from May 2020 and administrative services (including referrals and data processing) from February 2021.

Independent Financial Examiner

Holly Siddall, AFA MIPA, ACCA
iLex Accountancy Services Ltd, 41 Brunswick Road, Gloucester, GL1 1JS

Bankers

Triodos Bank

Report of the Trustees for the year ended 31 March 2021

1. Executive Summary

1.1 Background

Artlift was established as a Charitable Incorporated Organisation (CIO) on 10 April 2013 but has existed since 2006 as a project and therefore has over 14 years track record in delivering Arts on Prescription programmes, including independent evaluation of their impact. Before becoming a CIO, Artlift was an unconstituted association managed by a 7 member steering group and operating under the aegis of Prema - registered Charity number 1002269.

1.2 Key achievements in 2020-21 include:

Organisational development –

Artlift invested in development of the Gloucestershire Creative Health Consortium and worked with the four other arts partners (Art Shape, Cinderford Artspace, Mindsong and The Music Works) and NHS Gloucestershire Clinical Commissioning Group (Glos CCG) to establish shared systems, such as an evaluation and data analysis framework.

Artlift was successful in securing Arts Council England Emergency funding and Covid-response funding via the Gloucestershire Funders Group (specifically the Barnwood Trust and Thirty Percy Charitable Foundation). This supported organisational development work including:

- Training and peer coaching to support transition of all courses into remotely delivered services
- A series of facilitated online Reflection & Sharing of Practice sessions
- A marketing, website and brand review
- Digital resource production and peer training in online delivery
- Technical and administrative support for the team and participants

Follow up work included development of disability and cultural diversity action plans, plus review and development of a broader Artist support menu.

1.3 Key challenges:

The Covid-19 Pandemic was at the root of Artlift's main challenges in 2020-21. Changing Government guidelines and need of our participants to socially distance and/or shield meant that all Artlift's (usually community based) services had to be translated into remotely delivered programmes. Artists had to re-train and/or peer-support each other through familiarisation with associated technology and/or protocols around remotely supporting participants who were unable to engage online.

Wider impacts of the Pandemic, e.g. inability of people to see GPs face-to-face, delays to cancer diagnosis and treatment, and the public's wariness of visiting hospitals, also resulted in a dramatic drop in referrals, which was echoed across the sector.

Our systems had to be updated to accommodate the changes, e.g. introduction of online surveys instead of paper wellbeing questionnaires, and updating of referral and consent forms as they could no longer be filled in simultaneously by the referring professional and patient/client. All staff were also issued with NHSmail addresses to support secure remote working.

The year required regular review of plans and agreements (e.g. need to reduce the number of groups being delivered to keep cost-per-head low, and need to renegotiate Artists' contracts, and need to open out some programmes to self-referral). It also required much greater investment in marketing as promotion to the general public was required in addition to update communications to our usual referral partners.

The stress of changing ways of working and re-training was compounded by psychological impact of Covid-related stresses in general life (e.g. coping with bereavement, home schooling children) amongst Artlift's staff, as well as increased anxieties and challenges Artists needed to manage in groups of participants.

1.4 Compliance with Charity Commission Reporting Requirements

- Artlift's accounts for the year were recorded on an accruals basis, with regular review of programme budgets vs. the Quickbooks accounting system reports by the Executive Director, and formal reporting at quarterly Trustees' meetings.
- Artlift's accounts have been subject to independent examination by Holly Siddall AFA MIPA, ACCA, iLex Accountancy Services Ltd, Gloucester, Gloucestershire.
- As a Charitable Incorporated Organisation, Artlift is only required to submit an annual return to the Charity Commission, and there is no requirement to submit an additional report to Companies House.
- Artlift's status and registered charity number appears on our website and public documentation.

2. Structure, governance and management

2.1 Governing document

Artlift is a Charitable Incorporated Organisation registered with the Charity Commission on 10 April 2013 under charity number 1151580. It is governed by our constitution pertaining to a Charitable Incorporated Organisation.

2.2 Trustee recruitment, retention and skill set

2.2.1 Skills Audit

The Trustees appointed one new member and audited skills and diversity on the Board, agreeing to advertise the following financial year to develop a more ethnically diverse Board of Trustees, and to appoint a new Treasurer. This year, Artlift ensured retention of:

- Health Sector expertise (GPs, Occupational Therapist, Primary Care Network management)
- Safeguarding lead
- Data Protection/Information Governance lead
- Strategy/Business planning expertise
- Lived / User experience
- Arts practice/arts sector perspective
- Community services and/or development

2.2.2 Trustee Recruitment is via:

- Networks of existing trustees and/or staff
- Head-hunting of potential trustees with specific protected characteristics and/or areas of lived or work experience / expertise
- Adverts in NHS, County Council and third sector publications and/or through social media

2.2.3 Trustee Training and Induction

On recruitment, all trustees are provided with copies of:

- Artlift's plain English guide to its Constitution
- Current Policies and Procedures
- The strategic plan, including vision, mission, values and strategic objectives
- 4 most recent Trustees' meeting minutes, and operational reports.
- In addition, the Artlift Executive Director and 1 existing trustee meets with the new trustee to introduce the key documents and answer any queries.

Where appropriate, for example where a very inexperienced Trustee is recruited, they will be signposted to an appropriate course on Trustee responsibilities and/or buddied with one of our experienced Trustees for an initial 3-6 month period.

2.2.4 Trustees Skills and Experience from April 2020 - March 2021

- **Dr Gillian Rice** - Chairperson (since 23/05/16), Bristol-based GP, with experience of arts and health work, including numerous arts and health projects with patients which she devised and implemented in her surgery.
- **Dr Katja Baczko** - GP at Locking Hill Surgery in Stroud.
- **Sue Burling** - Integrated Locality Partnership Administrator with NHS Gloucestershire CCG, PCN Management Support for Berkeley Vale and for Severn Health Primary Care Networks, and Project Administrator for Facts4Life, a health literacy project.
- **Tamsin Fedden** - Community Services Manager at Gloucestershire Care Services NHS Trust.
- **James Garrod** – Interim Director for Gloucester Culture Trust; Gloucestershire Board Chairman for Young Enterprise UK and Business Manager for Haines Art.
- **Sally Lewis** - Development Officer at Gloucestershire County Council, Adult Education, brings networks and strategic insight from across the county.
- **Charlotte Royall Hercock** – commercial sector project management experience, former Artlift participant and Referrals Manager.

2.3 Related Parties

None of our Trustees receive remuneration or other benefit from their work with the charity. Any connection between a Trustee or senior manager of the charity with a grant maker, partner organisation or employee of the charity must be disclosed to the full board of Trustees in the same way as any other contractual relationship with a related party. Such matters are recorded in a conflict-of-interest register, and as a standing agenda item at trustees' meetings. In the current year no such related party transactions were reported.

Artlift currently receives most of its grant funding from NHS Gloucestershire Clinical Commissioning Group (CCG) who set out their relationship to Artlift within a contractual agreement.

2.4 Day to day management

The Board of Trustees oversees the strategic direction and good governance of the charity. The board meets quarterly, and sub-committees are established and run as required between the quarterly meetings.

The Artlift Executive Director ensures effective operations at all levels of the organisation and leads on strategic development. The Executive Director has delegated authority, within terms of delegation approved

by the trustees, for operational matters including finance, employment and artistic performance-related activity.

3. Risk Management

3.1 Overall approach

The Trustees oversee a series of policies, procedures and checks and balances to manage the organisation's risk relating to the work it carries out with vulnerable adults. This includes an organisational Risk Register used to regularly assess risk around governance, operational, financial and environmental matters.

Finances are managed in reference to the organisation's two-year rolling business plan, with any potential cashflow issues or challenges highlighted during quarterly Trustee meetings.

3.2 Policies and Procedures

The client group Artlift serves comprises almost exclusively vulnerable adults; consequently, the charity has adopted a robust Protection of Vulnerable Adults policy, including disclosure procedure guidelines, that has mandatory force for all employees, sub-contractors and volunteers (including Board members). The organisation also maintains Data Protection / GDPR and Equal Opportunities policies as well as other policies and guidelines as required, such as a Lone Working policy, to protect its staff and participants.

3.3 Public Liability Insurance

The policy provides:

- £5 million cover
- £100,000 emergency legal insurance
- £100,000 PLI cover for each Trustee
- Up to 10 named volunteers working on behalf of Artlift

3.4. Workforce training and support

In 2020-21, all relevant staff, in line with current regulations, were required to undergo a DBS check every 3 years (or to join the annual renewal scheme).

Artists with regular contact with our client group were also required to attend Clinical Supervision sessions with a trained Arts Psychotherapist 3 times per year.

All staff were required to hold their own Public Liability insurance up to £1 million, and to update mandatory training every 3 years, which includes:

- Safeguarding Training for Adults Level 1&2
- Data protection (GDPR) training / briefing
- Mental Health First Aid
- Disability, Diversity and Equalities training

In addition, core staff and Artists were encouraged or supported to engage in other relevant professional development, such as Health Coaching training. Artlift also piloted Artists' peer training and reflections sessions.

3.5 Risk assessments

Risk assessments for all courses, events and trips are carried out by the relevant Artist and checked by the Programme / Project Manager using Artlift's template. Risk relating both to the venue and to the cohort of participants, including their access requirements, is assessed.

The Referral form and process (including a form signed by a health or other relevant referring professional, and subsequent conversations with the referrer and/or potential participant) supports assessment of suitability for participation in group sessions and makes the team aware of any safeguarding or access measures that may need to be place.

4. Objectives and activities in 2020/21

4.1 Strategic objectives

In this financial year, Artlift was working towards the following objectives as part of its rolling 2-year business plan:

- a) To have broadened reach and changed perceptions through analysing and translating Artlift's understanding of best practice and body of data into advocacy and learning tools for Arts on Prescription
- b) To have secured a sustainable future for Artlift through a business model attracting diverse income streams (enabling greater reach and impact)
- c) To continue to build and maintain a diverse, well trained, team with strong specialisms (with a core focus on mental health)
- d) To have maintained and engaged a greater diversity of participants in, and supported progression routes from, a range of successful arts and health interventions

4.2 Strategic Development

4.2.1. Local and national advocacy and sector development

As well as joining the Association of Mental Health Providers, Artlift was an active member helping to shape the Terms of Reference and plans of two new groups in the sector:

- Gloucestershire Creative Health Consortium, along with 4 other arts partners and NHS Glos CCG shaping more aligned systems and working for the county's Arts & Health sector
- A micro-network of Arts & Mental Health providers based throughout the UK, led by Arts Network in London

In addition, Artlift's Executive Director provided informal Arts on Prescription service development consultancy to Cheshire East Council and C2C Social Action in Northampton.

Artlift staff focus was predominantly on promotion of the benefits of our services to participants across Gloucestershire and Wiltshire as the Pandemic impacted negatively on the usual number of referrals from health /social prescribing professionals. This included staff speaking and/or Artlift's evidence of impact film shown, at:

- The county's Cancer Support Services Network meetings

- IAPT mental health service provider meeting
- An internal NHS Glos CCG commissioners meeting

Benefits of Arts on Prescription were also promoted through articles on Artlift featured in publications distributed early in the financial year:

- in the Arts Council England funded publication *New Philanthropy in Arts & Culture*, and
- in Baring Foundation publication *Creatively Minded*, an initial mapping study of participatory arts and mental health activity in the UK

Artlift also continued data sharing, analysis and alignment of research interests with strategic partner The University of Gloucestershire, who had a paper published analysing GAD-7 and PHQ-8 outcomes, and who secured funding to support a co-supervised MA by Research student to begin work in 2020-21.

4.2.2 Piloting new schemes and reaching new beneficiaries

Artlift focused development of new initiatives during 2020-21 into:

- Completion of Phase 1 of the Living Well with Persistent Pain project, part of NHS Gloucestershire CCG's 'Test & Learn' programme
- A new partnership with hip hop youth CIC Your Next Move and piloting of a co-produced 'Sketch 'n Rhyme' course as part of Artlift's Create Well Mental Health programme to attract more under 30 year-olds
- Exploration of plans to diversify Artlift and the broader local / national Creative Health sector through conversation and planning with UMOJA (a Gloucestershire based collective formed in response to Black Lives Matter) and the Arts & Mental Health micro-network
- A feasibility study into the viability of selling Workplace Wellbeing packages, supported by an Enterprise Development Programme award
- Making more robust Artlift's commitment to reflective practice, through:
 - Introduction of new qualitative evaluation tools, e.g. participants' Personalised Plans, Artists' weekly reflections logs, and Padlet documents visually telling the story of each group, plus
 - A series of 6 online facilitated Reflection and Sharing of Practice sessions to support more in-depth internal analysis of the Artlift approach (to be rolled out the following financial year).

4.2.3 Public Benefit

In shaping our objectives for the year and planning our activities, the Trustees have considered the Charity Commission's guidance on public benefit and fee charging. Since its inception, Artlift has proactively worked directly with people who are at the margins of society:

- Our activities are free to all participants
- We design targeted projects and initiatives to engage people who face health inequalities
- We listen to and plan with people with lived experience of cancer, chronic pain and mental health issues through co-production groups
- We monitor our beneficiaries by postcode and employment status, as well as wider equal opportunities monitoring, to ensure we design initiatives to address gaps when planning

In 2020-21, over 45% of our beneficiaries told us they were unemployed, just under 50% self-identified

as disabled and just under 12% were carers. The majority live with co-morbidities such as a diagnosed mental health condition as well as a physical challenge such as kidney disease, chronic pain and/or or chronic fatigue syndrome.

- We work in partnership with the NHS and other third sector professionals to elicit referrals for those who might not otherwise have tried creative interventions.

In addition, in 2020-21, we worked with our Artists and external facilitators to start the process of devising action plans to address disability access and inclusion as well as cultural diversification of our team and participant base.

Artlift retained its commitment to ensuring the public benefit from our Arts on Prescription services longer-term. This year, we undertook a research and consultation exercise, supported by Gloucestershire Community Foundation, which has informed refinement of Artlift's Move On support that will better enable our alumni to sustain their arts practice and, thereby, wellbeing.

5. Key Organisational Achievements

5.1 Location and summary of activities

5.1.1. **Create Well Mental Health Programme:** a streamlined programme of online and/or remotely delivered telephone / e-mail / postal courses was delivered in 2020-21 due to a drop in referral numbers and inability to deliver in face-to-face community-based groups following the first Covid-19 lockdown from March 2020.

Artlift's drop in referrals to Create Well (by 62.5%) to just 161 people referred echoed the experience of other mental health service providers (e.g. new referrals to the IAPT talking services in Gloucestershire decreased by 61%). The Nuffield Trust publication 'What Impact has Covid-19 had on Mental Health Services' (pub. 30/11/2020) puts the decrease down to 'a considerable fall in the number of GP appointments and referrals during the first lockdown'.

The reworked Create Well plans focused on helping people to maintain structure, positive creative activity and group connection (where possible) in their lives at a time of extreme stress, uncertainty, change and increased social isolation with lockdowns and, for many, the need to shield. The programme was also opened up to self-referrals in the final term.

Artlift delivered 16 online arts on prescription group courses over 3 x 10-week term, which included:

- friendly 1.5 - 2-hour Zoom sessions, and access to Artlift's new online resource hub, as well as a private Facebook/Instagram group through which to share work and give peer feedback
- up to 3 individual 'Creative Check-ins'
- Move On guidance, including advice to set up participant-led groups where requested

Courses, redesigned to encourage mindfulness and re-use of everyday items in the home and/or outdoors, included:

- *From Object to Art* (creating art with recycling / food etc around the house)
- *Woven Stories* (creating a book of creative writing and images taking inspiration from what's around us, drawing on themes like 'a lovely place to be!')
- *Inside Out Photography* (developing observational skills inside and outside)
- *Textures, Pattern, Shape* (creating art using materials around the garden / in nature)
- *Sketch 'n Rhyme* (a fun hip hop 'call and response' exploration of words and graffiti art)

Those unable or too anxious to engage online benefited from weekly calls from an Artlift Artist who also drew on a health coaching approach to help with setting of light touch goals. These individual participants were able to choose whether to respond through words and/or visual arts to the theme of 'The Seasons' – responding to the world around them through exercises, games and examples.

A refreshed Create Well co-production group was convened comprising medical professionals, a Social Prescriber, alumni participants and a Trustee, Artist and core staff from Artlift. The first meeting was held in March 2021.

5.1.2. *Living Well with Chronic Pain*: this year saw the completion of Phase 1 of the NHS Glos CCG-funded 'Test & Learn' project, and the start of Phase 2.

The Pandemic (and need to complete 2 part-completed courses and a final 12-week course online) impacted on the timescale for completion of Phase 1, which therefore ran into the 2020-21 financial year, ending in July 2020.

Due to Covid-19, it was not possible to run the planned celebratory event.

Phase 2 of the project began in January 2021 with a 10-week online course co-delivered by a creative writing and a visual arts practitioner. This model offered choice and flexibility to participants, who also benefited from Creative Check-ins, access to a private Facebook group, and Move On support.

5.1.3. *Flourish (cancer programme)*: there were significant challenges in getting adequate referral numbers and sign-off on necessary changes to the programme due to the impact of Covid-19. Flourish partner Macmillian Cancer Support faced its own challenges as a charity, had to withdraw a strand of funding, and staff left or were furloughed.

Therefore, only one 10-week online course ran in 2020-21, for which participants received weekly Zoom sessions, up to 3 Creative Check-ins per person, support with Move On and access to a private Facebook group and Artlift's online resource hub.

Artlift's Flourish Manager invested time to:

- a) develop referrer and health/VCSE advocate relationships across the county's cancer sector, including starting to attend Cancer Support Services Networking meetings.
- b) a marketing campaign targeting the general public, and encouraging self-referral (as health professional referrals dropped - cancer patients were not presenting at GP surgeries, and were deprioritized for hospital treatment due to Covid-19 pressures)
- c) co-design profile raising and therapeutic projects with partners Yes to Life, Charlie's and Leckhampton Court Hospice

5.1.4. *Wiltshire programme*: with carried forward funding from Big Lottery Awards for All and Wiltshire Council, Artlift transferred courses formerly run at Malmesbury Primary Care Centre to online courses. This required significant investment in a cross-county marketing campaign and, as in Gloucestershire, there were delays to starting courses as GP referrals dropped to zero early in the year.

One 8-week and one 10-week courses were delivered online on the same model of our Create Well mental health courses. Two participants were also supported by the Artist with 10 weekly phone calls on an individual basis as they were unable to engage online.

We used 2020-21 to scope what Artlift's future role in Wiltshire ought to be, consulting with other Creative Health providers and attracting initial partnership interest from Public Health, other Socially Prescribed activity providers and Council representatives. However, due to the lack of available funds to (or local

capacity to fundraise), a decision was made to only provide services outside Gloucestershire on a fee-charging basis.

5.1.5. **Move On Research & Development project:** with investment from Gloucestershire Community Foundation, Artlift consulted internally and with 30 participant alumni and representatives of Move On groups. The findings were shaped into an action plan towards a broader and more flexible 'menu' of Move On support to be offered over a longer period of time. This addresses needs identified in the resulting report such as for an online 'hub', a helpline, guest artists, a broader 'wellbeing toolkit', leadership training and guidance around finance / resources.

5.1.6. **Digital Transition project:** with investment from Arts Council England, the Barnwood Trust and Thirty Percy Charitable Foundation, Artlift was able to:

- a) deliver 6 online Reflection & Sharing of Practice sessions covering disability and cultural diversity awareness, analysis of good practice, next steps for the Living Well project
- b) produce and upload digital resources (10 worksheet packs and filmed tutorials) to Artlift's new participant / alumni hub (<https://artlift.org/course-resources/>)
- c) scope and assess the feasibility of a volunteer scheme through internal and external consultation
- d) review brand, update the website and design new marketing campaigns in response the changed social landscape
- e) offer additional access support (e.g. building confidence on Zoom) for participants as well as training / peer supervision for the Artist team.

5.2 Arts on Prescription – Our Impact

Artlift used Logic Modelling to set evaluation frameworks and devise tools through which to assess impact. Quantitative tools, as agreed with key stakeholders, included:

- a) the clinically validated Warwick-Edinburgh Mental Wellbeing Scale (WEMWBS) - across all programmes
- b) the Generalised Anxiety Disorder questionnaire (GAD-7) and Patient Health Questionnaire measuring general population depression (PHQ-8) – across all except the Living Well with Chronic Pain programme
- c) a tool co-devised with Pain Management Team clinicians to measure confidence in carrying out daily tasks despite pain – Living Well programme only

New qualitative tools were introduced during 2020-21 including: Personalised Participant plan notes, Artists' Move On reports, Artists weekly reflections logs, final session group discussions and curated Padlet documents visually evidencing the journey of each group.

We also aligned with Glos Creative Health Consortium partners in use of a shared reporting template and submission of datasets to the central NHS Gloucestershire CCG data analysis team. Going forwards, this will enable longer-term tracking of impact (e.g. number of ex-participants' GP appointments).

Artlift continued to work alongside University of Gloucestershire (UoG) and Cardiff University colleagues, sharing data, agreeing areas of research focus, and appointing a co-supervised 2-year MA by Research student. The paper 'Arts on Prescription: Observed changes in anxiety, depression, and wellbeing across referral cycles' was published in 2021 authored by Dr Rachel C. Sumner, PhD (UoG), and with contributors Prof Diane M. Crone, PhD (Cardiff University), Miss Samantha Hughes, MSc and Prof David V.B. James, PhD (UoG). The paper concludes:

'we have found that this intervention is not only associated with improvements to levels of anxiety, depression, and wellbeing; but that it is also associated with a reduction in anxious and depressive symptomology. Importantly, we show that anxiety and depression can also be improved in those that present with complex medical needs as indexed by reported multi-morbidity'.

Survey and group discussion feedback evidenced changes in how participants manage / cope with their condition(s) and how structured creative activity helped them cope with lockdown and/or shielding.

Key themes of Flourish evaluation included:

- Increased confidence in themselves and their work
- Pleasure and benefits of working in a group, sharing, interaction, reduced isolation and loneliness, fun - discovering a sense of playfulness
- Enjoying a focus on something other than diagnosis and illness
- Increased sense of wellbeing
- Seeing the world differently
- People around them noticing and appreciating differences

"Joining and working with the group...has made such a positive change in me, and it is not just me that says it, my radiography nurse has also noticed a change in my voice and how I am generally"

"I enjoyed myself again. It's surprising how it helps me stop thinking about my terminal cancer"

Feedback from participants living with mental health and/or chronic pain challenges evidenced the benefit of connecting with others who understand and of taking their minds off their conditions / pain:

"Having a project, something to do every week, has taken my mind off other things; all the pain, anxiety and tiredness I suffer from all the time...It takes me away from everything and it's just lovely"

"For me it wasn't just the writing, which has been really, really good, and enjoyable...I look forward to seeing everybody because there's an empathy between each other; there's a lack of judgment; there's a connection with each other where we're trying to support each other, but it comes across quite naturally".

5.2.1 Headline Statistics

Across Artlift's main Arts on Prescription programmes in 2020-21:

- 518 group online sessions were delivered, and 639 Creative Check-in sessions offered to individuals in the groups
- 320 telephone sessions with individuals not able to access the online groups were delivered, supported by e-mail and postal correspondence
- 245 participants benefited

The challenge of collecting wellbeing scores remotely (via online survey) impacted negatively on the number of completed benchmarking and exit surveys. However, from the data we were able to collect, we know that:

On the Mental Health programme:

- across a dataset of 42, there was an average increase in wellbeing of 8.3, with 81% of participants showing meaningful improvement (scores rising by 3 or above)
- across a dataset of 37, there was an average decrease in anxiety of 2.9, with 62% evidencing reduced anxiety (just under 40% of these showing significant improvement of 6 or more points)

- across a dataset of 38, there was an average decrease in depression of 3.5, with 68.4% evidencing a reduction

Phase 1 evaluation of the Living Well with Persistent Pain project evidences (from the 29 participants who completed pre and post-course questionnaires) that:

- There has been an average increase in wellbeing of 5.9
- There has been an improvement in pain management of 6.5

On the Flourish course, across the 10 participants, there was an 8.5% (3.33 points) improvement in wellbeing. One participant showed a significant increase (12 point improvement).

6. Trustee remuneration and expenses

No Trustees were paid remuneration or expenses during the year.

7. Financial review

7.1 Summary of funds received during 2020-21 for projects over 2 years

SOURCE	AMOUNT	PERCENTAGE OF TOTAL
Art Shape Ltd (NHS Glos CCG)	£100,000	53.05%
NHS Glos CCG	£40,000	21.22%
Trusts and Foundations	£20,826	11.05%
Arts Council England	£18,759	9.95%
Enterprise Development Fund	£5,050	2.68%
Wiltshire Council	£3,692	1.96%
Donations	£607	>1%
Bank Interest	£61	>1%
Total	£188,995	100%

7.2 Policy on reserves, stating the level of reserves held and why they are held

Artlift currently holds just over 3 months' worth of undesignated, unrestricted reserves, which would enable payment of the Executive Director, Finance Assistant and to meet final obligations should it be necessary to fold the CIO. As Artlift currently has no PAYE staff or other liabilities, there is no rent (as the team work remotely), and all the charity's work is project funded, a high level of reserves is not currently required.

Artlift builds a contingency of 3 - 5% of overall project cost into each funding bid budget wherever feasible to meet unforeseen project costs.

7.3 Deficit management

Not applicable, as no funds in deficit as at 31 March 2021.

7.4 Commentary on budget April 2020 - March 2021

7.4.1 Income

PROJECT	RESRICTED	UNRESTRICTED	
Flourish	£100		
Mental Health	£50,497		
MPCC (Wiltshire)	£483		
Pain	£3,751		
Programme Development	£8,573		
Research	£0		
Core		£4,734	
CV19		£24,475	
Total	£63,404	£29,209	£92,613

7.4.2 Expenditure

PROJECT	RESRICTED	UNRESTRICTED	
Flourish	£6,556		
Mental Health	£53,349		
MPCC (Wiltshire)	£6,942		
Pain	£17,629		
Programme Development	£8,573		
Research	£2,829		
Core		£6,838	
CV19		£24,475	
Total	£95,879	£31,313	£127,192

7.4.3 Funds – Balance sheet 31st March 2021

Bank	£87,950
Accounts receivable:	£40,100
Total funds:	<u>£128,050</u>
Accounts payable:	£13,764
Accruals - Ongoing unfinished projects:	<u>£97,250</u>
Reserves:	<u>£17,036</u>

7.5 Trustees' responsibilities in relation to the financial statements

Artlift's trustees are responsible for preparing a trustees' annual report and financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

In preparing the financial statements, the trustees have applied due diligence in:

- selecting suitable accounting policies and then applying them consistently;
- observing the methods and principles in the Charities SORP;
- making judgements and estimates that are reasonable and prudent;
- stating whether applicable accounting standards have been followed, subject to any material departures disclosed and explained in the financial statements;
- preparing the financial statements on the going concern basis unless it is inappropriate to presume that the charity will continue in business;
- safeguarding the assets of the charity and taking reasonable steps for the prevention and detection of fraud and other irregularities;
- keeping proper accounting records that disclose with reasonable accuracy at any time the financial position of the charity.

The trustees for the purposes of charity law who served during the year and up to the date of this report are set out on page 2.

Approved by the trustees and signed on its behalf by:

Dr. Gillian Rice, Chairperson, Artlift

A handwritten signature in black ink, appearing to read 'Gillian Rice', is centered within a light gray rectangular box.

Signature:

Date: 19 / 01 / 2022

Independent Examiner's Report to the Trustees for the Year Ended 31 March 2021

I report to the trustees on my examination of the financial statements of Artlift for the year ended 31 March 2021.

Respective responsibilities of trustees and examiner

The charity's trustees are responsible for the preparation of the accounts. The charity's trustees consider that an audit is not required for this year (under Section 144(2) of the Charities Act 2011 (the 2011 Act)) and that independent examination is required and requested by the trustees. The charity's gross income exceeded £25,000.

Having satisfied myself that the charity is not subject to audit under company law and is eligible for independent examination, it is my responsibility to:

- examine the accounts under Section 145 of the 2011 Act
- to follow the procedures laid down in the General Directions given by the Charity Commission (under Section 145(5)(b) of the 2011 Act); and
- to state whether particular matters have come to my attention.

Basis of the independent examiner's report

My examination was carried out in accordance with the General Directions given by the Charity Commission. An examination includes a review of the accounting records kept by the charity and a comparison of the accounts presented with those records. It also includes consideration of any unusual items or disclosures in the accounts, and seeking explanations from you as trustees concerning any such matters. The procedures undertaken do not provide all the evidence that would be required in an audit, and consequently no opinion is given as to whether the accounts present a 'true and fair view' and the report is limited to those matters set out in the statements below.

Independent examiner's statement

In connection with my examination, no matter has come to my attention:

(1) which gives me reasonable cause to believe that, in any material respect, the requirements to prepare accounts which accord with the accounting records and comply with the methods and principles of the Accounting and Reporting by Charities: Statement of Recommended Practice applicable to Charities preparing their accounts in accordance with the Financial Reporting Standard 102 applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2015)

have not been met; or

(2) to which, in my opinion, attention should be drawn in order to enable a proper understanding of the accounts to be reached.

A handwritten signature in black ink, appearing to read 'Holly Siddall'.

Holly Siddall AFA MIPA (ACCA)
iLex Accountancy Services Ltd
41 Brunswick Road
Gloucester
GL1 1JS
18th January 2021

**Statement of Financial Activities
Including Income and Expenditure Account
For the year ended 31 March 2021**

	Notes	Unrestricted funds 2021 £	Restricted funds 2021 £	Total 2021 £	Total 2020 £
Receipts					
Income from charitable activities:	3.				
Programme delivery		15,649	54,731	70,380	105,047
Trusts & foundations		12,892	8,573	21,465	
Bank interest		61		61	46
Sales			100	100	
Donations		607		607	26
Total Receipts		29,209	63,404	92,614	105,119
Payments					
Expenditure on charitable activities:	4.				
Programme delivery		31,313	95,879	127,192	122,343
Total payments		31,313	95,879	127,192	122,343
Net movement in funds		(2,104)	(32,474)	(34,578)	(17,224)
Fund balances at 1 April 2020		2,207	49,407	51,614	68,838
Fund balances at 31 March 2021		103	16,933	17,036	51,614

The financial statements were approved and signed on behalf of the Chair and authorised for issue on 19th January 2022



Dr Gillian Rice, Chairperson

Notes to the Financial Statements
for the Year Ended 31 March 2021

3. Income from charitable activities

	Unrestricted funds 2021 £	Restricted funds 2021 £	Total 2021 £	Total 2020 £
Programme delivery:				
Arts Council England	15,649		15,649	-
Awards For All (Wilts)		483	483	8,203
Barnwood Trust	8,826		8,826	919
Baring Foundation	4,066		4,066	-
Gloucester Clinical Commissioning Group		54,248	54,248	60,423
Gloucester Community Foundation			-	5,650
Henry Smith Trust			-	10,000
Macmillan Cancer Support (Flourish)			-	14,986
Malmesbury Area Community Trust			-	1,500
Malmesbury League of Friends			-	2,850
Prog. Dev. Projects		8,573	8,573	-
University Hospitals Bristol NHSFT			-	516
Zurich Community Trust			-	-
Bank Interest	61		61	46
Sales		100	100	-
Donations	607		607	26
	29,209	63,404	92,614	105,119

4. Costs of charitable activities

	Unrestricted funds to 31.03.2021 £	Restricted funds to 31.03.2021 £	Total Funds Year to 31.03.2021 £	Total Funds Year to 31.03.2021 £
<u>Arts on Prescription programmes</u>				
i. Mental Health Project:				
Mental Health Project (Glos)		44,200	44,200	57,327
Creative Writing project			-	855
Mindful Photography project (Finding Focus)			-	205
Living Well with Persistent				
ii. Pain Project		13,051	13,051	18,635
Living Well & Beyond Cancer				
iii. Project (Flourish)		5,794	5,794	2,282
iv. Wiltshire Project		5,325	5,325	7,692
<u>Research & Development</u>				
Film Advocacy Project			-	2,137
CLAHRC study (UHBNHSFT)			-	300
<u>Access Fund</u>				
Barnwood Trust			-	-
CV19	15,496		15,496	-
Research & Development		2,195	2,195	-
Prog. Dev. Projects		7,045	7,045	-
Support costs	4.1	15,402	16,606	31,674
Governance costs	4.2	416	1,662	1,236
		31,313	95,879	127,192
				122,343

	Unrestricted funds to 31.03.2021 £	Restricted funds to 31.03.2021 £	Total Funds Year to 31.03.2021 £	Total Funds Year to 31.03.2020 £
4.1 Support costs				
Core staffing costs (Executive Director, Referrals Manager & Finance Administrator)	12,316	15,831	28,147	25,800
Expenses, incl. travel & subscriptions (Trustees, Volunteers, Managers)	13	53	66	740
Essential Overheads (printing, postage, stationery, telephone, room hire)	144	548	692	807
Recruitment	-	40	40	307
Premises			-	-
Bank charges	11	14	26	24
Profile raising			-	1,070
Fundraising			-	-
Website development, IT costs & equipment	2,918	120	3,037	2,926
	15,402	16,606	32,008	31,674
4.2 Governance costs				
Professional fees (Insurance, legal, Independent Examiner)	416	1,662	2,078	1,236
	416	1,662	2,078	1,236
5. Closing funds			31.03.2021	31.03.2020
			£	£
Co-operative Bank account			-	-
Triodos Bank account			87,950	51,614
Debtors			40,100	-
Creditors			(13,764)	-
Accruals & Deferred Income			(97,250)	-
			17,036	51,614

	As at 31.03.2020 £	Incoming £	Outgoing £	As at 31.03.2021 £
<u>Restricted funds</u>				
Arts Council England	-	-	-	-
Awards For All (Wilts)	6,459	483	6,942	(0)
Barnwood Trust	268	-	-	268
Baring Foundation	-	-	-	-
Gloucester Clinical Commissioning Group	16,729	54,248	70,978	(1)
Gloucester Community Foundation	5,650	-	2,829	2,821
Henry Smith Trust	7,898	-	-	7,898
Macmillan Cancer Support (Flourish)	11,191	-	6,456	4,735
Malmesbury Area Community Trust	-	-	-	-
Malmesbury League of Friends	-	-	-	-
Prog. Dev. Projects	-	8,573	8,573	-
Tudor Trust	1,212	-	-	1,212
University Hospitals Bristol NHSFT	-	-	-	-
Zurich Community Trust	-	-	-	-
Sales	-	100	100	-
	49,407	63,404	95,879	16,933
Unrestricted funds	2,207	29,209	31,313	103
Total Funds	51,614	92,614	127,192	17,036

6. Trustees

No Trustees were paid remuneration or expenses during the year.



www.artlift.org

Registered Charity No. 1151580

7. Debtors

	2021
	£
Amounts falling due within one year:	
Trade debtors	40,100
Cash at bank and in hand	87,950
	<hr/>
	128,050
	<hr/> <hr/>

8. Creditors

	2021
	£
Amounts falling due within one year:	
Trade creditors	13,764
Other creditors	-
Accruals and deferred income	97,250
	<hr/>
	111,014
	<hr/> <hr/>