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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 Baczek** - 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 Macmillan 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:	<u>£40,100</u>
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).

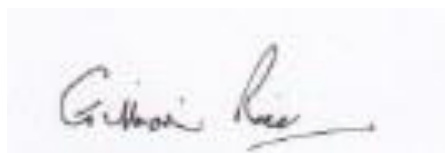
In preparing the financial statements, the trustees have applied due diligence in:

- 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 dark ink, appearing to read "Gillian Rice", written over a light blue horizontal line.

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	32,008	31,674
	Governance costs	4.2	416	2,078	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.

7. Debtors

2021

£

Amounts falling due within one year:

Trade debtors	40,100
Cash at bank and in hand	87,950
	<u>128,050</u>

8. Creditors

2021

£

Amounts falling due within one year:

Trade creditors	13,764
Other creditors	-
Accruals and deferred income	97,250
	<u>111,014</u>