



**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 Baczkko (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 31<sup>st</sup> 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;

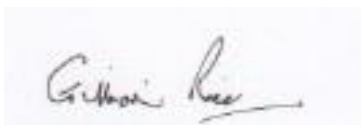
- keeping proper accounting records that disclose with reasonable accuracy at any time the financial position of the charity.

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

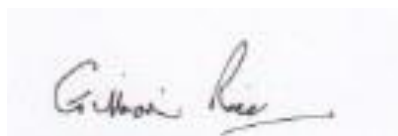
10<sup>th</sup> October 2022



**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 £
<b>Receipts</b>					
Income from charitable activities:	<b>3</b>				
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
<b>Total Receipts</b>		<b>15,405</b>	<b>115,016</b>	<b>130,421</b>	<b>92,614</b>
<b>Payments</b>					
Expenditure on charitable activities:	<b>4</b>				
Programme delivery		15,405	123,949	139,353	127,192
<b>Total payments</b>		<b>15,405</b>	<b>123,949</b>	<b>139,353</b>	<b>127,192</b>
<b>Net movement in funds</b>		<b>-</b>	<b>(8,933)</b>	<b>(8,933)</b>	<b>(34,578)</b>
Fund balances at 1 April 2021		103	16,933	17,036	51,614
<b>Fund balances at 31 March 2022</b>	<b>5</b>	<b>103</b>	<b>8,000</b>	<b>8,103</b>	<b>17,036</b>

The financial statements were approved and signed on behalf of the Chair and authorised for issue on 19<sup>th</sup> 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 £
<b>Programme delivery:</b>				
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
	<b>15,405</b>	<b>115,016</b>	<b>130,421</b>	<b>92,614</b>

#### 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 £
<b><u>Arts on Prescription programmes</u></b>					
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	-
<b><u>Research &amp; Development</u></b>					
	Film Advocacy Project			-	-
	CLAHRC study (UHB NHSFT)			-	-
<b><u>Access Fund</u></b>					
	Barnwood Trust Commissioned Services	1,581		1,581	-
	CV19	3,110		3,110	15,496
	Research & Development		3,148	3,148	2,195
	Prog. Dev. Projects		4,600	4,600	7,045
	Support costs	4.1	10,392	26,296	36,688
	Governance costs	4.2	322	1,592	1,914
			<b>15,405</b>	<b>123,949</b>	<b>139,353</b>
					<b>127,192</b>

	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 £
<b>4.1 Support costs</b>				
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
	<b>10,392</b>	<b>26,296</b>	<b>36,688</b>	<b>32,008</b>
<b>4.2 Governance costs</b>				
Professional fees (Insurance, legal, Independent Examiner)	322	1,592	1,914	2,078
	<b>322</b>	<b>1,592</b>	<b>1,914</b>	<b>2,078</b>
<b>5. Closing funds</b>			<b>31.03.2022 £</b>	<b>31.03.2021 £</b>
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)
			<b>8,103</b>	<b>17,036</b>

	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
<b>Total Funds</b>	<b>17,036</b>	<b>130,421</b>	<b>139,353</b>	<b>8,103</b>

## 6. Trustees

No Trustees were paid remuneration or expenses during the year.

## 7. Debtors

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

## 8. Creditors

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