



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

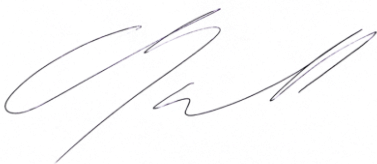
Artlift's trustees are responsible for preparing a trustees' annual report and financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

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 Hercoc, 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	3				
Programme delivery		-	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	4				
Programme delivery		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

		Unrestricted funds £	Restricted funds £	2025 Total £	2024 Total £
CURRENT ASSETS	Notes				
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>-</u>	<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>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>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