

**Report of the Trustees and
Unaudited Financial Statements
for the Year Ended 31 March 2022
for
AUTO ITALIA SOUTH EAST LTD**

Brown McLeod Limited
Chartered Accountants
The Old Workshop
1 Ecclesall Road South
Sheffield
South Yorkshire
S11 9PA

AUTO ITALIA SOUTH EAST LTD

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AUTO ITALIA SOUTH EAST LTD

REPORT OF THE TRUSTEES

for the Year Ended 31 March 2022

INTRODUCTION

The trustees who are also directors of the charity for the purposes of the Companies Act 2006, present their report with the financial statements of the charity for the year ended 31 March 2022. The trustees have adopted the provisions of 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 2015).

Purpose and aims

The object of the Charity is the advancement of the arts and to advance education through the commissioning and production of arts projects and exhibitions.

About Auto Italia

Auto Italia is an artist-led organisation and gallery dedicated to commissioning and producing contemporary art. Our programme focuses on collaborative and research-led practices and is presented through exhibitions, performance and live work, international touring projects and creative learning activities for children and young people.

We support early and mid-career artists to develop critical discourse, active research and experimental projects through major new commissions and process driven participation projects. Our work champions cultural and creative diversity, and provides a unique context for artists and audiences to investigate ideas of community, identity and belonging.

We are situated in the heart of a diverse and residential neighbourhood in the London Borough of Tower Hamlets and are committed to developing our civic role. We are active in facilitating local networks and partnerships which create new ways for local audiences to engage with visual art and support children and young people to take active empowered roles investigating contemporary issues on identity.

We are a nationally and internationally recognised arts organisation supported by our principal partners Arts Council England as a National Portfolio Organisation and Tower Hamlets Council through the Local Community Fund. Our activities are also supported by a growing portfolio of international arts councils, embassies and diplomatic missions, trusts and foundations, local authority partners, lottery funds, and private giving.

History of Auto Italia

Auto Italia was established in 2007 by a community of artists who were living, working and programming exhibitions from a squatted car garage in Peckham, South London. From the beginning there was an interest in exploring what it meant to work together, with a vision to investigate experimental forms of community practice collaboratively with artists and audiences.

During its first ten years, the gallery operated from a series of donated buildings across the city – including large-scale warehouses, industrial buildings and commercial units – using the sites to produce major commissions with a generation of early-career artists, activists and researchers who have gone on to become household names in art and academia.

Developed against the backdrop of government austerity, this programming foregrounded innovative new research on digital culture, group work, self-organisation and community activism. Its early collaborators included multi-award winning artists and researchers Ed Atkins, Franco ‘Bifo’ Berardi, Hannah Black, Frederico Campagna, Benedict Drew, Mark Fisher, Huw Lemmey, Yuri Pattison, Eddie Peake, Heather Phillipson, and others.

This daring experimental ethos continues to lead Auto Italia and its work today. Working in a dynamic international ecology of artists and organisations, the gallery has grown into an essential risk-taking platform, with an international track record foregrounding artists’ work that is deeply political in content and form. This programming has secured recognition as a bellwether for influential trends and ideas in contemporary art, and in fostering the early expansion and dissemination of radical ideas before they enter mainstream institutions.

Over the last five years, this has focused on producing major new commissions by early-career artists exploring dissenting forms of subjectivity, and survey exhibitions by mid-career artists whose archives trace key conflicts in culture and society. This has included critically acclaimed projects with intergenerational artists including Tessa Boffin, Elysia Crampton, Gran Fury, April Greiman, Alexa Karolinski, Metahaven, Tarek Lakrissi, Invernomuto, Sin Wai Kin, Ingrid Pollard, Jill Posener, Terre Thaemlitz, and others.

Work commissioned by Auto Italia has been toured internationally to Tate Modern and Institute of Contemporary Arts, London; KW Institute for Contemporary Art Berlin; Hessel Museum of Art, New York; Haus der Kunst, Munich; Museo d'Arte Moderna di Bologna; Centre d'Art Contemporain Genève; Cemeti Institute for Art and Society, Yogyakarta; If I Can't Dance, Amsterdam; Firstdraft, Sydney; Nubuke Foundation, Accra, and others.

STRATEGIC AIMS AND OBJECTIVES

Developing strategy 2020-30

Over the last five years Auto Italia has been steered into a new phase of its history: departing from its origin as a grassroots artist-led project space, the organisation has transformed into a successful and financially resilient artist-led institution with an international track record for championing new global discourses in contemporary art.

Our development has been made possible through the introduction of a new and highly successful financial operating plan. In FY 17-18 we restructured the organisation through an evolving stakeholder-led approach to business planning led by increased partnership working and resource sharing with local, national and international partners.

We are a learning organisation committed to embedding feedback and influence from our stakeholders in the design and delivery of work through co-design practices; including artists, participants, audiences and partners. By embracing constant change we are able to deliver high quality work that meets the changing needs and interests of these groups.

The implementation of this strategy has enabled the organisation to reinforce its role as a network convenor for diverse artists and audiences. Through responsive and data driven business modelling we reflect and interact with evolving needs of these stakeholders and have rapidly increased the scale, sustainability, diversity and impact of our work.

These achievements are informing the design of a new and developing 10-year strategy. This plan seeks to build on our fifteen year history as an ambitious young arts organisation committed to radical practices, with an aim to reinforce the organisation's growing financial resilience, partnerships and audiences over the forthcoming decade.

Developing aims 2020-30

1. To commission and produce an ambitious and critically acclaimed programme of exhibitions championing creative and cultural diversity by early and mid-career national and international artists at the forefront of new discourse and practice in contemporary art.
2. To develop an ambitious and interdisciplinary programme of performance, talks and live events with artists, curators, academics and musicians that foster opportunities for audiences to participate in urgent dialogues in art and society.
3. To create dynamic a high impact co-production and touring partnership network with artist-run organisations, contemporary art centres and museums to increase earned income and reach new audiences in regions of strategic importance to contemporary art.
4. To develop our partnership networks with national and international private and public stakeholders including international arts councils, embassies and diplomatic missions, trusts and foundations to increase support for the development of our artistic work.
5. To develop our place based role in the London Borough of Tower Hamlets through building on our relationship with principal partner Tower Hamlets Council, and developing new partnerships with voluntary and charitable sector organisations across the borough.
6. To establish the organisation's first dedicated education department with a team of newly appointed learning staff working to grow the visibility, scale, impact and partnerships of our artistic activities for children and young people.
7. To maintain and grow our specialist co-design partnership for the design and delivery of the Young Artists Programme by increasing voluntary, charitable, secondary education and higher education sector partners across the London Borough of Tower Hamlets.
8. To explore new cross-borough partnership opportunities for increasing the reach, impact and partnerships of the Young Artists Programme in the London Borough of Newham.
9. To develop the visibility, impact and partnerships of our leading talent development initiative Art / Work Association aimed at visual artists within five years of higher education graduation into a nation-wide programme.
10. To secure our organisation's longer-term sustainability through increased partnership working with our principal partners Arts Council England through the delivery of Let's Create 20-30, and Tower Hamlets Council in the delivery of the Strategic Plan 21-24.

EXHIBITION AND EVENTS PROGRAMME

Auto Italia presents four exhibitions and up to ten events per year in our gallery in London, alongside an active touring programme showcasing works commissioned by the gallery to peer institutions across the UK and internationally.

In FY 21-22 the spread of Covid-19 continued to impact the planning and delivery of Auto Italia's exhibition and event programme. The gallery reopened to the public in May 2021 once legal restrictions permitted galleries and museums to open their doors to the public. We were able to present three exhibitions and delivered an active online commissions programme, including artist talks, research symposia and radio broadcasts, to mitigate the spread of the virus and protect our audiences during the more challenging winter months.

Over the 12-month period this involved 44 artists, musicians, writers and academics and engaged our audiences with global critical perspectives on relationships between identity and place. This included artists from Bolivia, Brazil, Canada, China, France, Denmark, French Guiana, Germany, Netherlands, Rwanda, the UK, USA, Vietnam and Zimbabwe, and included a focus on practitioners from indigenous backgrounds with artists from the Anishinaabeg, Aymara, Wintun and Quechua nations across the Americas.

1. Exhibitions

Collecting Dissonance

CFGNY (US)

21 May 2021 – 22 August 2021

Collecting Dissonance was a new exhibition of sculpture, image and garment works by the New York artist collective CFGNY. The exhibition expanded the groups examination of economic and social contexts of 'cuteness': subcultural commodity aesthetics that include kawaii (かわいい) in Japan, Kě'ài (可爱) in China and Aegyo (애교) in South Korea which have grown to dominate Western expectations of aesthetics, identity and cultures across Asia and its diasporas. In an act of disidentification, CFGNY embraced this flattened image of 'Asian-ness' within a collective language that explored experiences of cultural mistranslation, and built a collaborative community dialogue on race and community.

"In *Collecting Dissonance* the collective's cheeky unsettling of space and temporality made way for an irreverent and nuanced expression of all diasporic subjects, on their own terms" – Christopher Whitfield, Art Asia Pacific

Amaru's Tongue: Daughter

Chuquimamani-Condori (BO) and Joshua Chuquimia Crampton (BO)

24 September 2021 – 5 December 2021

In this newly commissioned film, shot mostly on 8mm film, the artists enact a ceremony for their late grandmother, Flora Tancara Quiñonez Chuquimia. The film documents the ceremony within stories of the resistance of the Aymara people, an indigenous nation whose territory overlaps with Bolivia, Chile and Peru. In a collage-like assemblage, *Amaru's Tongue: Daughter* weaves together archival audio and visual recordings, including that of Aymaran resistance leader Bartolina Sisa, who led numerous revolts against the Spanish occupiers in the Aymara territories around La Paz, Bolivia, with brief, personal stories of the artists' grandparents, who fought for abolition of the Hacienda institution, a large system of land holdings sustained by the Bolivian Republic, under which Aymara people were enslaved for agricultural labour. Commissioned by Auto Italia, and co-produced by Haus der Kunst, Munich and Centre d'Art Contemporain Genève.

Chuquimamani-Condori's windswept hypnagogia (more widely associated with her alias Elysia Crampton) is unmistakably present, foregrounding her guitar playing for – as far as I'm aware – their most complete musical collaboration yet" – James Gormely, The Wire

I am not American (I love Adrian, I miss Carolee, I follow Hannah)

Sands Murray-Wassink (NL)

14 January 2022 – 6 March 2022

Sands Murray-Wassink, a queer cult figure in Amsterdam's art scene, presented an expansive collection of his paintings, photography, writing and ephemera created between 1993–2021 exploring ideas around gender, mental health and sexuality. These works were enmeshed within an installation of correspondences, found objects and photographs amassed through the artist's relationships with a generation of feminist artist role models and provided a citational history on intersectional feminisms, concepts of celebrity, the advent of HIV/AIDS, and artistic therapeutic practices. The exhibition formed one stage of *Gift Science Archive*, a co-produced archiving project with If I Can't Dance and Mistral, Amsterdam, with support from Rijksakademie van beeldende kunsten, Amsterdam.

"Murray-Wassink's candour and confessional declarations rub against the straightforward survey format, complicating the exhibition's archival aesthetic with intimate personal and psychological associations" – Philomena Epps, Artforum International's Critic Picks

2. Live and digital programme

In FY 21-22 we delivered a mixed model of live and digital event programming as spikes in the pandemic continued to impact the confidence of audiences meeting indoors in groups. Through a mixed delivery model we were able to engage audiences with research topics arising through our exhibitions programme, and widened capacity for supporting artists during a period of financial hardship. To deliver work digitally, we received support from Art Fund and DCMS' Culture Recovery Fund for equipment purchases and staff training.

This began with a day of radio broadcasts produced in collaboration with the independent radio station, Montez Press Radio, in conjunction with CFGNY's exhibition *Collecting Dissonance*. The series brought 18 artists, writers and musicians from the collective's wider community in New York together to build a collaborative dialogue on race and community in an Asian-American context through music, poetry and discussion.

This was followed by a live lecture performance by Chuquimamani-Condori in the gallery exploring Aymaran history, and a three day online symposium produced in collaboration with NTS Radio and Ignota Books in conjunction with the exhibition *Amaru's Tongue: Daughter*. The online events engaged 10 artists, activists and herbalists from first nation communities across the Americas with curators and academics in the UK and Europe to explore ideas surrounding abolition and land sovereignty.

We returned to delivering live performance during the final quarter as the severity of the pandemic eased. This began with a newly commissioned operatic performance by Harilay Rabenjamina and Teddy Coste, and a balletic performance by Cassie Augusta Jørgensen and Rory Pilgrim, in conjunction with the exhibition *I am not American (I love Adrian, I miss Carolee, I follow Hannah)*. Our final commission of the year was a new theatrical play by artist Josiane M.H. Pozi, performed with an original score composed by collaborator Klein.

PARTICIPATION PROGRAMME

Strand 1: Young Artists Programme

Young Artists Programme is our free to access programme of workshops and mentoring opportunities delivered by artists, designers, technologists and filmmakers for young people ages 14 to 18 living in the London Borough of Tower Hamlets. The Young Artists Programme introduces young people to experimental art with hands-on experience exploring ideas in new and ambitious ways. This programme is co-designed and delivered with 15 secondary education schools and local partners Tower Hamlets Art Teachers Network, Tower Hamlets Art and Music Education Services and Tower Hamlets Council.

Strand 2: Volunteer Forum

Auto Italia facilitates the Volunteer Forum, an association of young people ages 18 to 21 who are interested in careers in contemporary art. Members have access to voluntary roles including opportunities to work directly with artists, curators and technicians to support the delivery of ambitious artists' projects. The forum is designed as a first step into professional practice. Alongside voluntary roles members receive a range of mentoring opportunities including CV support, grant writing guidance and progression mentoring.

Strand 3: Art / Work Association

Art / Work Association is an association of over four hundred early-career artists and creative workers who lead an ongoing programme of talks, screenings, seminars, reading groups, workshops and critical feedback sessions. Conceived as an informal forum for peer exchange and community development, the project has developed into a platform for research and a supportive network that enables self-organised learning, professional development and critical dialogue for its associates. Membership is free and open to visual artists, curators and researchers within five years of graduating Higher Education.

AUDIENCES AND PARTICIPANTS

In FY 21-22 the organisation used an extended period of pandemic recovery to test and explore new ways of capturing insight from our audiences. We adopted ACE's Impact and Insight Toolkit to gather new forms of qualitative feedback from audiences on the access, relevance and impact of our work, and undertook a major evaluation of the demographics of our audiences. Data is being used to challenge our assumptions on diversity, access and impact in our work with the outcomes informing benchmarks in strategy and planning.

Live audiences

1. In FY 21-22 Auto Italia engaged live audiences totalling 9,704 and live touring audiences totalling 5,701. We increased audiences from the first pandemic year by 159%, however, continued to record a drop in live audiences of 45% against pre pandemic levels as confidence meeting indoors reduced over the winter months.

2. The diversity of our live audiences has grown significantly between FY 17-18 and FY 21-22. Increases include 61% to 71% LGBT, 16% to 37% BIPoC, 57% to 66% Women, 2% to 15% Disabled, 61% to 76.4% ages 16 to 35.
3. In FY 21-22 our lived audiences responded to qualitative questionnaires stating that 96% felt the quality of our work is 'very good' or 'good', 81% felt it is different to work they experienced before, 86% feel our work has something to say about the world we live in, and 92% feel we offer interesting ideas and programmes.
4. 61% of our live audiences are repeat visitors. Between FY 17-18 and FY 21-22 audiences living in the London Borough of Tower Hamlets increased from 12% to 23% demonstrating our growing place based role in the borough.

Digital audiences

1. In FY 21-22 Auto Italia engaged 71,647 online audiences through its website and social media channels. This was extended by a further 79,387 digital audiences reached through co-publishing and co-design activities with new digital partners.
2. Digital co-design enabled Auto Italia to increase its reach across new national audiences. Traffic to the Auto Italia website increased by 88%. Audiences in the UK but outside of London increased from 26% to 38%, and international audiences increased from 39% to 48% of total annual online audiences.
3. Digital content published in conjunction with exhibitions recorded an increase of 306% in comparison to previous digital content produced prior to FY 17-18.

Participation audiences

1. In FY 21-22 Auto Italia's children and young people audiences through its Young Artist Programme, Volunteer Forum and Art/ Work Association totalled 570.
2. Diversity of Young Artist Programme participants has grown significantly between FY 17-18 and FY 21-22. Records demonstrate growth as 12% to 21% LGBT, 81% to 89% BIPoC, 56% to 74% Women and 4% to 13% Disabled.
3. Evaluation of participants of Young Artists Programme records an increase in applications for higher education study from 69% to 89%, and the progression rate of participants making applications onto courses securing places at 100%.
4. 19% of surveyed Young Artist Programme participants progressed onto further engagement programme strands at Auto Italia upon leaving secondary education.

FINANCIAL REVIEW FY 21-22

Financial operating plan

Auto Italia is a not-for-profit limited company and registered charity. Our principal partners are Arts Council England as a National Portfolio Organisation, and Tower Hamlets Council through the Local Community Fund.

Partnership working and resource sharing is central to all our activities. We supplement funding from our principal partners with diverse income streams through partnership and co-design activities including; earned income from national and international co-producing partners; project grants from international arts councils and embassies; donations from UK trusts and foundations; grants from lottery funds; individual donations and private giving.

In FY 21-22 the organisation maintained increased levels of investment and continued an upwards trend of its managed growth strategy in spite of external economic challenges. Recovery funds from DCMS were recorded at 22% of annual income, funding from the National Portfolio 20%, and grants, partnerships and donations provided a further 58%.

FY 21-22: £256,017 (ACE 20%, Earned and Contributed Income 76%, Private, 4%)

FY 20-21: £267,549 (ACE 19%, Earned and Contributed Income 77%, Private, 4%)

FY 19-20: £190,381 (ACE 26%, Earned and Contributed Income 72%, Private 2%)

FY 18-19: £125,856 (ACE 40%, Earned and Contributed Income 59%, Private 1%)

FY 17-18: £96,010 (ACE 52%, Earned and Contributed Income 48%, Private 0%)

Records demonstrate that our organisation has continued to significantly reduce reliance on funds from ACE's National Portfolio. The Director and Trustees are continuing to review the organisation's growth strategy to identify risk and opportunity in new areas of income, in particular related to the ongoing presence of Covid-19. New areas of income generation will continue to be tested, explored and developed, in particular private giving, to further diversify income streams and secure our organisation's resilience and sustainability.

Partners and funders FY 21-22

Lead partners

Arts Council England
Tower Hamlets Council

Exhibition partners

Art Fund
Arsenic, Lausanne
Bagri Foundationa
Canada House
Centre d'Art Contemporain, Geneva
Chelsea Arts Club Trust
Cockayne – Grants for the Arts
Contemporary Bolivian Arts Trust UK
Department of Media Culture and Sport
Forma Arts and Media, London
Foundation for Contemporary Arts

Goethe-Institut London
Haus der Kunst, Munich
If I Can't Dance, Amsterdam
Ignota Books
Montez Press Radio
Mistral, Amsterdam
Netherlands Embassy London
NTS Radio
Henry Moore Foundation
Institut français du Royaume-Uni
London Performance Studios
Mondriaan Fonds

Participation partners

Black Shuck
Central Saint Martins
Chelsea College of Art
Kingston University London
St Paul's Way Trust School
Stepney All Saints School
Stepney Green Maths, Computing & Science College

The National Lottery Community Fund
Tower Hamlets Art Music Education Services (THAMES)
Tower Hamlets Art Teachers Network
Tower Hamlets Council
Tower Hamlets Volunteer Forum
US Embassy London
Volunteer Centre Tower Hamlets

Reserves policy

Auto Italia ended FY 21-22 holding £238,832 in funds. This is a positive achievement for the organisation reflecting its increasing financial sustainability, and the impact of our developing ten year strategy which is continuing to attract new and diverse income. Funds held at the end of the financial year have been evaluated by the Director, Chair and chartered accountant member of the board, and are broken down into three categories.

Restricted Income at £116,198: secured through local, national and international funders for the delivery of artistic projects and creating learning activities for children and young people. This category remained a relatively high percentage of the organisation's overall funds because significant areas of activity had been postponed due to extended lockdown regulations. These funds are restricted to planned activities in FY 22-23.

Unrestricted undesignated funds at £49,616: free reserves for unexpected operating and delivery costs. Benchmarks are set to ensure the organisation holds appropriate levels of free reserves for unexpected risk 25% and 50% of the annual budget which has been maintained in FY 21-22 with undesignated funds equivalent to 25% of the annual budget..

Unrestricted designated funds at £73,018: the organisation's reserves policy equivalent to expenditure for one financial quarter, including three months Overheads (salary and operating costs) and three months Variable Costs (exhibitions, events and children and young people activities). In FY 21-22 the organisation maintained its full reserve strategy.

Risk management

The Trustees have a duty to identify and review the risks to which the charity is exposed and to ensure appropriate controls are in place to provide reasonable assurance against fraud and error. Analysis is completed in quarterly evaluation meetings of the finance subcommittee and an updated risk register is applied in quarterly Trustee meetings:

1. Covid-19: Auto Italia entered the Covid-19 pandemic in a position of relative strength following a period of growth and development following the introduction of its new financial operating plan in FY 17-18. The pandemic posed one of the most significant risks in the organisation's history, impacting the organisation at a moment of increasing visibility and whilst a new range of new and diverse funding streams were being established.

Although funding from Arts Council England through the National Portfolio was unaffected by the pandemic it provided only 40% of operating costs in FY 21-22. The organisation relies entirely on fundraising for its programme costs. In total, the organisation generates 76% of its turnover through earned income, contributed grants and donations to meet its minimum annual budget for Overheads and Variable Costs.

Generating three quarters of the organisation's budget from third-party funders presented a moderate level of financial risk for the organisation in FY 21-22 because of the ongoing economic challenges posed by Covid-19, in particular the limitations on international travel for our programme which predominantly presents work by artists from outside of the UK, and increased competition for funds within the arts, culture and charitable sector.

In FY 20-21 during the first year of the pandemic we recorded losses equivalent to 77% in Q1, 36% in Q2, 33% in Q3 and 86% in Q4 against pre-Covid benchmarks in FY 19-20. Losses were the result of our temporary closure under public health restrictions which impacted our delivery focused business model. Lost income was recovered through ACE's Emergency Response Fund at £35,159 and DCMS Culture Recovery Fund 1 at £94,702.

Resuming the delivery of our exhibitions in FY 21-22 inspired confidence in funders and partners by presenting the organisation as financially viable. Funds from Culture Recovery Fund 2 at £48,829 provided resources needed to migrate events online to ensure the full breadth of our programme was financially viable. We recorded significant improvements in income over the financial year. Records demonstrate a minor reduction of 18% in Q1, and increases of 74% in Q2, 37% in Q3 and 35% in Q4 against pre Covid-19 benchmarks.

2. Reserves: During the pandemic the organisation did not access the Coronavirus Job Retention Scheme (CJRS), and no redundancies were necessary as a result of recovery grants from ACE and DCMS. Under the supervision of the Director and Chair, the staff team and Trustees instead continued to fundraise postponed activities, and worked together to secure resources that were needed for our financial recovery.

At the end of FY 21-22 the organisation held £116,198 in funds restricted for exhibitions, events and creative learning activities in the subsequent financial year, alongside £49,616 in unrestricted undesignated funds. This outcome demonstrates the skill and ambition of our organisation, as well as the value and demand for our work from stakeholders, which led to strong levels of fundraised income for future activities.

As the organisation resumes standard multi-year delivery of its work we anticipate that the organisation's restricted income levels will balance to pre-Covid-19 levels. Minimum and maximum targets established for unrestricted funds in the organisation's risk management processes will continue for the foreseeable future as the economy remains fragile. Annual income and forecasts will be monitored quarterly in the finance subcommittee and Trustee meetings, with onward planning and strategy decisions based on data-led planning.

Funds held as Custodian Trustee

No funds are held in this capacity.

Public benefit

The Trustees confirm that in compiling this report they have had due regard to the guidance on public benefit issued by the Charity Commission in compliance with the duty set out in section 4 of the Charities Act 2006.

Small company exemption

This report has been prepared in accordance with provisions in Part 15 of the Companies Act 2006 applicable to companies, which are subject to the small companies regime.

STRUCTURE, GOVERNANCE AND MANAGEMENT

Governing document

The charity is controlled by its governing document, a deed of trust, and constitutes a limited company, limited by guarantee, as defined by the Companies Act 2006.

Workforce and governance

The success of the organisation's financial operating plan has enabled rapid growth and diversification of our workforce. The organisation has grown from a small team of freelance contractors 1.6 FTE into a dedicated workforce composed of eight employees 3.4 FTE.

In FY 21-22 the Trustees approved important changes to the organisation's staff structure to prepare for delivery of increased levels of earning activities for young people. This includes an increased structure equivalent to 5 FTE employees, with two new dedicated posts including: the Deputy Director (FT) to support the Director in HR and fundraising, and the Curator: Public Programmes (FT) to test, explore and deliver new CYP activities

FY 22-23 staff structure (5 FT):

Director (FT)
Deputy Director (FT)
Curator: Exhibitions (FT)
Curator: Public Programmes (FT)
Project Assistant (0.6)
Front of House Assistant (PT 0.4)
Event Staff (freelance ad hoc basis)

FY 21-22 staff structure (3.4 FT):

Director (FT)
Curator (0.8)
Programme Manager (0.8)
Production Assistant (0.6)
Front of House Assistant (PT 0.2)
Event Staff (freelance ad hoc basis)

Appointment of Trustees

The Trustees of the Charity are Directors of the Company. The Board of Trustees is composed of Trustees and Advisors. The Board, led by its Chair, organises an annual skills audit and monitors expertise in line with the business plan and strategic objectives. The Trustees appoint new members where necessary to fill skills gaps. Advisors are recruited to add additional expertise but do not have the same responsibilities as Trustees. Advisors are not Directors of the Company.

Management

The Board of Trustees holds quarterly meetings with the Advisors and the Director (Chief Executive). As required, the Trustees and Advisors provide individual or group support through subcommittees to support the Charity and its staff team between meetings. The Chief Executive is appointed by the Trustees to manage the operations of the Charity.

Organisation

Auto Italia's operations, finance and management are coordinated by the Director, Edward Gillman. The Director works closely with the Chair of Trustees to coordinate the direction and strategy of the Board of Trustees. The organisation currently has 8 Trustees and 1 Advisor who support the staff team to deliver its business plan, and who are advocates and ambassadors for Auto Italia's work and activities within the sector.

REFERENCE AND ADMINISTRATIVE DETAILS

Registered Company number

07490255 (England and Wales)

Registered Charity number

1151979

Registered office

44 Bonner Road
London E2 9JS

Trustees

Khuroum Ali Bukhari
Cllr Kevin Brady (resigned June 2022)
Kate Cooper (resigned June 2022)
Andrew Durbin (appointed October 2022)
Ali Eisa
Cécile B Evans (resigned March 2022)
Bo Escritt (appointed March 2022)
Marianne Forrest (resigned June 2022)
Amira Gad (resigned June 2022)
Sunil Gupta (appointed March 2022)
Lynn Hanna (resigned June 2022)
Katie Guggenheim (resigned June 2022)
Matthew Leitch
Beatrice Pembroke
Ben Vickers

Approved by the Board of Trustees and signed on its behalf by:



Matthew Leitch (Interim Chair)
Dated: 16 January 2023

AUTO ITALIA SOUTH EAST LTD

Statement of Financial Activities

for the Year Ended 31 March 2022

		31.3.22 Unrestricted fund £	31.3.21 Total funds £
	Notes		
INCOME AND ENDOWMENTS FROM			
Donations and legacies		255,996	267,515
Investment income	2	21	34
Total		256,017	267,549
EXPENDITURE ON			
Activities	3	77,566	26,438
Support costs		137,863	115,908
Total		215,429	142,346
NET INCOME	4	40,588	125,203
Transfers between funds		-	-
Net movement in funds	9	40,588	125,203
RECONCILIATION OF FUNDS			
Total funds brought forward		198,244	73,041
TOTAL FUNDS CARRIED FORWARD		238,832	198,244

The notes form part of these financial statements

AUTO ITALIA SOUTH EAST LTD

Balance Sheet

31 March 2022

	Notes	31.3.22 Unrestricted fund £	31.3.21 Total funds £
FIXED ASSETS			
Tangible assets	6	7,516	4,373
CURRENT ASSETS			
Debtors	7	2,242	2,386
Cash at bank		232,376	194,253
		234,618	196,639
CURRENT LIABILITIES			
Amounts falling due within one year	8	(3,302)	(2,768)
NET CURRENT ASSETS		231,316	193,871
TOTAL ASSETS LESS CURRENT LIABILITIES		238,832	198,244
NET ASSETS		238,832	198,244
FUNDS			
Restricted funds		116,198	110,504
Unrestricted undesignated funds		49,616	38,789
Unrestricted designated funds		73,018	48,951
TOTAL FUNDS		238,832	198,244

The charitable company is entitled to exemption from audit under Section 477 of the Companies Act 2006 for the year ended 31 March 2022.

The members have not required the company to obtain an audit of its financial statements for the year ended 31 March 2022 in accordance with Section 476 of the Companies Act 2006.

The trustees acknowledge their responsibilities for

- (a) ensuring that the charitable company keeps accounting records that comply with Sections 386 and 387 of the Companies Act 2006 and
- (b) preparing financial statements which give a true and fair view of the state of affairs of the charitable company as at the end of each financial year and of its surplus or deficit for each financial year in accordance with the requirements of Sections 394 and 395 and which otherwise comply with the requirements of the Companies Act 2006 relating to financial statements, so far as applicable to the charitable company.

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

The financial statements were approved by the Board of Trustees and authorised for issue on 16 January 2023 and were signed on its behalf by:



Matthew Leitch, Interim Chair

The notes form part of these financial statements

AUTO ITALIA SOUTH EAST LTD

Notes to the Financial Statements

for the Year Ended 31 March 2022

1. ACCOUNTING POLICIES

Basis of preparing the financial statements

The financial statements of the charitable company, 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' and the Companies Act 2006. 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.

Tangible fixed assets

Depreciation is provided at the following annual rates in order to write off each asset over its estimated useful life.

Fixtures and fittings: 25% on reducing balance

Computing equipment: 25% on reducing balance

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.

2. INVESTMENT INCOME

	31.3.22	31.3.21
	£	£
Deposit account interest	21	34

AUTO ITALIA SOUTH EAST LTD

Notes to the Financial Statements

for the Year Ended 31 March 2022

3. EXPENDITURE ON ACTIVITIES	31.3.22	31.3.21
	£	£
Artist fees	14,301	5,348
Programme expenses	49,461	15,748
Education projects	6,516	1,120
Web and digital commissioning	7,288	4,222
	77,566	26,438
 4. NET INCOME	 31.3.22	 31.3.21
	£	£
Net income is stated after charging	2,505	1,458

5. TRUSTEES' REMUNERATION AND BENEFITS

There were no trustees' remuneration or other benefits for the year ended 31 March 2022 nor for the year ended 31 March 2021

AUTO ITALIA SOUTH EAST LTD
Notes to the Financial Statements - continued
for the Year Ended 31 March 2022

6. TANGIBLE FIXED ASSETS

	Fixtures and fittings £	Computing equipment £	Totals £
COST			
At 1 April 2021	9,656	4,167	13,823
Additions	-	5,648	5,648
At 31 March 2022	9,656	9,815	19,471
DEPRECIATION			
At 1 April 2021	8,408	1,042	9,450
Charge for year	312	2,193	2,505
At 31 March 2022	8,720	3,225	11,955
NET BOOK VALUE			
At 31 March 2022	936	6,580	7,516
At 31 March 2021	1,248	3,125	4,375

7. DEBTORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

	31.3.22	31.3.21
	£	£
VAT	2,242	2,386

8. CREDITORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

	31.3.22	31.3.21
	£	£
Trade creditors	-	-
Social security and other taxes	1,218	867
Other creditors	1,472	1,301
Accrued expenses	612	600
	3,302	2,768

AUTO ITALIA SOUTH EAST LTD

Notes to the Financial Statements - continued

for the Year Ended 31 March 2022

9. MOVEMENT IN FUNDS

	At 1.4.21 £	Net movement in funds £	At 31.3.22 £
Total funds	198,244	40,588	238,832
TOTAL FUNDS	198,244	40,588	238,832

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

	Income resources £	Resources expended £	Movement in funds £
Total funds	256,017	(215,429)	40,588
TOTAL FUNDS	256,017	(215,429)	40,588

10. RELATED PARTY DISCLOSURES

There were no related party transactions for the year ended 31 March 2022.

AUTO ITALIA SOUTH EAST LTD
Notes to the Financial Statements - continued
for the Year Ended 31 March 2022

INCOME AND ENDOWMENTS	31.3.22	31.3.21
Donations and legacies	£	£
Earned income	20,331	15,280
Grant income	225,254	242,912
Private giving	10,411	9,323
	255,996	267,515
Investment income		
Deposit account interest	21	34
Total incoming resources	256,017	267,549
EXPENDITURE		
Activities		
Artist fees	14,301	5,348
Programme expenses	49,461	15,748
Education projects	6,516	1,120
Web and digital commissioning	7,288	4,222
	77,566	26,438
Support costs		
Staff salaries, training and consultancy	107,956	81,432
Rent and utilities	20,660	11,763
Insurance	1,000	591
Travel and hospitality	1,539	-
Office costs	2,577	3,518
Fundraising costs	17	312
Sundry expenses	-	15,554
Accountancy	700	990
Bank charges	909	290
Depreciation of fixed tangible assets	2,505	1,458
	137,863	115,908
Total resources expended	215,429	142,346
Net income	40,588	125,203

The notes form part of these financial statements