

REGISTERED COMPANY NUMBER: 07490255 (England and Wales)
REGISTERED CHARITY NUMBER: 1151979

Report of the Trustees and
Unaudited Financial Statements
for the Year Ended 31 March 2025
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

**Contents of the Financial Statements
for the Year Ended 31 March 2025**

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AUTO ITALIA SOUTH EAST LTD

Report of the Trustees for the Year Ended 31 March 2025

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 2025. 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 2019).

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 a non-profit visual arts organisation dedicated to commissioning and presenting contemporary art. We support early- and mid-career artists to develop research, discourse, and experimental projects through major commissions and participatory initiatives. Our work champions political practices at the intersection of art and social justice, delivered through exhibitions, performance and live programmes, international touring projects, and creative learning programmes.

Situated in the diverse London Borough of Tower Hamlets, we run a regular programme of inclusive and engaging creative learning activities for children and young people, including our Participation Artist in Residence Programme, Young Artists Programme (ages 14-25), Volunteer Forum (ages 18-25), and Art / Work Association (ages 18+).

We are active in facilitating local networks and partnerships that create new ways for audiences to engage with art, and which support young people to take active and empowered roles investigating contemporary sociopolitical issues.

History of Auto Italia

Founded in 2007 by a group of artists who were living in and working from a squatted garage in Peckham, South London, Auto Italia remains guided by this ethos of grassroots organising and community-driven practice. 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 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 onto 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, Federico 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 seven years, this has focused on producing major commissions by early-career artists exploring dissenting forms of subjectivity, and surveys by mid-career artists whose archives trace key conflicts in culture and society. Projects commissioned by Auto Italia have premiered the work of early-career artists and brought renewed attention to historically under-represented practitioners. This has included critically acclaimed projects with intergenerational artists of diverse geographies and subjectivities including Tessa Boffin, Chuquimamani-Condori, CFGNY, Tarek Lakhri, Awol Erizku, Gran Fury, Mark Fisher, Tarek Lakhri, Sin Wai Kin, Ingrid Pollard, Shan Motsi, Bhenji Ra, Jill Posener and Rory Pilgrim.

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Resource sharing and partnership working are central to our approach. We regularly collaborate with national and international partners to co-produce and tour artistic work. Recent and current partners include Centre for Contemporary Arts (Berlin), M Leuven, Cemeti Institute for Art and Society (Yogyakarta), Centre d'Art Contemporain Genève, Haus der Kunst (Munich), Firstdraft (Sydney), If I Can't Dance (Amsterdam), Nubuke Foundation (Accra), Stroom Den Haag (The Hague) and NTS Radio (London).

Auto Italia is nationally and internationally recognised, principally supported by Arts Council England as a National Portfolio Organisation and The National Lottery through their Community Fund, alongside trusts, foundations, international arts councils, embassies, local authorities, lottery funds, and private giving.

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ACHIEVEMENTS AND PERFORMANCE - STRATEGIC AIMS AND OBJECTIVES

Strategy 2020-30

Over the past five years, Auto Italia has entered a significant new phase in its development. Evolving from its origins as a grassroots, artist-led project space, the organisation has grown into a financially resilient, artist-centred institution with an established international reputation for advancing urgent and globally engaged discourses in contemporary art.

This transformation has been underpinned by the introduction of a robust and highly successful financial operating model. In FY 2017-18, we undertook a strategic restructuring process shaped by an evolving, stakeholder-led approach to business planning, supported by increased partnership working and resource-sharing across local, national and international contexts.

Auto Italia operates as a learning organisation, committed to embedding feedback, care and shared influence at the heart of how our work is conceived and delivered. Through co-design practices with artists, participants, audiences and partners, we respond to change with agility and intention. As part of our next phase of development, we are placing renewed emphasis on bolstering and making more visible our participation programme, recognising it as a vital space for knowledge exchange, access, and sustained engagement with our communities.

The implementation of this strategy has strengthened Auto Italia's role as a network convenor for diverse artists and publics. By adopting responsive, data-informed business modelling alongside participatory and collaborative working practices, we have significantly increased the scale, sustainability, diversity and impact of our activity, while remaining attentive to the evolving needs and ambitions of those we work with.

Aims and objectives 2020-30

This evolving 10-year strategy seeks to build on our history as a highly ambitious young arts organisation committed to radical practices, with an aim to reinforce our growing resilience, partnerships, diversity and audiences over the forthcoming decade. This is reflected in our strategic aims and objectives, as follows;

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 and Participation Artist in Residence programme by increasing voluntary, charitable, secondary education and higher education sector partners across the London Borough of Tower Hamlets.
8. To develop cross-borough partnership opportunities for increasing the reach, impact and partnerships of the Young Artists Programme and Participation Artist in Residence 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 partner Arts Council England through the delivery of Let's Create 20-30.

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EXHIBITION AND EVENT PROGRAMME

In 2024-25, Auto Italia presented three exhibitions with three exhibition-related events alongside an expanded events programme over the summer, and an active touring programme showcasing works commissioned by the gallery to galleries and museums across the UK and internationally.

This programming involved 28 artists, curators, musicians, writers, academics and other cultural figures, and engaged audiences with global critical perspectives on relationships between identity and place. It included practitioners from the United Kingdom, Poland, Lithuania, Latvia, Estonia, Senegal, Mauritania, France, Belgium and the United States.

Auto Italia's exhibitions and events were reviewed and written about on numerous occasions in The Guardian, The Times, Frieze, Mousse Magazine, Flash Art, Art Monthly, Elephant, Apollo, Wallpaper*, ShowStudio, Spike Art Magazine, Plaster Magazine, Dazed and Echo Gone Wrong.

Karol Radziszewski (Poland)

Filo

12 April 2024 - 9 June 2024

Filo was the first large-scale survey exhibition by Polish artist Karol Radziszewski. The exhibition featured a rare collection of photography, publications and ephemera tracing the history of Filo, one of the first underground queer magazines in Central and Eastern Europe, founded by Polish activist Ryszard Kisiel.

Kisiel began publishing Filo in 1986 in response to Operation Hyacinth, a nationwide operation by Poland's Ministry of Internal Affairs in which the Secret Services focused on intimidating, persecuting and sanctioning sexual minorities. The magazine published articles on legal rights and sexual health, as well as homoerotic content and letters from its readers. Initially printed via photocopiers and distributed informally amongst friends, it was used to establish semi-public conversations on politics and sexuality through printed matter.

This major exhibition toured to the Edinburgh Art Festival and was presented there in summer 2024.

The exhibition was accompanied by an online in-conversation event with Radziszewski and Auto Italia's exhibition curator Milda Batakyte. The event looked into different attempts to reconstruct and reintroduce cultures and representations of sexual difference that emerged from the complex social and political context of the region during and after the dissolution of the Eastern Bloc.

Audience Feedback:

"I really enjoyed the exhibition, quite touching uncovering of hidden history and combination of artworks and archival materials. The space is very well curated."

"Loved the installation and display techniques, and to come across a window into histories I was not familiar with."

"Loved the show, great to uncover this queer history."

"Valuable resource, essential programming"

"I did not know about these publications so I felt educated."

Queer Histories from the Baltic Region

22 June 2024 - 24 August 2024

Queer Histories from the Baltic Region presented innovative research on queer cultures and artistic practices in the Baltic states, highlighting the rich history of gender and sexuality discourses in these countries. The exhibition asked how LGBTQI+ artists across the region had informed contemporary understandings of queer identity, exploring the role of visual cultures in the early expansion and dissemination of queer politics in these contexts.

On 22 June 2024, an in-conversation event took place with Lithuanian artist, curator and researcher Agne Bagdziunaite, Estonian artist Heinrich Sepp, and Latvian artist Konstantin Zhukov. The conversation was moderated by Maggie Matic, Director at Auto Italia. Bagdziunaite, Sepp and Zhukov explored LGBTQIA+ activism and the structural conditions for socially engaged work in the Baltic states. Participants presented their diverse community engagement practices, examining the extent to which activism was possible within the institutional frameworks of cultural organisations.

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Also on 22 June 2024, Recital, a performance by Estonian performance artist and oboist Gregor Kulla, took place. Kulla's work addressed the disparity between contemporary queer forms of performance and those dominant in classical performance and music, both broadly and in Estonia. Recital juxtaposed Kulla's electronic music compositions with archival classical experimental music, accompanied by a live oboe performance. The work reflected on tantric practices and feminine power as depicted in different mythologies, narrated around the notion of rebirth and its connection to time, change and death.

On 24 August 2024, an off-site presentation took place at the Edinburgh Art Festival featuring a performance by Lithuanian artist Agne Jokse, whose work explores language normativity, autoethnography, reflections on intimacy and parallel histories. Jokse performed *Lezbynai*, an erotic story about lesbian love set against the background of Lazdynai, a district of Vilnius where the artist grew up. The residential houses of Lazdynai are reminiscent of a panopticon, situated in a way that allows everyone to watch each other, making any intimate gesture simultaneously private and public. In Jokse's story, this setting became a medium for spreading an unbridled sexual fantasy, unfolding alongside the artist's and their lovers' relationships. It revealed the dynamism of the seemingly silent concrete walls of these buildings and the lives and thoughts of people living there.

Hamedine Kane (Senegal/Mauritania)

Salesman of Revolt

27 September 2024 - 1 December 2024

Salesman of Revolt was the first solo exhibition in the UK by Senegalese-Mauritanian artist and film director Hamedine Kane. The exhibition brought together the site-specific installation *Trois Américains à Paris* (2024) with work from Kane's series *Salesman of Revolt* (2018). This presentation foregrounded Kane's ongoing research into often overlooked experiences of exile and forced migration, challenging dominant post-colonial understandings of borders and racialised identity.

Kane's practice, spanning moving image, print, sculpture, textile and installation, constituted an expanded visual art library tracing the lives, works and social connections of key revolutionary figures of African modernity. Informed by legacies of political activism in the artist's family, as well as his training and employment as a librarian in Nouakchott, Mauritania, Kane's work reflected on African and African-diasporic literature, the impact of colonialism, and efforts to confront structural racism. His projects examined and employed processes of collective production and knowledge distribution, often inviting international collaborators to co-produce artworks.

On 6 October 2024, curator Cédric Fauq and artist Hamedine Kane took part in a public in-conversation event. Fauq and Kane discussed the exhibition *Salesman of Revolt*, as well as the artist's ongoing research into experiences of exile and forced migration, his collaborative project *The School of Mutants*, and his wider artistic practice.

Audience Feedback:

"The space is very inviting and accessible in terms of the art."

"First visit, tremendous exhibition and lovely space will make it a regular part of my gallery visiting itinerary when in London moving forward."

"I loved the show, it was so delicate and profound."

"A wonderful take on literature, how to keep literary stories alive and transmit knowledge and feeling across various audiences."

Alex Margo Arden

Safety Curtain

17 January 2025 - 23 March 2025

Safety Curtain was a solo exhibition of newly commissioned works by UK-based artist Alex Margo Arden. Spanning painting, sculpture, photography and installation, the exhibition recovered evidence of recent actions by climate activists in museums and art galleries, considering how such actions change the histories of the artworks they interject. The exhibition spoke to the long history of protests in which artefacts have been targeted, including direct action by the suffragettes between 1913 and 1914, alongside the vandalism of plaster cast collections during the student protests of the 1960s. With a new wave of climate activism taking artworks as their aim, tensions between activists and cultural institutions had re-emerged, raising questions of value, impact and access.

On 8 March 2025, Alex Margo Arden led an artist exhibition of *Safety Curtain*.

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Audience Feedback:

"It made me consider some critical questions about how we see things and what we prescribe value and attention to as a society."

"I work in the museum industry and found the exhibition to make me consider the motivations of the climate protestors occupying cultural spaces specifically."

"Thought provoking, innovative approach to painting."

Exhibition & Events Audiences and Participants

Auto Italia has a developed data culture that is used to monitor and evaluate our work and services. We use data to challenge our assumptions on the diversity, access and impact of our work. This enables us to reflect on and interact with the needs of our stakeholders, and to ensure the continued growth in quality and relevance of our artistic work.

Audiences

- We engaged 33,016 live audiences at the gallery, and wider international audiences through touring of our commissions in Canada and Edinburgh
- Data demonstrates that the recovery of our live audiences after the pandemic has continued in a positive upwards trend. This year's data records an increase of 26% against FY 23-24 and 44% against engagement in FY 22-23.
- Data capture demonstrates increasingly positive diversity performance with our live audiences with averages this year recorded as 28% BIPOC, 52% LGBT, 9% trans and gnc, 52% women, 5% disabled and 69% ages of 16-35.
- Qualitative feedback collected from live audiences recorded that 92% felt we offer interesting ideas and programmes, 90% felt our work has something important to say about the world we live in, 93% felt the quality of our work is 'very good' or 'good', and 97% rated their overall experience as 'very good' or 'good'.
- 51% of our live audiences are repeat visitors demonstrating demand for our work through repeat, multi-year engagement. Audiences living or working in LB of Tower Hamlets increased from 23% to 24% over 12-months.
- Auto Italia engaged 75,879 online audiences through its website, social media and digital communications channels.

2024-25 PARTICIPATION PROGRAMME

Auto Italia is committed to fostering meaningful and transformative programmes for children, young people, and early-career creatives through the Young Artists Programme, Volunteer Forum, and Art/Work Association (A/WA). These initiatives are developed in close collaboration with community members, ensuring they remain responsive to shifting social, cultural, and political contexts.

Targeted at individuals aged 14-25 (in Tower Hamlets and Newham), plus students and early-career artists nationally, the programmes provide opportunities for skills development, mentoring, volunteering, work experience, and pathways into creative careers.

Strand 1 - Young Artists Programme

The Young Artists Programme is a free, accessible initiative offering workshops, mentoring, and one-to-one guidance led by artists, designers, technologists, and filmmakers. Designed primarily for young people living in the London Boroughs of Tower Hamlets and Newham, the programme also supports early-career creatives nationally.

Through a focus on digital art, creative technologies, and contemporary practices, including filmmaking, VR/AR, creative coding, music production and artificial intelligence, participants are encouraged to explore diverse identities, social contexts, and creative expression. Additional support is offered for educational and career progression, including portfolio development, GCSE/A-level guidance, university applications, and interview preparation.

Participants also gain opportunities to engage with exhibitions and projects at Auto Italia's project space, connecting with international artists and situating their own work within a broader contemporary art discourse. Workshops take place in schools, community settings and within our gallery space.

- We engaged with 1,503 young people, representing a cumulative increase of 66,000% since the programme was first established.

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- Over the past year, we have doubled our place-based partnership network across Newham and Tower Hamlets. While previously our partnerships focused on key schools, universities, youth organisations, and cultural institutions, this year's network now includes additional schools, community organisations, youth zones, local councils, and national funding bodies.
- This expansion reflects our commitment to ensuring a borough-wide understanding and input into our work, allowing us to respond in a joined-up way to cultural opportunities and the wider social issues faced by young people. By broadening the range of partners, we are able to co-create initiatives with a deeper and more inclusive reach, connecting cultural engagement to young people's wider lived experiences.

Strand 2 - Volunteer Forum

The Volunteer Forum welcomes students and early-career creatives who want to explore professional practice in contemporary art. Volunteers contribute to the delivery of exhibitions and events, working alongside artists, curators, and technicians during installation. Roles can include preparing gallery spaces (painting, patching, sanding), handling and installing artworks (multimedia, film, sculpture, archival material), supporting AV technicians, and assisting with technical setup. In addition to practical experience, Forum members benefit from informal mentoring and peer-learning opportunities: mentoring, portfolio/project feedback, CV and job-application support, grant-writing guidance, and broader career development advice. This strand offers a supportive, flexible entry point into gallery-based creative careers, helping to build skills, networks, and confidence.

- Engagement with the Volunteer Forum increased by 126%, demonstrating a growing interest among young people in gaining hands-on experience within art gallery environments. This rise reflects a strong desire among participants to develop practical skills, deepen their understanding of the arts sector, and enhance their employability. organisation, from supporting exhibitions and events to contributing to community engagement programmes.
- This increase also highlights the importance of providing structured, meaningful opportunities for young people to build confidence, professional networks, and transferable skills, helping to prepare them for future careers in the creative industries. It underscores the role of our programmes not only in cultural participation but also in career development and personal growth, responding to the clear demand for experiential learning opportunities within the arts.

Strand 3 - Art/Work Association

Art/Work Association (A/WA) is Auto Italia's free, alternative art education programme offering a series of monthly talks, workshops, seminars, and critical feedback sessions tailored for early-career artists, creative practitioners, and cultural workers. Designed as a platform for artist-led learning, A/WA events are conceived and organised by members, for members, fostering a collaborative and supportive environment. Through these events, participants gain paid professional development opportunities and connect with a vibrant network of artists living and working in London, helping to advance their practice and build lasting professional relationships within the art community.

- A/WA engaged with 271 audience members, representing a 5% increase compared to 2023/24.
- Membership grew from 39 sign-ups in 2023/24 to 257 sign-ups, a 559% increase, highlighting the growing demand for accessible, free opportunities for artistic development, professional networking, and peer support in London.
- The diversity of A/WA participants was notable, with 35% identifying as POC, 90% identifying as LGBTQ+, 32% identifying as trans or gender non-conforming (GNC), 27% identifying as disabled and 92% between 16 and 35.

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FINANCIAL REVIEW FINANCIAL REVIEW FY 24-25

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.

Financial Year 24/25 Financial Performance

The financial year 2024/25 (FY24/25) saw a 6% increase in total income earned during the year vs financial year 2023/24 (FY23/24), with a 50% reduction in donations received during the year being offset by the more substantial 38% increase to grants received through trusts, foundations and international earned income.

The organisation's FY24/25 cost base remained materially consistent with FY23/24, increasing by c. 6% year-on-year. This marginal increase in total expenses vs prior year was driven primarily by wider macroenvironmental inflationary pressures that impacted almost all expense categories during the year to varying degrees.

The organisation's cost base was offset by bolstered fundraising activity and a partial refund of operating costs incurred while delivering core activities through a successful application made under the government's Museums and Galleries Exhibition Tax Relief (MGETR) scheme.

Partners and funders FY 24-25

Lead partners

Arts Council England
Tower Hamlets Council

Exhibition partners

Arts Council England
Queer Archives Institute
Edinburgh Art Festival
Polish Cultural Institute
Editorial (Lithuania)
Estonian Centre for Contemporary Art (Estonia)
Kim? Contemporary Art Centre (Latvia)
The Baltic Culture Fund
The Lithuanian Culture Institute and Culture Attaché in the UK
The Estonian Embassy in London
Flanders State of the Art
Fluxus Art Projects
Selebe Yoon, Dakar
Arts Council England, National Lottery Project Grants
The Henry Moore Foundation
Cockayne Grants for the Arts

Participation partners

Central Saint Martins
Chelsea College of Art
Chelsea School of Art
CSM
Kingston School of Art
Goldsmiths, University of London
The Bartlett School of Architecture

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University of East London
Ambition Aspire Achieve
Bishop Challoner Catholic School
Bonny Downs Community Association
Bow School
Bow Arts
Canary Wharf College
Canary Wharf College Crossharbour
Central Foundation Girl's School
Cumberland Community School
East London Arts and Music School
Eko Pathways
George Green's School
Langdon Park
Little Ilford School
Morpeth Secondary School
Morpeth School
Mulberry School for Girls
Mulberry School's Trust
Mulberry Stepney Green
Oaklands School
Plashet School
Sarah Bonnell School
School 21
St Paul's Way Trust School
Stepney All Saints School
Stepney Green Maths, Computing & Science College
Stepney Green School
Beckton Globe Youth Zone
CAYA Stratford Youth Zone
Creative Newham
Creative Schools and Creative Colleges
ELOP
Gensler - LMU
Here East
Newham & East London Art Teachers Network
Newham Council
The Newham Renewal Programme
REIN
Rosetta Arts
Soul UK
Stratford Youth Zone, Newham Council
Step Forward
Volunteers Centre Tower Hamlets
Wapping High
Youth Council
Tower Hamlets Art Music Education Services (THAMES)
Tower Hamlets Art Teachers Network
Tower Hamlets Council
Tower Hamlets Volunteer Forum
Tower Hamlets WorkPath
Tower Hamlets Young WorkPath
The Line
The Lighthouse & Gardens
The National Lottery Community Fund

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Reserves policy

Auto Italia ended FY24/25 holding £94,784 in total funds. As at FY24/25 year end the organisation enjoyed a stable and liquid reserve of available funds, with £89,955 of total funds as at the balance sheet date held in cash. This figure represents a 33% decrease in year-end total funds vs prior year; however, this is partially attributable to timing on fundraising. The increased NPO grant awarded to the organisation by Arts Council England in the most recent round of assessment guarantees a significant foundation of fixed income each year on which to base management of the organisation's reserves and financial risk in the immediate future.

Restricted Income of £18,750 secured through local, national and international funders for the delivery of specific artistic projects and creative learning activities for children and young people.

Unrestricted designated funds of £53,317 in line with the organisation's reserves policy. This is equivalent to budgeted fixed overhead (support) costs for the next three months as at the balance sheet date. Fixed overheads include all staff costs (payroll and freelance), rent, utilities, other building costs, plus other administrative expenses.

Unrestricted undesignated funds of £76,034 represents remaining reserves freely available to meet either unexpected operating and variable costs, or for deployment towards the furtherment of the organisation's stated purpose at the discretion of the organisation's management and Board of Trustees provided this in alignment with the organisation's stated purpose and aims.

Financial Risk Management

The Trustees have a statutory duty to identify and review the risks facing the charity and to ensure that robust controls are in place, providing reasonable assurance against fraud, mismanagement, and error. Financial performance is rigorously monitored through quarterly evaluation meetings, and the risk register is reviewed and updated during Trustee meetings each quarter.

1. Available Reserves

The organisation maintains a prudent level of reserves to safeguard against unforeseen operational or financial risks. This approach ensures the organisation's resilience and sustainability, enabling it to respond effectively to unexpected challenges without disruption to its core activities.

2. Financial Monitoring

Maggie Matic, new Director (appointed May 2024), brings a wealth of financial management experience to Auto Italia. The Director meets quarterly with the Treasurer to review cashflow, management reports, HMRC responsibilities, and to identify any emerging financial risks. Quarterly board meetings also include comprehensive updates from the Treasurer, Chair, and Director, providing oversight of financial performance and informing strategic decision-making to ensure timely interventions and optimised resource allocation.

3. Operational Changes

The restructuring of the workforce in FY23/24 has diversified the organisation's skill set and embedded new operational processes, policies, and practices, facilitating a smooth transition for incoming Director, Maggie Matic. The staff team includes dedicated full-time exhibitions and education curators, designed to maximise income-generating capacity. Two specialist roles support the Director in strategic areas, enhancing operational efficiency and effectiveness. The Director will conduct a review of operational processes to identify further opportunities for efficiency improvements, ensuring fundraising potential is optimised in alignment with the delivery of core programmes.

4. Risk Mitigation Strategies

- Internal Controls: Implementation of robust internal financial controls, including separation of duties, authorisation procedures, and regular reconciliation of accounts.
- Scenario Planning: Annual financial forecasting and scenario planning to anticipate potential risks to cash flow and programme delivery.
- Cashflow Contingency Planning: Maintaining short-term liquidity plans to ensure operational continuity during periods of delayed income (e.g., grant payments).
- Programme Risk Assessment: Reviewing each exhibition, project, or programme for potential financial, legal, or reputational risks before launch.
- Compliance Monitoring: Regular reviews to ensure compliance with statutory obligations, including Charity Commission reporting and employment law requirements.

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- Grant and Funder Compliance: Ensuring all reporting requirements for Arts Council England and other funders are monitored and met to protect income streams.
- Audit and Assurance: Annual external audit conducted to provide independent assurance of financial integrity and organisational governance.
- Performance Monitoring: Regular tracking of income, expenditure, and project delivery metrics to detect deviations early.

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.

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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

Following the successful securing of increased investment from Arts Council England through the 2023-26 Investment Portfolio, the past 3 years have seen significant changes to Auto Italia's workforce. Against the backdrop of an increasingly competitive fundraising landscape, the organisation's strong financial performance has enabled the transition from a small team of freelance contractors to a permanent workforce of seven staff (4.4 FTE), sustaining and supporting growth throughout the year.

The appointment of Maggie Matic as Director marks an exciting new chapter for Auto Italia. Maggie brings a diverse and highly developed skill set acquired through senior leadership roles in small, medium, and large arts organisations. Their experience spans project and financial management, fundraising and income generation, programming, research, strategic planning, audience development, and organisational leadership. With this expertise, they are well-positioned to continue Auto Italia's steady upward trajectory, building on the successes achieved through increased investment from Arts Council England. Maggie's vision includes enhancing the visibility and impact of the organisation's participation programme and strengthening Auto Italia's longstanding commitment to supporting politically engaged, research-led artistic practices.

FY 24-25 staff structure:

Director (FT)

Curator: Exhibitions and Events (FT)

Curator: Community and Engagement (FT)

Project Assistant (FT)

Front of House Assistants (PT 0.4)

Event Staff (freelance ad hoc basis)

Appointment of Trustees

The Trustees of the Charity are also 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, Maggie Matic. The Director works closely with the Chair of Trustees to coordinate the direction and strategy of the Board of Trustees. The organisation currently has 6 Trustees 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

AUTO ITALIA SOUTH EAST LTD

**Report of the Trustees
for the Year Ended 31 March 2025**

Trustees

B Vickers

Ms B Pembroke (resigned 13.6.25)

M J Leitch Group Financial Controller (resigned 13.6.25)

S Gupta

Ms B Escritt

E Pinfield

B Akkouche (appointed 17.6.25)

L Buckley (appointed 17.6.25)

H E J Delaney (appointed 17.6.25)

K Malton (appointed 17.6.25)

J Woodcock (appointed 17.6.25)

Company Secretary

Dr M M Matich

Independent Examiner

Brown McLeod Limited

Chartered Accountants

The Old Workshop

1 Ecclesall Road South

Sheffield

South Yorkshire

S11 9PA

Approved by order of the board of trustees on 19 December 2025 and signed on its behalf by:



.....
E Pinfield - Trustee

**Independent Examiner's Report to the Trustees of
Auto Italia South East Ltd**

Independent examiner's report to the trustees of Auto Italia South East Ltd ('the Company')

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

Responsibilities and basis of report

As the charity's trustees of the Company (and also its directors for the purposes of company law) you are responsible for the preparation of the accounts in accordance with the requirements of the Companies Act 2006 ('the 2006 Act').

Having satisfied myself that the accounts of the Company are not required to be audited under Part 16 of the 2006 Act and are eligible for independent examination, I report in respect of my examination of your charity's accounts as carried out under Section 145 of the Charities Act 2011 ('the 2011 Act'). In carrying out my examination I have followed the Directions given by the Charity Commission under Section 145(5) (b) of the 2011 Act.

Independent examiner's statement

I have completed my examination. I confirm that no matters have come to my attention in connection with the examination giving me cause to believe:

1. accounting records were not kept in respect of the Company as required by Section 386 of the 2006 Act; or
2. the accounts do not accord with those records; or
3. the accounts do not comply with the accounting requirements of Section 396 of the 2006 Act other than any requirement that the accounts give a true and fair view which is not a matter considered as part of an independent examination; or
4. the accounts have not been prepared in accordance with the methods and principles of the Statement of Recommended Practice for accounting and reporting by charities (applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102)).

I have no concerns and have come across no other matters in connection with the examination to which attention should be drawn in this report in order to enable a proper understanding of the accounts to be reached.

Kate Revell ACA

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

Date:

AUTO ITALIA SOUTH EAST LTD

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

	Notes	Unrestricted fund £	Restricted funds £	31.3.25 Total funds £	31.3.24 Total funds £
INCOME AND ENDOWMENTS FROM					
Donations and legacies		120,990	89,646	210,636	198,268
Investment income	2	1,471	-	1,471	1,603
Total		122,461	89,646	212,107	199,871
EXPENDITURE ON					
Charitable activities					
Programmes and support		185,176	74,096	259,272	173,053
NET INCOME/(EXPENDITURE)		(62,715)	15,550	(47,165)	26,818
RECONCILIATION OF FUNDS					
Total funds brought forward		138,749	3,200	141,949	115,131
TOTAL FUNDS CARRIED FORWARD		76,034	18,750	94,784	141,949

The notes form part of these financial statements

AUTO ITALIA SOUTH EAST LTD

Balance Sheet 31 March 2025

	Notes	Unrestricted fund £	Restricted funds £	31.3.25 Total funds £	31.3.24 Total funds £
FIXED ASSETS					
Tangible assets	7	4,735	-	4,735	6,314
CURRENT ASSETS					
Debtors	8	2,790	-	2,790	2,989
Cash at bank		71,205	18,750	89,955	138,233
		<u>73,995</u>	<u>18,750</u>	<u>92,745</u>	<u>141,222</u>
CREDITORS					
Amounts falling due within one year	9	(2,696)	-	(2,696)	(5,587)
NET CURRENT ASSETS		<u>71,299</u>	<u>18,750</u>	<u>90,049</u>	<u>135,635</u>
TOTAL ASSETS LESS CURRENT LIABILITIES		<u>76,034</u>	<u>18,750</u>	<u>94,784</u>	<u>141,949</u>
NET ASSETS		<u>76,034</u>	<u>18,750</u>	<u>94,784</u>	<u>141,949</u>
FUNDS	10				
Unrestricted funds				76,034	138,749
Restricted funds				18,750	3,200
TOTAL FUNDS				<u>94,784</u>	<u>141,949</u>

The charitable company is entitled to exemption from audit under Section 477 of the Companies Act 2006 for the year ended 31 March 2025.

The members have not required the company to obtain an audit of its financial statements for the year ended 31 March 2025 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 on19 December 2025..... and were signed on its behalf by:



.....
E Pinfield - Trustee

The notes form part of these financial statements

AUTO ITALIA SOUTH EAST LTD

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 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
Computer 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

	31.3.25	31.3.24
	£	£
Deposit account interest	1,470	1,492
Other interest	1	111
	<u>1,471</u>	<u>1,603</u>

AUTO ITALIA SOUTH EAST LTD

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

3. NET INCOME/(EXPENDITURE)

Net income/(expenditure) is stated after charging/(crediting):

	31.3.25	31.3.24
	£	£
Depreciation - owned assets	<u>1,579</u>	<u>2,104</u>

4. 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.

5. STAFF COSTS

The average monthly number of employees during the year was as follows:

	31.3.25	31.3.24
	4	4
Employees	<u>4</u>	<u>4</u>

No employees received emoluments in excess of £60,000.

6. COMPARATIVES FOR THE STATEMENT OF FINANCIAL ACTIVITIES

	Unrestricted fund £	Restricted funds £	Total funds £
INCOME AND ENDOWMENTS FROM			
Donations and legacies	133,402	64,866	198,268
Investment income	<u>1,603</u>	<u>-</u>	<u>1,603</u>
Total	<u>135,005</u>	<u>64,866</u>	<u>199,871</u>
EXPENDITURE ON			
Charitable activities			
Programmes and support	<u>111,387</u>	<u>61,666</u>	<u>173,053</u>
NET INCOME	23,618	3,200	26,818
RECONCILIATION OF FUNDS			
Total funds brought forward	<u>115,131</u>	<u>-</u>	<u>115,131</u>
TOTAL FUNDS CARRIED FORWARD	<u>138,749</u>	<u>3,200</u>	<u>141,949</u>

AUTO ITALIA SOUTH EAST LTD

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

7. TANGIBLE FIXED ASSETS

	Fixtures and fittings £	Computer equipment £	Totals £
COST			
At 1 April 2024 and 31 March 2025	<u>9,656</u>	<u>12,596</u>	<u>22,252</u>
DEPRECIATION			
At 1 April 2024	9,129	6,809	15,938
Charge for year	<u>132</u>	<u>1,447</u>	<u>1,579</u>
At 31 March 2025	<u>9,261</u>	<u>8,256</u>	<u>17,517</u>
NET BOOK VALUE			
At 31 March 2025	<u>395</u>	<u>4,340</u>	<u>4,735</u>
At 31 March 2024	<u>527</u>	<u>5,787</u>	<u>6,314</u>

8. DEBTORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

	31.3.25 £	31.3.24 £
Other debtors	1,425	-
VAT	<u>1,365</u>	<u>2,989</u>
	<u>2,790</u>	<u>2,989</u>

9. CREDITORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

	31.3.25 £	31.3.24 £
Trade creditors	114	77
Social security and other taxes	-	3,301
Other creditors	980	747
Accrued expenses	<u>1,602</u>	<u>1,462</u>
	<u>2,696</u>	<u>5,587</u>

10. MOVEMENT IN FUNDS

	At 1.4.24 £	Net movement in funds £	At 31.3.25 £
Unrestricted funds			
General fund	138,749	(62,715)	76,034
Restricted funds			
Exhibitions	3,200	15,550	18,750
TOTAL FUNDS	<u>141,949</u>	<u>(47,165)</u>	<u>94,784</u>

AUTO ITALIA SOUTH EAST LTD

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

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			
General fund	122,461	(185,176)	(62,715)
Restricted funds			
Exhibitions	89,646	(74,096)	15,550
TOTAL FUNDS	212,107	(259,272)	(47,165)

Comparatives for movement in funds

	At 1.4.23 £	Net movement in funds £	At 31.3.24 £
Unrestricted funds			
General fund	115,131	23,618	138,749
Restricted funds			
Exhibitions	-	3,200	3,200
TOTAL FUNDS	115,131	26,818	141,949

Comparative net movement in funds, included in the above are as follows:

	Incoming resources £	Resources expended £	Movement in funds £
Unrestricted funds			
General fund	135,005	(111,387)	23,618
Restricted funds			
Exhibitions	64,866	(61,666)	3,200
TOTAL FUNDS	199,871	(173,053)	26,818

AUTO ITALIA SOUTH EAST LTD

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

10. MOVEMENT IN FUNDS - continued

A current year 12 months and prior year 12 months combined position is as follows:

	At 1.4.23 £	Net movement in funds £	At 31.3.25 £
Unrestricted funds			
General fund	115,131	(39,097)	76,034
Restricted funds			
Exhibitions	-	18,750	18,750
TOTAL FUNDS	<u>115,131</u>	<u>(20,347)</u>	<u>94,784</u>

A current year 12 months and prior year 12 months combined net movement in funds, included in the above are as follows:

	Incoming resources £	Resources expended £	Movement in funds £
Unrestricted funds			
General fund	257,466	(296,563)	(39,097)
Restricted funds			
Exhibitions	154,512	(135,762)	18,750
TOTAL FUNDS	<u>411,978</u>	<u>(432,325)</u>	<u>(20,347)</u>

Unrestricted funds includes designated funds of £45,273 in line with the organisation's reserves policy. This is equivalent to budgeted costs for the next three months at any given time as at the balance sheet date.

Unrestricted funds includes undesignated funds of £30,761 representing free reserves available to meet either unexpected operating and variable costs.

11. RELATED PARTY DISCLOSURES

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

AUTO ITALIA SOUTH EAST LTD

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

	31.3.25 £	31.3.24 £
INCOME AND ENDOWMENTS		
Donations and legacies		
Income	15,638	15,635
Donations	28,174	55,857
Grants - general	165,624	119,859
Local authority grants	1,200	6,917
	<hr/> 210,636	<hr/> 198,268
Investment income		
Deposit account interest	1,470	1,492
Other interest	1	111
	<hr/> 1,471	<hr/> 1,603
Total incoming resources	<hr/> 212,107	<hr/> 199,871
EXPENDITURE		
Charitable activities		
Fundraising costs	962	420
Programme expenses	77,218	108,177
	<hr/> 78,180	<hr/> 108,597
Support costs		
Management		
Staff costs and volunteers	140,449	129,022
Rent and utilities	26,830	26,516
Insurance	1,531	970
Travel and hospitality	3,075	4,190
Telephone	2,671	1,882
Heat and light	927	1,052
Repairs and renewals	488	926
Professional fees	-	300
Accountancy	3,070	1,980
Bank charges	472	871
Fixtures and fittings	132	175
Computer equipment	1,447	1,929
	<hr/> 181,092	<hr/> 169,813
Finance		
Other interest	-	3
Governance costs		
Exceptional items	-	(105,360)
	<hr/> -	<hr/> (105,360)
Total resources expended	<hr/> 259,272	<hr/> 173,053
Net (expenditure)/income	<hr/> (47,165)	<hr/> 26,818

This page does not form part of the statutory financial statements