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REGISTERED CHARITY NUMBER: 1154104

**REPORT OF THE TRUSTEES AND
UNAUDITED FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2022
FOR
OPEN SCHOOL EAST**

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OPEN SCHOOL EAST

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FOR THE YEAR ENDED 31 MARCH 2022**

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**REPORT OF THE TRUSTEES
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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 2019).

INTRODUCTION

Open School East (OSE) is an innovative arts charity that delivers free and flexible education programmes with and for communities less likely to access traditional provision. Initially based in East London from its starting point in 2013, OSE relocated to Margate, Kent, in 2017. OSE offers a space for artistic and collaborative learning that is experimental, versatile and non-exclusive.

We run five strands of programming:

- * The Associates Programme: a ten month long development programme for emerging artists and cultural practitioners from diverse backgrounds and generations;
- * The Young Associates Programme: a free art and creative careers project based programme for young people aged 18-21 living in the Thanet area;
- * The Despacito Art School: a weekly art, craft and functional object-making programme open to 5 to 12 year olds who lack opportunities to develop creatively;
- * The Public Programme: a multifaceted programme of events, activities and short courses open to everyone;
- * Artists Commissions: Each year we invite artists and cultural practitioners (including former Associates through our Alumni Commission) to create collaborative art projects and new work that engage the participation of Associates and members of the public. As we emerged from the Covid 19 pandemic, we took the decision to put this programme on hold for the financial year 2021/22

Open School East is committed to making the arts a more open sector and to fostering cultural and social exchanges between artists and the broader public. We do this by making our programmes entirely free of charge and opening them outwards, responding to our locality, and providing an informal environment for the development and sharing of knowledge and skills across all communities and generations.

We equip artists at an early stage of their career with the tools to become resourceful and self-sufficient, and enable young people and adults alike to develop confidence and life skills and to shape their creative voice by becoming active learners and co-producers of OSE's programmes.

Open School East strives to be a self-scrutinising and adaptable organisation; accordingly, it keeps its doors open to change and places access, in its widest sense, at the centre of its agenda.

OSE has a committed and dynamic Board, which in 2020-21 was composed of nine trustees and chaired by Sarah Griffin to support the staff team, steer the organisation and advocate for its activities.

Open School East is a registered charity and National Portfolio Organisation, supported by Arts Council England. Core and project funding comes from trusts and foundations, and individual giving/ donations.

For more information, please visit: www.openschooleast.org

**REPORT OF THE TRUSTEES
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OBJECTIVES AND ACTIVITIES

Objectives and aims

The charity's objects ('Objects') are specifically restricted to the following:

To advance education of artists and the public in general in the South East in particular but not exclusively by the provision of

(a) training, advice and support for artists;

(b) space and facilities for the creation and appreciation of art; and

(c) the exchange of knowledge and skills by way of art conferences, workshops and other facilitated learning opportunities.

To meet its objectives, Open School East (OSE) supports: (1) The artistic and professional development of artists through tuition, mentorship, studio provision and exhibition opportunities; (2) The development of life and creative skills, and confidence, among local young people; (3) The delivery of events, workshops, short courses and collective projects devised by and with the OSE community and partner organisations.

Public benefit

In setting objectives and planning for activities, the Trustees have given due consideration to the general guidance published by the Charity Commission relating to public benefit.

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ACHIEVEMENT AND PERFORMANCE

Charitable activities

VISION

The trustees and staff of Open School East have identified the following objectives, which inform the activities and priorities outlined in the business plan 2018-22.

- * To promote artistic excellence through support to aspiring and emerging artists and collaboration with world class artists in the delivery of our programmes;
- * To keep widening access to our programmes, in particular for those without opportunity to develop creatively;
- * To nurture our independence of thought and drive to be a self-reflexive and adaptable organisation, all the while working more closely with the formal education sector;
- * To stimulate and influence debates around contemporary art, learning and access, through collaborative research and programming, and partnerships across sectors and geographies.

Open School East's strategy focuses on developing these principles within the following areas of activity:

- * The Associates Programme
- * The Young Associates Programme
- * The Despacito Art School
- * The Public Programme
- * Alumni Commissioning (on hold for 2021/22)

PROGRAMME 2021/22

- 1. Associates Programme**
- 2. Young Associates Programme**
- 3. Despacito Art School**
- 4. Public Programme**

1. Associates Programme

The Associates Programme is a free development programme offering a critical, informal and non-competitive environment in which to develop artistic practice and expand networks. The programme is run according to principles of collaboration, experimentation and openness, and welcomes those who engage with these notions in different ways. The programme is free to attend, non-accredited and is principally self-directed, creating platforms for the Associates to develop their practice.

The Associates programme runs across eleven months, and historically the programme has run from February to December. However, the Covid 19 pandemic resulted in an extended programme of delivery for the 2021/22 cohort of Associates.

Associates at OSE are emerging artists from different generations, backgrounds and levels of education, who work in a variety of media. Following a yearly open call sent locally, nationally and internationally, prospective Associates are selected according to the following criteria: artistic quality; a recognised need to access free learning opportunities outside the formal structures of school, college or university; the ability and willingness to work collaboratively and to enter into a meaningful dialogue with local audiences and publics from further afield.

The eighth edition of the Associates Programme ran from April 2021 and completed in February 2022. In total, 52 artists applied to an open recruitment round for the Associates Programme. A shortlist was produced and applicants were interviewed resulting in 14 Associates from diverse disciplines in contemporary visual arts joining the programme in 2021/22.

The 2021/22 cohort of Associates were represented by the following artists;

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Suzy Crothers - a Belfast born solo artist, writer, director and collaborator working within theatre and live performance. Suzy makes massive hearted, multidisciplinary work that illuminates unheard stories. She makes work for 'Auntie Mary', who sits in the cheapest seat and comes to see a cracking story unfold. Fusing movement, music and storytelling, her work explores the clash between lived experiences, illusion and delusion. Suzy is an invited member of the Lincoln Centre Director Lab NYC, Young Vic Springboard Group for Directors and Tamasha Developing Writer Group. Training: E15 (B A Act), EACT Programme and Director training under Olivier winner Di Trevis.

Hicham Gardaf - Hicham works across photography, film and installation, and uses them as a vehicle to engage people in critical conversations with their immediate environment. A large part of Hicham's practice looks into transformations of contemporary landscape in relation to time, space, and politics of place. He is drawn to the social spaces we inhabit such as buildings, streets and cities; and researches practices we apply to these places by reshaping, appropriating and controlling them. Hicham Gardaf was born in Tangier and is currently based in London.

Sara Jackson - Sara is a local artist who graduated in Fine Art from UCA Canterbury and has been an artist in residence at Palm Bay Primary school. Her practice explores architecture, materials and our surrounding environment; her research utilises various mediums to explore our interaction with these themes. With a keen interest in our relationship to our physical surroundings, Sara is keen to develop her practice to involve the local community and create lasting, impactful projects that evolve and grow as they develop.

James Jordan Johnson - James is an artist working in performance and sculpture. He explores how personal/collective memory and mythmaking informs historical experiences within Black life (specifically Afro-Caribbean life). Through this, he uses his practice as a way to think about the embodiment and unnamable ties between objects and people within life-cycles.

Lottie McCarthy - Lottie is an anti-disciplinary artist who draws on her experience in architecture, design, engineering, printmaking, painting, and working in the humanitarian and social impact sectors. Lottie's work is dedicated to harnessing the power of art and design to change lives through improving our mental health and wellbeing. She explores how our environments speak to us, the value of the opportunity to make a tangible mark, and what results from our ability to impact our environment.

Moina Moin - Born in Stroud, Kent, Moina is a multimedia artist beaver in surreal celebrations of humour, ceremony, the land and its stranger beings. Using spontaneous, playful, expanded methods, Moina works in a responsive cycle of sculpture, textiles, performance, film, sound, drawing and social happenings. Her work is inspired specifically by ancient spiritual ceremonies alongside contemporary everyday rituals (eg. big supermarket shops, clubbing, buffets, karaoke, washing up, TV dinners). Moina is an alumni of Drawing School/ Goldsmiths.

Rosemary Moss - Rosemary spends her time working between film/moving image, stop motion animation and music production and she loves to combine these processes in her works. An interest in miniatures and dioramas has also plagued her for several years now and frequently crops up in her work and research. Most recently, Rosemary was a part of the Wysing Gallery's AMPLify residency where she was lucky enough to be mentored by the sound artist RKSS. She hopes to build on her background in live music and performance during her time at OSE.

Poppy Nash - Working predominantly with lo-fi traditional printing, Poppy is an artist whose practice centres on the process of craft, and the care taken in developing techniques by hand. Driven by a belief in accessibility to the arts for everyone, Poppy is inspired by projects embedded in the community. Having exhibited extensively across the UK, Poppy has delivered commissions with Tate, Shape Arts and National Disability Arts Collection & Archive; as well as developing research with the Wellcome Collection.

Daniel Norie - Daniel is a multi-disciplinary artist working with sculpture, video, music, typography, photography and painting. Norie speculates on the politics of intention, distribution and status of found materials. Using disparate elements, he explores language, form, purpose and associations; utilising scraps, the discarded, and the overlooked to generate conversations around material support and clashes. Daniel is interested in social and cultural engagement and how we see these relationships.

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Tolu Oshodi - Tolu is a visual artist and performer born in Nigeria and raised in London with a background in Performing Arts (primarily dance) and Psychology. Her practice combines movement, photography & film, incorporating art direction & set design. She is part of the London Ballroom Scene as a member of the UK Chapter of the House of Revlon, wherein theoretical interests behind her movement practice are based in black sexual politics, exploration and liberation. Tolu is particularly driven to create emotive work that is rooted in our shared human experience, exploring notions of self, identity, relationships & community. She is interested in developing her work further to create immersive viewing experiences for an audience.

Sarah Al-Sarraj - Sarah currently works with painting, writing, and moving images. She previously worked within Palestinian advocacy and at Forensic Architecture before joining Healing Justice London, an organisation working at the intersections of oppression, healing, and liberation practice. She is hoping to explore new mediums and move into new ground at OSE.

Greta Sharp - Greta is an artist and writer who makes work about trauma, disability, queerness, spirituality, sex, recovery, community and care. They draw on queer (LGBTQ+ Studies) and crip (Disability Studies) theory, and notions of embodiment (what it means to experience the world as a being with a body) to inform their writing. They are hoping to create zines and workshops in the near future if their C-PTSD will let them.

Sam Slattery - Sam is constantly tinkering, whether it is with music/sound, (creative) writing, painting, drawing, or making films. He loves performing and has told stories, sung silly songs, and played improv music/noise at gigs across the UK. Sam's work often reflects various interests and multiple sources of inspiration, including pop culture, human communication/interaction/experience/collaboration, the paranormal, everyday life, escapism-and cats. He continues to explore new avenues of enquiry and development, as well as regularly taking commissions, and collaborating with others on projects. Sam is a member of Athelstan Sound, and has performed with them at events at Turner Contemporary and venues around Kent.

Kathryn Tovey- Spanning across sound, performance, sculpture and photography, Kathryn's practice explores multi-species narratives flowing through collective acts of walking, listening, and digesting. Currently, she is working with the light from her bedroom window - reimagining collective spaces through the process of photographic exposure and slow correspondence. Kathryn has also recently co-founded the cyanotype collaboration 'Collective Intermission' with the aim of opening a window into shared intimacies.

The curriculum leaders and lead artists for Term 1 were Jane Hall and Anthony Engi Meacock of architecture collective Assemble, working under the title 'Who Cares? Care, Caretaker, Maintenance, Stewardship.' Their curriculum was connected to the building, its material fabric, uses and users. Assemble invited other practitioners to develop aspects of the curriculum with them. Term 1 (April - July 2021) was delivered both online and face-to-face (with covid safe protocols in place), while allowing the Associates to access their studio space in the building.

Guest artists, mentors and practitioners were invited to develop and deliver presentations/ workshops/ activity with the Associates in response to the Assemble title. This resulted in a cameraless film and eco processing introduction week with James Holcombe in collaboration with community partnership Garden Gate Project. Sean Roy Parker delivered a Decarbonising OSE and environmental workshop. Dr Cecilia Wee explored group dynamics considering community, colonial approaches, race and class. Clair Le Couteur led an Associates reading group.

Term 2 (September - December 2021) - Associates conceived the curriculum, inviting guests to run public workshops, seminars and excursions which took place both online and outdoors. All Associates had mentoring and worked on an interim and final public showcase 'Open Studios'.

'Open Studios' event was held over a weekend in early November and attracted over 250 people, showcasing work by Associates and Young Associates who presented work side by side. This was a unique opportunity in the term to see a wider range of publics/ audiences come together (families, peers, local stakeholders, arts professionals, alumni, community members) to create a shift within OSE that enables us to drive forward a stronger public facing approach and programme.

Term 3 (January - March 2022) - Continuation of curriculum established within term 2 with additional activities including a series of mentoring and curatorial workshop days led by Guest Curator, Angelica Sule.

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Final Show - 'Once More With Feeling', Thursday 24th February - Sunday 27th February 2022, curated with Angelica Sule (Site Gallery). As part of the final show weekend the Associates also delivered a series of public programme events.

OSE 21/22 Alumni Highlights

Poppy Nash

Exhibition: In-side-out-side-in, Site Gallery, Sheffield

23 September - 22 December 2022

Poppy's final artwork as part of her final show at OSE was shown as part of a group show.

Tolu Oshodi

Workshop/Event: House of Revlon - Ballroom 101, Olby's Margate

19 August 2022

Ballroom Culture workshop and performance. A performance/event that prioritises QTIBIPOC

1:1 FUND, Jerwood Arts, London

Recipient of this funding to develop a new work in collaborative pairs. This was an opportunity designed to support (re-)connection, experimentation and learning after the isolating impact of Covid-19.

Arts Education Exchange, young people's programme, Margate and online

OSE alumni Tolu Oshodi and filmmaker Sam Williams developed a new music video with ONA worked with Tonic Records. A collaboration between OSE alumni and a local, young person.

Tolu Oshodi and James Jordan Johnson

* Venice Biennale Fellowships: Venice, Italy

Both Associates selected as part of a partnership with Turner Contemporary Gallery, Margate as part of the The Venice Fellowships Programme, a one-month experience at the Venice Biennale for emerging artists to develop a proposed project and work as an exhibition ambassador at the Great Britain Pavilion. The 2022 Fellowships Programme invites artists and practitioners from 30 Higher Education Institutions and 4 UK Arts and Cultural Organisations; including Open School East & Turner Contemporary.

Venice Fellowship Programme - supported by Turner Contemporary & British Council.

Hicham Gardaf

* Peer to Peer:UK/HK

As part of our OSE Commissioning Programme (2022/23), Hicham was selected to participate in Peer to Peer: UK/HK 2022, a collaborative programme connecting visual artists and arts organisations across the UK and Hong Kong. Peer to Peer: UK/HK 2022 is organised by Open Eye Gallery and University of Salford Art Collection with support from Arts Council England. The work was a collaboration between 2 artists which informed development of two new artworks, a talk/lecture series and festival.

* Brewers Towner International, Towner Eastbourne, Eastbourne

Selected works shown as part of group show

* Bronx Documentary Center, New York

Selected works shown as part of group show

Lottie McCarthy

* Art School Plus, London

Selected to participate in Art Plus School, London 2022

Sarah Al-Sarraj

* South London Gallery, London

Selected to present work as part of a public programme series The Conch, a forum for artists to present work in progress and receive feedback from the audience.

Sara Jackson

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- * Turner Contemporary, Margate

Now employed as Education Producer at Turner Contemporary, Margate.

- * Camden Arts Centre, London

Freelance artist educator as part of the education programme

Greta Sharp

- * Margate Pride, Margate

Assistant curator

Commissioned as part of Creative Estuaries and People United to develop a new series of publications around

- * Care in Kent

Suzy Crothers

- * Less Alone, More Alive!', supported by Arts Council England

A 60 minute autobiographical solo show about love, death and Borderline Personality Disorder.

Power of Woman, Thanet. Now in employment as one of the education team as part of the outreach work for

- * the festival.

The Mentors

The mentors provide one-to-one support in the development of the Associates' practice and projects, and lead theoretical and practical group sessions. The mentors visit regularly, once or twice a term.

The mentors for 2021-22 were: Clair Le Couteur, Benedict Drew, Anthea Hamilton, Cecilia Wee, Melika Ngombe Kolongo, Sally O'Reilly.

Clair Le Couteur

Dr Clair Le Couteur is a non-binary research artist, educator and folk singer whose work explores voice and the fictive. Clair makes transmedia performance assemblages, entangling fact and fiction, research and creation, tradition and contemporaneity. These can take the form of objects, lecture performances, museum installations, academic publications, fictions or musical compositions. Clair is one half of live art duo Lunatraktors; they have performed in venues including the V&A Museum, the Turner Contemporary, the Aldeburgh Festival, the Royal College of Art and the Horse Hospital.

Benedict Drew

Benedict Drew lives and works in Whitstable and Margate, UK. He works across video, sculpture, music and their associated technologies. He creates large-scale installations, often concerned with ecstatic responses to socio-political anxiety.

Solo exhibitions include TRAPPED IN A STICKY SHED WITH SIDE CHAIN COMPRESSION, iMT Gallery, London; The Trickle-Down Syndrome, Whitechapel Gallery, London; KAPUT, QUAD Gallery, Derby; Walker Gallery, Liverpool; THE ANTI ECSTATIC MACHINES and Heads May Roll, Matt's Gallery, London. Drew's work has been exhibited internationally including at Adelaide Festival, Australia; Lofoten International Arts Festival, Norway; and in Hayward Touring exhibitions British Art Show 8 and Shonky: The Aesthetics of Awkwardness. He has been commissioned to create video works for public spaces including Art on the Underground, London and Focal Point Gallery, Southend, and his installation KAPUT (2015) was acquired by the Arts Council Collection. Drew has released several records, including Crawling Through Tory Slime (MANA Records) and The Ughhh Ballads (Bloxham Tapes) and regularly collaborates with other artists and musicians. He is a lecturer in Fine Art at Slade School of Fine Art and is represented by Matt's Gallery, London.

Anthea Hamilton

Anthea Hamilton's work is always site-specific: a consideration of the location, the cultural and political environment as well as personal circumstances at the time provide a framework for Hamilton's research. The environments she produces are live and conversational. Hamilton's work considers the lineage of materials and images, tracing their changeable meanings in elaboration of alternative kinds of knowledge. She has shown internationally in solo, group exhibitions and biennales. The New Life, Secession, Vienna (2018); The Squash, Tate Britain, London (2018); Lichen! Libido! Chastity!, SculptureCenter, New York (2015); British Art Show 8, various venues (2015-17) and the 58th Venice Biennale (2019). Hamilton was nominated for the Turner Prize in 2016.

Nkisi

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Nkisi is the pseudonym of Melika Ngombe Kolongo, whose activities as a producer, live musician, DJ and curator are channels for an ongoing inquiry into sound as a tool of communication beyond the purely lingual. Musically, this manifests in a captivating cross-talk of African rhythms, uncompromising European hard dance tropes, foreboding synth melodies and a relentless, galvanising energy, as heard on the '7 Directions' LP on Lee Gamble's UIQ label and harnessed for her increasingly kinetic live performances and DJ sets.

Sally O'Reilly

Sally O'Reilly writes for performance, page and video. Recent projects include the novella *The Ambivalents* (Cabinet, New York, 2017), the novel *Crude* (Eros Press, 2016) and the libretto for the opera *The Virtues of Things* (Royal Opera, Aldeburgh Music, Opera North, 2015). She was writer in residence at the Whitechapel Art Gallery (2010-11) and at Modern Art Oxford (2016), producer and co-writer of *The Last of the Red Wine* (ICA, London, 2011), a radio sitcom set in the art world, and co-editor of *ImplicaspHERE* (2003-8), an interdisciplinary broadsheet. She has also performed her own solo and collaborative works internationally in galleries, museums, festivals and biennales.

Cecilia Wee

Dr Cecilia Wee FRSA is an independent curator, researcher, educator, coach and agitator who grew up in Thatcher's London. Cecilia produces projects that aim to address equity, relationships within and beyond capitalism, and infrastructures for art and social action, with a focus on Global Ethnic Majorities, disabled, working class and LGBTQIA+ communities. They work with practitioners who use experimental sound, performance, visual and design practices. Cecilia has worked as a producer in UK arts organisations and taught in higher education. They have edited books, curated exhibitions, events, led research and artist professional development projects with organisations in the UK and Europe including Akademie der Künste Berlin, Furtherfield Gallery, Resonance FM, Sound and Music, and Tate. Cecilia wrote her PhD on the documentation of Live Art, is Visiting Tutor in Visual Communication at the Royal College of Art, Consultant Producer (Fair & Equitable programme) with Contemporary Visual Arts Network England and founder of tdwm studio.

Through the guidance of their mentors, the 2021/22 Associates developed new research and work that was presented within their final show; *Once More With Feeling*. The exhibition at the OSE building was part of a wider programme of events which included film screenings, workshops and tours of the work led by the Associates.

2. Young Associates

COHORT 2020/21

*** Review of Terms 5 & 6**

The cohort began an extended project that considered our environment and space. Graphic designers, Kellenberger-White led workshops in person, both at the OSE building and during field trips to the beach, looking at sourcing materials that are around us. From creating their own paper from found resources to making their own salt from the sea in Margate, this journey led to hand making fonts and a collective screen-print and workshop day at Resort studios with local artist, Charlie Everisto-Boyce.

Working in tangent, artists Flora Parrott and Umut Gundez constructed digital worlds and physical sculptures with used packaging exploring what it means to take objects into the digital realm and return them back to analogue forms. The learners completed their project by creating individual products based on the sea salt they made. They varied from a salty 'Margate-rita' ice cream, to plasters that played on the idiom, 'rubbing salt into the wound'.

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Work experience had been challenging due to Covid-19 but the curriculum leads managed to secure work experience places in collaboration with The Margate School. Learners were given consultancy briefs based on the interests they have developed over the duration of the course, for example, working towards a branding brief and guidelines, IC was tasked with creating a Margate pack for MA students, which includes photography of the town, sharing brilliant parts of Margate. IC creates wonderful worlds in her line drawing, collage, sculpture and lettering designs and excels with digital design too, whilst HS has been tasked with creating a map of the building; HS is interested in architecture and creates lovely drawings with detail and symbols. Feedback was extremely positive and our learners were offered the opportunity to continue with a further few weeks of work experience. This gave our Young Associates an incredible confidence boost and they appreciated how much they were valued. It was important to engage the Young Associates in relevant experience that they were able to take ownership of and was especially useful for integration back into the real world after the isolating effects of lockdown.

*** Assessment and Accreditation**

The cohort completed their Gateway Level 2 Diploma in Creative and Digital skills via the accreditation intermediary, Kent Community Learning and Skills. The Head of YAP and OSE's Artistic Director, met with the External Quality Moderator from Gateway and received very positive feedback. Of note was the internal verification procedure that the Head of YAP followed and we were complimented on the variety of work produced by students due to the cycle of leading artists that were brought in to work with them.

Learners who had not achieved their Maths or English at Grade 4 prior to OSE were taught throughout the year and this was embedded within the arts programme for all along with 1:1 or 1:2 sessions with those due to take the exams. This approach paid off as all of our learners that were entered for English functional skills passed. Two students also sat their functional skills maths exam in July and despite one-to-one maths tutoring they unfortunately did not achieve a pass on this occasion.

Our learners benefited from references from their supportive network of creative practitioners and gained portfolio reviews from people working successfully in similar industries, this allowed progression to further study for many at UCA and Broadstairs college alike.

COHORT 3 (SEPTEMBER 2021-JUNE 2022)

REVIEW OF SEPTEMBER 2021 - MARCH 2022

*** Programme Overview**

The third year of The Young Associates Programme was aimed at 18-21 year olds who were at risk of becoming NEET. Thanet falls within the 10% most deprived areas in the country in terms of household income and has the highest rate of youth unemployment in the South East with a rate of 12.1% claiming unemployment benefits in the category of 18-24 (figure from August 2021, Kent County Council). This is in stark contrast to neighbouring Canterbury's rate of 3.1%.

For our third iteration of the programme, we moved away from formal accreditation and we trained and registered as a Gold Arts Award Centre. Our 2021-22 cohort worked towards a Gold Arts Award by extending their own arts practise and developing an interactive exhibition which opened to the public, June 2022.

*** Programme**

The term began with 10 learners, all with varying interests and experiences ; filmmaking, illustration animation, painting and arts education. After the first project with a lead artist, they developed aspects of their work in line with OSE's core Associates programme. The theme for the term was 'Repair' to respond to, and work produced in response to this was on display at the Open Studio event that was held in early November 22. This was a useful experience for the group as they were able to participate in a busy show and received feedback on their work. Collaboration continued with the core Associates programme as the Young Associates were invited to participate in several of the public programme events organised by OSE Associates.

Participation in public programmes included:

- * Fiona Debulat: woodblock printing

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- * Kiera Saunders - Experimental costume and set creation
- * Lydia Garnett - film making
- * Hannah Holland - film soundtracks using Ableton Live

A creative tutor, continued working with the Young Associate cohort and delivered a curriculum that considered the twelve principles of permaculture and how this can be applied to arts practise. This formed the wellbeing aspect of the course as the group were encouraged to look at slow solutions, earth care and people care within themselves and their own art practice. This additional learning was delivered weekly as the term progressed. Additionally, lead artists worked with the group developing projects that focus on audience engagement, taking place over six sessions. Examples of these sessions delivered between September 2021 - March 2022;

Adam Chodzko - Encouraging new ways to generate ideas and to embrace experimental approaches to creating art work, Adam worked with the group to create a thematic group piece commissioned by the Margate NOW arts festival in Margate. The group collectively made an audio guide which could be downloaded via the Margate NOW website during the festival. Promoting reflective and evaluation skills the learners began to explore their own practice. During the festival, the Young Associates interviewed artists, curators and the public to respond to and explore its impact on local communities. Led by London based journalist, Mark C O'Flaherty (a regular contributor to The Telegraph who writes extensively about arts, fashion and culture), our Young Associates created their own festival review in the shape of a zine.

Dan Scott: Song is the Power - This project took place at Westcoast Kent CIC (Olby's Creative Hub). Olby's is home to Margate Radio and they have established a high spec, state of the art recording studio/ gig space over the last few years. This partnership gave our group the opportunity to spend 6 weeks at the start of 2022 in a professional recording studio working alongside industry experts and using industry relevant equipment. Led by sound artist Dan Scott, the group explored sounds, music and performance through the creation of a non-traditional, and artist-led "band".

To bring the project together as a whole, they spent a day with TV and Film make-up artist, Ziggy Gagi, to explore visual and conceptual images for the band as well as learning and working alongside Ziggy to create make-up looks for the screen.

Director of Photography, Tom Wright worked in tangent with the group teaching composition and film making stills which was then applied to a music video shoot that was filmed on location at Olby's. The group worked collaboratively to create a visual and conceptual "image" for the band, which included the creation of costumes with Moina Moin, and OSE Associate. The group thought creatively about how to work sustainably using found material for this interaction.

Cynthia Lawrence, John and Carrie Munden - delivered a fashion and sustainability project based around "The Hoodie" exploring its different forms and cultural meanings. Each of the students designed and created their own hoodie using a second hand garment as a base. The work produced featured in a pop up shop at the final show in June 2022.

Charlie Everisto-Boyce - explored the process of screen printing from conception through to production and final outcome, including creating platforms to sell work and creating limited editions.

3. Despacito Art School

The Despacito Art School is a programme open to 5 to 12 year olds who lack opportunities to develop creatively; working with artists and practitioners to develop both collaborative and individual work.

Started in 2017, Despacito Art School is open to young people aged 5 to 12, who live in and around Cliftonville and Margate. The art school was named by the young artists after their favourite 2017 summer hit. Despacito provides regular opportunities to showcase the work of the young artists to their families, the local community and the broader public. These include exhibitions in and around our building, projects in collaboration with our community partners, and participation in events and festivals.

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During the financial year 2021-2022, Despacito was open to young people aged 5 to 12, who live in and around Cliftonville West. The approach during 2021-2022 for the Despacito Art School was to develop a series of school holiday programmes allowing support for families facing childcare issues, resource to support families through feeding children/families through the programme and a more collaborative, project based approach to learning and supporting children. We focused on signposting local families to access green, natural, safe spaces to support pre-pandemic issues around mental health, health and wellbeing. This represents a key element in the development of the vision and strategy developed for the organisation by the new Artistic Director during 2021.

TIMEFRAME:

* June-July 2021

We developed and delivered our first project, Garden Art at Garden Gate, as part of the Speaking in Trees programme and our first community partnership with The Garden Gate Project.

Garden Art at Garden Gate was a series of practical and collaborative workshops for Despacito Art School with The Garden Gate Project led by artists, Jason Evans, aimed at connecting and exploring the natural environment, sustainable materials and a chance to connect to the natural world to ensure that young people and children have the opportunity to access and learn in green spaces.

* December 2021

A series of reading groups and storytelling with families and children from Despacito Art School.

* March 2022

Development with Despacito children and families for an upcoming spring 2022 led programme 'All Sound is Music'

Moving forward

We have continued to develop an approach that will be to develop aspects of the OSE artist-led curriculum that can be embedded into this programme to create a joined-up, integrated approach across programmes. OSE wants to support the engagement of teachers and schools in the programme with the ambition to support arts education and access in and out of school.

As part of our ambition to work more closely with teachers, schools and educators, Open School East has initiated a new network between Open School East, Turner Contemporary and Arts Education Exchange.

The network is aimed at teachers and educators across the region to share and develop their knowledge and approach to creative learning; underpinned by creativity, curiosity and critical thinking and making use of the cultural context of Thanet. We aim to invite an open dialogue across sectors and communities, building on the area's rich tapestry of history and innovation to nurture a culture of learning. With our combined expertise, knowledge and resources in social practice, education and access we want to open up opportunity, discourse and practice.

We are also developing a strand of the programme that embeds training of Associates to develop a community and social practice module alongside and embedded into Despacito Art School.

4. Public Programme

Our public events, activities and short courses invite interactions between the artistic community, the local neighbourhood and the broader public. They include skills-based workshops, talks, seminars, reading groups, walks, performances, concerts, screenings and social gatherings. They are organised by, and in dialogue with, OSE Associates, alumni and staff, guest practitioners, and local and regional partner organisations.

Throughout the year the associates collaborated on the development of a public programme of activities and events, due to the pandemic the programme was shifted online and although challenging, this has meant that OSE has been a key and leading organisation in online learning/public programme and workshops/collective making sessions online.

**REPORT OF THE TRUSTEES
FOR THE YEAR ENDED 31 MARCH 2022**

Both emerging artists, art students and a wider international/national audience has benefited from OSE's online public seminars, talk series and workshops.

In 2021-22, the Associates-led Public Programme included:

'Do You Remember the Floorboards?' An online talk and studio visit with Bri Williams. Facilitated by OSE Associate, James Jordan Johnson, October 2021.

'I'm All Ears', with Peter Cusack. A field recording presentation and workshop. Facilitated by OSE Associate, Hicham Gardaf, November 2021.

Hollywood Triptych, Public Short Course, organised and facilitated by OSE Associate, Moina Moin, December 2021. Exploring a fast-paced, experimental and improvisational approach to filmmaking, focusing on three main areas of what it takes to make a film. Hannah Holland, Lydia Garnett and Kiera Saunders supported.

'Print Machine', with Fiona DeBulat, internal workshop with all learners/ staff at OSE. Organised and facilitated by OSE Associate, Poppy Nash, December 2021.

'Screaming at the Sea', organised by OSE Associate Greta Sharp. A vocal workshop delivered at Palm Bay, January 2022. Exploring our relationship to rage, care and collective healing and sound, supported by a vocal coach.

'The Margate Project X OSE at OSE', organised and facilitated by OSE Associate Suzy Crothers and Adam Foster of The Margate Project. A collaborative workshop inviting local artists to respond to the notion of HOME.

'Mad Love', workshop with The Vacuum Cleaner (James Leadbitter) at Turner Contemporary, organised and facilitated by OSE Associate Lottie McCarthy.

'The Gut Room', with Jason Evans and OSE Associate, Kathryn Tovey. A pinhole camera and plant developing workshop hosted at The Garden Gate Project.

'Observe What Will Grow', with OSE Associate, Daniel Norie, held throughout January 2022, with community partners at Garden Gate Project. A series of self-designed workshops around the themes of observation, enjoyment and imagination for the gardeners at the Garden Gate Project using image making and sculpture.

'Show Me How You Care', Queer/ POC led movement with O.K Norris at Margate Arts Club. Organised and facilitated by OSE Associate, Tolu Oshodi.

'Beyond order: An evening of moving image works exploring wildness', hosted at Tom Thumb Theatre. Works were selected for their exploration of queerness, banality, the uncanny, the surreal, the hyperreal and the spectacularly wild. The event was programmed and hosted by OSE Associates Sarah Al-Sarraj and Rosemary Moss.

Fundraising activities

During the 2021-22 financial year, OSE received the following grants: a grant from Arts Council England as per inclusion within the National Portfolio Organisation, a grant from Kent Community Foundation towards the Despacito Art School, a continuing grant from Colyer-Fergusson Charitable Trust towards the Young Associates Programme, a gift from Sarah and Gerard Griffin towards the Associate Programme. Additional fundraising included individual giving/donations.

FINANCIAL REVIEW

Reserves policy

The policy of Open School East (OSE) is to hold a general reserve in a minimum sum of unrestricted funds at a level which equates to approximately three months of unrestricted charitable expenditure. This reserve is to cover various contingencies such as a significant uninsured loss, a significant event which damages the organisation's reputation leading to a reduction in income generated via funding and or studio licence income. The general reserve can also be used to cover temporary cashflow shortfalls in receiving grant payments. On 31 March 2022 this reserve stood at £60k.

This policy is reviewed annually by the Board of Trustees.

**REPORT OF THE TRUSTEES
FOR THE YEAR ENDED 31 MARCH 2022**

FINANCIAL REVIEW

Going concern

Open School East is a charity and its Trustees have a duty to consider the operational and financial resilience of the entire organisation. The charity has reserves in place and implements plans to increase the current level of reserves as and when appropriate. These reserves are to ensure the smooth wind down of the charity if that is deemed to be a necessary course of action. This could be due to financial considerations or the lack of a need for the charity's services. OSE's financial position is reviewed on a monthly basis as part of the preparation of management accounts and cash flow forecasts and considered alongside delivery of our business planning processes.

OSE has a strategic risk register in place and any changes to the register are assessed in terms of their impact on financial resilience. The register enables trustees to retain a clear oversight of external and internal factors likely to have a significant impact on income and expenditure which are particularly relevant to cashflow management and our going concern status. Clearly, for OSE as a free art school, our ability to navigate appropriately through the current pandemic context will be crucial; continuing to support our artistic community in a safe and responsible manner, using our finances in the most efficient way possible, and continuing to build our supporter/ patron base.

Trustees will continue to review plans with the OSE leadership team to make any necessary changes to the financial plans. The charity has a positive balance sheet and the Trustees are of the opinion that OSE has sufficient resources in place to meet its liabilities as required. As such, they remain satisfied that Open School East can continue to operate and the accounts have been prepared in the knowledge that OSE is a financially viable organisation.

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.

Recruitment and appointment of new trustees

The management of the company is the responsibility of the Trustees who are elected and co-opted under the terms of the Articles of Association.

Organisational structure

Open School East has a Board of Trustees who meet quarterly and are responsible for the strategic direction and policy of the charity. In 2021-22, the Board had nine members from a variety of professional backgrounds relevant to the work of the charity.

A scheme of delegation is in place, and day-to-day responsibility for the running of the school rests with the management team. The management team is responsible for ensuring that the charity delivers the activities specified, and that key performance indicators are met. In 2021-22, Polly Brannan and Natalie Ross shared responsibility for the day-to-day operational management of the charity.

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. A strategic risk register is in place and this is reviewed at each board meeting.

REFERENCE AND ADMINISTRATIVE DETAILS

Registered Company number

08396177 (England and Wales)

Registered Charity number

1154104

Registered office

39 Hawley Square
Margate
Kent
CT9 1NZ

**REPORT OF THE TRUSTEES
FOR THE YEAR ENDED 31 MARCH 2022**

Trustees

Mrs S Griffin - Independent Curator (Chair of OSE Board)
Miss S C McCrory - Director Of Arts Organisation (resigned 28/10/2021)
Ms Z Mcleod - Consultant
Mr M J O'Shaughnessy - Producer
Ms M M J M Humeau - Artist (resigned 9/7/2021)
Mr O Watson - Architect
Mr R T Morsley - CEO Chatham Historic Dockyard Trust (resigned 31/5/2022)
Mr S Kohli - Head of Development at Turner Contemporary
Ms Y Awosile - Designer (resigned 31/10/2022)
Mr R Diamant - Director at Carl Freedman Gallery (resigned 21/1/2022)
Mr S M Causer Trustee (appointed 28/1/2022)

Independent Examiner

Philip Loveridge
FCCA
Spurling Cannon
Chartered Certified Accountants
424 Margate Road
Westwood
Ramsgate
Kent
CT12 6SJ

Approved by order of the board of trustees on 14 December 2022 and signed on its behalf by:

Mrs S Griffin - - Trustee

INDEPENDENT EXAMINER'S REPORT TO THE TRUSTEES OF OPEN SCHOOL EAST

Independent examiner's report to the trustees of Open School East ('the Company')

I report to the charity trustees on my examination of the accounts of the Company for the year ended 31 March 2022.

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.

Philip Loveridge
FCCA
Spurling Cannon
Chartered Certified Accountants
424 Margate Road
Westwood
Ramsgate
Kent
CT12 6SJ

15 December 2022

OPEN SCHOOL EAST

STATEMENT OF FINANCIAL ACTIVITIES
(INCORPORATING AN INCOME AND EXPENDITURE ACCOUNT)
FOR THE YEAR ENDED 31 MARCH 2022

	Notes	Unrestricted funds £	Restricted funds £	2022 Total funds £	2021 Total funds £
INCOME AND ENDOWMENTS FROM					
Donations and legacies	2	153,046	70,185	223,231	319,591
Investment income	3	6,208	-	6,208	4,845
Total		159,254	70,185	229,439	324,436
EXPENDITURE ON					
Raising funds		180	-	180	1,050
Charitable activities					
Associates Programme		82,719	11,235	93,954	74,267
Artist Commission		-	-	-	17,446
Public Programme		4,513	-	4,513	30,816
Young Associates Programme		51,568	94,214	145,782	108,531
Despacito		25,782	8,803	34,585	21,363
RCA		-	-	-	6,526
Total		164,762	114,252	279,014	259,999
NET INCOME/(EXPENDITURE)		(5,508)	(44,067)	(49,575)	64,437
RECONCILIATION OF FUNDS					
Total funds brought forward		83,977	89,235	173,212	108,775
TOTAL FUNDS CARRIED FORWARD		78,469	45,168	123,637	173,212

The notes form part of these financial statements

BALANCE SHEET
31 MARCH 2022

	Notes	Unrestricted funds £	Restricted funds £	2022 Total funds £	2021 Total funds £
CURRENT ASSETS					
Debtors	8	-	-	-	115
Cash at bank		<u>84,152</u>	<u>48,746</u>	<u>132,898</u>	<u>180,218</u>
		84,152	48,746	132,898	180,333
CREDITORS					
Amounts falling due within one year	9	<u>(5,683)</u>	<u>(3,578)</u>	<u>(9,261)</u>	<u>(7,121)</u>
NET CURRENT ASSETS		<u>78,469</u>	<u>45,168</u>	<u>123,637</u>	<u>173,212</u>
TOTAL ASSETS LESS CURRENT LIABILITIES		78,469	45,168	123,637	173,212
NET ASSETS		<u>78,469</u>	<u>45,168</u>	<u>123,637</u>	<u>173,212</u>
FUNDS	10				
Unrestricted funds				78,469	83,977
Restricted funds				<u>45,168</u>	<u>89,235</u>
TOTAL FUNDS				<u>123,637</u>	<u>173,212</u>

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

- ensuring that the charitable company keeps accounting records that comply with Sections 386 and 387 of the Companies Act 2006 and
- 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 14 December 2022 and were signed on its behalf by:

Mrs S Griffin - - Trustee

OPEN SCHOOL EAST

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.

Going concern

The financial statements have been prepared on the going concern basis as, after making enquiries, the Board of Trustees has reasonable assurance that the organisation has adequate resources to continue in operational existence for the foreseeable future.

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.

Grants offered subject to conditions which have not been met at the year end date are noted as a commitment but not accrued as expenditure.

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. DONATIONS AND LEGACIES

	2022	2021
	£	£
Donations	841	5,095
Grants	222,390	314,496
	<u>223,231</u>	<u>319,591</u>

OPEN SCHOOL EAST

NOTES TO THE FINANCIAL STATEMENTS - continued FOR THE YEAR ENDED 31 MARCH 2022

2. DONATIONS AND LEGACIES - continued

Grants received, included in the above, are as follows:

	2022	2021
	£	£
ACE NPO	92,156	96,157
Art Fund	-	900
Colyer-Fergusson Charitable Trust	35,000	57,900
Consultancy Fund	-	1,569
Freelands Foundation	32,728	67,540
KCC	-	1,000
Kent Community	-	3,500
Mbili	-	5,000
Other Grants	1,506	500
Roden	-	15,000
Royal College of Art	-	3,430
Sarah and Gerard Griffin	60,000	60,000
Tovey	-	2,000
Colyer-Fergusson Hardship Fund	1,000	-
	<u>222,390</u>	<u>314,496</u>

3. INVESTMENT INCOME

	2022	2021
	£	£
Studio Income	6,200	4,800
Deposit account interest	8	45
	<u>6,208</u>	<u>4,845</u>

4. SUPPORT COSTS

	Management	Finance	Governance	Totals
	£	£	costs £	£
Associates Programme	60,733	38	2,025	62,796
Young Associates Programme	60,731	38	2,025	62,794
Despacito	30,368	19	1,013	31,400
	<u>151,832</u>	<u>95</u>	<u>5,063</u>	<u>156,990</u>

Activity	Basis of allocation
Management	Split by size of programmes
Finance	Split by size of programmes
Governance costs	Split by size of programmes

OPEN SCHOOL EAST

NOTES TO THE FINANCIAL STATEMENTS - continued FOR THE YEAR ENDED 31 MARCH 2022

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.

Trustees' expenses

	2022 £	2021 £
Trustees' expenses	926	-

6. STAFF COSTS

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

	2022	2021
Management and Teaching	4	5

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

7. COMPARATIVES FOR THE STATEMENT OF FINANCIAL ACTIVITIES - YEAR END 2020

	Unrestricted funds £	Restricted funds £	Total funds £
INCOME AND ENDOWMENTS FROM			
Donations and legacies	165,844	153,747	319,591
Investment income	4,845	-	4,845
Total	170,689	153,747	324,436
EXPENDITURE ON			
Raising funds	1,050	-	1,050
Charitable activities			
Associates Programme	74,267	-	74,267
Artist Commission	17,446	-	17,446
Public Programme	30,816	-	30,816
Young Associates Programme	19,610	88,921	108,531
Despacito	20,963	400	21,363
RCA	6,526	-	6,526
Total	170,678	89,321	259,999
NET INCOME	11	64,426	64,437
Transfers between funds	50	(50)	-
Net movement in funds	61	64,376	64,437
RECONCILIATION OF FUNDS			
Total funds brought forward	83,916	24,859	108,775
TOTAL FUNDS CARRIED FORWARD	83,977	89,235	173,212

OPEN SCHOOL EAST

NOTES TO THE FINANCIAL STATEMENTS - continued
FOR THE YEAR ENDED 31 MARCH 2022

8. DEBTORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

	2022 £	2021 £
Other debtors	-	115

9. CREDITORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

	2022 £	2021 £
Social security and other taxes	2,910	-
Pension liability	476	292
Accruals and deferred income	5,415	6,279
Deposits held	460	550
	<u>9,261</u>	<u>7,121</u>

10. MOVEMENT IN FUNDS

	At 1/4/21 £	Net movement in funds £	Transfers between funds £	At 31/3/22 £
Unrestricted funds				
General Fund	16,983	5,150	(3,663)	18,470
Reserves	60,000	-	-	60,000
Sarah and Gerard Griffin	6,994	(6,995)	-	(1)
ACE Feasibility Study	-	(3,663)	3,663	-
	<u>83,977</u>	<u>(5,508)</u>	<u>-</u>	<u>78,469</u>
Restricted funds				
Colyer-Fergusson Charitable Trust	43,235	(989)	-	42,246
Freelands Foundation	19,406	(19,406)	-	-
Darkness Retreat Project	908	(908)	-	-
Kent Community Fund	3,100	(3,100)	-	-
Mbili Fund	5,000	(5,000)	-	-
Roden Fund	15,000	(15,000)	-	-
Tovey Fund	1,686	(1,287)	-	399
Art Fund	900	(79)	-	821
Despacito	-	1,380	-	1,380
Colyer-Fergusson Hardship Fund	-	322	-	322
	<u>89,235</u>	<u>(44,067)</u>	<u>-</u>	<u>45,168</u>
TOTAL FUNDS	<u>173,212</u>	<u>(49,575)</u>	<u>-</u>	<u>123,637</u>

OPEN SCHOOL EAST

NOTES TO THE FINANCIAL STATEMENTS - continued
FOR THE YEAR ENDED 31 MARCH 2022

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	7,098	(1,948)	5,150
ACE NPO	92,158	(92,158)	-
Sarah and Gerard Griffin	59,998	(66,993)	(6,995)
ACE Feasibility Study	-	(3,663)	(3,663)
	159,254	(164,762)	(5,508)
Restricted funds			
Colyer-Fergusson Charitable Trust	35,001	(35,990)	(989)
Freelands Foundation	32,728	(52,134)	(19,406)
Darkness Retreat Project	-	(908)	(908)
Kent Community Fund	-	(3,100)	(3,100)
Mbili Fund	-	(5,000)	(5,000)
Roden Fund	-	(15,000)	(15,000)
Tovey Fund	-	(1,287)	(1,287)
Art Fund	-	(79)	(79)
Despacito	1,456	(76)	1,380
Colyer-Fergusson Hardship Fund	1,000	(678)	322
	70,185	(114,252)	(44,067)
TOTAL FUNDS	229,439	(279,014)	(49,575)

OPEN SCHOOL EAST

NOTES TO THE FINANCIAL STATEMENTS - continued
FOR THE YEAR ENDED 31 MARCH 2022

10. MOVEMENT IN FUNDS - continued

Comparatives for movement in funds

	At 1/4/20 £	Net movement in funds £	Transfers between funds £	At 31/3/21 £
Unrestricted funds				
General Fund	12,973	8,778	(4,768)	16,983
Reserves	55,000	-	5,000	60,000
Sarah and Gerard Griffin	11,443	(4,449)	-	6,994
RCA	4,500	(3,008)	(1,492)	-
Consultancy Fees Fund	-	(1,310)	1,310	-
	83,916	11	50	83,977
Restricted funds				
KCC	-	50	(50)	-
Colyer-Fergusson Charitable Trust	13,168	30,067	-	43,235
Freelands Foundation	11,691	7,715	-	19,406
Darkness Retreat Project	-	908	-	908
Kent Community Fund	-	3,100	-	3,100
Mbili Fund	-	5,000	-	5,000
Roden Fund	-	15,000	-	15,000
Tovey Fund	-	1,686	-	1,686
Art Fund	-	900	-	900
	24,859	64,426	(50)	89,235
TOTAL FUNDS	108,775	64,437	-	173,212

OPEN SCHOOL EAST

NOTES TO THE FINANCIAL STATEMENTS - continued FOR THE YEAR ENDED 31 MARCH 2022

10. MOVEMENT IN FUNDS - continued

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

	Incoming resources £	Resources expended £	Movement in funds £
Unrestricted funds			
General Fund	10,441	(1,663)	8,778
ACE NPO	96,157	(96,157)	-
Sarah and Gerard Griffin	60,000	(64,449)	(4,449)
RCA	3,429	(6,437)	(3,008)
Consultancy Fees Fund	662	(1,972)	(1,310)
	<hr/>	<hr/>	<hr/>
	170,689	(170,678)	11
Restricted funds			
KCC	1,000	(950)	50
Colyer-Fergusson Charitable Trust	57,899	(27,832)	30,067
Freelands Foundation	67,540	(59,825)	7,715
Darkness Retreat Project	908	-	908
Kent Community Fund	3,500	(400)	3,100
Mbili Fund	5,000	-	5,000
Roden Fund	15,000	-	15,000
Tovey Fund	2,000	(314)	1,686
Art Fund	900	-	900
	<hr/>	<hr/>	<hr/>
	153,747	(89,321)	64,426
	<hr/>	<hr/>	<hr/>
TOTAL FUNDS	<u>324,436</u>	<u>(259,999)</u>	<u>64,437</u>

Additional fund information

KCC = Kent County Council Kent Arts Investment Fund: programme and organisational development funding.

RCA = Royal College of Art

ACE NPO = Arts Council England National Portfolio Organisation

11. RELATED PARTY DISCLOSURES

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