

LockartsTrustees' Annual Report for the period							
From	Period start date			T o	Period end date		
	6	4	2021		5	4	2022

Reference and administration details

Charity name	LOCKARTS
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Registered charity number (if any)	1163484
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Charity's principal address	Friday Lane Cottage	
	Church Lane	
	Hitcham	
	Postcode	IP7 7NN

Names of the charity trustees who manage the charity

Trustee name	Office (if any)	Dates acted if not for whole year	Name of person (or body) entitled to appoint trustee (if any)
Jamie Allen	Chair		
Judith Barford			
James Canton			
Jane Kelly			
Fergus Lockhart Allen			

Structure, governance and management

Description of the charity's trusts

Type of governing document (eg. trust deed, constitution)	signed constitution
How the charity is constituted (eg. trust, association, company)	Charitable Incorporated Organisation
Trustee selection methods (eg. appointed by, elected by)	Trustees are nominated to the board of trustees and elected by existing trustees.

Additional governance issues (Optional information)

<p>You may choose to include additional information, where relevant, about:</p> <ul style="list-style-type: none"> <input type="checkbox"/> policies and procedures adopted for the induction and training of trustees; <input type="checkbox"/> the charity's organisational structure and any wider network with which the charity works; <input type="checkbox"/> relationship with any related parties; <input type="checkbox"/> trustees' consideration of major risks and the system and procedures to manage them. 	<p>All trustees are provided with a copy of the current constitution, a copy of the CIO's latest Trustee Annual Report and statement of accounts and copies of all current policies.</p> <p>The charity trustees are responsible for the overall management and control of Lockarts and meet three times a year. Meeting minutes are maintained by the Chair and recorded at each meeting.</p> <p>The charity trustees determine the organisational direction and structures. They are responsible for ensuring that the main objectives and aims are in line with the organisations objects and constitution. The post of Artistic Director undertakes the key leadership role project managing and delivering projects in consultation with the trustees.</p> <p>Policies and procedures were examined this year</p>
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Objectives, Activities and Achievements

<p>Summary of the objects of the charity set out in its governing document</p>	<ol style="list-style-type: none"> 1. The relief of sickness and the promotion of good health of people including children suffering from mental or physical illness or who are socially and economically disadvantaged by the provision of educative and therapeutic arts based programmes. 2. To promote social inclusion for the public benefit by preventing people from becoming socially excluded, relieving the needs of those people who are socially excluded and assisting them in their ability to integrate into society through the provision of educative and therapeutic arts based programmes. <p>(For the purpose of the above 'socially excluded' refers to people, including children, who are suffering from mental or physical illness or who are socially and economically disadvantaged).</p>
	<p>Summary of the main activities undertaken for the public benefit in relation to these objects (include within this section the statutory declaration that trustees have had regard to the guidance issued by the Charity Commission on public benefit)</p> <p>Our main work this year was with Moyse's Hall Museum in Bury St Edmunds, delivering two art and wellbeing courses in conjunction with their exhibition on the 17th Century painter Mary Beale, that ran from October 2021 to January 2022. 12 students enrolled onto the courses which were held in the exhibition galleries.</p> <p>The first was a seven-week course discovering Mary Beale and the world she lived in which focused on exploring the properties of paper, card and papier mache. This resulted in the designing, making and decorating of an object that brought together the life and work of Mary Beale and how that resonated with the individual students and their own lives.</p> <p>At the beginning of each session Alex McWhirter, the exhibition curator introduced a topic on 17th century events and encouraged the students to draw comparisons between life then and now. Juliet Lockhart then set a series of creative exercises exploring different techniques and materials that were inspired by the paintings and objects in the exhibition.</p> <p><i>I love art groups as it is a great opportunity to learn about artists that otherwise I would not have known about and I can continue to learn about them.</i></p> <p><i>'People can take trauma, traumatic experiences and make beautiful pieces of art.'</i></p> <p><i>'I have loved being here, doing, talking, thinking about things I wouldn't have thought about otherwise.'</i></p>

The students were then set a brief to create an object and decorate it so that it told a story taking an aspect we covered in the sessions which connected to themselves. This was about making connections about what the students had learnt about the 17th century, the work of Mary Beale and their own experiences.

'My pot has focused on pollution and climate change, inspired by a book in the exhibition 'Fumifugium' talking about the pollution or smog in London'.

'I really enjoyed learning about the 17th Century probably more than Mary Beale as it gives me hope that Covid will pass and become a massive part of history'.

In January 2022 we delivered a three-day course exploring through stitch, the work of the intriguing Mary Beale. It looked at the life and times of this radical female artist and discovered other 17th century women who left their mark. Students explored ways to draw faces experimented with different media and techniques creating backgrounds to stitch into to produce their own take on Mary Beale. By the end of the course, they completed one stitched portrait, had a range of sketches on paper and fabric as well as samples of techniques.

'Participating in the course 'Something About Mary B' has totally opened up the 1600's in ways I could not have anticipated. On first visiting the exhibition I wasn't particularly moved or interested. Coming for three Fridays and spending time immersed in the exhibition and then making connections of other aspects from the 17th century has really caught my imagination and interest. The Mary Beale exhibition has been a gateway into the fascinating social, creative, medical, fashion, political history of the 1600's. Not terribly dissimilar to now'.

'I chose this course because it was working with textiles rather than a particular interest in Mary Beale or portraiture. However, the 17th century is a fascinating time historically. I have really enjoyed working with the paintings and giving my attention to an art form that I would not normally pay particular interest to'.

'I have loved all the different techniques that I have learned on this course. I think that portraiture can be quite an intimidating subject to work with. But I definitely feel that I have the confidence to deal with this now. I want to finish the pieces as I have started on the course. I'm very keen to try more techniques like stencilling and printing to combine with my embroidery'.

We produced a booklet with examples of the work and comments from students to document the courses.

In September we launched Making Connections our first on-line course. This course is our foundation course, giving students a flavour of how we teach. It is our longest course at six sessions. Students work through simple book making, creative prompts, techniques, are introduced to the work of contemporary artists, to fill a selection of books that they bind

together to create a sketchbook. All the course content is about making connections and is suitable for all abilities.

Students have permanent access to the course so they can work at their own pace and revisit it whenever they want. There is a promotional video on You Tube and we have received positive feedback so far from current students. It costs £80 with 75% of the fee set aside towards the cost of making a subsequent course. The remaining 25% is for the day to day administration and marketing involved.


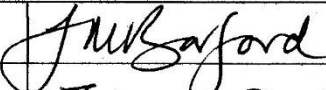
Our Artistic Director, who is responsible for the day to day running of the charity, project managing and delivering all of our work is now on a 12 month sabbatical to develop and focus on her own work. We will be looking to deliver new projects in the Autumn of 2023.

In the planning of all our projects and activities for the year the trustees kept in mind the Charities Commission guidance on public benefit at our trustee meetings.

Declarations

The trustees declare that they have approved the trustees' report above.

Signed on behalf of the charity's trustees

Signature(s)		
Full name(s)	JAMIE ALLEN	JUDITH BARFORD
Position (eg Secretary, Chair, etc)	Chair	SECRETARY
Date	4.12.2022	

Lockarts Registered Charity - Financial Statements for the year ended 5th April 2022

Income

Grants Received

Donation

Total Income

Less Expenses

Exhibition costs 1,163.09

Project costs 3,933.41

Other Professional Fees 920.00

Total Expenses 6,016.50

Surplus of income over expenditure for the year - 6,016.50

Represented by:

Cash at bank

Opening balance 6th April 2021 11,272.12


Excess of income over expenditure - 6,016.50

Cash at bank 5th April 2022 £5,255.62

These accounts have been prepared on a cash basis from the books and records of Lockarts registered charity.

To the best of my knowledge, they give a true and fair representation of the financial situation as of 5th April 2022

Signed:



Name

JAMIE ALLEN

Position

CHAIR

Date

4.12.2022

Name

Judith Bayford

Position

SECRETARY

Date

18.12.2022