

# THE DEIGHTON FAMILY FOUNDATION

England & Wales - Charity number 1171511

## Details

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**Status** Registered

**Legal form** CIO

**Registered** 2017-02-07

**Register** [View on the Charity Commission register](#)

## Contact

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**Address** Harbottle & Lewis Llp  
7 Savoy Court  
London  
WC2R 0EX

**Phone** +442076675000

**Website** [under construction](#)

## Activities

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**Objects:** TO PROMOTE THE ARTS THROUGH CULTURAL EXCHANGE AND THE DEVELOPMENT OF ARTISTS TO ALLOW THEM TO PURSUE THEIR TRAINING AND EDUCATION THROUGH AMONGST OTHER THINGS AN ARTIST'S RESIDENCY PROGRAM IN ITALY.TO ADVANCE EDUCATION, KNOWLEDGE AND APPRECIATION OF THE ARTS, INCLUDING BUT NOT LIMITED TO PAINTING, SCULPTURE, PERFORMANCE ART AND DIGITAL AND VIDEO INSTALLATIONS, AMONGST THE GENERAL PUBLIC BY PUBLIC EXHIBITION OF ART IN THE UNITED KINGDOM, ITALY OR ELSEWHERE.TO PROMOTE PUBLIC HEALTH AND WELLBEING OF THE PUBLIC ANYWHERE IN THE WORLD BY SUPPORTING SCIENTIFIC RESEARCH INTO THE CAUSES AND CURES OF DISEASE, AS THE TRUSTEES SEE FIT.TO PROMOTE EDUCATIONAL INITIATIVES ANYWHERE IN THE WORLD AIMED AT IMPROVING AND REBUILDING LIVES THROUGH THE DEVELOPMENT OF LEARNING AND SKILLS, AS THE TRUSTEES SEE FIT.TO ADVANCE SUCH EXCLUSIVELY CHARITABLE PURPOSES FOR THE PUBLIC BENEFIT IN ANY PART OF THE WORLD AS THE TRUSTEES IN THEIR ABSOLUTE DISCRETION THINK FIT, IN PARTICULAR FOR THE ADVANCEMENT OF ARTS AND CULTURE, HEALTH AND EDUCATION.

**Activities:** The Foundation's objectives include promoting education, knowledge and appreciation of the arts through cultural exchange and the development of artists. It currently provides support to young artists to pursue their training and education while providing public benefit through amongst other things an artist's residency programme in Italy.

## Classification

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- **How:** Makes Grants To Individuals, Makes Grants To Organisations, Provides Other Finance
- **What:** General Charitable Purposes, Education/training, The Advancement Of Health Or Saving Of Lives, Arts/culture/heritage/science
- **Who:** The General Public/mankind

## Geography

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- Italy
- Throughout England And Wales

## Finances

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Period end	Income	Expenditure	Assets	Employees
2024-12-31	£289	£11,191	-	-
2023-12-31	£35,133	£16,801	-	-
2022-12-31	£39,907	£32,133	-	-
2021-12-31	£0	£1,084	-	-
2020-12-31	£0	£6,450	-	-

## Trustees

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Name	Role	Appointed
Lady ALISON ZOE DEIGHTON	Chair	2017-02-07
IDA LEVINE		2019-01-09
MARY MARGARET REILLY		2017-02-07

**THE DEIGHTON FAMILY FOUNDATION**

England & Wales - Charity number 1171511

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# Accounts

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# Trustees' Annual Report for the period

<b>From</b>	Period start date			<b>To</b>	Period end date		
	1	January	2024		31	December	2024

## Section A Reference and administration details

**Charity name**

The Deighton Family Foundation CIO

**Other names charity is known by**

**Registered charity number (if any)**

1171511

**Charity's principal address**

7 SAVOY COURT  
LONDON  
  
**Postcode** WC2R 0EX

### 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)
1	Mary Margaret Reilly			
2	Ida Louise Levine			
3	Lady Alison Zoe Deighton	Founder and Chair		
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### Names of the trustees for the charity, if any, (for example, any custodian trustees)

Name	Dates acted if not for whole year

## Names and addresses of advisers (Optional information)

Type of adviser	Name	Address
Accountants	Price Bailey LLP	Anglia House, 6 Central Avenue, St Andrews Business Park, Thorpe St Andrew, Norwich, NR7 0HR

## Name of chief executive or names of senior staff members (Optional information)

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## Section B Structure, governance and management

### Description of the charity's trusts

Type of governing document (eg. trust deed, constitution)	Constitution adopted 7 February 2017
How the charity is constituted (eg. trust, association, company)	Charitable Incorporated Organisation
Trustee selection methods (eg. appointed by, elected by)	Appointed by the board of trustees

### Additional governance issues (Optional information)

You **may choose** to include additional information, where relevant, about:

- policies and procedures adopted for the induction and training of trustees;
- the charity's organisational structure and any wider network with which the charity works;
- relationship with any related parties;
- trustees' consideration of major risks and the system and procedures to manage them.

The Foundation operates the Vannucci Artists Residency (VAR) programme for international artists. VAR selects artists for residencies allowing them to grow and develop their practice while living and working within the village of Citta della Pieve, Italy. They are also given the opportunity to travel locally and elsewhere in Italy.

The Foundation has been operating the VAR programme since 2017. The programme now benefits from a committed community of alumni and other distinguished advocates in the Art world that has grown over the years.

The Residency is by invitation only. Selection of residents is based on long-term relationships - and artists invited to participate are carefully reviewed by Trustees and a referral network that consists of curators, gallerists and other art professionals. These experts are champions of emerging artists in their professional lives - discovering and launching the careers of international contemporary artists.

The Foundation follows a robust annual selection and approval procedure for artist residencies as follows:

- 1) The Foundation identifies a pool of candidates for the year's residency programme.
- 2) The Foundation sends invitations to candidates to submit proposals for the residency.
- 3) The Foundation's Chair and curator(s) review candidate proposals and make final recommendations to the Trustees.
- 4) The Trustees review candidate proposals and recommendations.
- 5) There is final approval by the Trustees of successful candidates.

**Summary of the objects of the charity set out in its governing document**

- To promote the arts through cultural exchange and the development of artists to allow them to pursue their training and education through amongst other things an artist's residency program in Italy.
- To advance education, knowledge and appreciation of the arts, including but not limited to painting, sculpture, performance art and digital and video installations, amongst the general public by public exhibition of art in the United Kingdom, Italy or elsewhere.
- To promote public health and wellbeing of the public anywhere in the world by supporting scientific research into the causes and cures of disease, as the trustees see fit.
- To promote educational initiatives anywhere in the world aimed at improving and rebuilding lives through the development of learning and skills, as the trustees see fit.
- To advance such exclusively charitable purposes for the public benefit in any part of the world as the trustees in their absolute discretion think fit, in particular for the advancement of arts and culture, health and education.

The Trustees are mindful of the Charity Commission's guidance on public benefit in planning the Foundation's activities each year. The Foundation's stated objectives inform its work programme and decision-making in respect of activities described below.

The Trustees are pleased to report that the Foundation welcomed three artists to VAR residencies in 2024. Details of the 2024 residencies and the artists and their practices are covered in Section D below.

Further description of the Foundation's 2024 activities and the VAR programme can be found on the VAR website [Vannucci Artist Residency \(vanartresidency.com\)](https://vanartresidency.com) and Instagram account [VAR \(@vannucci\\_artist\\_residency\)](https://www.instagram.com/vannucci_artist_residency) • [Instagram photos and videos](#). This includes text and beautiful photographs of the works of the VAR artists.

Citta della Pieve and the surrounding areas are known for staging a local music festival and the activities of the Foundation contribute to the regional profile as a destination for enjoying the Arts. The VAR residencies provide an opportunity for exceptional international artists to collaborate with artisans and reach out into the local village and surrounding communities.

As well as the local communities, the public benefitted by the Foundation's activities includes a designated group – namely the artists who are selected for the Foundation's residency programme in accordance with the selection procedure outlined above. The criteria include a demonstrated ability to communicate and engage with the local community, and a willingness to interact and contribute to it – as well as a desire to engage with the broader global artistic community through their own and the Foundation's social media networks and websites.

The artists receive no direct commercial benefit from their participation in the residency programme and indeed must commit to reimbursing all or a proportion of the costs of the residency (depending on their financial ability) to the Foundation, in order to ensure the residency programme's

**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)**

continuing viability.

The Foundation looks for opportunities to introduce VAR artists' work to the Art world – including curators and gallery owners - whenever possible. It also provides any support artists require when applying for other residencies or competitions. Finally, it aims to find ways to include their works in exhibits at galleries and museums as determined by the Foundation and its resident artists, including in Italy, the UK and/or the home country of the artist.

The Foundation continues to monitor the progress of past residents and provide them with advice and career guidance available to them. We note the success of past residents – details are provided on the VAR website.

A renovation and expansion project was ongoing during most of the year covering the VAR residency property and buildings so that the Foundation only welcomed residents at the end of the year. The renovation is now complete - and the expanded property will be able to accommodate up to 5 residencies a year. It is envisioned that the Foundation will not only invite visual artists to the VAR programme, but also artists working in other Art forms, such as music and literature. Further details of the expanded programme are under discussion.

#### **Additional details of objectives and activities (Optional information)**

N/A

You **may choose** to include further statements, where relevant, about:

- policy on grantmaking;
- policy programme related investment;
- contribution made by volunteers.

**Summary of the main achievements of the charity during the year**

During the year, the Foundation granted three residencies to exceptional young artists: Min Woo Nam, Wies Roeterdink and Sookyung Kim.

Min Woo Nam graduated from Royal College of Art with a Master of Arts degree in Painting, Min Woo Nam is a Korean artist living and working in London. After graduating with a Bachelor of Arts degree, Min was conscripted into the Korean army where he served for two years. While stationed in South Sudan as part of the UN peacekeeper force, Min was inspired by the unfamiliar surroundings to self-reflect and take on an introspective journey of the meaning of existence and the notion of oneself. Highlights of his recent exhibitions include 'Within and Beyond', Rosenfeld Gallery, London (2023); 'Nouvelle Vague' Ibf contemporary, London(2023); 'Timescapes', Shtager&Shch, London (2023); 'Passages', D Contemporary, London (2023); Royal Academy Summer Exhibition, London (2022).

Wies Roeterdink graduated from Chelsea College of Arts with a Master of Arts degree and Central Saint Martins with a Bachelor of Arts degree. In her practice, she investigates the materialisation of memory, focusing on the paradoxical preservation of ephemeral traces. With a sensitivity to site and process, her pulp casts of architectural surfaces—inverted and displaced—reconstruct a fragmented presence in absentia by recording a history of space, like pseudo-palimpsests. These works are susceptible to the same inevitable processes of decay that transform buildings into ruins over time. Ultimately, her artistic practice engages a complex interplay between permanence and impermanence, solidity and fragility, and absence and presence. This emphasis on the temporal complexities of materials in flux starts to question the stability of foundations, and by extension the purported permanence of the institutions which rely on them. Recent exhibitions include shows at the ASC Gallery and the Cookhouse Gallery, London (2024).

Sookyung Kim graduated from Chelsea College of Arts with a Master of Arts degree and School of Fine Art, Kyungh University, South Korea with a Bachelor of Arts degree. She aims to explore the "boundaries" between material forms, 3D, and media experiments. Through abstract expressions of fairy tales and the absence of fixed structures, she looks for a sensory experience that evokes a childlike spirit while illuminating the darker aspects of reality. Just as social norms are formed and oppressed through the body, she layers and overlaps images to transcend these fixed representations, deconstructing existing notions and revealing another side of society. The cyber spaces she creates align with Eastern philosophical concepts of inner exploration and self-transcendence, representing a utopian-dystopian world where technology and art intersect. These digital environments symbolize human escapism and the drive to break free from reality, while also exposing established hierarchies and power structures in new ways. The cyber realm transcends physical limitations, offering viewers new modes of interdependence by connecting with non-human forms. Recent exhibitions include shows in South Korea and at the ASC Gallery and the Cookhouse Gallery, London (2024).

As part of the residency, the artists are offered time and space away from their usual creative environment, giving them the opportunity to immerse themselves within the rich cultural and natural landscape of Italy, reflect on their practice, connect with the local community, and experiment with new materials and techniques. The artists are accommodated in a private

apartment with an adjoining artist's studio in Città della Pieve and provided with a weekly stipend to help cover materials and travel.

During their time in Città della Pieve, the three residents were encouraged to travel and explore the vast cultural offerings of Italy's foremost artistic centres, immerse themselves in the art, architecture and history of these cities, and produce work in response to their explorations and discoveries.

We encourage residents to host an open studio or community activity during their stay to involve the local community. The Foundation further supports these activities by inviting artists, curators, collectors and other cultural supporters in the region. In addition, the Foundation engages in ongoing support of its residents – providing introductions and advice.

The Foundation has progressed its search for new 2025 residency candidates with the assistance of its community of supporters. It has a strong pipeline of potential candidates waiting for its residency programme in the coming years.

To illustrate the impact of the VAR experience on artists and their practice, the residents' day-to-day activities and their integration into the local community we offer the words of Sookyung, Wie and Min:

#### **Sookyung Kim**

***"...This experience became a turning point, allowing me to take my artistic practice in new directions. Although I faced challenges and encountered obstacles, I was able to break down the barriers between reality and the digital world through the concept of "errors" and gained a deeper awareness of the space where I truly stand."***

#### **Wies Roeterdink**

***"I've been documenting remnants of arches in the brickwork/developing instax photo transparencies on site/gathering some graphite rubbings/turning found bricks into prints. I've started to make handmade paper today and am going to be casting some of these architectural surfaces this week."***

***The town residents are very sweet and curious too, often stopping to ask me questions when I've been working in the town . . . I met a lovely woman on via Pietro Vannucci who, when I told her about my interest in the history of the town's architecture, was kind enough to invite me into her home to see the restoration of brickwork. They found and excavated a grotto under the floor, with the entrance very casually under her dining room table, which I was lucky enough to be able to enter and photograph."***

***[I am} very inspired here and . . . busy making work!***

#### **Min Woo Nam**

***"It has been two weeks since I arrived at Citta della Pieve. Everyday I would go for a morning run to the city centre and back. On the way, there are several spots where I take a moment to absorb the blessings of nature. It is the same path but different everyday in [the] tone, light and colour. In the evening, you have the joy of quietness – apart from the chirps of insects. I can only hear myself."***

*I had never realised how bright the moon was.*

*I had never realised how vast the outward space is fixed with countless stars.*

*I questioned myself how many more times will I see the full moon rise? – Yet it all seems limitless.*

*[My] painting is finished. It is only made from the natural pigments. Black-octopus, Red – Chinese dragon fly wings, Blue of course from lapis lazuli.*

*I see this painting as a wide human drama – beginning from divine (Blue) to human suffering and passion (Red) and eventually returning to the whole (White). I suggest [having] a look after sunset.*

*Thank you for giving me the opportunity to stay in your wonderful house. These moments I will never forget.”*

## Section E Financial review

**Brief statement of the charity's policy on reserves**

The Foundation's policy is always to maintain sufficient funds to finance at least two residencies each year.

**Details of any funds materially in deficit**

No funds were materially in deficit.

**Further financial review details (Optional information)**

You **may choose** to include additional information, where relevant about:

- the charity's principal sources of funds (including any fundraising);
- how expenditure has supported the key objectives of the charity;
- investment policy and objectives including any ethical investment policy adopted.

The activities and costs of the VAR programme in 2024 were detailed in proposals and agreements with each of the artists approved by the Foundation's Trustees.

These were met by cash in the Foundation's bank accounts, and cash and in-kind donations by Lady Deighton, the Founder and Chair of the Foundation, in order to support the artists' VAR residencies.

Lady Deighton provided in-kind donations consisted of: (i) the use of a studio apartment, including facilities, and (ii) other facilities and services, valued in the aggregate at £9,900 (2023: £3,300) for each of the VAR residencies. They were reviewed and approved by the two independent trustees of the Foundation.

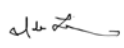
## Section F Other optional information

N/A

## Section G Declaration

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

Signed on behalf of the charity's trustees

<b>Signature(s)</b>		
<b>Full name(s)</b>	Ida Louise Levine	
<b>Position (eg Secretary, Chair, etc)</b>	Trustee	
<b>Date</b>	03 Oct 2025	



CHARITY COMMISSION  
FOR ENGLAND AND WALES

The Deighton Family Foundation

1171511

## Receipts and payments accounts

CC16a

For the period  
from

01-Jan-24

To

31-Dec-24

### Section A Receipts and payments

	Unrestricted funds	Restricted funds	Endowment funds	Total funds	Last year
	to the nearest £	to the nearest £	to the nearest £	to the nearest £	to the nearest £
<b>A1 Receipts</b>					
Donations	-	-	-	-	35,000
Investment income	289	-	-	289	133
	-	-	-	-	-
	-	-	-	-	-
	-	-	-	-	-
	-	-	-	-	-
<b>Sub total (Gross income for AR)</b>	<b>289</b>	<b>-</b>	<b>-</b>	<b>289</b>	<b>35,133</b>
<b>A2 Asset and investment sales, (see table).</b>					
	-	-	-	-	-
	-	-	-	-	-
<b>Sub total</b>	<b>-</b>	<b>-</b>	<b>-</b>	<b>-</b>	<b>-</b>
<b>Total receipts</b>	<b>289</b>	<b>-</b>	<b>-</b>	<b>289</b>	<b>35,133</b>
<b>A3 Payments</b>					
Legal and Professional fees	35	-	-	35	35
Donations	-	-	-	-	2,000
Bank fees	423	-	-	423	423
Residency and artist costs	7,286	-	-	7,286	10,889
Accountancy fees	1,764	-	-	1,764	1,870
Travel	745	-	-	745	535
Subscriptions	604	-	-	604	600
Website costs	192	-	-	192	-
Bank revaluations	142	-	-	142	449
<b>Sub total</b>	<b>11,191</b>	<b>-</b>	<b>-</b>	<b>11,191</b>	<b>16,801</b>
<b>A4 Asset and investment purchases, (see table)</b>					
	-	-	-	-	-
	-	-	-	-	-
<b>Sub total</b>	<b>-</b>	<b>-</b>	<b>-</b>	<b>-</b>	<b>-</b>
<b>Total payments</b>	<b>11,191</b>	<b>-</b>	<b>-</b>	<b>11,191</b>	<b>16,801</b>
<b>Net of receipts/(payments)</b>	<b>- 10,902</b>	<b>-</b>	<b>-</b>	<b>- 10,902</b>	<b>18,332</b>
<b>A5 Transfers between funds</b>	<b>-</b>	<b>-</b>	<b>-</b>	<b>-</b>	<b>-</b>
<b>A6 Cash funds last year end</b>	<b>39,303</b>	<b>-</b>	<b>-</b>	<b>39,303</b>	<b>20,971</b>
<b>Cash funds this year end</b>	<b>28,401</b>	<b>-</b>	<b>-</b>	<b>28,401</b>	<b>39,303</b>

## Section B Statement of assets and liabilities at the end of the period

Categories	Details	Unrestricted funds to nearest £	Restricted funds to nearest £	Endowment funds to nearest £
<b>B1 Cash funds</b>	Bank Balances	28,401	-	-
		-	-	-
		-	-	-
	<b>Total cash funds</b>	<b>28,401</b>	<b>-</b>	<b>-</b>
	(agree balances with receipts and payments account(s))	OK	OK	OK

Categories	Details	Unrestricted funds to nearest £	Restricted funds to nearest £	Endowment funds to nearest £
<b>B2 Other monetary assets</b>		-	-	-
		-	-	-
		-	-	-
		-	-	-

Categories	Details	Fund to which asset belongs	Cost (optional)	Current value (optional)
<b>B3 Investment assets</b>	Donated artwork	Unrestricted	-	26,000
			-	-
			-	-
			-	-
			-	-

Categories	Details	Fund to which asset belongs	Cost (optional)	Current value (optional)
<b>B4 Assets retained for the charity's own use</b>			-	-
			-	-
			-	-
			-	-
			-	-

Categories	Details	Fund to which liability relates	Amount due (optional)	When due (optional)
<b>B5 Liabilities</b>	Accountancy	Unrestricted	1,350	
			-	
			-	
			-	
			-	

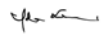
**Additional information**

No guarantees are outstanding at the date of statement of assets and liabilities.

No secured or unsecured debts are outstanding at the date of statement of assets and liabilities.

In the year donations in kind were made totaling £9,900 (2023: £6,600) for the use of Lady Deighton's property.

Signed by one or two trustees on behalf of all the trustees

Signature	Print Name	Date of approval
	Ida Louise Levine	03 Oct 2025
Ida Levine (Oct 3, 2025, 6:00pm)		

## **Independent Examiner's Report to the Trustees of The Deighton Family Foundation**

I report to the charity trustees on my examination of the accounts of the The Deighton Family Foundation CIO for the year ended 31 December 2024.

### **Responsibilities and basis of report**

As the charity's trustees you are responsible for the preparation of the accounts in accordance with the requirements of the Charities Act 2011 ('the Act').

I report in respect of my examination of the charity's accounts carried out under section 145 of the Act and in carrying out my examination I have followed all the applicable Directions given by the Charity Commission under section 145(5)(b) of the Act.

Price Bailey LLP have provided book-keeping services to the Charity. I have applied the FRC's Revised Ethical Standard.

### **Independent examiner's statement**

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

1. accounting records were not kept in respect of the charity as required by section 130 of the Act; or
2. the accounts do not accord with those records.

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.



Aaron Widdows ACA FCCA

Price Bailey LLP Chartered Accountants

Anglia House, 6 Central Avenue,

St Andrews Business Park,

Norwich,

NR7 0HR

6 October 2025

**THE DEIGHTON FAMILY FOUNDATION**

England & Wales - Charity number 1171511

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# Accounts

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# Trustees' Annual Report for the period

<b>From</b>	Period start date			<b>To</b>	Period end date		
	1	January	2023		31	December	2023

## Section A Reference and administration details

**Charity name**

The Deighton Family Foundation CIO

**Other names charity is known by**

**Registered charity number (if any)**

1171511

**Charity's principal address**

7 SAVOY COURT

LONDON

**Postcode**

WC2R 0EX

### 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)
1	Mary Margaret Reilly			
2	Ida Louise Levine			
3	Lady Alison Zoe Deighton	Founder and Chair		
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18				

### Names of the trustees for the charity, if any, (for example, any custodian trustees)

Name	Dates acted if not for whole year

## Names and addresses of advisers (Optional information)

Type of adviser	Name	Address
Accountants	Price Bailey LLP	Anglia House, 6 Central Avenue, St Andrews Business Park, Thorpe St Andrew, Norwich, NR7 0HR

## Name of chief executive or names of senior staff members (Optional information)

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## Section B Structure, governance and management

### Description of the charity's trusts

Type of governing document (eg. trust deed, constitution)	Constitution adopted 7 February 2017
How the charity is constituted (eg. trust, association, company)	Charitable Incorporated Organisation
Trustee selection methods (eg. appointed by, elected by)	Appointed by the board of trustees

### Additional governance issues (Optional information)

You **may choose** to include additional information, where relevant, about:

- policies and procedures adopted for the induction and training of trustees;
- the charity's organisational structure and any wider network with which the charity works;
- relationship with any related parties;
- trustees' consideration of major risks and the system and procedures to manage them.

The Foundation operates the Vannucci Artists Residency (VAR) programme for international artists. VAR selects artists for residencies allowing them to grow and develop their practice while living and working within the village of Citta della Pieve, Italy. They are also given the opportunity to travel locally and elsewhere in Italy.

In addition to its Trustees, the Foundation relies on an Advisory and Mentoring Circle and its Curators to select artists for the VAR programme.

The Circle is comprised of arts professionals – including curators, collectors, artists and gallery owners. These experts are champions of emerging artists in their professional lives - discovering and launching the careers of international contemporary artists. Over the years, they have assisted the Foundation in developing specific and objective selection criteria which are applied each year in identifying candidates for the residency programme.

The Foundation follows a robust annual selection and approval procedure for artist residencies as follows:

- 1) The Circle identifies a pool of candidates for the year's residency programme.
- 2) The Foundation sends invitations to candidates to submit proposals for the residency.
- 3) The Foundation's curators review candidate proposals and make final recommendations to the Trustees.
- 4) The Trustees review candidate proposals and the curators' recommendations.
- 5) There is final approval by the Trustees of successful candidates.

## Section C Objectives and activities

**Summary of the objects of the charity set out in its governing document**

- To promote the arts through cultural exchange and the development of artists to allow them to pursue their training and education through amongst other things an artist's residency program in Italy.
- To advance education, knowledge and appreciation of the arts, including but not limited to painting, sculpture, performance art and digital and video installations, amongst the general public by public exhibition of art in the United Kingdom, Italy or elsewhere.
- To promote public health and wellbeing of the public anywhere in the world by supporting scientific research into the causes and cures of disease, as the trustees see fit.
- To promote educational initiatives anywhere in the world aimed at improving and rebuilding lives through the development of learning and skills, as the trustees see fit.
- To advance such exclusively charitable purposes for the public benefit in any part of the world as the trustees in their absolute discretion think fit, in particular for the advancement of arts and culture, health and education.

The Trustees are mindful of the Charity Commission's guidance on public benefit in planning the Foundation's activities each year. The Foundation's stated objectives inform its work programme and decision-making in respect of activities described below.

The Trustees are pleased to report that the Foundation welcomed two artists to VAR residencies in 2023 – Jessie Makinson and Joseph Mobolaji Aina. Details of the 2023 residencies and the artists and their practices are covered in Section D below.

Further description of the Foundation's 2023 activities and the VAR programme can be found on the VAR website [Vannucci Artist Residency \(vanartresidency.com\)](https://vanartresidency.com) and Instagram account [VAR \(@vannucci\\_artist\\_residency\)](https://www.instagram.com/vannucci_artist_residency) • [Instagram photos and videos](#). This includes text and beautiful photographs of the works of the VAR artists.

**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)**

Citta della Pieve and the surrounding areas are known for staging a local music festival and the activities of the Foundation contribute to the regional profile as a destination for enjoying the Arts. The VAR residencies provide an opportunity for exceptional international artists to collaborate with artisans and reach out into the local village and surrounding communities.

As well as the local communities, the public benefitted by the Foundation's activities includes a designated group – namely the artists who are selected for the Foundation's residency programme in accordance with the selection procedure outlined above. The criteria - that have been developed with the assistance of the Circle - include a demonstrated ability to communicate and engage with the local community, and a willingness to interact and contribute to it – as well as a desire to engage with the broader global artistic community through their own and the Foundation's social media networks and websites.

The artists receive no direct commercial benefit from their participation in the residency programme, and indeed must commit to reimbursing all or a proportion of the costs of the residency (depending on their financial ability) to the Foundation, in order to ensure the residency programme's

continuing viability]

The Foundation looks for opportunities to introduce VAR artists' work to the Art world – including curators and gallery owners - whenever possible. It also provides any support artists require when applying for other residencies or competitions. Finally, it aims to find ways to include their works in exhibits at galleries and museums as determined by the Foundation and its resident artists, including in Italy, the UK and/or the home country of the artist.

The Foundation continues to monitor the progress of past residents and provide them with advice and career guidance available to them. We note the success of past residents – details are provided on the VAR website.

A renovation and expansion project is currently underway covering the VAR residency property and buildings. It is expected to be completed in February of 2025. Until that time, the construction will impact further residencies because of noise and building activity. Following completion of the project, the Foundation will be able to accommodate up to 5 residencies a year. It is envisioned that the Foundation will not only invite visual artists to the VAR programme, but also artists working in other Art forms, such as music and literature. Further details of the expanded 2025 programme are under discussion.

#### **Additional details of objectives and activities (Optional information)**

N/A

You **may choose** to include further statements, where relevant, about:

- policy on grantmaking;
- policy programme related investment;
- contribution made by volunteers.

**Summary of the main achievements of the charity during the year**

During the year, the Foundation granted two residencies to exceptional young artists. Jessie Makinson participated in the 2023 VAR programme from mid-April to end of May 2023. Joseph Mobolaji Aina participated in the programme from mid-September to end of October 2023.

Jessie Makinson is a graduate of the Edinburgh College of Art and the Royal Drawing School, as well as participant in the London-based Turps Banana Studio Programme. She has been an Artist in Residence at the City and Guilds of London Art School. Her practice focuses on multi-figure paintings of women as a reference to the representation of women in art history and celebrity pop culture. The paintings are dense with recollections and impressions, questioning with humorous and often capricious proposals. The figures are difficult to separate from their place and relation to the rooms and spaces they inhabit.

Makinson's work has been featured in numerous shows throughout the UK. She was the recipient of the Sir Denis Mohan Award for 2014-15, and in 2016 was the winner of the prestigious Marmite Prize for Painting.

Joseph Mobolaji Aina is a Nigerian-British Artist living and working in both London and Windsor. He graduated from the Royal College of Art, upon the receipt of the Royal College of Art Studentship. Joseph's work investigates human nature and the way in which it is interwoven into the fabric of society. With a specific interest in contemporary notions of identity and its place within popular culture. He identifies symbols within the streets and media as methods of communication between the social and the individual. By creating an alphabet from these symbols, he constructs visual poems that romantically illustrate the ills of society.

While at the RCA he has focused closely on analysing the presentation of black culture within the western world. His recent mask paintings pick up on many of the ideas raised by Frantz Fanon surrounding the loss of 'Blackness' and identity crisis.

As part of the residency, both artists were offered time and space away from their usual creative environment, giving them the opportunity to immerse themselves within the rich cultural and natural landscape of Italy, reflect on their practice, connect with the local community, and experiment with new materials and techniques. The artists were accommodated in a private apartment with an adjoining artist's studio in Città della Pieve and provided with a weekly stipend and painting materials, and assistance with arranging a local travel programme.

During their time in Città della Pieve, Jessie and Joseph were encouraged to travel and explore the vast cultural offerings of Italy's foremost artistic centres, immerse themselves in the art, architecture and history of these cities, and produce work in response to their explorations and discoveries.

Both hosted open studios in Città della Pieve, inviting artists, curators, collectors and other cultural supporters from Umbria's community to visit the artists, explore their work and discuss how the residency and travel discoveries influenced their practice and encouraged new directions in their work. The residents were also given the opportunity to present and discuss their work with the local community.

As part of VAR, the artists also were offered the Foundation's pledge to

continue supporting their practice, as well as participation in the Advisory and Mentoring Circle. In return, the artists agreed to contribute to the ongoing operation of the VAR programme by leaving an artwork to the Foundation, created as a result of their residency experience, to be exhibited alongside the work of previous and future residents.

The Curator and Trustees also progressed the Foundation's search for new residency candidates with the assistance of the Circle. It has a strong pipeline of potential candidates waiting for its residency programme in the coming years.

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To illustrate the profound impact of the VAR experience on each of the artists and their practice, we provide their own words

### **Jessie**

*"I really enjoyed my time at the Vannucci Residency, Lady Deighton and her husband were very welcoming and Mirko and his wife looked after me very well. I stayed for 6 weeks and spent my time painting mostly in the studio. The studio and accommodation are beautiful as are the grounds and surrounding area. It was wonderful to have the peace and quiet and time to develop ideas for a new body of work.*

*Although I made small works at VAR, they fed into a whole body of work and an installation I made at Lyles and King in New York later that year. I spent time on walks looking at the spring grasses and incorporating them into my paintings. I've always loved the grass in medieval and renaissance Italian painting and don't think I would have developed the show in the same way if I hadn't had this period of focus."*

### **Places visited:**

*"I also travelled to Florence for the day and went to Rome for a few days. Having never been to Rome before, it was wonderful to see Livia's garden and the Roman bathhouses. Having travelled mainly to Northern Italy before, it was great to see Roman and renaissance art and architecture"*

### **Joseph**

*"While on the residency I took much of my inspiration from the places I could visit. Firstly, most days I would either walk to town. During my walk I always saw Olive trees everywhere I looked, they felt so characteristic of the environment. Some days I would sit beneath this group of Olive trees beside the house and observe the environment. It was therapeutic to be around so much nature. Italy strikes me as a natural place. There have not been many attempts to disrupt the flow of the culture and the environment."*

*"Th[e] degree of comfort is something I liked about Italy. Engaging in this way of thinking helped my painting approach. I began to be much more relaxed, comfortable with the present, and equipped with a confidence that I should get to my desired destination eventually with the necessary work. I was able to remove myself from this feeling that I needed to create a certain number of paintings in a year. Some of the masterworks I was researching took even up to two years to complete."*

*I also visited the museum located in the town. They had a large collection of paintings made in the 16th century. When observing them closely I could see the level of detail and time that had gone into creating the paintings. They used numerous layers of thin oil paint to replicate a skin complexion on the final layer. These works allowed me to understand the potential of oil paint and how it can have a supernatural force when the operator fully understands how to use it. These works permanently immortalised their subjects in such a way that their presence can still be felt through the works. This same feeling cannot be replicated through any other medium. This is the magic of painting that I want to maintain within my work.*

**Places visited:**

*"I also visited the Uffizi gallery in Florence, one of my favourite works as the Medusa head painting by Caravaggio. It demanded attention and had a similar power to the Mona Lisa, however it felt dangerous to look at it for too long. It was beautiful yet grotesque. It's painful to look at but you fear if you look away you would miss on the opportunity to experience it. Like love or the truth, something you are not aware you need till its staring you in the face.*

*The National Gallery of Modern Art in Rome is where I first saw an Alberto Burri Painting. I do not use materials other than oil in my paintings, but the methodology behind this work taught me a lot. His work was assertive, direct, and bold. The use of no paintbrush reduced the margin for error. In the sense that there are numerous opportunities to create a mark with a paintbrush that detracts from the direction of the work. By ameliorating this part of the process, he was able to focus on composition, perspective, and positioning. I now understand that at times it is essential to remove distractions and find a focus that allows you to best communicate your ideas. The minimal financial involvement of each work is also an amazing attribute. It is a reminder that expensive paints do not make a good painting. Paintings simply require time, attention and a connection to something greater than itself. This thing can even be a set of rules as rules create purpose and meaning. Like people, paintings need a why that keeps them alive and ready to face the world each day."*

## Section E

## Financial review

### Brief statement of the charity's policy on reserves

The Foundation's policy is always to maintain sufficient funds to finance at least two residencies each year.

### Details of any funds materially in deficit

No funds were materially in deficit.

### Further financial review details (Optional information)

You **may choose** to include additional information, where relevant about:

- the charity's principal sources of funds (including any fundraising);
- how expenditure has supported the key objectives of the charity;
- investment policy and objectives including any ethical investment policy adopted.

The activities and costs of the VAR programme in 2023 were detailed in proposals and agreements with each of the artists approved by the Foundation's Trustees.

These were met by cash in the Foundation's bank accounts, and cash and in-kind donations by Lady Deighton, the Founder and Chair of the Foundation, in order to support the artists' VAR residencies.

Lady Deighton made a cash donation to the Foundation on 14 April, 2023 in the amount of £20,000. She also provided in-kind donations consisted of: (i) the use of a studio apartment, including facilities, and (ii) other facilities and services, valued in the aggregate at £6,600 (£3,300 for each of the VAR residencies). They were reviewed and approved by the two independent trustees of the Foundation.

## Section F

## Other optional information


N/A

## Section G

## Declaration

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

### Signed on behalf of the charity's trustees

Signature(s)		
Full name(s)	Ida Levine (Sen, 20th Oct 2024 14:10:54 BST)	
Position (eg Secretary, Chair, etc)	Ida Levine	
Date	20 Oct 2024	



CHARITY COMMISSION  
FOR ENGLAND AND WALES

The Deighton Family Foundation

1171511

## Receipts and payments accounts

CC16a

For the period  
from

01-Jan-23

To

31-Dec-23

### Section A Receipts and payments

	Unrestricted funds	Restricted funds	Endowment funds	Total funds	Last year
	to the nearest £	to the nearest £	to the nearest £	to the nearest £	to the nearest £
<b>A1 Receipts</b>					
Donations	35,000	-	-	35,000	30,000
Investment income	133	-	-	133	7
	-	-	-	-	-
	-	-	-	-	-
	-	-	-	-	-
	-	-	-	-	-
<b>Sub total (Gross income for AR)</b>	<b>35,133</b>	<b>-</b>	<b>-</b>	<b>35,133</b>	<b>30,007</b>
<b>A2 Asset and investment sales, (see table).</b>					
	-	-	-	-	-
	-	-	-	-	-
<b>Sub total</b>	<b>-</b>	<b>-</b>	<b>-</b>	<b>-</b>	<b>-</b>
<b>Total receipts</b>	<b>35,133</b>	<b>-</b>	<b>-</b>	<b>35,133</b>	<b>30,007</b>
<b>A3 Payments</b>					
Legal and Professional fees	35	-	-	35	35
Donations	2,000	-	-	2,000	-
Bank fees	423	-	-	423	499
Residency and artist costs	10,889	-	-	10,889	20,272
Accountancy fees	1,870	-	-	1,870	1,170
Travel	535	-	-	535	-
Subscriptions	600	-	-	600	515
Postage	-	-	-	-	730
Bank revaluations	449	-	-	449	988
<b>Sub total</b>	<b>16,801</b>	<b>-</b>	<b>-</b>	<b>16,801</b>	<b>22,233</b>
<b>A4 Asset and investment purchases, (see table)</b>					
	-	-	-	-	-
	-	-	-	-	-
<b>Sub total</b>	<b>-</b>	<b>-</b>	<b>-</b>	<b>-</b>	<b>-</b>
<b>Total payments</b>	<b>16,801</b>	<b>-</b>	<b>-</b>	<b>16,801</b>	<b>22,233</b>
<b>Net of receipts/(payments)</b>	<b>18,332</b>	<b>-</b>	<b>-</b>	<b>18,332</b>	<b>7,774</b>
<b>A5 Transfers between funds</b>	<b>-</b>	<b>-</b>	<b>-</b>	<b>-</b>	<b>-</b>
<b>A6 Cash funds last year end</b>	<b>20,971</b>	<b>-</b>	<b>-</b>	<b>20,971</b>	<b>13,197</b>
<b>Cash funds this year end</b>	<b>39,303</b>	<b>-</b>	<b>-</b>	<b>39,303</b>	<b>20,971</b>

## Section B Statement of assets and liabilities at the end of the period

Categories	Details	Unrestricted funds to nearest £	Restricted funds to nearest £	Endowment funds to nearest £
<b>B1 Cash funds</b>	Bank Balances	39,303	-	-
		-	-	-
		-	-	-
	<b>Total cash funds</b>	<b>39,303</b>	<b>-</b>	<b>-</b>
	(agree balances with receipts and payments account(s))	OK	OK	OK
<b>B2 Other monetary assets</b>	<b>Details</b>	to nearest £	to nearest £	to nearest £
		-	-	-
		-	-	-
		-	-	-
<b>B3 Investment assets</b>	<b>Details</b>	Fund to which asset belongs	Cost (optional)	Current value (optional)
	Donated artwork	Unrestricted	-	20,000
			-	-
			-	-
			-	-
<b>B4 Assets retained for the charity's own use</b>	<b>Details</b>	Fund to which asset belongs	Cost (optional)	Current value (optional)
			-	-
			-	-
			-	-
			-	-
<b>B5 Liabilities</b>	<b>Details</b>	Fund to which liability relates	Amount due (optional)	When due (optional)
	Accountancy	Unrestricted	1,260	
			-	
			-	
			-	

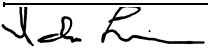
### Additional information

No guarantees are outstanding at the date of statement of assets and liabilities.

No secured or unsecured debts are outstanding at the date of statement of assets and liabilities.

In the year donations in kind were made totaling £6,600 (2022: £9,900) for the use of Lady Deighton's property.

Signed by one or two trustees on behalf of all the trustees

Signature	Print Name	Date of approval
	Ida Levine	20 Oct 2024
Ida Levine (Sun, 20th Oct 2024 14:10:54 BST)		

## **Independent Examiner's Report to the Trustees of The Deighton Family Foundation CIO**

I report to the charity trustees on my examination of the accounts of the The Deighton Family Foundation CIO for the year ended 31 December 2023.

### **Responsibilities and basis of report**

As the charity trustees of the Trust you are responsible for the preparation of the accounts in accordance with the requirements of the Charities Act 2011 ('the Act').

I report in respect of my examination of the Trust's accounts carried out under section 145 of the 2011 Act and in carrying out my examination I have followed all the applicable Directions given by the Charity Commission under section 145(5)(b) of the Act.

Price Bailey LLP have provided book-keeping services to the Charity. I have applied the FRC's Revised Ethical Standard.

### **Independent examiner's statement**

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

1. accounting records were not kept in respect of the Trust as required by section 130 of the Act; or
2. the accounts do not accord with those records.

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.



Aaron Widdows ACA FCCA

Price Bailey LLP Chartered Accountants

Anglia House, 6 Central Avenue,

St Andrews Business Park,

Norwich,

NR7 0HR

Date: 25 October 2024

**THE DEIGHTON FAMILY FOUNDATION**

England & Wales - Charity number 1171511

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# Accounts

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# Trustees' Annual Report for the period

<b>From</b>	Period start date			<b>To</b>	Period end date		
	1	January	2022		31	December	2022

## Section A Reference and administration details

**Charity name**

The Deighton Family Foundation CIO

**Other names charity is known by**

**Registered charity number (if any)**

1171511

**Charity's principal address**

7 SAVOY COURT

LONDON

**Postcode**

WC2R 0EX

### 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)
1	Mary Margaret Reilly			
2	Ida Louise Levine			
3	Lady Alison Zoe Deighton	Founder and Chair		
4				
5				
6				
7				
8				
9				
10				
11				
12				
13				
14				
15				
16				
17				
18				

### Names of the trustees for the charity, if any, (for example, any custodian trustees)

Name	Dates acted if not for whole year

## Names and addresses of advisers (Optional information)

Type of adviser	Name	Address
Accountants	Price Bailey LLP	Anglia House, 6 Central Avenue, St Andrews Business Park, Thorpe St Andrew, Norwich, NR7 0HR

## Name of chief executive or names of senior staff members (Optional information)

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## Section B Structure, governance and management

### Description of the charity's trusts

Type of governing document (eg. trust deed, constitution)	Constitution adopted 7 February 2017
How the charity is constituted (eg. trust, association, company)	Charitable Incorporated Organisation
Trustee selection methods (eg. appointed by, elected by)	Appointed by the board of trustees

### Additional governance issues (Optional information)

You **may choose** to include additional information, where relevant, about:

- policies and procedures adopted for the induction and training of trustees;
- the charity's organisational structure and any wider network with which the charity works;
- relationship with any related parties;
- trustees' consideration of major risks and the system and procedures to manage them.

The Foundation operates the Vannucci Artists Residency (VAR) programme for international artists. VAR selects artists for residencies allowing them to grow and develop their practice while living and working within the village of Citta della Pieve, Italy

In addition to its Trustees, the Foundation relies on an Advisory and Mentoring Circle and its Curators to select artists for the VAR programme. During 2022 the Curator of the programme was Nicole Kluk.

The Circle is comprised of arts professionals – including curators, collectors, artists and gallery owners. These experts are champions of emerging artists in their professional lives - discovering and launching the careers of international contemporary artists. Over the years, they have assisted the Foundation in developing specific and objective selection criteria which are applied each year in identifying candidates for the residency programme.

The Foundation follows a robust annual selection and approval procedure for artist residencies as follows:

- 1) The Circle identifies a pool of candidates for the year's residency programme.
- 2) The Foundation sends invitations to candidates to submit proposals for the residency.
- 3) The Foundation's curators review candidate proposals and make final recommendations to the Trustees.
- 4) The Trustees review candidate proposals and the curators' recommendations.
- 5) There is final approval by the Trustees of successful candidates.

## Section C

## Objectives and activities

### Summary of the objects of the charity set out in its governing document

- To promote the arts through cultural exchange and the development of artists to allow them to pursue their training and education through amongst other things an artist's residency program in Italy.
- To advance education, knowledge and appreciation of the arts, including but not limited to painting, sculpture, performance art and digital and video installations, amongst the general public by public exhibition of art in the United Kingdom, Italy or elsewhere.
- To promote public health and wellbeing of the public anywhere in the world by supporting scientific research into the causes and cures of disease, as the trustees see fit.
- To promote educational initiatives anywhere in the world aimed at improving and rebuilding lives through the development of learning and skills, as the trustees see fit.
- To advance such exclusively charitable purposes for the public benefit in any part of the world as the trustees in their absolute discretion think fit, in particular for the advancement of arts and culture, health and education.

### 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)

The Trustees are mindful of the Charity Commission's guidance on public benefit in planning the Foundation's activities each year. The Foundation's stated objectives inform its work programme and decision-making in respect of activities described below.

The Trustees are excited to report that the Foundation was able to resume its activities and welcome three artists to VAR residencies in 2022 after a suspension of operations during the pandemic lockdown period. Details of the 2022 residencies are covered in Section D below.

Further description of the Foundation's activities and the VAR programme can be found on the VAR website [Vannucci Artist Residency \(vanartresidency.com\)](https://vanartresidency.com) and Instagram account [VAR \(@vannucci\\_artist\\_residency\)](https://www.instagram.com/vannucci_artist_residency) • [Instagram photos and videos](#). This includes text and beautiful photographs of the works of the VAR artists.

Citta della Pieve and the surrounding areas are known for staging a local music festival and the activities of the Foundation contribute to the regional profile as a destination for enjoying the Arts. The VAR residencies provide an opportunity for exceptional international artists to collaborate with artisans and reach out into the local village and surrounding communities.

As well as the local communities, the public benefitted by the Foundation's activities includes a designated group – namely the artists who are selected for the Foundation's residency programme in accordance with the selection procedure outlined above. The criteria - that have been developed with the assistance of the Circle - include a demonstrated ability to communicate and engage with the local community, and a willingness to interact and contribute to it – as well as a desire to engage with the broader global artistic community through their own and the Foundation's social media networks and websites.

The artists receive no direct commercial benefit from their participation in

the residency programme, and indeed must commit to reimbursing all or a proportion of the costs of the residency (depending on their financial ability) to the Foundation, in order to ensure the residency programme's continuing viability.

The Foundation looks for opportunities to introduce VAR artists' work to the Art world – including curators and gallery owners - whenever possible. It also provides any support artists require when applying for other residencies or competitions. Finally, it aims to find ways to include their works in exhibits at galleries and museums as determined by the Foundation and its resident artists, including in Italy, the UK and/or the home country of the artist.

The artist we highlight this year is Yaya Yaijie Liang. Her progress since her 2022 residency has been outstanding and has resulted in her being given a solo exhibition 'Summer Palace' (23 June - 22 July 2023) with Cob Gallery, as well as a group show in China.

The Foundation continues to monitor the progress of past residents and provide them with advice and career guidance available to them. We note the success of past residents – details are provided on the VAR website.

#### **Additional details of objectives and activities (Optional information)**

You **may choose** to include further statements, where relevant, about:

- policy on grantmaking;
- policy programme related investment;
- contribution made by volunteers.

**Summary of the main achievements of the charity during the year**

During the year, the Foundation granted three residencies. Victoria Cantons, Yaya Yajie Liang and Xu Yang participated in the 2022 VAR programme from 12 September – 11 October. As part of the residency, they were offered time and space away from their usual creative environment, giving them the opportunity to immerse themselves within the rich cultural and natural landscape of Italy, reflect on their practice, connect with the local community, and experiment with new materials and techniques.

The artists were accommodated in a private apartment with an adjoining artist's studio in Città della Pieve and provided with a weekly stipend and painting materials, and assistance with arranging a local travel programme.

During their time in Città della Pieve, Victoria Cantons, Yaya Yajie Liang and Xu Yang were encouraged to travel and explore the vast cultural offerings of Italy's foremost artistic centres, immerse themselves in the art, architecture and history of these cities, and produce work in response to their explorations and discoveries. Below is a summary of the cities and sites they visited.

**Assisi**

- Basilica di San Francesco d'Assisi

**Florence**

- San Marco Museum
- The Sassetti Chapel
- Accademia Gallery
- Uffizi Gallery

**Rome**

- San Clemente
- Galleria Borghese
- Vatican Museum

**Siena**

- Complesso Museale Santa Maria della Scala
- Duomo Collegiata di Santa Maria Assunta

**Spello**

- Chiesa di Santa Maria Maggiore

**Spoletto**

- Duomo di Spoleto

An open studio was hosted in Città della Pieve on Sunday 9th October, inviting artists, curators, collectors and other cultural supporters from Umbria's community to visit the artists, explore their work and discuss how the residency and travel discoveries influenced their practice and encouraged new directions in their work. The residents were also given the opportunity to present and discuss their work with the local community.

As part of VAR, the artists also were offered the Foundation's pledge to continue supporting their practice, as well as participation in the Advisory and Mentoring Circle. In return, the artists agreed to contribute to the ongoing operation of the VAR programme by leaving an artwork to the Foundation, created as a result of their residency experience, to be exhibited alongside the work of previous and future residents.

The Curator and Trustees also progressed the Foundation's search for new residency candidates with the assistance of the Circle. It has a strong pipeline of potential candidates waiting for its residency

programme in the coming years.

## Section E

## Financial review

### Brief statement of the charity's policy on reserves

The Foundation's policy is always to maintain sufficient funds to finance at least two residencies each year.

### Details of any funds materially in deficit

No funds were materially in deficit.

### Further financial review details (Optional information)

You **may choose** to include additional information, where relevant about:

- the charity's principal sources of funds (including any fundraising);
- how expenditure has supported the key objectives of the charity;
- investment policy and objectives including any ethical investment policy adopted.

The activities and costs of the VAR programme in 2022 were detailed in proposals and agreements with each of the artists approved by the Foundation's Trustees.

These were met by cash in the Foundation's bank accounts, and cash and in-kind donations by Lady Deighton, the Founder and Chair of the Foundation, in order to support the artists' VAR residencies.

Lady Deighton's in-kind donations consisted of: (i) the use of a studio apartment, including facilities, and (ii) other facilities and services, valued in the aggregate at £9,900 (£3,300 for each of the VAR residencies). They were reviewed and approved by the two independent trustees of the Foundation on 14 December 2022.

## Section F

## Other optional information

N/A

## Section G

## Declaration

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

Signed on behalf of the charity's trustees

Signature(s)	<i>Ida Levine</i>	
Full name(s)	Ida Levine (Sep 1, 2023, 2:28pm)	
Position (eg Secretary, Chair, etc)	Ida Levine	
Date	01 Sep 2023	



CHARITY COMMISSION  
FOR ENGLAND AND WALES

The Deighton Family Foundation 1171511

## Receipts and payments accounts

CC16a

For the period from 01-Jan-22 To 31-Dec-22

### Section A Receipts and payments

	Unrestricted funds	Restricted funds	Endowment funds	Total funds	Last year
	to the nearest £	to the nearest £	to the nearest £	to the nearest £	to the nearest £
<b>A1 Receipts</b>					
Donations	30,000	-	-	30,000	-
Donations in kind	9,900	-	-	9,900	-
Investment income	7	-	-	7	-
	-	-	-	-	-
	-	-	-	-	-
	-	-	-	-	-
	-	-	-	-	-
<b>Sub total (Gross income for AR)</b>	<b>39,907</b>	<b>-</b>	<b>-</b>	<b>39,907</b>	<b>-</b>
<b>A2 Asset and investment sales, (see table).</b>					
	-	-	-	-	-
	-	-	-	-	-
<b>Sub total</b>	<b>-</b>	<b>-</b>	<b>-</b>	<b>-</b>	<b>-</b>
<b>Total receipts</b>	<b>39,907</b>	<b>-</b>	<b>-</b>	<b>39,907</b>	<b>-</b>
<b>A3 Payments</b>					
Legal and Professional fees	35	-	-	35	275
Computer costs	-	-	-	-	-
Bank fees	499	-	-	499	477
Residency and artist costs	20,272	-	-	20,272	709
Accountancy fees	1,170	-	-	1,170	1,332
Travel	-	-	-	-	831
Subscriptions	515	-	-	515	540
Postage	730	-	-	730	-
Bank revaluations	988	-	-	988	-
<b>Sub total</b>	<b>22,233</b>	<b>-</b>	<b>-</b>	<b>22,233</b>	<b>1,084</b>
<b>A4 Asset and investment purchases, (see table)</b>					
Donations in kind	9,900	-	-	9,900	-
	-	-	-	-	-
<b>Sub total</b>	<b>9,900</b>	<b>-</b>	<b>-</b>	<b>9,900</b>	<b>-</b>
<b>Total payments</b>	<b>32,133</b>	<b>-</b>	<b>-</b>	<b>32,133</b>	<b>1,084</b>
<b>Net of receipts/(payments)</b>	<b>7,774</b>	<b>-</b>	<b>-</b>	<b>7,774</b>	<b>- 1,084</b>
<b>A5 Transfers between funds</b>	<b>-</b>	<b>-</b>	<b>-</b>	<b>-</b>	<b>-</b>
<b>A6 Cash funds last year end</b>	<b>13,197</b>	<b>-</b>	<b>-</b>	<b>13,197</b>	<b>14,281</b>
<b>Cash funds this year end</b>	<b>20,971</b>	<b>-</b>	<b>-</b>	<b>20,971</b>	<b>13,197</b>

## Section B Statement of assets and liabilities at the end of the period

Categories	Details	Unrestricted funds to nearest £	Restricted funds to nearest £	Endowment funds to nearest £
<b>B1 Cash funds</b>	Bank Balances	20,971	-	-
		-	-	-
		-	-	-
	<b>Total cash funds</b>	<b>20,971</b>	<b>-</b>	<b>-</b>
	(agree balances with receipts and payments account(s))	OK	OK	OK

Categories	Details	Unrestricted funds to nearest £	Restricted funds to nearest £	Endowment funds to nearest £
<b>B2 Other monetary assets</b>		-	-	-
		-	-	-
		-	-	-
		-	-	-
		-	-	-
		-	-	-

Categories	Details	Fund to which asset belongs	Cost (optional)	Current value (optional)
<b>B3 Investment assets</b>	Donated artwork	Unrestricted	-	15,000
			-	-
			-	-
			-	-
			-	-

Categories	Details	Fund to which asset belongs	Cost (optional)	Current value (optional)
<b>B4 Assets retained for the charity's own use</b>			-	-
			-	-
			-	-
			-	-
			-	-
			-	-
			-	-
			-	-

Categories	Details	Fund to which liability relates	Amount due (optional)	When due (optional)
<b>B5 Liabilities</b>	Accountancy	Unrestricted	1,200	
			-	
			-	
			-	
			-	

Signed by one or two trustees on behalf of all the trustees

Signature	Print Name	Date of approval
<i>Ida Levine</i>	Ida Levine	01 Sep 2023
Ida Levine (Sep 1, 2023, 2:28pm)		

## **Independent Examiner's Report to the Trustees of The Deighton Family Foundation CIO**

I report to the charity trustees on my examination of the accounts of the The Deighton Family Foundation CIO for the year ended 31 December 2022.

### **Responsibilities and basis of report**

As the charity trustees of the Trust you are responsible for the preparation of the accounts in accordance with the requirements of the Charities Act 2011 ('the Act').

I report in respect of my examination of the Trust's accounts carried out under section 145 of the 2011 Act and in carrying out my examination I have followed all the applicable Directions given by the Charity Commission under section 145(5)(b) of the Act.

Price Bailey LLP have provided book-keeping services to the Charity. I have applied the FRC's Revised Ethical Standard.

### **Independent examiner's statement**

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

1. accounting records were not kept in respect of the Trust as required by section 130 of the Act; or
2. the accounts do not accord with those records.

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.



Helena Wilkinson FCA DChA

Price Bailey LLP Chartered Accountants

Anglia House, 6 Central Avenue,

St Andrews Business Park,

Norwich,

NR7 0HR

Date: 4 September 2023

**THE DEIGHTON FAMILY FOUNDATION**

England & Wales - Charity number 1171511

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# Accounts

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# Trustees' Annual Report for the period

<b>From</b>	Period start date			<b>To</b>	Period end date		
	1	January	2021		31	December	2021

## Section A Reference and administration details

**Charity name** The Deighton Family Foundation CIO

**Other names charity is known by**

**Registered charity number (if any)** 1171511

**Charity's principal address** 7 SAVOY COURT  
LONDON  
**Postcode** WC2R 0EX

### 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)
1	Mary Margaret Reilly			
2	Ida Louise Levine			
3	Lady Alison Zoe Deighton	Founder and Chair		
4				
5				
6				
7				
8				
9				
10				
11				
12				
13				
14				
15				
16				
17				
18				

### Names of the trustees for the charity, if any, (for example, any custodian trustees)

Name	Dates acted if not for whole year

### Names and addresses of advisers (Optional information)

Type of adviser	Name	Address
Accountants	Price Bailey LLP	Anglia House, 6 Central Avenue, St Andrews Business Park, Thorpe St Andrew, Norwich, NR7 0HR

### Name of chief executive or names of senior staff members (Optional information)

--

## Section B Structure, governance and management

### Description of the charity's trusts

Type of governing document <small>(eg. trust deed, constitution)</small>	Constitution adopted 7 February 2017
How the charity is constituted <small>(eg. trust, association, company)</small>	Charitable Incorporated Organisation
Trustee selection methods <small>(eg. appointed by, elected by)</small>	Appointed by the board of trustees

### Additional governance issues (Optional information)

You **may choose** to include additional information, where relevant, about:

- policies and procedures adopted for the induction and training of trustees;
- the charity's organisational structure and any wider network with which the charity works;
- relationship with any related parties;
- trustees' consideration of major risks and the system and procedures to manage them.

The Foundation operates the VAR residency programme for international artists. VAR selects artists for residencies allowing them to grow and develop their practice while living and working within the local community in Citta della Pieve, Italy

In addition to its Trustees, the Foundation relies on an Advisory and Mentoring Circle and its Curators, Tamar and Eli Zagury, to select artists for the VAR programme.

The Circle is comprised of arts professionals – including curators, collectors, artists and gallery owners. These experts are champions of emerging artists in their professional lives - discovering and launching the careers of international contemporary artists. Over the years, they have assisted the Foundation in developing specific and objective selection criteria which are applied each year in identifying candidates for the residency programme.

The Foundation follows a robust annual selection and approval procedure for artist residencies as follows:

- 1) The Circle identifies a pool of candidates for the year's residency programme.
- 2) The Foundation sends invitations to candidates to submit proposals for the residency.
- 3) The Foundation's curators review candidate proposals and make final recommendations to the Trustees.
- 4) The Trustees review candidate proposals and the curators' recommendations.
- 5) There is final approval by the Trustees of successful candidates.

**Summary of the objects of the charity set out in its governing document**

- To promote the arts through cultural exchange and the development of artists to allow them to pursue their training and education through amongst other things an artist's residency program in Italy.
- To advance education, knowledge and appreciation of the arts, including but not limited to painting, sculpture, performance art and digital and video installations, amongst the general public by public exhibition of art in the United Kingdom, Italy or elsewhere.
- To promote public health and wellbeing of the public anywhere in the world by supporting scientific research into the causes and cures of disease, as the trustees see fit.
- To promote educational initiatives anywhere in the world aimed at improving and rebuilding lives through the development of learning and skills, as the trustees see fit.
- To advance such exclusively charitable purposes for the public benefit in any part of the world as the trustees in their absolute discretion think fit, in particular for the advancement of arts and culture, health and education.

**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)**

The Trustees are always mindful of the Charity Commission's guidance on public benefit in planning the Foundation's activities each year. The Foundation's stated objectives inform its work programme and decision-making in respect of activities described below.

During 2021, the Foundation was unable to grant any residencies because of the global pandemic and resulting restrictions on movement and travel. Once borders open again, and artists can travel to Italy, move freely and enjoy the full benefits of a VAR residency, the Foundation will resume its programme.

Citta della Pieve and the surrounding areas are already known for staging a local music festival and there is a great desire to continue to build the regional profile as a destination for enjoying the Arts. As before there will be a focus on providing an opportunity to exceptional international artists to collaborate with artisans and reach out into the local village and surrounding communities.

The public benefitted by the Foundation's activities also includes a designated group – namely the artists who are selected for the Foundation's residency programme in accordance with the selection procedure outlined above. The criteria - that have been developed with the assistance of the Circle - include a demonstrated ability to communicate and engage with the local community, and a willingness to interact and contribute to it – as well as a desire to engage with the broader global artistic community through their own and the Foundation's social media networks and websites.

The artists receive no direct commercial benefit from their participation in the residency programme, and indeed must commit to reimbursing all or a proportion of the costs of the residency (depending on their financial ability) to the Foundation, in order to ensure the residency programme's continuing viability.

Looking out into the future, once it is able, the Foundation plans to continue its residency programme - and ultimately stage a special exhibit of artworks created by resident artists when it has a suitable number of works to show.

In the meantime, it has been monitoring the progress of past residents and continues to make advice and career guidance available to them.

This year, we note the success of our alumnus Rana Begum, originally from Bangladesh, whose work focuses on the interplay between light and colour. Rana has been commissioned to provide a high-profile new outdoor installation called "Catching Colour" in Botanic Square near London City Island.

The Foundation looks for opportunities to introduce VAR artists' work to the Art world – including curators and gallery owners - whenever possible. It also provides any support artists require when applying for other residencies or competitions. Finally, it aims to find ways to include their works in exhibits at galleries and museums as determined by the Foundation and its resident artists, including in Italy, the UK and/or the home country of the artist.

#### **Additional details of objectives and activities (Optional information)**

N/A

You **may choose** to include further statements, where relevant, about:

- policy on grantmaking;
- policy programme related investment;
- contribution made by volunteers.

**Summary of the main achievements of the charity during the year**

As noted above, during the year the Foundation was unable to grant any residencies to new artists due to the global pandemic. However, it remained in touch with its resident artists from previous years. In 2021, the Foundation continued to monitor progress and support the careers of its VAR alumni in any way possible during this extremely difficult period.

The Curators and Trustees also progressed the Foundation's search for new residency candidates with the assistance of the Circle. It has a strong pool of potential candidates waiting for its residency programme to re-open and will endeavour to start the programme again as soon as it is able.

## Section E Financial review

**Brief statement of the charity's policy on reserves**

The Foundation's policy is always to maintain sufficient funds to finance at least two residencies each year. To supplement private donations, it does this by requiring each of its resident artists to agree that it is entitled to seek reimbursement of the costs of the residency, either in cash or by providing it with selected works of art for sale by the Foundation.

**Details of any funds materially in deficit**

No funds were materially in deficit.

**Further financial review details (Optional information)**

You **may choose** to include additional information, where relevant about:

- the charity's principal sources of funds (including any fundraising);
- how expenditure has supported the key objectives of the charity;
- investment policy and objectives including any ethical investment policy adopted.

During 2021 the ongoing expenses of the Foundation were met by cash in the Foundation's bank accounts.


## Section F Other optional information

N/A

## Section G Declaration

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

**Signed on behalf of the charity's trustees**

<b>Signature(s)</b>		
<b>Full name(s)</b>	Ida Levine	
<b>Position (eg Secretary, Chair, etc)</b>	Trustee	
<b>Date</b>	14 Jun 2022	



## Receipts and payments accounts

CC16a

For the period  
from

01-Jan-21

To

31-Dec-21

### Section A Receipts and payments

	Unrestricted funds	Restricted funds	Endowment funds	Total funds	Last year
	to the nearest £	to the nearest £	to the nearest £	to the nearest £	to the nearest £
<b>A1 Receipts</b>					
	-	-	-	-	-
	-	-	-	-	-
	-	-	-	-	-
	-	-	-	-	-
	-	-	-	-	-
	-	-	-	-	-
	-	-	-	-	-
<b>Sub total (Gross income for AR)</b>	-	-	-	-	-
<b>A2 Asset and investment sales, (see table).</b>					
	-	-	-	-	-
	-	-	-	-	-
<b>Sub total</b>	-	-	-	-	-
<b>Total receipts</b>	-	-	-	-	-
<b>A3 Payments</b>					
Legal and Professional fees	275	-	-	275	155
Computer costs	-	-	-	-	-
Bank fees	477	-	-	477	542
Residency and artist costs	- 709	-	-	- 709	1,351
Accountancy fees	1,332	-	-	1,332	3,135
Travel	- 831	-	-	- 831	835
Subscriptions	540	-	-	540	432
	-	-	-	-	-
	-	-	-	-	-
<b>Sub total</b>	1,084	-	-	1,084	6,450
<b>A4 Asset and investment purchases, (see table)</b>					
	-	-	-	-	-
	-	-	-	-	-
<b>Sub total</b>	-	-	-	-	-
<b>Total payments</b>	1,084	-	-	1,084	6,450
<b>Net of receipts/(payments)</b>	- 1,084	-	-	- 1,084	- 6,450
<b>A5 Transfers between funds</b>	-	-	-	-	-
<b>A6 Cash funds last year end</b>	14,281	-	-	14,281	20,731
<b>Cash funds this year end</b>	13,197	-	-	13,197	14,281

## Section B Statement of assets and liabilities at the end of the period

Categories	Details	Unrestricted funds to nearest £	Restricted funds to nearest £	Endowment funds to nearest £
<b>B1 Cash funds</b>	Bank Balances	13,197	-	-
		-	-	-
		-	-	-
	<b>Total cash funds</b>	13,197	-	-
	(agree balances with receipts and payments account(s))	OK	OK	OK


Categories	Details	Unrestricted funds to nearest £	Restricted funds to nearest £	Endowment funds to nearest £
<b>B2 Other monetary assets</b>		-	-	-
		-	-	-
		-	-	-
		-	-	-
		-	-	-
		-	-	-

Categories	Details	Fund to which asset belongs	Cost (optional)	Current value (optional)
<b>B3 Investment assets</b>	Donated artwork	Unrestricted	-	15,000
			-	-
			-	-
			-	-
			-	-

Categories	Details	Fund to which asset belongs	Cost (optional)	Current value (optional)
<b>B4 Assets retained for the charity's own use</b>			-	-
			-	-
			-	-
			-	-
			-	-
			-	-
			-	-
			-	-

Categories	Details	Fund to which liability relates	Amount due (optional)	When due (optional)
<b>B5 Liabilities</b>	Accountancy	Unrestricted	1,200	
			-	
			-	
			-	

Signed by one or two trustees on behalf of all the trustees

Signature	Print Name	Date of approval
	Ida Levien	14 Jun 2022
Ida Levien (Jun 14, 2022, 7:30am)		



**Section A**

**Independent Examiner's Report**

**Report to the trustees/  
members of**

Charity Name  
THE DEIGHTON FAMILY FOUNDATION

**On accounts for the year  
ended**

31 DECEMBER 2021

**Charity no  
(if any)**

1171511

**Set out on pages**

1-10

*(remember to include the page numbers of additional sheets)*

I report to the trustees on my examination of the accounts of the above charity ("the Trust") for the year ended 31 December 2021.

**Responsibilities and  
basis of report**

As the charity trustees of the Trust, you are responsible for the preparation of the accounts in accordance with the requirements of the Charities Act 2011 ("the Act").

I report in respect of my examination of the Trust's accounts carried out under section 145 of the 2011 Act and in carrying out my examination, I have followed the applicable Directions given by the Charity Commission under section 145(5)(b) of the Act.

**Independent  
examiner's statement**

I have completed my examination. I confirm that no material matters have come to my attention in connection with the examination which gives me cause to believe that in, any material respect:

- accounting records were not kept in accordance with section 130 of the Act or
- the accounts do not accord with the accounting records
- the accounts did not comply with the applicable requirements concerning the form and content of accounts set out in the Charities (Accounts and Reports) Regulations 2008 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.

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

**Signed:**

*H Wilkinson*

**Date:**

15 June 2022

**Name:**

Helena Wilkinson

**Relevant professional  
qualification(s) or body  
(if any):**

FCA DChA

**Address:**

Price Bailey LLP, Chartered Accountants

Anglia House, 6 Central Avenue, St Andrews Business Park

Thorpe St Andrew, Norwich NR7 0HR

Only complete if the examiner needs to highlight matters of concern (see CC32, Independent examination of charity accounts: directions and guidance for examiners).

**Give here brief details of any items that the examiner wishes to disclose.**

**THE DEIGHTON FAMILY FOUNDATION**

England & Wales - Charity number 1171511

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# Accounts

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# Trustees' Annual Report for the period

<b>From</b>	Period start date			<b>To</b>	Period end date		
	1	January	2020		31	December	2020

## Section A Reference and administration details

**Charity name**

The Deighton Family Foundation CIO

**Other names charity is known by**

**Registered charity number (if any)**

1171511

**Charity's principal address**

7 SAVOY COURT

LONDON

**Postcode**

WC2R 0EX

### 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)
1	Mary Margaret Reilly			
2	Ida Louise Levine			
3	Lady Alison Zoe Deighton	Founder and Chair		
4				
5				
6				
7				
8				
9				
10				
11				
12				
13				
14				
15				
16				
17				
18				

### Names of the trustees for the charity, if any, (for example, any custodian trustees)

Name	Dates acted if not for whole year

### Names and addresses of advisers (Optional information)

Type of adviser	Name	Address
Accountants	Price Bailey LLP	Anglia House, 6 Central Avenue, St Andrews Business Park, Thorpe St Andrew, Norwich, NR7 0HR

### Name of chief executive or names of senior staff members (Optional information)

--

## Section B Structure, governance and management

### Description of the charity's trusts

Type of governing document <small>(eg. trust deed, constitution)</small>	Constitution adopted 7 February 2017
How the charity is constituted <small>(eg. trust, association, company)</small>	Charitable Incorporated Organisation
Trustee selection methods <small>(eg. appointed by, elected by)</small>	Appointed by the board of trustees

### Additional governance issues (Optional information)

You **may choose** to include additional information, where relevant, about:

- policies and procedures adopted for the induction and training of trustees;
- the charity's organisational structure and any wider network with which the charity works;
- relationship with any related parties;
- trustees' consideration of major risks and the system and procedures to manage them.

The Foundation operates the VAR residency programme for international artists. Each year it selects one or more artists for the programme allowing them to grow and develop their practice while living and working within the local community in Citta della Pieve, Italy

In addition to its Trustees, the Foundation relies on an Advisory and Mentoring Circle and its Curators, Tamar and Eli Zagury, to select artists for the VAR programme.

The Circle is comprised of arts professionals – including curators, collectors, artists and gallery owners. These experts are champions of emerging artists in their professional lives - discovering and launching the careers of international contemporary artists. Over the years, they have assisted the Foundation in developing specific and objective selection criteria which are applied each year in identifying candidates for the residency programme.

The Foundation follows a robust annual selection and approval procedure for artist residencies:

- 1) The Circle identifies a pool of candidates for the year's residency programme.
- 2) The Foundation sends invitations to candidates to submit proposals for the residency.
- 3) The Foundation's curators review candidate proposals and make final recommendations to the Trustees.
- 4) The Trustees review candidate proposals and the curators' recommendations.
- 5) There is final approval by the Trustees of successful candidates.

**Summary of the objects of the charity set out in its governing document**

- To promote the arts through cultural exchange and the development of artists to allow them to pursue their training and education through amongst other things an artist's residency program in Italy.
- To advance education, knowledge and appreciation of the arts, including but not limited to painting, sculpture, performance art and digital and video installations, amongst the general public by public exhibition of art in the United Kingdom, Italy or elsewhere.
- To promote public health and wellbeing of the public anywhere in the world by supporting scientific research into the causes and cures of disease, as the trustees see fit.
- To promote educational initiatives anywhere in the world aimed at improving and rebuilding lives through the development of learning and skills, as the trustees see fit.
- To advance such exclusively charitable purposes for the public benefit in any part of the world as the trustees in their absolute discretion think fit, in particular for the advancement of arts and culture, health and education.

The Trustees are always mindful of the Charity Commission's guidance on public benefit in planning the Foundation's activities each year. The Foundation's stated objectives inform its work programme and decision-making in respect of activities described below.

During 2020, the Foundation's fourth year of operation, it was unable to grant any residencies because of the global pandemic and resulting restrictions on movement and travel. Once borders open again, and artists can travel to Italy, move freely and enjoy the full benefits of a VAR residency, the Foundation will resume its programme.

Citta della Pieve and the surrounding areas are already known for staging a local music festival and there is a great desire to continue to build the regional profile as a destination for enjoying the Arts. As before there will be a focus on providing an opportunity to exceptional international artists to collaborate with artisans and reach out into the local village and surrounding communities.

The public benefitted by the Foundation's activities also includes a designated group – namely the artists who are selected for the Foundation's residency programme in accordance with the selection procedure outlined above. The criteria - that have been developed with the assistance of the Circle - include a demonstrated ability to communicate and engage with the local community, and a willingness to interact and contribute to it – as well as a desire to engage with the broader global artistic community through their own and the Foundation's social media networks and websites.

The artists receive no direct commercial benefit from their participation in the residency programme, and indeed must commit to reimbursing all or a proportion of the costs of the residency (depending on their financial ability) to the Foundation, in order to ensure the residency programme's continuing viability.

**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)**

Looking out into the future, once it is able, the Foundation plans to continue its residency programme- and stage a special exhibit of artworks created by previous resident artists. It monitors the progress of these past residents and continues to provide input and career guidance to them. It looks for opportunities to introduce their work to the Art world – including curators and gallery owners - whenever possible. It also provides any support VAR artists require when applying for other residencies or competitions. Finally, it aims to find ways to include their works in exhibits at galleries and museums as determined by the Foundation and its resident artists, including in Italy, the UK and/or the home country of the artist.

**Additional details of objectives and activities (Optional information)**

N/A

You **may choose** to include further statements, where relevant, about:

- policy on grantmaking;
- policy programme related investment;
- contribution made by volunteers.

**Summary of the main achievements of the charity during the year**

As noted above, during the year the Foundation was unable to grant any residencies to new artists due to the global pandemic. However, it remained in touch with its resident artists from previous years. In 2020, the Foundation continued to monitor progress and support the careers of its VAR alumni in any way possible during this extremely difficult period.

The Curators and Trustees also progressed the Foundation's search for new residency candidates with the assistance of the Circle. It has a strong pool of potential candidates waiting for its residency programme to re-open, and will endeavour to start the programme again as soon as it is able in 2021/2022.

## Section E Financial review

**Brief statement of the charity's policy on reserves**

The Foundation's policy is always to maintain sufficient funds to finance at least two residencies each year. To supplement private donations, it does this by requiring each of its resident artists to agree that it is entitled to seek reimbursement of the costs of the residency, either in cash or by providing it with selected works of art for sale by the Foundation.

**Details of any funds materially in deficit**

No funds were materially in deficit.

**Further financial review details (Optional information)**

You **may choose** to include additional information, where relevant about:

- the charity's principal sources of funds (including any fundraising);
- how expenditure has supported the key objectives of the charity;
- investment policy and objectives including any ethical investment policy adopted.

During 2020 the ongoing expenses of the Foundation were met by cash in the Foundation's bank accounts.

## Section F Other optional information

N/A

## Section G Declaration

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

**Signed on behalf of the charity's trustees**

<b>Signature(s)</b>	<i>Ida Levine</i>	
<b>Full name(s)</b>	Ida Levine	
<b>Position (eg Secretary, Chair, etc)</b>	Trustee	
<b>Date</b>	05 Oct 2021	



CHARITY COMMISSION  
FOR ENGLAND AND WALES

The Deighton Family Foundation 1171511

## Receipts and payments accounts

CC16a

For the period from 01-Jan-20 To 31-Dec-20

### Section A Receipts and payments

	Unrestricted funds to the nearest £	Restricted funds to the nearest £	Endowment funds to the nearest £	Total funds to the nearest £	Last year to the nearest £
<b>A1 Receipts</b>					
	-	-	-	-	-
	-	-	-	-	-
	-	-	-	-	-
	-	-	-	-	-
	-	-	-	-	-
	-	-	-	-	-
	-	-	-	-	-
<b>Sub total (Gross income for AR)</b>	-	-	-	-	-
<b>A2 Asset and investment sales, (see table).</b>					
	-	-	-	-	-
	-	-	-	-	-
<b>Sub total</b>	-	-	-	-	-
<b>Total receipts</b>	-	-	-	-	-
<b>A3 Payments</b>					
Legal and Professional fees	155	-	-	155	120
Computer costs	-	-	-	-	-
Bank fees	542	-	-	542	501
Residency and artist costs	1,351	-	-	1,351	2,215
Accountancy fees	3,135	-	-	3,135	-
Travel	835	-	-	835	-
Subscriptions	432	-	-	432	-
	-	-	-	-	-
	-	-	-	-	-
<b>Sub total</b>	6,450	-	-	6,450	2,836
<b>A4 Asset and investment purchases, (see table)</b>					
	-	-	-	-	-
	-	-	-	-	-
<b>Sub total</b>	-	-	-	-	-
<b>Total payments</b>	6,450	-	-	6,450	2,836
<b>Net of receipts/(payments)</b>	- 6,450	-	-	- 6,450	- 2,836
<b>A5 Transfers between funds</b>	-	-	-	-	-
<b>A6 Cash funds last year end</b>	20,731	-	-	20,731	23,567
<b>Cash funds this year end</b>	14,281	-	-	14,281	20,731

## Section B Statement of assets and liabilities at the end of the period

Categories	Details	Unrestricted funds to nearest £	Restricted funds to nearest £	Endowment funds to nearest £
<b>B1 Cash funds</b>	Bank Balances	14,281	-	-
		-	-	-
		-	-	-
	<b>Total cash funds</b>	<b>14,281</b>	<b>-</b>	<b>-</b>
	(agree balances with receipts and payments account(s))	OK	OK	OK


Categories	Details	Unrestricted funds to nearest £	Restricted funds to nearest £	Endowment funds to nearest £
<b>B2 Other monetary assets</b>		-	-	-
		-	-	-
		-	-	-
		-	-	-
		-	-	-
		-	-	-

Categories	Details	Fund to which asset belongs	Cost (optional)	Current value (optional)
<b>B3 Investment assets</b>	Donated artwork	Unrestricted	-	15,000
			-	-
			-	-
			-	-
			-	-

Categories	Details	Fund to which asset belongs	Cost (optional)	Current value (optional)
<b>B4 Assets retained for the charity's own use</b>			-	-
			-	-
			-	-
			-	-
			-	-
			-	-
			-	-
			-	-

Categories	Details	Fund to which liability relates	Amount due (optional)	When due (optional)
<b>B5 Liabilities</b>	Accountancy	Unrestricted	1,200	
			-	
			-	
			-	

Signed by one or two trustees on behalf of all the trustees

Signature	Print Name	Date of approval
 <small>Ida Levine (Oct 5, 2021, 5:04pm)</small>	Ida Levine	05 Oct 2021



**Section A**

**Independent Examiner's Report**

**Report to the trustees/  
members of**

Charity Name  
THE DEIGHTON FAMILY FOUNDATION

**On accounts for the year  
ended**

31 DECEMBER 2020

**Charity no  
(if any)**

1171511

**Set out on pages**

1-10

(remember to include the page numbers of additional sheets)

I report to the trustees on my examination of the accounts of the above charity ("the Trust") for the year ended 31 December 2020.

**Responsibilities and  
basis of report**

As the charity trustees of the Trust, you are responsible for the preparation of the accounts in accordance with the requirements of the Charities Act 2011 ("the Act").

I report in respect of my examination of the Trust's accounts carried out under section 145 of the 2011 Act and in carrying out my examination, I have followed the applicable Directions given by the Charity Commission under section 145(5)(b) of the Act.

**Independent  
examiner's statement**

I have completed my examination. I confirm that no material matters have come to my attention in connection with the examination which gives me cause to believe that in, any material respect:

- accounting records were not kept in accordance with section 130 of the Act or
- the accounts do not accord with the accounting records
- the accounts did not comply with the applicable requirements concerning the form and content of accounts set out in the Charities (Accounts and Reports) Regulations 2008 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.

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

**Signed:**

*H Wilkinson*

**Date:**

07 October 2021

**Name:**

Helena Wilkinson

**Relevant professional  
qualification(s) or body  
(if any):**

FCA DChA

**Address:**

Price Bailey LLP, Chartered Accountants

Anglia House, 6 Central Avenue, St Andrews Business Park

Thorpe St Andrew, Norwich NR7 0HR

Only complete if the examiner needs to highlight matters of concern (see CC32, Independent examination of charity accounts: directions and guidance for examiners).

**Give here brief details of any items that the examiner wishes to disclose.**