



Trustees' Annual Report for the period

From	Period start date			To	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		
4				
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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.

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 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.

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 on-going 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.

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)

<p>You may choose to include additional information, where relevant about:</p> <ul style="list-style-type: none">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.	<p>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.</p> <p>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.</p> <p>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.</p>
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Section F

Other optional information

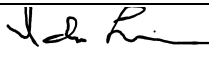
N/A

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	
Position (eg Secretary, Chair, etc)	Ida Levine	
Date	20 Oct 2024	



CHARITY COMMISSION
FOR ENGLAND AND WALES

The Deighton Family Foundation

1171511

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Receipts and payments accounts

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 £
A1 Receipts					
Donations	35,000	-	-	35,000	30,000
Investment income	133	-	-	133	7
	-	-	-	-	-
	-	-	-	-	-
	-	-	-	-	-
	-	-	-	-	-
	-	-	-	-	-
Sub total (Gross income for AR)	35,133	-	-	35,133	30,007
A2 Asset and investment sales, (see table).					
	-	-	-	-	-
	-	-	-	-	-
Sub total	-	-	-	-	-
Total receipts	35,133	-	-	35,133	30,007
A3 Payments					
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
Sub total	16,801	-	-	16,801	22,233
A4 Asset and investment purchases, (see table)					
	-	-	-	-	-
	-	-	-	-	-
Sub total	-	-	-	-	-
Total payments	16,801	-	-	16,801	22,233
Net of receipts/(payments)	18,332	-	-	18,332	7,774
A5 Transfers between funds	-	-	-	-	-
A6 Cash funds last year end	20,971	-	-	20,971	13,197
Cash funds this year end	39,303	-	-	39,303	20,971

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 £
B1 Cash funds	Bank Balances	39,303	-	-
		-	-	-
		-	-	-
	Total cash funds	39,303	-	-
	(agree balances with receipts and payments account(s))	OK	OK	OK

	Details	Unrestricted funds to nearest £	Restricted funds to nearest £	Endowment funds to nearest £
B2 Other monetary assets		-	-	-
		-	-	-
		-	-	-
		-	-	-
		-	-	-

	Details	Fund to which asset belongs	Cost (optional)	Current value (optional)
B3 Investment assets	Donated artwork	Unrestricted	-	20,000
			-	-
			-	-
			-	-
			-	-

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

	Details	Fund to which liability relates	Amount due (optional)	When due (optional)
B5 Liabilities	Accountancy	Unrestricted	1,260	
			-	
			-	
			-	
			-	

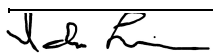
Additional information

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