



Trustees' Annual Report for the period

From	Period start date			To	Period end date		
	1	January	2024		31	December	2024

Section AReference and administration details

Charity nameThe Deighton Family Foundation CIO

Other names charity is known by

Registered charity number (if any)1171511

Charity's principal address7 SAVOY COURT  
LONDON  
  
PostcodeWC2R 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				
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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. 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.

### 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 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](https://www.instagram.com/vannucci_artist_residency). 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

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

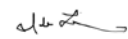
N/A

Section G

Declaration

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

Signed on behalf of the charity’s trustees

Signature(s)		
Full name(s)	Ida Louise Levine	
Position (eg Secretary, Chair, etc)	Trustee	
Date	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>	289	-	-	289	35,133
<b>A2 Asset and investment sales, (see table).</b>					
	-	-	-	-	-
	-	-	-	-	-
<b>Sub total</b>	-	-	-	-	-
<b>Total receipts</b>	289	-	-	289	35,133
<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>	11,191	-	-	11,191	16,801
<b>A4 Asset and investment purchases, (see table)</b>					
	-	-	-	-	-
	-	-	-	-	-
<b>Sub total</b>	-	-	-	-	-
<b>Total payments</b>	11,191	-	-	11,191	16,801
<b>Net of receipts/(payments)</b>	- 10,902	-	-	- 10,902	18,332
<b>A5 Transfers between funds</b>	-	-	-	-	-
<b>A6 Cash funds last year end</b>	39,303	-	-	39,303	20,971
<b>Cash funds this year end</b>	28,401	-	-	28,401	39,303

## 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	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

	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	-	26,000
			-	-
			-	-
			-	-
			-	-

	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	1,350	
			-	
			-	
			-	
			-	

### 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 (Oct 3, 2025, 6:00pm)

Ida Louise Levine

03 Oct 2025

## **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