



Trustees' Annual Report for the period						
From	Period start date			To	Period end date	
	01	April	2020		31	March

Section A

Reference and administration details

Charity name	Artbox London		
Other names charity is known by			
Registered charity number (if any)	1172529		
Charity's principal address	67 Gladstone House		
	31 Dowells Street		
	London		
	Postcode	SE10 9FF	

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 Paul McLintic	Interim Chairperson	From March 2021	
2 Olivia Morton	Chairperson		
3 Colin Jones			
4 Sean Galvin			
5 Wendy Allan		Resigned April 2021	
6 Rebecca Tristan		From March 2021	
7 Nick Cummins	Treasurer	From March 2021	
8 Rebecca Adler		Resigned March 2021	
9 Maia Krall Fry		Resigned March 2021	
13			
14			
15			
16			
17			
18			
19			
20			

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
Bank	HSBC	94 Kensington High Street, London W8 4SH

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

Madeline Alterman, Natalie Pink

## Section B Structure, governance and management

### Description of the charity's trusts

Type of governing document (eg. trust deed, constitution)	Artbox London is a registered Charitable Incorporated Organisation (CIO). It is governed by a constitution which establishes the objects and powers of the charitable organisation.
How the charity is constituted (eg. trust, association, company)	Charitable Incorporated Organisation
Trustee selection methods (eg. appointed by, elected by)	<p>As stated in the constitution, there should be a minimum of three trustees and there is no limit on the maximum number of trustees. The constitution provides a mechanism for elected trustees to retire from office and be re-elected by the members. This was effected at an AGM on 4 March 2020. The trustees have agreed to recruit a wider pool of members in advance of the next AGM.</p> <p>Artbox London's board is made up of individuals who are committed to the organisation's mission and either have previously been volunteers or have a strong connection to assisting people with learning disabilities and autism (PwLDA) and to the arts sector through other life experiences. They bring a skill, energy and experience to Artbox London. Their backgrounds include senior level experience in the legal sector, business, charity, finance, art, education, marketing and advocacy.</p> <p>The trustees periodically consider the skill set and experience necessary for the Board to exercise its roles. If trustees identify the need for a new trustee or if a trustee needs to be replaced (due to retirement or otherwise), the trustees advertise and identify potential new candidates, interview the potential trustees to establish their suitability and commitment and check references as needed. The chair of the trustees will meet with the potential trustee, who is then invited to observe the next board meeting. Eligibility confirmation is carried out and obtained and the trustees formally invite the selected candidate to become a trustee. All trustees give up their time voluntarily and receive no benefits from the charity other than where specific expertise and time is required such as fundraising.</p> <p>New trustees undergo an orientation where they have the opportunity to attend the Artbox London workshops to familiarise themselves with the charity's mission and meet key staff, volunteers and other trustees. An information pack is provided which includes the constitutional documents, recent certified and management accounts, the business plan and the Charity Commission's information on Responsibilities of Trustees. Trustees are encouraged to attend appropriate external training events where these will facilitate the undertaking of their role.</p>

## 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.

Trustees are required to familiarise themselves with the policies and procedures of Artbox London and are involved in the review of these procedures.

The trustee board meets at least six times a year and the quorum for a trustee meeting is two trustees.

Organisational structure: there are two co-directors of Artbox London and one permanent employee.

### Risk management

The Trustees of Artbox London believe that they have appropriate procedures and controls to adequately mitigate against risks to which Artbox London is exposed.

The systems established by the Trustees include:

- a) a long-term strategic plan, annual business plan and annual budget, all of which are approved by the Trustees;
- b) one Trustee (with requisite experience and background in such matters) takes the lead on financial matters and reports to the board at each meeting;
- c) preparation and review at each Trustee meeting of a Financial Report;
- d) regular consideration by the directors and Trustees of financial results, variance from budgets, non-financial performance indicators and benchmarking reviews;
- e) continuing development of a performance measurement plan to ensure we further improve our understanding of the work of Artbox London and its impact;
- f) development of a Trustee portfolio and delegation of duties to sub-committee of Trustees to ensure sufficient resources are allocated to each area; and
- g) identification and management of risks on an ongoing basis and at periodic strategy meetings.

Trustee sub-groups, with the support of the directors, are responsible for identifying risk and reporting to the board of Trustees. Risks are regularly reviewed and considered at meetings and, where further action is required, deadlines and responsibilities assigned.

The trustees plan to undertake a full risk assessment as part of the preparation of the business plan and budget for the next financial year.

The trustees and relevant sub-committees continue to monitor and report on the risks at each meeting.

## Section C

## Objectives and activities

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

The objective of the CIO is supporting people with learning disabilities and autism to develop and grow as artists and individuals, find fulfilment through art, and be accepted and appreciated.

We value creativity, fun, individuality, community, ambition, and choice.

The objectives stated in the constitution are:

<p>The relief of people with disabilities, in particular through the provision of facilities to enable and encourage people with disabilities to engage in creative and artistic pursuits; and</p> <p>The advancement of education amongst people with disabilities, especially in the appreciation and practice of the arts.</p> <p>In the pursuit of these objectives, our aim is to be able to serve artists with a very broad range of learning disabilities and autism (PwLDA) who may also have other support needs.</p> <p>Our vision is that people with learning disabilities and autism lead fulfilled lives and are included and appreciated in society through their art.</p> <p>To achieve this our mission is:</p> <ol style="list-style-type: none"> <li>1. To improve the confidence and self-esteem of people with learning disabilities and autism and reduce their isolation by: <ul style="list-style-type: none"> <li>• developing their artistic, creative and life skills</li> <li>• providing opportunities for them to make and meet friends.</li> </ul> </li> <li>2. To raise the ambitions of and to develop the positive identities of adults with learning disabilities and autism by: <ul style="list-style-type: none"> <li>• providing opportunities to show and sell their work professionally, and</li> <li>• giving them the chance to earn money from sales of their work.</li> </ul> </li> <li>3. To increase the visibility and appreciation in the community of people with learning disabilities and autism and to raise the profile of their artwork in the wider art world by: <ul style="list-style-type: none"> <li>• providing the above means for them to demonstrate their skills and become more self-confident, and</li> <li>• helping them become their own advocates through their work and its promotion.</li> </ul> </li> </ol>	<p><b>Activities</b></p> <p>Our main activities continue to be the provision of art workshops, open-access art studio sessions, exhibitions of artwork and trips to art galleries and museums. Further information is provided in the paragraphs below.</p> <p>It is important to note that during the financial year 2020-21 the numbers permitted to attend our workshops and open-access sessions were restricted and virus-related safety protections were put in place in accordance with the Covid-19 pandemic situation, regulations, and guidance. We have also not been able to run our trips or to hold our exhibitions in the ways we normally do.</p> <p>However, we have introduced new ways of contacting artists and delivering our services using telephone and online methods and have developed new outreach offerings to maintain activities and creative output both during lockdowns, when all face-to-face work was not permitted, and during periods of restricted activity, when the need was to compensate for the limitations, these restrictions involved.</p> <p>The year 2020-21 was a year of great restriction, change and innovation because of Covid-19 and, as this report is written, we are still taking stock of the consequences and opportunities that result.</p>
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**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)**

In carrying out our work, the trustees confirm that they have complied with the duty in Section 17 of the Charities Act 2011 with regard to public benefit guidance published by the Charity Commission.

Subject to the Covid-19 limitations described above, our activities continued to be:

### **Workshops**

To run several regular weekly workshops with leaders who are trained and experienced in working with PwLDA artists. All of the workshops are social events, with artists supported by volunteers on a 1:1 or 1:2 basis depending on needs.

In collaborations with corporate partners, our artists also have run workshops for visitors.

### **Open-access studio sessions:**

To run regular weekly open-access studio sessions open to all PwLDA artists who are able to work on their art independently. These sessions are supervised by a trained workshop leader with additional support from volunteers.

### **Exhibitions:**

To exhibit and sell the work produced by our PwLDA artists through exhibitions, commissions and private sales. Selling their art provides the artists with income as we share proceeds 50-50.

We also sell art via our website and sell, lease and license art through collaborations with corporate partners.

### **Trips**

To run visits to art galleries, museums and libraries in central London. These trips inspire art projects, enhance confidence in the use of public transport and make PwLDA artists more visible in the art world and with the public.

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

**Response to Covid-19**

For nine months (during March to August 2020 and January to April 12<sup>th</sup> 2021) of the financial year the studio was closed due to Covid-19 lockdowns. This meant we could not run workshops or hold profile raising exhibitions or run trips to art galleries and museums.

We also met the challenge of our two co-directors going on maternity leave (in July 2020 and October 2020) by recruiting a combination of part time interim and freelance cover to take both the core business aspects, to respectively facilitate online and face-to-face workshops (when possible) and to design new products to sell and to develop new partnerships for the future.

This unique combination of measures proved to be a successful response to the circumstances in which we found ourselves as a charity. Below we discuss further what success means in terms of the wellbeing of our artists – our beneficiaries – and the making and selling of artwork.

A later section of this report is concerned with the financial aspects and consequences of this turbulent year for Artbox.

**Wellbeing of our artists**

Our contribution to our artists' wellbeing was in the form of the services we continued to deliver through new ways during the pandemic year, chiefly:

- remote support via every means available: telephone, WhatsApp and Zoom to individuals and groups so that they remained engaged and did not feel isolated
- *Artbox at Home* is full of resources and activities combined with online tutoring where possible that help to encourage our artists when they cannot be in the studio
- increased the number of workshop days to maintain provision while reducing the number of artists, tutors and volunteers, at each workshop in order to be Covid safe.

We also had to regularly assess and monitor risks of sharing space and being in contact with others, but we have been doing this well.

In March 2021 we received an extra grant to help us reach out to our hardest to help and most vulnerable group of artists and this work has started and is progressing well.

**Make and Sell Art**

Since there were fewer workshops in which to create quality work for our audiences we increased the emphasis on our catalogue of images and, through innovation and by raising our public profile, we were able to reach new buyers and new ways of buying and appreciating our artists' artwork.

By virtue of our partnership with Facebook (who donated our Risograph printer) our artists developed and launched our Riso product range in the lead up to our 10th anniversary in 2021.

Similarly we also produced a retrospective Riso Zine which mapped the development and growth of our artists and Artbox London over the last 10 years.

A collaborative project with Islington Giving and Derbyshire Framers resulted in an online auction with the theme: *About Islington*. Our artists produced 21 pieces which were all sold raising over £3,000 to share between our artists, Artbox London and selected charities in Islington.

We responded to a number of open calls and our artists' work was shown, licensed or bought by:

- Whitechapel Gallery's Open call 2021
- Artworks Together
- British journal of Psychiatry licence
- Lush design
- Hoxton Hotel.

### Online presence

The challenges of the year meant that we needed to move quickly to raise our presence online both to deliver differently to our artists and also replace lost revenues from our workshops and exhibition sales.

That this was achieved is evidenced in our online 45,000 unique visitors to our website rising from 18,000 in the previous year. There were 127K page views.

## Section E Financial review

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

During the year we reviewed our reserves policy in light of the heightened economic uncertainty caused by the pandemic. This uncertainty could adversely affect both our sales and our grants income streams and we therefore concluded that we should update our policy. The existing policy was set at 25% of annual expenditure, to cover expenditure for a three month period. An updated policy was introduced to incorporate a target range of 25 - 50% of expenditure, whereby the existing policy became the lowest end of this range with the top end representing an approximation of six months of running costs.

In view of a) the increased uncertainty created by the pandemic which may potentially impact our ability to generate income and b) the generosity of our funders in helping us to meet this uncertainty, we are making an additional designated reserve provision of £30,000, as a "Recovery Reserve" so as to better meet these challenges over the next 12 months. As in the prior year we continue to hold an additional specific £7,000 reserve for our studio move and the one-off costs that would involve.

### Details of any funds materially in deficit

Not applicable.

### 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.

Artbox London has concluded its 10<sup>th</sup> year of continuous operation and in that time has established a pattern of diverse income sources that has become more balanced as between sales and grants as the business has progressed. Over the same time Artbox London's costs have matured and are both predictable and controlled.

That said 2020-21 was an exceptional year in that:

- Income exceeded expectations because of:
  - a strong online sales performance
  - donations exceeding estimates
  - increased support from trust and foundations, combined with
  - a renewed effort in fund-raising
  - local authority grants received during three national lockdowns.
- Expenditure was lower than budgeted due to:
  - a rent-free period through the lockdown
  - *Furlough* income offsetting some staff costs during lockdown
  - reduced use and cost of freelance resources
  - fewer art materials required when the studio was closed
  - no exhibitions and attendant costs.

The net effect of these factors was that the year's surplus was an actual of £52,987 compared with a budget of £10,600 and cumulative surplus (ie cash at bank) was £106,707.

Annual expenditure was £97,860 and budget was £119,914 so our cash balance satisfies our reserves policy (50% of budget plus £7,000) by 154% and Artbox can be said to be entering financial 2021-22 in a position of some strength.

However, our board will carefully consider the following challenges and opportunities:

- our response to the studio lease coming to an end during the coming year
- the remedial action needed for the effects of studio closures on the wellbeing of artists
- the likely effects of Covid-19 on sales and fund-raising in this and future years
- how to build on our capability online in terms of service delivery and product sales
- the staffing arrangements contingent on the influences above and on the return of our co-directors from maternity leave.

The current year end financial position provides a good platform on which to determine the best direction for Artbox.



**Section F****Other optional information**

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**Section G****Declaration**

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

Signed on behalf of the charity's trustees

Signature(s)

	
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Full name(s)

Olivia Morton	
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Position (eg Secretary, Chair, etc)

Chair of Trustees	
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Date

20 July 2021
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**Section A**

**Independent Examiner's Report**

**Report to the trustees/  
members of**

Artbox London

**On accounts for the year  
ended**

31 March 2021

**Charity no  
(if any)**

1172529

**Set out on pages**

10 and 11

I report to the trustees on my examination of the accounts of the above charity ("the Trust") for the year ended **31/03/2021**.

**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

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:**

**Date:**

20 July 2021

**Name:**

Amanda Hall

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

**Address:**

Counterculture Partnership LLP

Unit 115 Ducie House, Ducie Street

Manchester, M1 2JW

**Section B**

**Disclosure**

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.**



CHARITY COMMISSION  
FOR ENGLAND AND WALES

Artbox London

1172529

## Receipts and payments accounts

CC16a

For the period  
from

01/04/2020


To

31/03/2021

### 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>					
Sales	46,480	-	-	46,480	54,200
Fundraising	2,247	85,820	-	88,067	39,985
Government grants	16,300	-	-	16,300	-
	-	-	-	-	-
	-	-	-	-	-
	-	-	-	-	-
	-	-	-	-	-
<b>Sub total (Gross income for AR)</b>	<b>65,027</b>	<b>85,820</b>	<b>-</b>	<b>150,847</b>	<b>94,185</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>65,027</b>	<b>85,820</b>	<b>-</b>	<b>150,847</b>	<b>94,185</b>
<b>A3 Payments</b>					
Cost of sales	6,685	2,235	-	8,920	7,421
Exhibitions	-	-	-	-	93
Studio	-	9,363	-	9,363	14,171
Marketing	-	835	-	835	882
Artists	-	-	-	-	628
Volunteers and trustees	-	127	-	127	931
Cost of fundraising	-	-	-	-	-
Staff	4,348	69,611	-	73,959	59,721
Office costs	408	2,757	-	3,165	2,241
<b>Sub total</b>	<b>11,441</b>	<b>84,928</b>	<b>-</b>	<b>96,369</b>	<b>86,088</b>
<b>A4 Asset and investment purchases, (see table)</b>					
Equipment	1,101	390	-	1,491	1,188
	-	-	-	-	-
<b>Sub total</b>	<b>1,101</b>	<b>390</b>	<b>-</b>	<b>1,491</b>	<b>1,188</b>
<b>Total payments</b>	<b>12,542</b>	<b>85,318</b>	<b>-</b>	<b>97,860</b>	<b>87,276</b>
<b>Net of receipts/(payments)</b>	<b>52,485</b>	<b>502</b>	<b>-</b>	<b>52,987</b>	<b>6,909</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>50,081</b>	<b>3,639</b>	<b>-</b>	<b>53,720</b>	<b>46,811</b>
<b>Cash funds this year end</b>	<b>102,566</b>	<b>4,141</b>	<b>-</b>	<b>106,707</b>	<b>53,720</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>	Artbox London Account	102,566	4,141	-
		-	-	-
		-	-	-
	<b>Total cash funds</b>	<b>102,566</b>	<b>4,141</b>	<b>-</b>
	(agree balances with receipts and payments account(s))	OK	OK	OK
<b>B2 Other monetary assets</b>		-	-	-
		-	-	-
		-	-	-
		-	-	-
		-	-	-
		-	-	-
		-	-	-
<b>B3 Investment assets</b>			Cost (optional)	Current value (optional)
			-	-
			-	-
			-	-
			-	-
			-	-
<b>B4 Assets retained for the charity's own use</b>		Fund to which asset belongs	Cost (optional)	Current value (optional)
	Artwork	Unrestricted	-	-
	Art materials	Unrestricted	-	-
	Other equipment	Unrestricted	-	-
	Other equipment	Restricted	-	-
			-	-
			-	-
			-	-
			-	-
			-	-
<b>B5 Liabilities</b>		Fund to which liability relates	Amount due (optional)	When due (optional)
	Independent Examiner's Fees	Unrestricted	-	
			-	
			-	
			-	
			-	
Signed by one or two trustees on behalf of all the trustees		Signature	Print Name	Date of approval
			Olivia Morton	20 July 2021