

REGISTERED CHARITY NUMBER: 1193612

**REPORT OF THE TRUSTEES AND
UNAUDITED FINANCIAL STATEMENTS
FOR THE PERIOD
22 FEBRUARY 2021 TO 31 MARCH 2022
FOR
BLESSED FOUNDATION**

BLESSED FOUNDATION

**CONTENTS OF THE FINANCIAL STATEMENTS
FOR THE PERIOD 22 FEBRUARY 2021 TO 31 MARCH 2022**

	Page
Report of the Trustees	1 to 11
Independent Examiner's Report	12
Statement of Financial Activities	13
Balance Sheet	14
Notes to the Financial Statements	15 to 18

BLESSED FOUNDATION
REPORT OF THE TRUSTEES
FOR THE PERIOD 22 FEBRUARY 2021 TO 31 MARCH 2022

The trustees present their report with the financial statements of the charity for the period 22 February 2021 to 31 March 2022. The trustees have adopted the provisions of Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019).

OBJECTIVES AND ACTIVITIES

Objectives and aims

- To promote art to the general public for debate on social issues and socially engaged art practice.
- To promote diversity by supporting both established and under-represented artists with a range of perspectives.
- To develop artistic practice around the world by encouraging ambitious artworks and use of new formats.
- To support artists by connecting them with a global network of creatives.

BLESSED FOUNDATION
REPORT OF THE TRUSTEES
FOR THE PERIOD 22 FEBRUARY 2021 TO 31 MARCH 2022

OBJECTIVES AND ACTIVITIES

Significant activities

During the period between 22.02.2021 and 31.03.2022 the CIO received donations of £203,491 in total. The most significant donations received were from Christie Manson & Woods Limited which totalled £199,863 and are classified as restricted income. These restricted donations were received to be passed onto the grant-making organisation, Cultrunners Ltd with a total of £151,788 of the donations expended during the period and paid to various artists under the The Future is Unwritten Artist Response Fund.

The Future is Unwritten Artist Response Fund, was established in 2020 as part of the United Nations 75th Anniversary Program (UN75) and World Health Organization Solidarity Series of Events. The grants distributed by Cultrunners supported artist-led projects improving mental, social, and environmental health in the wake of COVID-19. The Charity prioritised projects on the frontline of global health crises, especially where the pandemic has exacerbated pre-existing threats to the environment, economy, public health, political stability and human rights. Selected artists on the frontline have been among the first to react, stand together in solidarity, and demonstrate compassion for those most vulnerable and at-risk amidst the greatest global health challenge in a century.

Considering both the physical and psychological cost of health crises, grants were awarded to established artists and those who are underrepresented on the global scene. All artists satisfied the criterion of merit, as defined by the Charity Commission Review of Registered Reports (RR10), and the criterion of public benefit by working with a broad spectrum of marginalised communities. Funded projects represent models which can be scaled to contribute to a paradigm shift on health and sustainability issues around the world. These projects not only responded to the call to 'Build Back Better' after the pandemic, but also met the United Nations Sustainable Development Goals, as described in The Decade of Action initiative, launched in 2020. The Decade of Action calls for accelerating sustainable solutions to all the world's biggest challenges - ranging from poverty and gender to climate change, inequality and closing the finance gap (United Nations).

Cultrunners Ltd assigned grants under the umbrella of The Future is Unwritten Artist Response Fund to the following projects:

Ark Reimagined at the Venice Biennale

Rashad Salim presented 'Ark Re-imagined' as Iraq's first-ever National Pavilion at the 17th Venice Architecture Biennale. The 'expeditionary pavilion' engaged artisans across Iraq to revive and document what remains of traditional boatbuilding, architecture, and craft practices; employing the concept of the Ark as a vehicle for cross-cultural collaboration and artistic interventions in communities facing urgent challenges, exacerbated by the pandemic, global politics and climate emergency.

Rashad Salim (b. 1957 Khartoum, Sudan), based in London, was awarded the national representation at the Venice Biennale, met the criterion of merit as an artist consequently dedicated to protecting and reviving the endangered craft heritage of Iraq and its global diaspora, particularly its ancient boat building techniques. Salim studied at the Institute of Fine Arts, Baghdad and London's Central Saint Martins.

Sudan Artists Fund

Sudan Artists Fund developed by artist Khalid Albaih distributes \$500-1500 microgrants to a diverse group of Sudanese artists for community health messaging, dialogue and rebuilding projects meeting the requirement of public benefit. The fund aims to rally a new generation of artists to direct their power of imagination to the self-care and the healing of society from emotional traumas, and open new conversations about the re-imagining of Sudanese society in a post-pandemic Sudan and the world.

Khalid Albaih met the criterion of merit as one of the most prolific cartoonist artists in the world, with his cartoons, addressing urgent social matters, were published in The Atlantic, The New York Times and The Guardian.

BLESSED FOUNDATION

REPORT OF THE TRUSTEES FOR THE PERIOD 22 FEBRUARY 2021 TO 31 MARCH 2022

OBJECTIVES AND ACTIVITIES

Arabia Felix Public Art Campaign

Yemen is the largest humanitarian crisis in the world, with more than 24 million people - some 80 per cent of the population - in need of humanitarian assistance, including more than 12 million children. Arabia Felix is a Public Art Campaign led by artists, Arif AlNomay and Amnah Al-Nassiri. It meets the purpose of public benefit by providing financing, materials, and curatorial support to Yemeni artists who reach the broad public with urgent public health messaging, including COVID-19 public health messaging, and community support in Yemen.

Arif Alnomay is an artist, specialising in documentary photography, whose work explores the cultural and political narratives of Yemen and the Arabian Peninsula. Amnah Al-Nassiri is an artist, author, critic and Professor of the Philosophy of Aesthetics at the College of Literature, Sana'a University holding a PhD in Philosophy of Aesthetics. Trustees decided that both artists are exceptional in their achievements and met the requirement of merit.

Healing Arts London

The Healing Arts 2021 campaign, a call to action by the world of the arts in response to the mental health crisis caused by COVID-19, was launched in the UK on 22-26 March 2021 by CULTURUNNERS as part of the World Health Organization's (WHO) series of solidarity events. Healing Arts London brought together a cultural coalition of partners including University College London, Tate, The Art Newspaper, Community Jameel, Castello di Rivoli, Hospital Rooms, and the National Centre for Creative Health to present a five-day programme of events alongside a charity auction by Christie's on 25 March of works donated by Antony Gormley, Ragnar Kjartansson, William Kentridge, Martin Creed, and Yoshitomo Nara.

Healing Arts Houston Commission

Preston Gaines was granted funds towards his residency at the University of Houston for a twelve-month period to develop a base for community arts and health projects to support community wellbeing in both formal (hospitals / institutions / schools) and informal (neighbourhoods) settings across Houston reaching a broad section of the public. During the residency, Gaines' explored potential applications of his 'Healing Spaces' model in Hospitals linked to the University of Houston. In addition, over the period between January and October 2022, Culturunners developed research that culminated in a three-day conference in October 2022, titled "Innovations in Art and Health".

Hospital Rooms

London-based charity Hospital Rooms, run by Tim A. Shaw (artist) and Niamh White (curator), met both the criteria of merit and public benefit by being on the frontline of a mental health crisis, exacerbated by COVID-19, and visually transforming the often-hostile environments of inpatient mental health facilities. They have achieved that goal through the power of art by linking artists with the patients and creating commissions across the UK mental health wards.

Funding from the Artists Response Fund supported Hospital Rooms in evidencing the positive impact of arts intervention projects in mental health hospitals at local, national and international levels and influencing strategic and wide-reaching change, specifically, the evaluation of the impact of their ground-breaking project at Springfield Hospital, South West London and St George's Mental Health NHS Trust, in partnership with Norwich University of the Arts.

Centre for the Less Good Idea

The Centre for the Less Good Idea was founded by one of the most respected contemporary artists, William Kentridge, to create and support experimental, and cross-disciplinary arts projects with a focus on the collaborative process. The Artists Response Fund supported the season of 2022 at the centre dedicated to the healing power of art. The Centre is a physical and immaterial space to follow impulses, connections, and revelations. It's a physical space for artists to come together over two seasons every year and for curators to bring together combinations of text, performance, image, and dance. It meets the public benefit goals of the charity by leading to the development of new formats and creating a global network of creatives. The Centre believes an ensemble sees the world differently from how one individual does. It is a safe space for failure, for projects to be tried and discarded because they do not work.

BLESSED FOUNDATION

REPORT OF THE TRUSTEES FOR THE PERIOD 22 FEBRUARY 2021 TO 31 MARCH 2022

OBJECTIVES AND ACTIVITIES

William Kentridge was born in 1955 in Johannesburg, South Africa where he currently lives and works. Often drawing from socio-political conditions in South Africa, he rose to prominence over the past few decades, marked by a recent major exhibition at the Royal Academy of Arts in London (24 September - 11 December 2022).

Yazidi Cultural Archive

The Yazidi Cultural Workshops & Archive project met the standards of public benefit by helping to improve the mental health of Female Yazidi ISIS survivors through participation in artist-led workshops, and the creation of digital archives of Yazidi cultural heritage at risk. While targeting a specific demographic, it reached a broad social stratum within this group. The construction of the workshops and archive project builds upon the known psychological benefits of group support, artistic engagement, and cultural validation. An evaluation process, including psychological surveys and interviews, designed in collaboration with Yazda MHPSS Advisor, Eivor Lægrend, with guidance from Christopher Bailey, Arts & Health Lead at WHO and Nisha Sajani, founder of Arts & Health @ NYU, has been integrated into the program to assess the impact of the project on the mental health and wellbeing of the participants.

Pandemic as Portal

Chip Thomas is an artist, activist and physician who works with the Navajo Nation. Pandemic as Portal, a public art campaign, addressed the healthcare emergency among Arizona's Navajo Nation, which occupies portions of Northeastern Arizona, Southeastern Utah and Northwestern New Mexico. In the wake of hundreds of years of systemic oppression, the Navajo have been disproportionately affected by mental health issues such as obesity, diabetes, and suicide. During the Covid-19 pandemic, they faced an unprecedented existential threat, with the pandemic claiming the lives of their Elders - custodians of their oral history - and much of the younger generation struggling to preserve their culture. Faced with this emergency, Thomas led a collective of local artists to address the threat head-on through a public art campaign. Collaborating with the community, they attempted to reach the Navajo people directly and present a path forward -to rekindle the fight for their culture's survival.

Rain & Bus Shelter Commissions

The Barbados Trailway Commissions recognised the role of public art in addressing the growing mental health crisis exacerbated by the COVID-19 pandemic, and further impacted by La Soufriere volcanic eruption and Category 1 Hurricane Elsa. The Artist Response Fund contributed towards a competition to design a new rain shelter and two new benches to be installed on the Barbados Trailway. With the support of the Artist Response Fund, Fresh Milk, a local non-profit organisation, and the Future Centre Trust and Environ Ltd (Adopt A Stop Barbados) commissioned local artists to strategically install artistic interventions on the Barbados Trailway as a linear outdoor exhibition. The project offered artists a chance to contribute to a dynamic and highly anticipated public project and develop new formats. Their work also highlighted the value of green spaces and the natural environment to enhance physical, mental and social wellness of a broad spectrum of residents meeting the criterion of public benefit.

Sticks is Life

The Artist Response Fund supported Sticks is Life, a pilot project to expand knowledge and skills connected to Trinidad and Tobago's traditional Moko Jumbie (stilt walking) masquerade. Originally brought to the Caribbean by enslaved Africans, and preserved for over two centuries, the Moko Jumbie is a symbolic protector and healer of local communities and a living connection to ancestral tradition. Sticks Is Life was a collaboration with the #1000mokos collective and met the public benefit criterion as a project dedicated to safeguarding of a crucial heritage of Trinidad and Tobago.

Alice Yard is a contemporary art collective, based in Port of Spain, Trinidad and Tobago. Since 2006, who organised and hosted numerous artists' projects and exhibitions, performances, conversations, and other events, developing an ethos of self-determination, generosity, and playfulness, inspired by Trinidad's tradition of communal urban yard spaces and mas camps. Alice Yard also runs a residency programme bringing artists, curators, and others to Port of Spain. The Trustees agreed that an impressive portfolio of Alice Yard meets the criterion of merit.

BLESSED FOUNDATION

REPORT OF THE TRUSTEES FOR THE PERIOD 22 FEBRUARY 2021 TO 31 MARCH 2022

OBJECTIVES AND ACTIVITIES

Public benefit

The Trustees are aware of the Charity Commission's guidance on public benefit, including the public benefit requirement, and have taken it into account when making decisions as to which the guidance is relevant. In addition, the CIO's Constitution states clearly "Nothing in this constitution shall authorise an application of the property of the CIO for the purposes which are not charitable in accordance with section 7 of the Charities and Trustee Investment (Scotland) Act 2005 and section 2 of the Charities Act (Northern Ireland) 2008.

The income and property of the CIO must be applied solely towards the promotion of the objects.

Social investments

The Trustees are aware and keep in regard the Section 292C of The Charities Act 2011 (Charity trustees' duties in relation to social investments).

Relevant sections of the CIO's Constitution

4. Powers

The CIO has power to do anything which is calculated to further its objects or is conducive or incidental to doing so. In particular, the CIO has power to:

- (1) borrow money and to charge the whole or any part of its property as security for the repayment of the money borrowed. The CIO must comply as appropriate with sections 124 and 125 of the Charities Act 2011, if it wishes to mortgage land;
- (2) buy, take on lease or in exchange, hire or otherwise acquire any property and to maintain and equip it for use;
- (3) sell, lease or otherwise dispose of all or any part of the property belonging to the CIO. In exercising this power, the CIO must comply as appropriate with sections 117 and 119-123 of the Charities Act 2011;
- (4) deposit or invest funds, employ a professional fund-manager, and arrange for the investments or other property of the CIO to be held in the name of a nominee, in the same manner and subject to the same conditions as the trustees of a trust are permitted to do by the Trustee Act 2000.

5. Application of income and property

- (1) The income and property of the CIO must be applied solely towards the promotion of the objects.
- (2) None of the income or property of the CIO may be paid or transferred directly or indirectly by way of dividend, bonus or otherwise by way of profit to any member of the CIO.

Grantmaking

Funds distributed by the Charity were directed strictly towards the objects of the CIO:

- To promote art to the general public for debate on social issues and socially engaged art practice.
- To promote diversity by supporting both established and under-represented artists with a range of perspectives
- To develop artistic practice around the world by encouraging ambitious artworks and use of new formats.
- To support artists by connecting them with a global network of creatives.

Grants making followed the following rules of the CIO's constitution: Section 3 "Nothing in this constitution shall authorise an application of the property of the CIO for the purposes which are not charitable in accordance with section 7 of the Charities and Trustee Investment (Scotland) Act 2005 and section 2 of the Charities Act (Northern Ireland) 2008

Section 5.(1)" The income and property of the CIO must be applied solely towards the promotion of the objects. "

Grant-making decisions were only made by the Trustees when suitable funds were available and the meetings were minuted.

BLESSED FOUNDATION
REPORT OF THE TRUSTEES
FOR THE PERIOD 22 FEBRUARY 2021 TO 31 MARCH 2022

OBJECTIVES AND ACTIVITIES

Public benefit

The trustees confirm that they have referred to the guidance contained in the Charity Commission's general guidance on public benefit when reviewing the charity's aims and objectives and in planning future activities. The trustees refer to public benefit throughout this report.

BLESSED FOUNDATION

REPORT OF THE TRUSTEES FOR THE PERIOD 22 FEBRUARY 2021 TO 31 MARCH 2022

ACHIEVEMENT AND PERFORMANCE

Charitable activities

To promote diversity by supporting both established and under-represented artists with a range of perspectives. To support artists by connecting them with a global network of creatives.

The funding distributed within the The Future is Unwritten Artist Response Fund targeted artists' initiatives benefiting communities facing displacement, trauma, and hardship due to armed conflicts and climate breakdown. Sudan Artist Fund, launched by artist Khalid Albaih, between December 2021 and March 2022, distributed microgrants of \$500 each to four Sudanese artists for community health messaging, dialogue and rebuilding projects meeting the requirement of public benefit. The beneficiaries were Atif Araky, an emerging film director and writer, artist Ibrahim Said, designer Wamda Al-Amin Al-Sheikh, and Adil Jubara, a candle maker, all beneficiaries have been published on the website of Sudan Artist Fund (sudanartistfund.com). Grants provided selected artists with the gift of time and resources to continue their socially engaged art practice in the times of political and economic hardship in the aftermath of the revolution of 2019 and a military coup that followed. The fund focused on under-represented artists who profited, both from funding and exposure allowing them to develop new connections with a global network of creatives. Similar in focus, Arabia Felix Public Art Campaign focused on supporting artists in Yemen, during one of the largest humanitarian crisis in the world. Arabia Felix is a Public Art Campaign was led by artists, Arif AlNomay and Amnah Al-Nasiri. Distributed grants provided financing, materials, and curatorial support to Yemeni artists who reached broad public with urgent public health messaging, including COVID-19 public health messaging, and community support in Yemen. Highlighting the initiative on the Culturrunners website allowed to connect it with a global network of creatives.

The funding distributed by Culturrunners supported also Season 8 of the Centre for the Less Good Idea, an initiative by a prominent South African artist William Kentridge. The main beneficiaries of the initiative are artists from various backgrounds and at different stages of their careers who are provided with mentoring, networking and showcase opportunities. The Centre includes a curated programme and an open academy - The Academy for the Less Good Idea. Season 8 of The Centre for the Less Good Idea was curated by a performer, musician, writer, and educator Bongile Gorata Lecoge-Zulu, and used the provocations of Breath & Mythology subjects to produce a programme of a new collaborative, experimental, and interdisciplinary work. From the curatorial statement: "A Season of work prompted in part by the activity of breathing might seem an obvious choice now, but harnessing breath as a provocation for Season 8 of the Centre was a decision made prior to the global Covid-19 pandemic. In this way, many of the works in this Season feel both prophetic and sharply relevant, musing on the absence of breath and the tentative or revelatory act of breathing once more. (...) Season 8 also engaged the varying forms and functions of myth, and has, at its core, a preoccupation with mythology both ancient and contemporary.

To promote art to the general public for debate on social issues and socially engaged art practice.

Blessed Foundation exceeded its objective of promoting art to the general public for debate on social issues by directly engaging in finding solutions to some of the most complex social issues of today, such as the displacement of individuals due to conflicts and climate breakdown and making the outcomes accessible to the general public. An example of such action was Yazidi Cultural Archive, a 6-months long program delivered by an NGO, Yazda, in partnership with the Iraq Cultural Health Fund, established by Community Jameel, and CULTURUNNERS. The project started in April 2021, and resulted in a public launch of the archives in Paris at the Institut du monde arabe in October 2022, as well as an online database launch, made possible by partnerships with Google Arts & Culture and the UN Envoy on Digital Technology.

The traditions and art of women survivors of the Yazidi genocide have been collected into a group of archives, hosted by the United Nations (UN) on the Google Arts & Culture platform. The result of a year-long series of workshops in northern Iraq, the Yazidi Cultural Archives documented the traditions of this small ethnic minority and addressed the mental health crisis now gripping the Yazidi community, which manifested in high rates of depression, post-traumatic stress disorder and suicide. The overview published in 2022 by the World Health Organisation (WHO), titled, Arts and health: supporting the mental well-being of forcibly displaced people, 2022, highlighted the positive impacts of visual art projects, such as Yazidi Cultural Archive, on the mental well-being of people who have been displaced. The positive change, include:

Psychological

- Promotion of imaginative engagement
- Enabling relaxation and encouragement of personal growth

BLESSED FOUNDATION

REPORT OF THE TRUSTEES FOR THE PERIOD 22 FEBRUARY 2021 TO 31 MARCH 2022

- Improvement of well-being and help with processing experiences

Social

- Creation of friendship and a sense of belonging
- Improvement of social cohesion by increasing social engagement and community wellbeing
- Support of the establishment of cultural identity
- Facilitation of mutual acceptance between displaced individuals and their host communities

Behavioural

- Building communication and language skills
- Reduces Behavioural difficulties
- Helps with developing practical skills that are useful in the labour market
- Promotion of skills sharing

The primary beneficiaries of the Hospital Rooms initiatives and Preston Gaines residency, part of the Healing Arts Houston Commission were long-term hospital patients whose health directly profited from their hospital environment changed by the artists. There are several scientific studies, including one conducted by the University of Michigan, in 2022, that confirm the impact of the design of rooms on recovery and even mortality rates amongst patients with high-risk operations. Artist Tim A. Shaw and curator Niamh White founded Hospital Rooms after a close friend was sectioned and admitted to a mental health hospital. On visiting her, they were shocked to find that the hospital environment was cold and clinical at a time when she was so vulnerable. Having worked in the arts for 10 years each, they started transforming these spaces with high-quality artworks. Similar awareness of the impact of space on the healing process motivated Preston A. Gaines, who as an artist, architect, and biophilic/industrial designer is deeply invested in the legacy of Houston's built environment and its inhabitants' connections to the Earth and nature.

Healing Arts Houston Commission and Healing Arts London commission initiative ensured that the research on the healing properties of the arts in the hospital settings reaches and benefits broader society by organising conferences bringing together leaders from across culture, policy, research, and healthcare to act on the evidence base for the health benefits of the arts. A three-day conference, titled 'Innovations in Arts and Health' took place at the University of Houston between September 29 and October 1, 2022. Healing Arts London, was a five-day online seminar, that took place between the in March 2021, followed by Healing Arts Charity Auctions on the 25 of March and 2 July 2021 organised by Christie's (Christie Manson & Woods Limited) and resulting in the major donation, as reported in the financial statement. The seminars discussed issues such as the role of arts in community healing, and in the mental health of confined individuals, as well as the evidence and possible policy changes embracing the healing power of arts.

Pandemic as Portal, a public art campaign spearheaded by Chip Thomas, was a project for the people of the Navajo Nation in Arizona. This community historically experiencing higher mortality and disease rates paired with limited access to healthcare, proved to be extremely vulnerable when faced with Covid-19 pandemic. Thomas utilized public sites to create messaging around the need for improved social services and health. Thomas himself practices family medicine four days a week at the Inscription House Health Center, a clinic outside the village of Shonto. The primary beneficiaries of the project were the people of the Navajo Nation. Large-scale paintings by Thomas, attracted tourists, and by doing so, not only helped spread awareness about limited healthcare in the region but also helped supplement the incomes of families with roadside stands. Thomas' public work has drawn attention to the impact of uranium mining on the Navajo people, carbon emissions and rising CO2 levels, nutrition and critical health messaging, and of community organizations advocating for change. The campaign reached broader society through a Google Arts&Culture platform dedicated to the campaign (The Future is Unwritten. Chip Thomas - Painted Desert) developed in collaboration with the United Nations.

To develop artistic practice around the world by encouraging ambitious artworks and use of new formats.

The focus while meeting the objectives of use of new formats and development of ambitious artworks, was to expand the spectrum of beneficiaries and wider benefits to society as a whole. This goal was achieved by facilitating development of practices that encouraged participation, and often were executed in a public space, instead of a traditional exhibition space.

BLESSED FOUNDATION

REPORT OF THE TRUSTEES FOR THE PERIOD 22 FEBRUARY 2021 TO 31 MARCH 2022

Rain & Bus Shelter Commissions

Rain & Bus Shelter Commissions developed in collaboration with a local NGO Fresh Milk was a perfect example of such an ethic by focusing on investment in local infrastructure providing more access to green spaces, and by doing so, promoting mental wellness, in the aftermath of Covid-19 pandemic. An open call for artists to design a new rain shelter and two benches on the Barbados Trailway allowed to choose three creatives, at different stages of their careers: Joshua Clarke, Versia Harris and Amelia Rouse. Their designs will be installed in underfunded parts of the island of Barbados serving members of the 'underserved communities'

Joshua Clarke is a graduate of the Barbados Community College with a BFA in Graphic Design. He has worked in game development as a character, environment and concept artist (Le Loupgarou), as sequential artist on graphic novels (Power in the Blood GreenBook Comics 2020) was a semi-finalist in the Kingstown Pitch Competition (Junkyard Dragon 2019) and is the winner of the first Black Celebration in the Future art contest(2020).

Versia Harris received her BFA in Studio Art in 2012. She has done a number of residences in the Caribbean and North and South America and has exhibited in London, China, Nigeria, Moscow, Michigan and Aruba. She was awarded a Fulbright Laspau Scholarship in 2017 and received her MFA at Cranbrook Academy of Art, Michigan USA in May, 2019, where she also earned a Mercedes-Benz Financial Services New Beginnings Award. In 2022, Versia took part in Documenta15 with Alice Yard and exhibited at Grimmwelt Museum in Kassel, Germany.

Amelia Rouse is a self-taught artist from Barbados. Her practice incorporates drawing and digital collage. She likes to explore nature, humans, technology and urban decay in her art, and is inspired by sci-fi, surrealism, Afrofuturism and life in Barbados by the sea.

Sticks is Life

The funding towards Sticks is Life initiative, in collaboration with Alice Yard, an artist-run organization based in Trinidad and Tobago, was directed towards a road trip for professional stilt walkers to retrace the history of the Moko Jumbie, stilt walkers, across the country. The project helps develop 'Jab Circles', which connect stilt walkers, DJs/riddim sections as well as filmmakers and photographers to document the process and create a supportive and energetic environment for knowledge exchange in close collaboration with local communities. The project was instrumental in preserving the cultural heritage of Trinidad and Tobago and ensuring its continuation by bringing different generations together. As Alice Yard organisation noticed, many younger practitioners are drawn to the dance aspects of stilt walking, and to the sense of community and solidarity that grows around Moko Jumbie circles.

Ark Reimagined at Venice Biennale

The Pavilion at the Venice Biennale, developed by Rashad Salim, ran from May to November 2021 and included a program of workshops, installations, films, live events, journeys, a global comms campaign and a central exhibition at TBA21-Academy's Ocean Space. Without funding from the Artists Response Fund, the Pavilion would not have happened. The project was a culmination of long-term research conducted across rural Iraq preserving to document and preserve the heritage of boat-making. While in Venice, Salim, investigated a respective tradition in the region, drawing parallels and raising awareness of the necessity of return to locally sourced construction materials amid an ongoing climate emergency. Salim's message was universal and addressed to the global community of makers and thinkers providing them with an example of sustainable practice, much needed to create better economies of the future.

FINANCIAL REVIEW

Financial position

During the year the charity had a surplus of £49,903. The charity had income totalling £203,491 and expenditure on charitable activities of £153,588. Net current assets being cash at bank less creditors due within one year total £49,903, at the period end the funds balance was made up of unrestricted funds totalling £1,828 and restricted funds of £48,075.

BLESSED FOUNDATION
REPORT OF THE TRUSTEES
FOR THE PERIOD 22 FEBRUARY 2021 TO 31 MARCH 2022

FINANCIAL REVIEW

Principal funding sources

During the period donations totalling £203,491 were received with the most significant being donations received from Christie Manson & Woods Limited which totalled £186,683 and are classified as restricted income. These restricted donations were received to be passed onto the grant making organisation, Cultrunners Ltd with a total of £151,788 of the donations expended during the period and paid to various artists under the Arts Relief Fund.

No principal risks identified.

Reserves policy

There is no policy on holding reserves included in the CIO constitution. To mitigate that the charity makes financial commitment only when relevant funds are available in the accounts.

STRUCTURE, GOVERNANCE AND MANAGEMENT

Governing document

The charity is controlled by its governing document and constitutes an unincorporated charity.

Recruitment and appointment of new trustees

As per Article 10 of the CIO's constitution in relation to the appointment of charity trustees:

- (1) Apart from the first charity trustees, every trustee must be appointed for a term of two years by a resolution passed at a properly convened meeting of the charity trustees.
- (2) In selecting individuals for appointment as charity trustees, the charity trustees must have regard to the skills, knowledge and experience needed for the effective administration of the CIO.

Organisational structure

In this financial year, the organisational structure of the charity consisted of the board of trustees.

REFERENCE AND ADMINISTRATIVE DETAILS

Registered Charity number

1193612

Principal address

Bacon Factory
6 Stannary Street
London
SE11 4AA

Trustees

S Stapleton
M G Sanders
J B Royall
N Tretiyakov (resigned 8.6.2021)

Managing Director

Dr Sylwia Serafinowicz (appointed 24.10.2022)

Independent Examiner

Paul Underwood, FCCA
Morris Crocker
Chartered Accountants
Station House
North Street
Havant
Hampshire
PO9 1QU

BLESSED FOUNDATION

**REPORT OF THE TRUSTEES
FOR THE PERIOD 22 FEBRUARY 2021 TO 31 MARCH 2022**

Approved by order of the board of trustees on18/01/2023..... and signed on its behalf by:

Stephen Stapleton

.....
S Stapleton - Trustee

**INDEPENDENT EXAMINER'S REPORT TO THE TRUSTEES OF
BLESSED FOUNDATION**

Independent examiner's report to the trustees of Blessed Foundation

I report to the charity trustees on my examination of the accounts of Blessed Foundation (the Trust) for the period 22 February 2021 to 31 March 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 Act and in carrying out my examination I have followed all 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 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; or
3. the accounts do 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 this report in order to enable a proper understanding of the accounts to be reached.



Paul Underwood, FCCA
Morris Crocker
Chartered Accountants
Station House
North Street
Havant
Hampshire
PO9 1QU

Date: 18 January 2023

BLESSED FOUNDATION

**STATEMENT OF FINANCIAL ACTIVITIES
FOR THE PERIOD 22 FEBRUARY 2021 TO 31 MARCH 2022**

	Notes	Unrestricted fund £	Restricted fund £	Total funds £
INCOME AND ENDOWMENTS FROM				
Donations and legacies	2	3,628	199,863	203,491
EXPENDITURE ON				
Charitable activities	3			
Promoting Art		1,800	151,788	153,588
NET INCOME		1,828	48,075	49,903
TOTAL FUNDS CARRIED FORWARD		1,828	48,075	49,903

The notes form part of these financial statements

BLESSED FOUNDATION

BALANCE SHEET 31 MARCH 2022

	Notes	£
CURRENT ASSETS		
Cash at bank		63,491
CREDITORS		
Amounts falling due within one year	7	(13,588)
NET CURRENT ASSETS		<u>49,903</u>
TOTAL ASSETS LESS CURRENT LIABILITIES		<u>49,903</u>
NET ASSETS		<u>49,903</u>
FUNDS	9	
Unrestricted funds		1,828
Restricted funds		<u>48,075</u>
TOTAL FUNDS		<u>49,903</u>

The financial statements were approved by the Board of Trustees and authorised for issue on 18/01/2023 and were signed on its behalf by:



.....
S Stapleton - Trustee

BLESSED FOUNDATION

NOTES TO THE FINANCIAL STATEMENTS FOR THE PERIOD 22 FEBRUARY 2021 TO 31 MARCH 2022

1. ACCOUNTING POLICIES

Basis of preparing the financial statements

The financial statements of the charity, which is a public benefit entity under FRS 102, have been prepared in accordance with the Charities SORP (FRS 102) 'Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019)', Financial Reporting Standard 102 'The Financial Reporting Standard applicable in the UK and Republic of Ireland' and the Charities Act 2011. The financial statements have been prepared under the historical cost convention.

The financial statements have been completed using pound sterling as the currency and all figures have been rounded to the nearest pound.

Going concern

The trustees consider that there are no material uncertainties about the charity's ability to continue as a going concern.

Income

All income is recognised in the Statement of Financial Activities once the charity has entitlement to the funds, it is probable that the income will be received and the amount can be measured reliably.

Expenditure

Liabilities are recognised as expenditure as soon as there is a legal or constructive obligation committing the charity to that expenditure, it is probable that a transfer of economic benefits will be required in settlement and the amount of the obligation can be measured reliably. Expenditure is accounted for on an accruals basis and has been classified under headings that aggregate all cost related to the category. Where costs cannot be directly attributed to particular headings they have been allocated to activities on a basis consistent with the use of resources.

Grants offered subject to conditions which have not been met at the year end date are noted as a commitment but not accrued as expenditure.

Allocation and apportionment of costs

Support costs have been differentiated between governance costs and other support costs.

Governance costs comprise all costs involving the public accountability of the charity and its compliance with regulation and good practice. These costs include costs related to statutory independent examination (audit fees for previous years) and legal fees together with an apportionment of overhead and support costs relating to trustee Board meetings.

As grantmaking is the charity's only charitable activity a basis of apportionment relating to governance costs and support costs is not required.

Taxation

The charity is exempt from tax on its charitable activities.

Fund accounting

Unrestricted funds can be used in accordance with the charitable objectives at the discretion of the trustees.

Restricted funds can only be used for particular restricted purposes within the objects of the charity. Restrictions arise when specified by the donor or when funds are raised for particular restricted purposes.

Further explanation of the nature and purpose of each fund is included in the notes to the financial statements.

BLESSED FOUNDATION

NOTES TO THE FINANCIAL STATEMENTS - continued FOR THE PERIOD 22 FEBRUARY 2021 TO 31 MARCH 2022

1. ACCOUNTING POLICIES - continued

Financial instruments

The charity only enters into basic financial instruments transactions that result in the recognition of financial assets and liabilities like trade and other accounts receivable and payable, loans from banks and other third parties and loans to related parties and investments in complicated investment products.

Trade and other debtors

Short term debtors are measured at transaction price, less any impairment. Loans receivable are measured initially at fair value, net of transaction costs, and are measured subsequently at amortised cost using the effective interest method, less any impairment.

Cash and cash equivalents

Cash and cash equivalents comprise cash at bank and on hand, deposits with banks and other short-term highly liquid investments and bank overdrafts. In the balance sheet, bank overdrafts are shown within borrowings or current liabilities.

Trade and other creditors

Short term trade creditors are measured at the transaction price. Other financial liabilities, including bank loans, are measured initially at fair value, net of transaction costs, and are measured subsequently at amortised cost using the effective interest method.

2. DONATIONS AND LEGACIES

	£
Donations	203,491

3. CHARITABLE ACTIVITIES COSTS

	Grant funding of activities (see note 4) £	Support costs (see note 5) £	Totals £
Promoting Art	151,788	1,800	153,588

4. GRANTS PAYABLE

	£
Promoting Art	151,788

The total grants paid to institutions during the period was as follows:

	£
Cultrunners Ltd Admin & Legal	17,308
Arabia Felix Public Art Campaign	1,503
Ark Relmaged at Venice Biennale	30,948
Centre For The Less Good Idea	8,276
Healing Arts Houston Commission	14,186
Healing Arts London	4,781
Hospital Rooms	14,185
Pandemic as Portal	2,331
Rain & Bus Shelter Commissions	17,044
Sticks is Life	4,828
Sudan Artist Fund	4,622
Yazidi Cultural Archive	31,776
	151,788

BLESSED FOUNDATION

**NOTES TO THE FINANCIAL STATEMENTS - continued
FOR THE PERIOD 22 FEBRUARY 2021 TO 31 MARCH 2022**

4. GRANTS PAYABLE - continued

5. SUPPORT COSTS

	Governance costs
	£
Promoting Art	1,800
	<u> </u>

Support costs, included in the above, are as follows:

Governance costs

	Promoting Art
	£
Accountancy and independent examination fees	1,800
	<u> </u>

6. TRUSTEES' REMUNERATION AND BENEFITS

There were no trustees' remuneration or other benefits for the period ended 31 March 2022.

Trustees' expenses

During the period no trustees were reimbursed out of pocket expenses.

7. CREDITORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

	£
Other creditors	13,588
	<u> </u>

8. ANALYSIS OF NET ASSETS BETWEEN FUNDS

	Unrestricted fund	Restricted fund	Total funds
	£	£	£
Current assets	3,628	59,863	63,491
Current liabilities	(1,800)	(11,788)	(13,588)
	<u>1,828</u>	<u>48,075</u>	<u>49,903</u>

9. MOVEMENT IN FUNDS

	Net movement in funds	At 31.3.22
	£	£
Unrestricted funds		
General fund	1,828	1,828
Restricted funds		
The Future is Unwritten Artist Response Fund	48,075	48,075
TOTAL FUNDS	<u>49,903</u>	<u>49,903</u>

BLESSED FOUNDATION

**NOTES TO THE FINANCIAL STATEMENTS - continued
FOR THE PERIOD 22 FEBRUARY 2021 TO 31 MARCH 2022**

9. MOVEMENT IN FUNDS - continued

Net movement in funds, included in the above are as follows:

	Incoming resources £	Resources expended £	Movement in funds £
Unrestricted funds			
General fund	3,628	(1,800)	1,828
Restricted funds			
The Future is Unwritten Artist Response Fund	199,863	(151,788)	48,075
TOTAL FUNDS	<u>203,491</u>	<u>(153,588)</u>	<u>49,903</u>

The Future is Unwritten Artist Response Fund - The restricted fund relates to income received from Christie Manson & Woods Limited passed onto Culturunners Ltd to pay grants to support artists.

10. RELATED PARTY DISCLOSURES

There were no related party transactions for the period ended 31 March 2022.

11. ULTIMATE CONTROLLING PARTY

The charitable company is not under the control of another entity or any one individual.