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Artlift Charitable Incorporated Organisation

Annual Report and Financial Statements for year ending 31 March 2020



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Report of Trustees for the year ended 31 March 2020

The trustees present their annual report and independently assessed financial statements for the year ended 31 March 2020 and confirm they comply with the Charities Act 2011, the Charities Accounts and Reports Regulations 2008 and the provisions of Artlift's Constitution.

Reference and Administrative Information

Legal Status	Charitable Incorporated Organisation ("CIO")
Charity Registration Date	10 April 2013
ARTLIFT Registered Trademark	11 January 2013 at Registrar of Trademarks Intellectual Property Office
Charity Name	Artlift
Charity Registration Number	1151580
Registered Office	May Lane Surgery, 27 May Lane, Dursley, Gloucestershire GL11 4JN

Board of Trustees

Dr Gillian Rice, Chair	
Tamsin Fedden	
Sally Lewis	
Isobel Edwards	Resigned 20 December 2019
James Garrod	
Katja Baczko	
Charlotte Royall Hercock	Appointed 17 September 2019

Management Team

Cath Wilkins, Executive Director
Charlotte Royall, Referrals Manager (resigned June 2019)
Amabel Mortimer, Programme Coordinator (appointed June 2019)
Sue Burling, Finance Administrator

Independent Financial Examiner

Ian G Lansdown, BSc, ACA
Azets, Prospect House, 5 May Lane, Dursley, Gloucestershire GL11 4JH

Bankers

The Co-Operative Bank
Triodos Bank

Report of the Trustees for the year ended 31 March 2020

1. Executive Summary

1.1 Background

Artlift was established as a Charitable Incorporated Organisation (CIO) on 10 April 2013 but has existed since 2006 as a project and therefore has over 13 years track record in delivering Arts on Prescription programmes, including independent evaluation of their impact. Before becoming a CIO, Artlift was an unconstituted association managed by a 7 member steering group and operating under the aegis of Prema - registered Charity number 1002269.

1.2 Key achievements in 2019-20 include:

Organisational development –

The incoming Executive Director undertook a significant internal and external strategic review. All Board and team members contributed to a facilitated visioning session which helped shape a revised vision, mission, values, set of strategic objectives and more detailed rolling business plan.

All policies and procedures were also reviewed and developed.

Artlift worked to strengthen local, regional and national strategic partnerships, increasing interface with peer and sector support organisations and inputting into local and national sector development. This included:

- Networking and ideas exchange at Baring Foundation roundtable meeting with peer national organisations focused on mental health
- Speaking at the Create Gloucestershire Arts & Health Creative Lab
- Speaking about evidence of impact at the MARCH Network Conference at The Royal Society of Public Health
- In partnership with the four other NHS Gloucestershire CCG funded Arts on Prescription providers, work to begin shaping an emerging Consortium.
- Design of a sector Quality Standards project with a view to delivering a predominantly internal phase initially in 2020-21. Subject to funding, a second phase of benefit to the wider region will roll out the following year in partnership with Willis Newson, Arts & Health SW, Bristol Arts on Referral partners, Inspirative Arts in Derby and the emerging Gloucester Consortium.

Building the foundations to support improving quality standards – the small team worked hard to refine and develop policies, procedures and systems, providing a robust infrastructure for developing programmes and services. Artists' Weekly Reflections template.

More robust evidence-based practice – research and evaluation frameworks and tools were developed through which Artlift can better evidence the story of change for beneficiaries. This included introduction of Artists' weekly reflections, group discussion prompts and Personalised Participant Plan forms to guide health coaching informed one-to-one conversations (an addition to group participation).

Sustaining positive impact on participants – outcome measures across Artlift's Mental Health and Living Well with Persistent Pain project continued to show (on average across all participants) a positive trajectory. Feedback at the end of the financial year, when Artists worked hard to sustain remote engagement with participants who were at the mid / end point of courses as the Pandemic and lockdown impacted, evidenced the important role of sustaining arts / group activity.

1.3 Key challenges:

Covid-19 – as mentioned above, a national lockdown from mid-March impacted on completion of courses and planned events, and on team capacity as policies, procedures, systems and training / staff development around online working needed to be implemented as a matter of urgency.

Changes in, and diversity amongst, personnel – recruitment, induction and the need to respond to programme changes as requested by funders, due to unavailability of funders (e.g. staff changeovers in Macmillan) and/or in response to mid-project review impacted on timescales for delivery and efficacy of projects. This included, within Artlift, a new Executive Director (appointed in April) and a new Programme Coordinator in June.

Artlift also needed to pilot a trainee scheme in 2019-20 to begin to address the current lack of cultural and arts specialism diversity and to bring more people with lived experience of mental health issues and/or chronic pain into leadership roles.

Stop/start funding – the hiatus in funding between Flourish (cancer) and some Wiltshire courses impacted negatively on continuity and ability to sustain a good number of referrals. The Trustees recognized the inefficacy of fundraising to sustain a residency in Wiltshire which needed to have been, ideally, a fully commissioned / bought-in service.

1.4 Compliance with Charity Commission Reporting Requirements

- Artlift's accounts for the year were recorded on a receipts and payments basis, with monthly management accounts reviewed by our Treasurer, and formal reporting at quarterly Trustees' meetings.
- Artlift's accounts have been subject to independent examination by Ian G Lansdown, ACA, Azets, Dursley, Gloucestershire.
- As a Charitable Incorporated Organisation, Artlift is only required to submit an annual return to the Charity Commission, and there is no requirement to submit an additional report to Companies House.
- Artlift's status and registered charity number appears on our website and public documentation.

2. Structure, governance and management

2.1 Governing document

Artlift is a Charitable Incorporated Organisation registered with the Charity Commission on 10 April 2013 under charity number 1151580. It is governed by our constitution pertaining to a Charitable Incorporated Organisation.

2.2 Trustee recruitment, retention and skill set

2.2.1 Skills Audit

Trustees continued to prioritise trustee recruitment and retention as an ongoing activity and the organisation aimed to keep a balance of:

- Clinical and Health Sector expertise (GPs, Occupational Therapist, Mental Health, Primary Care Network management)
- Safeguarding lead

- Data Protection/Information Governance lead
- Strategy/Business planning expertise
- Lived / User experience
- Arts practice/arts sector perspective
- Human Resources
- Community services and/or development

2.2.2 Trustee Recruitment is via:

- Networks of existing trustees and/or staff
- Head-hunting of potential trustees with specific areas of experience / expertise
- Adverts in NHS, County Council and third sector publications and/or online (Facebook, Linked In)

2.2.3 Trustee Training and Induction

On recruitment, all trustees are provided with copies of:

- Artlift's plain English guide to its Constitution
- Current Policies and Procedures
- The strategic plan, including vision, mission, values and strategic objectives
- 4 most recent Trustees' meeting minutes, and operational reports.
- In addition, the Artlift Executive Director and 1 existing trustee meets with the new trustee to introduce the key documents and answer any queries.

2.2.4 Trustees Skills and Experience from April 2019 - March 2020

- **Dr Gillian Rice** - Chairperson (since 23/05/16), Bristol-based GP, with experience of arts and health work, including numerous arts and health projects with patients which she devised and implemented in her surgery.
- **Sally Lewis** - Development Officer at Gloucestershire County Council, Adult Education, brings networks and strategic insight from across the county.
- **Tamsin Fedden** - Community Services Manager at Gloucestershire Care Services NHS Trust.
- **James Garrod** – Programme Manager for Gloucester Culture Trust; Gloucestershire Board Chairman for Young Enterprise UK and Business Manager for Haines Art.
- **Isobel Edwards** – Community Wellbeing Manager at Gloucester City Council.
- **Dr Katja Baczko** - GP at Locking Hill Surgery in Stroud.
- **Charlotte Royall Herccock** – commercial sector project management experience, former Artlift participant and Referrals Manager.

2.3 Related Parties

None of our trustees receive remuneration or other benefit from their work with the charity. Any connection between a trustee or senior manager of the charity with a grant maker, partner organisation or employee of the charity must be disclosed to the full board of trustees in the same way as any other contractual relationship with a related party. Such matters are recorded in a conflict-of-interest register, and as a standing agenda item at trustees' meetings. In the current year, no such related party transactions were reported.

Artlift currently receives most of its grant funding from NHS Gloucestershire Clinical Commissioning Group (CCG) who set out their relationship to Artlift within a contractual agreement.

2.4 Day to day management

The Board of Trustees oversees the strategic direction and good governance of the charity. The board meets quarterly, and sub-committees are established and run as required between the quarterly meetings.

The Artlift Executive Director ensures effective operations at all levels of the organisation and leads on strategic development. The Executive Director has delegated authority, within terms of delegation approved by the trustees, for operational matters including finance, employment and artistic performance-related activity.

3. Risk Management

3.1 Overall approach

The Trustees oversee a series of policies, procedures and checks and balances to manage the organisation's risk relating to the work it carries out with vulnerable adults. This includes an organisational Risk Register used to regularly assess risk around governance, operational, financial and environmental matters.

Finances are managed in reference to the organisation's two-year rolling business plan, with any potential cashflow issues or challenges highlighted during quarterly trustee meetings.

3.2 Policies and Procedures

The client group Artlift serves comprises almost exclusively vulnerable adults; consequently, the charity has adopted a robust Protection of Vulnerable Adults policy, including disclosure procedure guidelines, that has mandatory force for all employees, sub-contractors and volunteers (including Board members). The organisation also maintains Data Protection / GDPR and Equal Opportunities policies as well as other policies and guidelines as required, such as a Lone Working policy, to protect its staff and participants.

3.3 Public Liability Insurance

The policy provides:

- £5 million cover
- £100,000 emergency legal insurance
- £100,000 PLI cover for each trustee
- Up to 10 named volunteers working on behalf of Artlift

3.4. Workforce training and support

In 2019-20, all core staff, Artists and volunteers who had regular contact with our client group were required to have:

- DBS checks every 3 years (or to join the annual renewal scheme)
- Clinical / Peer Supervision 3 times per year

- Their own Public Liability insurance up to £1 million
- Safeguarding Training for Adults Level 1&2
- Data protection (GDPR) training / briefing
- Mental Health First Aid

In addition, core staff and Artists were encouraged or supported to engage in other relevant professional development, such as Health Coaching training.

In Autumn 2019 - Spring 2020, Artift's Programme Coordinator, Executive Director and Artist 'buddies' also mentored and coached 3 trainee facilitators and a student placement, which included training and on-the-job learning around risk assessment.

3.5 Risk assessments

Risk assessments are carried out by the relevant Artist and/or Project Manager using Artlift's template for all courses, events and trips. Risk relating both to the venue and to the cohort of participants, including their access requirements, is assessed.

The Referral form and process (including a form signed by a health or other relevant referring professional, and subsequent conversations with the referrer and/or potential participant) supports assessment of suitability for participation in group sessions, and makes the team aware of any safeguarding or access measures that may need to be place.

4. Objectives and activities in 2019/20

4.1 Strategic objectives for the year were:

In this financial year, Artlift was working towards the following objectives its rolling 2-year business plan:

- a) To have broadened reach and changed perceptions through analysing and translating Artlift's understanding of best practice and body of data into Arts on Prescription advocacy and learning tools;
- b) To have secured a sustainable future for Artlift through a business model attracting diverse income streams (enabling greater reach and impact)
- c) To continue to build and maintain a diverse, well trained, team with strong specialisms (with a core focus on mental health)
- d) To have maintained, engaged a greater diversity of participants in, and supported progression routes from a range of successful arts and health interventions.

4.2 Strategic Development

4.2.1. Local and national advocacy and sector development

This financial year saw an increase in interface with the broader local and national sector, which included:

- Opening of a Twitter and Instagram account to reach wider audiences beyond Facebook.
- Production of an Evidence of Impact short film, distributed through social media platforms, on the MARCH (researchers') Network website and in the MiDoS platform for the local health sector

- Supporting The Baring Foundation's development of an Arts & Mental Health programme, including being featured as a case study in their report '*Creatively Minded*'
- Presenting Artlift's evidence-based practice and evaluation findings, and contributing to sector debate, at the following events:
 - The Illustrators Annual Conference
 - The Personalised Care Spread Academy (organised by SW Academic Health Science Network)
 - An Arts & Health Creative Lab (organised by Create Gloucestershire)
 - An Arts on Prescription Conference at the Royal Society for Public Health (organised by the MARCH Network)
- Continued data sharing, analysis and alignment of research interests with strategic partner The University of Gloucestershire, who produced papers this year on:
 - the difference in wellbeing outcomes for different participants
 - GAD-7 and PHQ-8 outcomes

4.2.2 Piloting new schemes and reaching new beneficiaries

Artlift focused development of new initiatives during 2019-20 into:

- Development of new ways of working to support the aims of the ongoing Living Well with Persistent Pain project, part of the NHS Gloucestershire CCG funded 'Test & Learn' programme
- Pilot of a new trainee scheme to support longer-term diversification of the workforce. This engaged and supported the leadership potential of emerging facilitators / volunteers with lived experience of chronic pain and/or mental health issues
- Devising of a facilitated Reflection and Sharing of Practice Programme to support more in-depth internal analysis of the Artlift approach (to be rolled out the following financial year).

In addition, in the final month of the year, Artlift's team had to act swiftly to translate our services into a remotely delivered offer to meet the ongoing mental and/or physical health support needs of participants during a Pandemic and associated lockdown / societal restrictions.

4.2.3 Public Benefit

In shaping our objectives for the year and planning our activities, the Trustees have considered the Charity Commission's guidance on public benefit and fee charging. Since its inception, Artlift has proactively worked directly with people who are at the margins of society:

- Our activities are free to all participants
- We design targeted projects and initiatives to engage people who face health inequalities
- We monitor our beneficiaries by postcode and employment status, as well as wider equal opportunities monitoring, to ensure we design initiatives to address gaps when planning
- We work in partnership with the NHS and other third sector professionals to elicit referrals for those who might not otherwise have tried creative interventions.

5. Key Organisational Achievements

5.1 Location and summary of activities

The main programmes of work delivered were:

5.1.1. Mental Health Programme: 10 place-based arts on prescription schemes ran across Gloucestershire over 3 x 8-week terms of relaxed, friendly 2-hour sessions. Artists also supported participants to continue using the arts as a tool in their ongoing wellbeing post-Artlift, including supporting the set-up of participant-led Move On groups. Courses were delivered in: mixed visual arts, printmaking, painting & drawing, illustration and mindful photography.

In the final term, we piloted use of Personal Participant Plans with selected participants (pending full introduction in 2020-21): a tool on which to record one-to-one discussions which drew on creative health coaching approaches.

5.1.2. Living Well with Persistent Pain: this 'Test & Learn' project was re-designed this year with co-production partners from a group of male former Artlift participants (from Move On group 'The Producers'), Artlift's CCG contact and Pain Management Service staff. It included:

- 6 x 12-week courses of 3-hour sessions in community / arts venues in: Gloucester (The Friends Meeting House and Nature in Art), Stonehouse (Scout Hut), Cheltenham (Barnwood Trust) and Brockworth (Art Shape's studio).
Sessions were designed to enable choice, drawing on: mixed media, textiles, felting, printmaking, painting, drawing, filmmaking, and sound recording.
- Amendment of the final 2 courses mid-way for remote delivery following Covid-19 lockdown.
- Personalised participant support with progression plans and/or set up of 'Move On' groups. This included (in response to Covid-19) launch of a resource hub on the Artlift website containing useful links to other providers' activities and worksheets produced by Artlift artists.
- A Trainee Facilitator Scheme including 9 mentoring sessions, an induction and a placement on courses with coaching from experienced artists.
- Induction / training for Artist Facilitators with Pain Management Service staff, and in health coaching / better conversations.

5.1.3. Wiltshire Arts on Prescription: Artlift continued to deliver an Artist residency at Malmesbury Primary Care Centre including 5 x 8-week courses of 2-hour art sessions for participants with mental health issues and/or other long-term conditions. Work also began and funds were raised to strategically review Artlift's role in the county and where partnerships could be built to support a more sustainable further for Arts on Prescription in the county.

New projects were designed and funding secured for two new and/or developed initiatives: **Flourish** (cancer programme), with investment from Macmillan Cancer Support, and a **Move On Research & Development** project, with investment from Gloucestershire Community Foundation .

5.2 Arts on Prescription – Our Impact

Artlift significantly developed and refined its Logic Models and set of evaluation tools during the year which, alongside University of Gloucestershire and NHS Gloucestershire CCG's analysis and findings, will help to create a robust platform on which to base our understanding of best practice.

Artlift's services continued to have an overall positive impact on participants' wellbeing as evidenced in wellbeing scores below. Primary tools used were: the clinically validated Warwick-Edinburgh Mental Wellbeing Scale (WEMWBS), the Generalised Anxiety Disorder questionnaire (GAD-7) and Patient Health Questionnaire (PHQ-8) measuring general population depression. Artlift also devised with Pain Management Team clinicians a tool that measured confidence in carrying out daily tasks despite pain.

University of Gloucestershire analysis of GAD-7 and PHQ-8 scores collected over the past 3 years concluded:

‘...the present study reconfirms the associations participating in this intervention has in improving wellbeing, but adds new information showing improvements in levels of anxiety and depression. Critically, and importantly for public health, the intervention appears to be associated with a reduction in anxious symptomology below clinically diagnostic levels for those participants that attend.’

Arts on Prescription: Observed changes in anxiety, depression, and wellbeing across referral cycles. (2020 draft pgs. 8-9, 10). Running head: Arts on prescription: Anxiety, depression & wellbeing

Dr Rachel C. Sumner, PhD.1, Prof Diane M. Crone, PhD.2, Miss Samantha Hughes1, MSc., Prof David V.B. James, PhD3

Across Artlift’s programmes, all participants experience mental health challenges. In the Mental Health programme, almost 16% of referrers mentioned depression, anxiety and/or low mood; just under 8% mentioned co or multi-morbidities, and 8% mental health challenges associated with sensory and/or physical disabilities.

Participant feedback evidences changes in how participants manage / cope with their condition(s), and improvements to self-esteem, mindset, resilience and levels of socialisation.

‘It gives me a totally new helpful dimension to my thought processes – whenever I am drifting into anxiety, wherever I am, instead I now look and listen in a calm and present way.’

‘It already has helped me greatly with my pain, anxiety and depression to the point where I am able to work again.’

‘I’ve never loved a group as much as this one; the variety has been great’; “(I’ve enjoyed) being creative, meeting new people and feeling useful for a small time”.

‘It’s a distraction from the pain’; ‘Total relaxation when painting’

Participants also report success stories in terms of moving back towards the workplace: one man (with no prior arts experience) is now making and selling his own creations full time and supporting other ex-participants to do so. He now has a market stall, does car boot sales, is taking commissions and plans are to continue to meet up with a Move On group and apply for a Barnwood Trust grant.

Through collecting and analysing data around participants’ Move On plans, Artlift also has evidence of positive impact beyond our Arts on Prescription intervention. Over 10 new participant-led Move On groups were launched, several WhatsApp groups were established keeping participants in touch following courses, robust links with former Move On groups (e.g. Changing Creations in Tuffley, Gloucester) were sustained, multiple participants continued to paint / create at home, and ex-participants also self-organised trips, e.g. to Gloucester Free Bookshop, Nature in Art and The Wilson Gallery.

5.2.1 Headline Statistics

In Gloucestershire in 2019-20, across the Mental Health and Living Well with Persistent Pain projects:

- 304 sessions were delivered
- 302 participants benefited
- Participants’ average age was just under 48 years
- Just over half were unemployed
- Just over 77% on the Living Well with Persistent Pain project and 57% on the Mental Health programme self-identified as disabled
- Just under 68% completed courses (attending 75%+ sessions)

Albeit the lockdown at the end of the year impacted negatively on the number of completed exit surveys, from a dataset of 85 who completed all questions, we know that:

On the Mental Health programme:

- There was an average increase in wellbeing of 7.8, with over 79% of participants showing meaningful improvement (WEMWBS scores showing an increase of 3 or more), of which 55.3% were significant rises of 9+ points
- There was an average decrease in anxiety of 4.1, with 75% evidencing reduced anxiety
- There was an average decrease in depression of 4.9, with 64.8% evidencing a reduction

On the Living Well with Persistent Pain project:

- There was an average increase in wellbeing of 5.9. 67% showed a meaningful improvement in WEMWBS scores (increase of 3 and above), of which 52.3% were significant rises of 9 points and above with the highest being +35
- There was an average improvement in pain management of 6.5. 68.9% participants showed an increase in pain management confidence
- 44.8% reported a decrease in GP visits. 1 participant went from 9 visits per month down to 2, and another from 3 visits to 0.

6. Financial review

6.1 Summary of income for 2019-20

SOURCE	AMOUNT	PERCENTAGE OF TOTAL
Gloucestershire CCG	£60,423	57.4%
Trusts and Foundations	£18,585	17.7%
Awards For All	£8,203	7.8%
Malmesbury League of Friends	£2,850	2.7%
Macmillan Cancer Support	£14,986	14.3%
Bank Interest/Donations/Other	£84	0.1%
Total	£105,131	100%

6.2 Policy on reserves, stating the level of reserves held and why they are held

Artlift currently holds just over 2 months' worth of undesignated, unrestricted reserves, and is working to build this up to 3 months, which would enable payment of the Executive Director, Finance Assistant and to meet final obligations should it be necessary to fold the CIO. As Artlift currently has no PAYE staff or other liabilities, there is no rent (as the team work remotely), and all the charity's work is project funded, a high level of reserves is not currently required.

Artlift builds a contingency of 3 - 5% of overall project cost into each funding bid budget to meet unforeseen circumstances that could put the achievement of target outcomes at risk.

6.3 Deficit management

Not applicable, as no funds in deficit as at 31 March 2020.

6.4 Commentary on budget April 2019 - March 2020

6.4.1 Income

- i) Income in 2019/20 slightly decreased by 16% from 2018-2019. This was primarily due to later than scheduled completion of the Living Well with Persistent Pain project, meaning the anticipated £40,000 wasn't received until the following financial year. It is also due to a strong focus during 2019/20 on organisational, team and systems development.
- ii) A second year of funding from Henry Smith Charity (of £10,000) has bought Executive Director capacity for ongoing strategic development and work to diversify Artlift's income base.

6.4.2 Expenditure

Trustees can report that there has been no unforeseen expenditure for the organisation.

6.5 Trustees' responsibilities in relation to the financial statements

Artlift's trustees are responsible for preparing a trustees' annual report and financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

In preparing the financial statements, the trustees have applied due diligence in:

- selecting suitable accounting policies and then applying them consistently;
- observing the methods and principles in the Charities SORP;
- making judgements and estimates that are reasonable and prudent;
- stating whether applicable accounting standards have been followed, subject to any material departures disclosed and explained in the financial statements;
- preparing the financial statements on the going concern basis unless it is inappropriate to presume that the charity will continue in business;
- safeguarding the assets of the charity and taking reasonable steps for the prevention and detection of fraud and other irregularities;
- keeping proper accounting records that disclose with reasonable accuracy at any time the financial position of the charity.

The trustees for the purposes of charity law who served during the year and up to the date of this report are set out on page 2.

Approved by the trustees and signed on its behalf by:

Dr Gillian Rice, Chairperson, Artlift

Signature GILLIAN RICE

Date 21st January 2021

Independent Examiner's Report to the trustees of Artlift Charitable Incorporated Organisation ('the CIO')

I report to the charity trustees on my examination of the accounts of the CIO for the year ended 31st March 2020.

Responsibilities and basis of the report

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

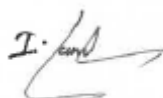
I report in respect of my examination of the CIO's accounts carried out under section 415 of the Act. In carrying out my examination I have followed all applicable Directions given by the Charity Commission under section 145(5)(b) of the 2011 Act.

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.

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

A handwritten signature in black ink, appearing to be "I. G. Lansdown".

Signed:

Name of principal: I G Lansdown, BSc, ACA

Name of firm: Azets

Address: Prospect House, 5 May Lane, Dursley Glos GL11 4JH

Date: 25 January 2021

**Receipts and Payments account
for the year ended 31 March 2020**

	<i>Note</i>	Unrestricted Funds to 31.3.20 £	Restricted Funds to 31.3.20 £	Total Funds Year to 31.3.20 £	Total Funds Year to 31.3.19 £
Receipts					
Income from charitable activities:	1				
Programme delivery		216	104,831	105,047	124,103
Bank interest		46	-	46	51
Donations		26	-	26	888
Total receipts		288	104,831	105,119	125,042
Payments					
Expenditure on charitable activities:	2	-			
Programme delivery			122,343	122,343	116,629
Total payments		-	122,343	122,343	116,629
Net movement in funds		288	-17,512	-17,224	8,413
Opening funds		1,919	66,919	68,838	60,425
Closing funds	5	2,207	49,407	51,614	68,838

The financial statements were approved and signed on behalf of the Chair and authorised for issue on 21st January 2021

GILLIAN RICE
Dr Gillian Rice, Chairperson

**Notes accompanying receipts and payments account
for the year ended 31 March 2020**

<i>Note</i>	Unrestricted Funds to 31.3.20 £	Restricted Funds to 31.3.20 £	Total Funds Year to 31.3.20 £	Total Funds Year to 31.3.19 £
1. Income from charitable activities				
Programme delivery:				
Awards For All (Wilts)	-	8,203	8,203	-
Barnwood Trust	-	919	919	750
Gloucestershire Clinical Commissioning Group	-	60,423	60,423	100,000
Gloucestershire Community Foundation	-	5,650	5,650	4,200
Henry Smith Trust	-	10,000	10,000	10,000
Macmillan Cancer Support (Flourish)	-	14,986	14,986	3,051
Malmesbury Area Community Trust	-	1,500	1,500	-
Malmesbury League of Friends	-	2,850	2,850	3,102
University Hospitals Bristol NHSFT	216	300	516	-
Zurich Community Trust	-	-	-	3,000
Bank interest	46	-	46	51
Donations	26	-	26	888
	288	104,831	105,119	125,042

**Notes accompanying receipts and payments account
for the year ended 31 March 2020**

<i>Note</i>	Unrestricted Funds to 31.3.20 £	Restricted Funds to 31.3.20 £	Total Funds Year to 31.3.20 £	Total Funds Year to 31.3.19 £
2. Costs of charitable activities				
<u>Arts on Prescription programmes</u>				
i. Mental Health Project:				
Mental Health Project (Glos)	-	57,327	57,327	45,594
Creative Writing project	-	855	855	4,356
Mindful Photography project (Finding Focus)	-	205	205	6,547
ii. Living Well with Persistent Pain Project	-	18,635	18,635	2,808
iii. Living With & Beyond Cancer project (Flourish)	-	2,282	2,282	3,719
iv. Wiltshire Project	-	7,692	7,692	6,383
<u>Research & Development</u>				
Film Advocacy Project		2,137	2,137	-
CLAHRC study (UHBNHSFT)	-	300	300	216
<u>Access Fund</u>				
Barnwood Trust	-	-	-	482
Support costs	3	-	31,674	45,337
Governance costs	4	-	1,236	1,187
		-	122,343	116,629

**Notes accompanying receipts and payments account
for the year ended 31 March 2020**

<i>Note</i>	Unrestricted Funds to 31.3.20 £	Restricted Funds to 31.3.20 £	Total Funds Year to 31.3.20 £	Total Funds Year to 31.3.19 £
3. Support costs				
Core staffing costs (Executive Director, Referrals Manager & Finance Administrator)	-	25,800	25,800	35,565
Expenses, incl. travel & subscriptions (Trustees, Volunteers, Managers)	-	740	740	854
Essential Overheads (printing, postage, stationery, telephone, room hire)	-	807	807	1,357
Recruitment	-	307	307	802
Premises	-	-	-	4,200
Bank charges	-	24	24	17
Profile raising	-	1,070	1,070	1,838
Fundraising	-	-	-	224
Website development, IT costs & equipment	-	2,926	2,926	480
	-	31,674	31,674	45,337
4. Governance costs				
Professional fees (Insurance, legal, Independent Examiner)	-	1,236	1,236	1,187
	-	1,236	1,236	1,187

Notes accompanying receipts and payments account for the year ended 31 March 2020

	As at 31.3.20	As at 31.3.19		
	£	£		
5. Closing funds				
Co-operative Bank account	-	4,192		
Triodos Bank account	51,614	64,646		
	51,614	68,838		
	As at 31.3.19	Incoming	Outgoing	As at 31.3.20
<u>Restricted funds</u>				
Awards For All (Finding Focus)	205	-	205	-
Awards for All (Wilts)	-	8,203	1,744	6,459
Barnwood Trust	268	919	919	268
Gloucestershire Clinical Commissioning Group	45,611	60,423	89,305	16,729
Gloucestershire Community Foundation	-	5,650	-	5,650
Henry Smith Trust	7,348	10,000	9,450	7,898
Macmillan Cancer Support (Flourish)	1,167	14,986	4,962	11,191
Malmesbury Area Community Trust	-	1,500	1,500	-
Malmesbury LoF	2,902	2,850	5,752	-
Tudor Trust	8,252	-	7,040	1,212
University Hospitals Bristol NHSFT	-	300	300	-
Wiltshire Council	311	-	311	-
Zurich Community Trust	855	-	855	-
	66,919	104,831	122,343	49,407
Unrestricted funds	1,919	288	-	2,207
Total funds	68,838	105,119	122,343	51,614

6. Trustee remuneration and expenses

No Trustees were paid remuneration during the year. One Trustee was paid £116.55 for travelling expenses during the year.