

ART AGAINST KNIVES

(A company limited by guarantee)

*Report and Financial Statements
For the Year Ended 31 December 2021*



Charity number: 1140866

Company number: 07462800

WWW.ARTAGAINSTKNIVES.COM



GSM&Co

Griffin Stone Moscrop & Co
CHARTERED ACCOUNTANTS & REGISTERED AUDITORS

100 YEARS

Building better business

**ART AGAINST KNIVES
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REFERENCE AND ADMINISTRATIVE INFORMATION

Our main activities and who we support are described in the report below. All our charitable activities focus on preventing youth violence and are undertaken to further our charitable purposes for the public benefit. The Trustees confirm that all activities are in line with the Charity Commission's Guidance.

CHARITY NAME

Art Against Knives

CHARITY REGISTRATION NUMBER

1140866

COMPANY REGISTRATION NUMBER

07462800

REGISTERED OFFICE

21-27 Lamb's Conduit Street
London, WC1N 3GS

OPERATIONAL ADDRESS

12 Grand Arcade, North Finchley,
London, N12 0EH

BANKERS

HSBC

City of London Commercial Centre
28 Borough High Street
London, SE1 1YB

CAF BANK

25 Kings Hill Avenue
King Hill
West Malling, ME19 4JQ

CHARTERED ACCOUNTANTS

JS2 Ltd

Crown House
1 Crown Square
Woking, GU21 6HR

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BOARD OF TRUSTEES

Jack Joslin (Chair)
Alice Millett (Vice Chair)
Louise Penrose (Treasurer; Resigned Jan 2021)
Elizabeth Nottingham
Robina Leche-Brennan
Luke Solon
James Pole (Treasurer)
Bindi McPartland
Jamie Hilton (appointed June 2022)
Sheree Prospere (appointed June 2022)
Alton Brown (appointed June 2022)
Nathan White (appointed June 2022)
Juliana Ruseva (appointed June 2022)
Anna Hamilos (appointed Aug 2022)

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REPORT OF THE TRUSTEES

ABOUT ART AGAINST KNIVES

Art Against Knives was founded in 2011 with the vision that **every young person can build a life they want through creativity rather than violence**. Our mission is to **prevent youth violence through creativity, working with young people and their communities to enable lasting positive change**.

We do this through working at three levels:

1. Embedding safe, creative spaces in the community to give young people skills, capabilities and access to opportunities to ensure they can achieve their goals.
2. Bringing support to young people in direct response to their needs, via trusted professionals in order to keep them safe.
3. Ensuring young people's voices are heard, enabling them to affect change in the systems around them through engagement with local and national partners.

All of our work is focused on young people developing skills and capabilities through creative activities, including nail and hair care, music creation and other artistic avenues.

Our Values

All of our work is underpinned by our values which sit at the core of everything we do:

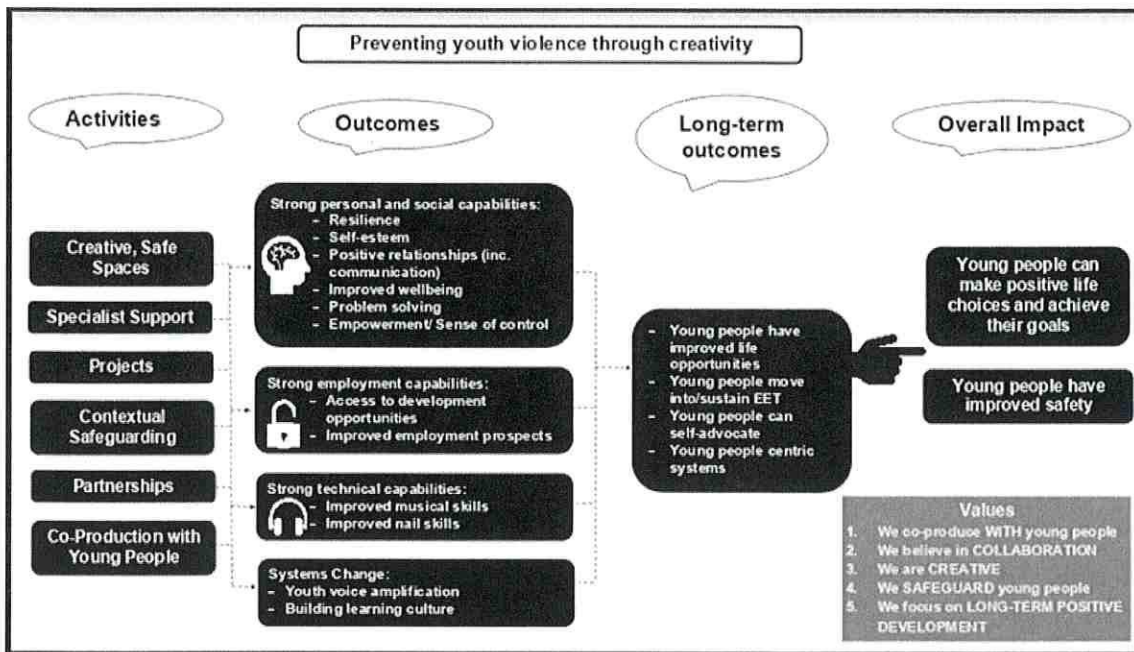
1. **We co-produce WITH young people:** constantly listening to their perspectives and ideas, understanding what is on trend, and involving them in decision making and adapting approaches.
2. **We believe in COLLABORATION:** Our projects initiate collaboration and build positive relationships within communities; we work in partnership with others, supporting young people in accessing support and opportunities.
3. **We are CREATIVE:** We are creative in our approach to building relationships, communicating, developing skills and problem solving.
4. **We SAFEGUARD young people:** we support young people in keeping themselves and others safe, putting them in the lead at all times.
5. **We focus on LONG-TERM POSITIVE DEVELOPMENT:** We support young people's positive development, so that they can make long-term positive change.

Art Against Knives exists to support all young people aged 10-25, particularly those living in socially and economically deprived areas. We work with them to co-design creative spaces and activities that are lacking in their communities, and to support them to develop the skills and capabilities they need to thrive in life. All of our general projects are open-access, with young people dropping in as and when they feel like it and need it.

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Young people come to Art Against Knives through a mix of routes, including peer referrals, parental support and external referral partners.

Our Theory of Change



"When I think about AAK, I think about all the young people that have been a part of AAK's journey and what we together through co-production have achieved and built to date - if we've made this happen (impact, culture, vibe) we can only imagine what we can go onto do next "

Rickardo Stewart -

"Art Against Knives is my fam ! I've been in and out of care growing up, so having these guys here 2 -3 times every week, helping me with my music and all my life stuff is so important"

Young Person - 19 years old

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10 YEARS OF LISTENING TO YOUNG PEOPLE

With listening comes learning and growth; how to enhance co-production, promote and advocate young voices, building a dynamic and resilient charity, and how to more holistically support children and young people.

"In 2021, we celebrated 10 years of Art Against Knives. We cannot believe how quickly a decade has passed! From the early beginnings in Hackney and Central St Martins, a gallery space in BoxPark Shoreditch, to rocking stages and sound systems at LoveBox, co-creating with young people innovative, creative, safe spaces on housing estates. To more recently, navigating through a global pandemic, launching our youth-led podcast series and starting to develop our own youth-owned Creative Design Agency, it certainly hasn't been dull."

Rickardo Stewart, AAK staff member of 9 years

AAK, is synonymous with creativity, innovation, and has since its inception rooted in the arts, co-production with and for young people. So with our sights (and our ears) on the next 10 years - here's to the young imaginations, innovative spaces, and the creativity that will take us there.

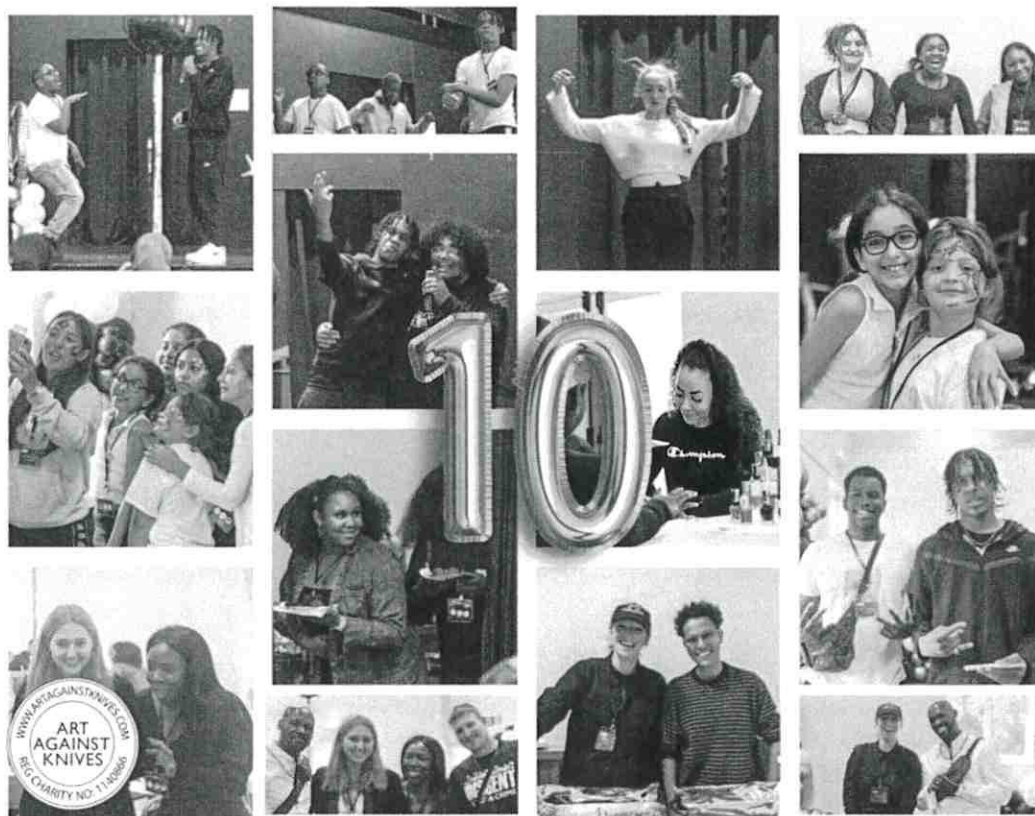
10th BIRTHDAY PARTY

In September 2021, we hosted a 10 year birthday celebration, focusing on creating a day for young people to relax, socialise and enjoy, as well as perform and share the creative talents they have been developing in our spaces. Our first ever Young Talent awards were judged by an external panel of creative professionals and young people were awarded across a range of categories, receiving prizes for their development throughout the year. 10 young people performed raps, dances and spoken word as well as a number of young people DJing and hosting the event throughout the day. We danced, we celebrated... and we've never eaten so much Caribbean food and chocolate coated waffles in one sitting!

We've existed for 10 years and that's only because young people continue to choose to come to us week after week. They come to share their successes and they come to seek help when they are most in need. Celebrating with our young people, past and present, allowed us to see the journey that so many of them have taken, whether that's going to university, starting a music career, starting a family or just leaving believing in themselves a little bit more.

Despite the ongoing pandemic we were determined to celebrate our incredible ten years being alongside young people preventing violence through creativity.

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ABOUT OUR 2021

In total in 2021, we reached approximately 230 young people through our programmes that continued despite the challenges of the pandemic and lockdowns. 88% of these young people were from minoritised backgrounds, ages ranging from 10 - 25 years old, 100% of these young people received support in sessions and approximately 45% received ongoing mentoring and specialist support between sessions, including significant work with their professional network (eg with social workers etc). 14 young people took on paid leadership roles, supporting the staff team to deliver pop ups, interview new roles and support on projects. 26% of young people also received EET support, this ranged from CV support enabling young people to seek employment, help to plan their business ventures, design business cards and hone their ideas, guidance around school, college, university and more creative training opportunities.

Safeguarding young people has been an increasingly complex part of our work as young people's risk factors have become more significant as a result of multiple social, political and economic forces. We uphold Safeguarding processes to match statutory levels and are always learning and reflecting on how to keep young people safe contextually as well as individually (eg through community building practices).

Our Programmes in 2021

Creativity in times of ongoing Covid...

In 2021, we delivered the following programmes through our three community-based creative spaces or where required through our adapted online and telephone sessions and support offer.

IN OUR HANDS – Vales Nails, NW9 Nails & Dollis Dolls – our community-based and youth-led nail and hair braiding bar and creative spaces for girls, young women and gender minorities, offering nail/hair care art training and other creative activities. All our sessions were structured around themes as decided and led by the participants.

This included a Zine project on the topic of gentrification, masterclasses/workshops where young women were able to build positive relationships and work with a range of creative and industry professionals and personal development sessions such as body image and racism, healthy relationships. Participants also took part in collective social action on the issue of Violence Against Women & Girls, such as participating in the international campaign '16 days of activism against violence towards women'.

THE LAB: weekly music studio with industry-standard training and access to music-making, producing, recording, video, digital and graphic skills training. This remains an incredibly popular and successful space. One example of a creative output was that young people released an incredible EP towards the end of 2021, find it here on Soundcloud.

THE CREATIVE STUDIO: weekly session that hosts 'One Mic Real Talk' AAK's youth-led Podcast, plus education, training and employment support, creative project work including creating the foundations of our youth-led Creative Design Agency.

"The first person I warmed up to was Tas as she made me feel really comfortable and was able to speak with her about anything"

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In Our Hands Programme Participant

" AAK doesn't need to change it has the vibes and it's lit".

In Our Hands Programme Participant

' It makes me feel...confident knowing that I have a space to access and gain opportunities and support in. Personal development as we're releasing more music, and it also keeps young people off the streets and gives them something to look forward to'

Creative Spaces Participant

'I know that I can always turn to the space if I have a problem and knowing that it's going to be here for another year with no worries makes me feel extremely safe and secure'

In Our Hands Programme Participant

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ABOUT ONE MIC REAL TALK - our youth-led Podcast in 2021

One of the biggest challenges faced by young people is that they do not feel heard by the systems around them or by the people responsible for making decisions about them. The One Mic Real Talk podcast officially started in 2021 with thanks to a new Podcast Producer and the funding and support from our partner, Apple.



From the outset the podcast has been successful at creating a youth-led space for authentic conversation that is also being used for advocacy purposes to influence change at policy and systems level (schools, police, council, etc).

Some quotes from the episodes:

"The responsibility, the actual duty of people's safety in the community is the police innit, of authority, social services or whatever. That's their actual duty, like that's their job, that's why they get paid, that's what they're obliged to do. But I think it's more effective to put that power in people who are actually influential, you know what I'm saying? The people who actually have more of a social impact on whatever community that is."

"For me, from a young person's perspective yeah, I feel like the thing that I think I struggle with the most is really just my rights and my freedom in terms of education, like my whole life I really just felt like I couldn't be myself or couldn't be accepted, cos maybe I wasn't like as smart and I didn't really know why, I just thought I'm just not smart and everyone else is smart, if that makes sense. So I think in that sense I haven't been treated equally, which is what I'm passionate about, like just from my own personal experience, so yeah that's what I would say, if I could make a change when I'm older."

"Kids aren't born bad... talk to any four year old, five year old, six year old, they don't have a single drop of bad in them, they're not racist, they're not sexist, they don't wanna hurt anyone. It's what they go through and what they see that make them like that. So if you can start from early and make sure they don't go through all these things, and teach them love and all things it will help them for when they get to that stage, but if they have no intervention and they're just left to do their own thing and what does intervene them is all the badness then that what they're just gonna go towards. So yeah, start from early because it gets to a point where it's too late to even get involved because they're already rather too deep into whatever drama or whatever."

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Either they're too deep to get out or they don't wanna hear it because it's like how the hell can you who's living a happy life and getting paid, how can you tell me to stop doing what I'm doing to get through the day when you have no idea about my pain."



So far, we have released over 20 episodes and conducted 35 recording sessions with a huge range of interesting guests from musicians to Liberty, the human rights organisation. We have 3 main hosts who are passionate and highly involved and a minimum of 20-25 young people each week coming to the Podcast sessions. There are always lively debates which create incredible content and allow a lot of important topics to be discussed, such as Violence Against Women & Girls, exiting 'road life', racism in school.

"We just wanna show the younger years their rights in case they ever get stopped by the police, and if they've been stopped unfairly, just show they know how to move with caution with the police because you never know the right police from the wrong police."

"As an institution I believe the police are racist because if, and it's happened before, I can go out with a group of my friends, me and my white friends mixed together, we can wear tracksuit and hoodies up, and then it will only be me and my black friends who get stopped and searched, whereas my white friends, they will just let them on the side and give them a talking to and stuff, but me and my black friends will get put in handcuffs."

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One of the greatest assets to this project is that we have been able to highlight, debate and amplify the voice of young people coming to The Lab. However our biggest challenge is ensuring that people in positions of power can hear what the young people have to say, that the podcast is reaching as far and wide as it can, and that we are able to present it to as many people who might have a say in the types of policies that impact young people.

"The key issues that affect our generation... many things that need to be talked about aren't really.. like we're not really given a voice, and I feel like this is the first step to do that."

Instagram: [onemicrealtalk](https://www.instagram.com/onemicrealtalk)

Podcast session in action:



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ORGANISATIONAL DEVELOPMENT

AAK's new CEO, Dr Sally Zlotowitz started in January 2021, taking over from founder Katy Dawe and bringing a wealth of experience from her previous role as Director of Public Health & Prevention at MAC-UK and Programme Manager at Nesta, the Innovation Foundation. Sally spent time embedding herself in the organisation and building relationships with the team, young people, partners and local stakeholders and ensuring our key provision remained stable and available to young people during the Covid pandemic.

Finance Function: In July 2021, we strengthened this core function by outsourcing our finance function to an accounting firm who specialise in the charity sector.

Office Space: A major change for AAK in 2020 that continued into 2021 was the closure of the Leagas Delaney offices in Central London (due to Covid) who had hosted us for free since our founding. After some research and the potential to share office space with our partner MAC-UK, we decided against hiring any new office space in Central London and instead continued home working arrangements and using our small office space in Barnet.

Strengthening our Leadership Team: In 2021 our new Safeguarding Lead started, who as a qualified and experienced Social Worker brought a huge amount of support for young people and the delivery team. They have set up a range of new processes to improve our Safeguarding function and updated our Safeguarding policy.

We are also proud to have promoted our General Manager to 'Head of Operations', recognising the progress and value they bring to the organisation.

We also recruited a Fundraising Consultant and a Corporate Partnership Consultant both of whom started in June 2021 and have been fantastic assets and quickly putting in successful fundraising bids and bringing in new partnerships.

Strengthening Youth Leadership: In 2021 we developed our Youth Employment Framework outlining key opportunities for youth leadership roles within AAK and opportunities for professional development. We employed three participants in the paid roles of 'Head of Youth Voice' and provided them with a range of work experience and enabled them to represent the voice of AAK young people at internal and external events. The transition from participant to employee is always a tough one and their roles continued into 2022.

Challenges and Reflections from 2021

Due to the ongoing pandemic and lockdowns, we followed National Youth Agency guidance at all times and either our physical spaces were closed or restricted in numbers where legally required, meaning we reached approximately 50-100 fewer young people than usual in a year. Due to these restrictions in various partner venues and ongoing challenges with Covid 19 and its impact on our staffing, we weren't able to offer our sports provision, the Combat Academy project.

Fewer young people took up Arts Awards in 2021 too as a result of feeling like they had too much other work to catch up on. Covid also continued to impact delivery where school groups were isolating, including young women who attend our space, so we had to adapt to this. We

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offered virtual and phone support, ensuring that we maintained contact with young people throughout.

In addition, the pandemic affected our staffing and often led to shortages as staff were isolating or unwell. This meant our spaces were not as open as consistently as they have been in the past. Good communication with young people and demonstrating our commitment to them through our phone calls, sending them care packages, offering alternatives, flexible working arrangements and dynamic risk management were crucial to overcome these challenges.

We are proud of what we achieved in terms of our provision for young people in 2021 despite the limitations caused by the pandemic. We built and maintained our trusted relationships with over 200 young people despite the space limitations, as well as with our partners and stakeholders through our Trusted Relationships programme. This is also in the context of rising and complex needs of young people brought on by the pandemic and other contextual social, economic and cultural issues.

Our biggest challenge remained fundraising as Covid emergency grants were no longer available and competition for grants from Trusts and Foundations remained very high. As a result, we couldn't take on new staff or replace staff as quickly as we would have hoped, and this means we were unable to respond easily to the ongoing staff shortages caused by the pandemic and consequently spaces were closed more often than usual. We diversified our fundraising strategy and invested people resources in corporate partnership building and developing a Crowdfunder to SaveOurSpace - both of which have borne fruit.

What we were learning and pondering in 2021

- relationships continue to be so crucial in this work - the staff relationships with young people, staff relationships with other local agencies and our team relationships. We have been asking ourselves what if all youth services were organised around relationships rather than service targets? What would that mean for how we recruit, retain and build our workforces?
- remote working works well in many ways but how do we maintain meaningful relationships between colleagues - especially those between the delivery and leadership teams - when we don't see each other in real life every day?
- how do we engage and influence funders to understand the challenges of fundraising for core costs and sustaining core delivery we know works?
- how do we maintain the momentum of the Black Lives Matter movement organisationally, locally, and societally whilst trying to maintain core delivery with staff shortages?
- how do we effectively influence the Home Office as part of our involvement in the Home Office Trusted Relationships programme?

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- how do we develop AAK's funding model for future sustainability that ensures we can continue to meet the rising demand and needs of the young people in Barnet and beyond?
- is it possible to develop an ethical fundraising policy which incorporates our justice & equity values but still means we have enough funding to keep doing the important work we're doing?

FUNDRAISING

In 2021 our income was £364,164.

2021 was a challenging year for fundraising, with a number of large, multiyear grants coming to an end the previous year, and intense competition for funding in the height of the pandemic. This coincided with more remote service provision and the need for additional staff capacity. Unrestricted reserves were mainly allocated to delivery, so the short-term fundraising plan needed a shift towards unrestricted and core grants.

With the new fundraising team in place by Q3, a revised strategy was implemented in response to changes in the external environment and the operational needs of the charity. In the second half of the year, we began to see a high conversion rate from applications submitted, and we were delighted to receive support from new funders including the Garfield Weston Foundation, the Progress Foundation, the Barnet Community Innovation Fund, the Hadley Trust and the Network for Social Change. We were also fortunate to build a new relationship with Gucci as part of their 'Changemakers' programme.

Additionally, we were grateful to have received support from previous funders including the Tudor Trust, the Jack Petchy Foundation and the Cecil Pilkington Charitable Trust. We also continued to sustain projects and programmes with multiyear support from BBC Children in Need, the Home Office's Trusted Relationships project, the Charles Hayward Foundation, the Leathersellers' Company and Youth Music.

Thanks to our generous supporters we maintained service delivery for hundreds of young people throughout 2021, at a time when they needed our support more than ever. We are now building solid foundations for 2022 and beyond, with an evolving fundraising strategy that aims to promote the future sustainability of the organisation.

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GOVERNANCE, STRUCTURE AND MANAGEMENT

STATEMENT OF TRUSTEES RESPONSIBILITY

Company law requires the Trustees to prepare financial statements for each financial year which give a true and fair view of the state of affairs of the charitable company as at the balance sheet date and of its incoming resources and application of resources, including income and expenditure, for the financial year. In preparing those financial statements, the Trustees are required to:

- Select suitable accounting policies and then apply them consistently
- Make judgements and estimates that are reasonable and prudent; and
- Prepare the financial statements on the going concern basis unless it is not appropriate to assume that the company will continue on that basis.

The Trustees are responsible for maintaining proper accounting records which disclose with reasonable accuracy at any time the financial position of the charitable company and to enable them to ensure that the financial statements comply with the Companies Act 2006. The Trustees are also responsible for safeguarding the assets of the charitable company and hence for taking reasonable steps for the prevention and detection of fraud and other irregularities.

This report has been prepared in accordance with the special provisions relating to small companies within Part 15 of the Companies Act 2006.

APPOINTMENT OF TRUSTEES

Newly appointed Trustees must be approved by directors. The directors may refuse an application for membership if, acting reasonably and properly, they consider it to be in the best interests of the charity to refuse the application. The directors must consider any written representations the applicant may make about the decision. The directors decision following any written representations must be notified to the applicant in writing but shall be final.

GOVERNING DOCUMENT

The organisation is a charitable company limited by guarantee, incorporated on 7 December 2010 and registered as a charity on 22 March 2011. The company was established under a Memorandum of Association which established the objects and powers of the charitable company and is governed under its Articles of Association. In the event of the company closing members are required to contribute an amount not exceeding £3.

RISK POLICY

The Trustees continue to undertake a review of the major risks to which the charity is exposed from which contribute to our organisational risk register.

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THE BOARD OF TRUSTEES

JACK JOSLIN (CHAIR) has spent the last 10 years working in the voluntary sector for organisations such as BBC Children in Need, Greenwich Action for Voluntary Service, City Bridge Trust and is currently the Head of Central Grants Unit at the City of London Corporation. Jack has an in-depth knowledge of the youth sector and brings skills in Safeguarding, Governance, Sustainability and Fundraising. He is one of Art Against Knives longest standing volunteers having worked with the charity for over 8 years and became a Trustee in 2016.

ALICE MILLEST is an Investment Director at Finance Earth leading their work with the Blue Impact Fund. Alice has worked in the impact investing sector since 2014 and has experience advising funds and foundations on their investment activity as well as direct support of enterprises and charities on business development and investment raising. Alice has held roles at Social Finance and the European Venture Philanthropy Association, as well as working independently as a consultant. Prior to joining the impact sector, Alice worked for Ares Fund Management and Investec Bank, structuring debt instruments for small and medium private equity owned businesses in the UK. Alice is also a Trustee at the Creative Land Trust.

JAMES POLE (TREASURER): James Pole is an ACA qualified chartered accountant who is a Finance Director at Universal Music. Since qualifying in 2013 he has worked in various financial roles across the music industry both in the UK and abroad and specialises in bridging the gap between creative and financial communities.

This is James' first trustee and treasurer role. He has gained charity sector experience working in a consultancy role for international development organisation IDinsight. IDinsight work in impact evaluation for government bodies such as DFID, CDC & UNICEF, as well as large philanthropic organisations such as The Bill & Melinda Gates Foundation and The Hewlett Foundation

LIZ NOTTINGHAM is R/GA London's Executive HR Director, responsible for developing, implementing, and leading the people strategy for all R/GA's offices outside of the US and APAC. Liz is a well-respected thought leader in the industry, having collaborated with the Institute of Practitioners in Advertising for many years, as well as being a regular contributor to industry publications such as The Huffington Post and The Financial Times. She is the face behind the highly popular 'Ask Liz' feature on the IPA's blog and has also co-written a chapter in 'Mindfulness in the Workplace' (2016) on keeping mindfulness in a media world.

LUKE SOLON is a qualified medical doctor who works at Prescient Healthcare Group where he leads teams supporting clients in the life sciences industry to address their key strategic challenges. Before this, he worked in industry with AstraZeneca, PwC, and McKinsey & Company where he started his consulting career. Prior to this he was a surgical trainee in the NHS. He has always had a strong interest in the arts and the voluntary sector and has worked with several charities to support both strategy development and impact assessment of the interventions they deliver.

ROBINA BRENNAN: Growing up in a tower block, with a family of documentary filmmakers, Robina was always acutely aware of issues of injustice and inequality. Following her law degree completed whilst working weekends, she decided to move from her background in museum management to another charity to focus on partnerships, events, editorial and styling. As a

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former fashion magazine editor, Robina is passionate about creativity and the arts as a vehicle for, and documentor of, social change. Working closely with youth organisations and young people on a daily basis, she is passionate about empowering young people at the margins of our society.

BINDI McPARTLAND: Bindi McPartland has spent the last 22 years working within the advertising and marketing sector, with a primary focus on digital marketing. Her roles have varied from Head of Delivery, Programme Director to freelance consultant, working with agencies to develop commercial capabilities, operational processes and governance to ensure optimal performance. Her interest in charity work began when she first volunteered with Victim Support as a support officer, visiting people at home to empower them to overcome emotional, psychological and practical effects of crime.

ALTON BROWN: Alton is an art and sports professional, specialising in youth and community engagement. Alton has spent 15 years at a variety of multi-artform venues such as Southbank Centre, Royal Opera House, and Roundhouse, as well as several grassroots organisations including Art Against Knives, Tomorrow's Warriors and Akademi South Asian Dance. Alton currently works for the Birmingham 2022 Commonwealth Games as Head of Youth Programmes & Policy, leading multi-level engagement activity regionally, nationally and across the Commonwealth. Alton is also a former elite athlete, having represented England and Jamaica over a 21-year period.

JAMIE HILTON: Jamie has worked in post-disaster contexts in Peru and Haiti, delivering interventions spanning all age groups; and in community leadership roles in Colombia and South Africa. He has also worked as a surveyor for Deloitte; in youth & outreach roles at the Prince's Trust, particularly arts & sports engagement; and as lead for Save the Children's work in the south east. Jamie has since held consultancy and director roles at Beyond the Page, supporting trafficked women in Margate; and at Fulham Good Neighbours – a charity dating back 100 years – where he is the current CEO.

NATHAN WHITE: Nathan currently works as a Skills Strategy Advisor at the Department for Education. Prior to this, he completed the Unlocked Graduates programme where he supported and safeguarded some of our society's most vulnerable and challenging young people in HMYOI Feltham; drafted a group policy paper focused on improving remand prisoners' treatment; and was a member of Unlocked's inaugural Diversity and Inclusion Advisory group. With a particular interest in tackling inequalities in criminal justice and education, Nathan has also held a range of advisory roles at various charities and initiatives. This includes being a member of the Career's and Enterprise Company's 'effective transitions fund' steering group, an ambassador trustee at Unlocked Graduates and a governor of a local primary school.

SHERÉE PROSPERE: Sherée has worked within the voluntary sector since 2011, within various frontline positions across think-tanks and charitable organisations including St Giles Trust and Leap Confronting Conflict where she currently works as a Senior Programme Officer and Trainer. During her career, Sherée has spent time working within local communities in North and South London, leading on youth-led projects within campaigning, journalism, social enterprise and frontline work with young people who have experienced violence, county lines and trauma to currently project managing delivery programmes across London. Realising throughout her

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profession, that creativity and the arts have always been at the forefront of her work, to showcase the passion and talent of young people and to provide a platform for conscious change.

JULIANA RUSEVA: Juliana is a qualified commercial and corporate lawyer who has worked with FTSE100 clients both in private practice and in-house. She will be pursuing an MBA at London Business School from the summer of 2022 and is a recognised female leader as a Laidlaw Scholar and Forte Fellow. She has over 10 years of experience in volunteering on the frontlines and in leadership positions for London based and international NGOs, the NHS, the London Fire Brigade, and other youth education and mentoring-focused charities. Her expertise lies in building youth mentoring programmes, supporting strategy development, restructuring corporate social responsibility and ESG programmes, and creating youth employment initiatives particularly in the art and tech sectors.

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FINANCIAL REVIEW

RESULTS FOR THE PERIOD

These accounts represent the results of the charity for the period from the start of the financial year on 1 January to 31 December 2021. During the period the charity had total income of £364,164 and total expenditure of £619,346 resulting in a deficit for the year of £255,182.

RESERVES POLICY

The Trustees feel it is appropriate to have free reserves equivalent to six months of unrestricted expenditure to enable the charity to be managed efficiently to provide a buffer against unexpected shortfalls and termination costs. A strategy to achieve this level of reserves has been implemented and is reviewed by the Trustees on a quarterly basis. The charity also holds reserves in a number of restricted funds that are set aside for a particular purpose.

TRUSTEES' RESPONSIBILITY IN RELATION TO THE FINANCIAL STATEMENTS

Company law requires the Trustees to prepare financial statements for each financial year which give a true and fair view of the state of affairs of the charitable company as at the balance sheet date and of its incoming resources and application of resources, including income and expenditure, for the financial year. This report has been prepared in accordance with the special provisions relating to small companies within Part 15 of the Companies Act 2006.

For the financial year ended 31 December 2021, the company was entitled to exemption from audit under section 477 Companies Act 2006. No member of the company has deposited a notice, pursuant to section 476, requiring an audit of these financial statements under the requirement of the Companies Act 2006.

Approved by the board of trustees on 28/09/2022 and signed on their behalf by

James Pole

James Pole Treasurer

ART AGAINST KNIVES

(A company limited by guarantee)

**ART AGAINST KNIVES
REPORT AND FINANCIAL STATEMENTS
For the Year Ended 31 December 2021
Independent examiner's report to the Trustees**

INDEPENDENT EXAMINER'S REPORT TO THE TRUSTEES

Independent examiner's report to the Trustees of Art Against Knives (the 'charity')

I report to the charity Trustees on my examination of the accounts of the charity for the period ended 31 December 2021.

This report is made solely to the charity's Trustees, as a body, in accordance with Part 4 of the Charities

(Accounts and Reports) Regulations 2008. My work has been undertaken so that I might state to the charity's Trustees those matters I am required to state to them in an independent examiner's report and for no other purpose. To the fullest extent permitted by law, I do not accept or assume responsibility to anyone other than the charity and the charity's Trustees as a body, for my work or for this report.

Responsibilities and basis of report

As the Trustees of the charity (and also its directors for the purposes of company law) you are responsible for the preparation of the accounts in accordance with the requirements of the Companies Act 2006 ('the 2006 Act').

Having satisfied myself that the accounts of the company are not required to be audited under Part 16 of the 2006 Act and are eligible for independent examination, I report in respect of my examination of the company's accounts as carried out under section 145 of the Charities Act 2011 ('the 2011 Act'). In carrying out my examination I have followed all the applicable Directions given by the Charity Commission under section 145(5)(b) of the 2011 Act.

Independent examiner's statement

Since the company's gross income exceeded £250,000 your examiner must be a member of a body listed in section 145 of the 2011 Act. I confirm that I am qualified to undertake the examination because I am a member of the ICAEW, which is one of the listed bodies.

Your attention is drawn to the fact that the charity has prepared the accounts in accordance with 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) in preference to the Accounting and Reporting by Charities: Statement of Recommended Practice issued on 1 April 2005 which is referred to in the extant regulations but has been withdrawn.

I understand that this has been done in order for the accounts to provide a true and fair view in accordance with the Generally Accepted Accounting Practice effective for reporting periods beginning on or after 1 January 2015.

**ART AGAINST KNIVES
REPORT AND FINANCIAL STATEMENTS
For the Year Ended 31 December 2021
Independent examiner's report to the Trustees**

I have completed my examination. I can confirm that no 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 company as required by section 386 of the 2006 Act; or

2. the accounts do not accord with those records; or

3. the accounts do not comply with the applicable requirements of section 396 of the 2006 Act 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; or

4. the accounts have not been prepared in accordance with the methods and principles of the Statement of Recommended Practice for accounting and reporting by charities [applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102)].

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.

Signed:



Dated:

28/9/22

Robert Smith ACA

Griffin Stone Moscrop & Co
Chartered Accountants
21-27 Lamb's Conduit Street
London WC1N 3GS

ART AGAINST KNIVES
REPORT AND FINANCIAL STATEMENTS
For the Year Ended 31 December 2021
Statement of Financial Activity (SOFA)

	Note	Unrestricted Funds £	Restricted Funds £	Total Funds 2021 £	Total Funds 2020 £
Income & Endowments					
Donations & Legacies	2	20,164	-	20,164	226,528
Training and projects	3	-	344,000	344,000	423,640
Total Income		20,164	344,000	364,164	650,168
Expenditure on:					
Costs of raising funds	4	26,569	-	26,569	44,079
Training and projects	6	38,936	553,841	592,777	462,046
Total Expenditure		65,505	553,841	619,346	506,124
Net (Expenditure)/Income for the year before transfers		(45,341)	(209,841)	(255,182)	144,043
Transfers between funds		-	-	-	-
Net (Expenditure)/Income for the year		(45,341)	(209,841)	(255,182)	144,043
Net movement in funds		(45,341)	(209,841)	(255,182)	144,043
Balances brought forward at 1st January 2021		133,008	322,790	455,798	311,754
Balances carried forward at 31st December 2021		87,666	112,949	200,616	455,798

All disclosures relate only to continuing activities. All gains and losses in the year are included above.

All income in the prior year was unrestricted except for Training and Projects income of £423,180.

All expenditure in the prior year was unrestricted except for Training and Projects costs of £276,763.

ART AGAINST KNIVES
REPORT AND FINANCIAL STATEMENTS
For the Year Ended 31 December 2021
Balance Sheet

	Note	2021 £	2020 £
Fixed Assets			
Investments	12	1	1
Tangible Fixed Assets	13	1,407	1,909
		<u>1,408</u>	<u>1,910</u>
Current Assets			
Debtors	10	30,941	198,129
Cash at bank and in hand		198,987	264,647
		<u>229,928</u>	<u>462,776</u>
Creditors - amounts falling due within one year	11	30,720	8,888
Net current assets		<u>199,208</u>	<u>453,888</u>
Total net assets		<u>200,616</u>	<u>455,798</u>
Funds			
Restricted	14	112,949	322,790
Unrestricted - General	14	87,667	133,008
		<u>200,616</u>	<u>455,798</u>

The financial statements have been prepared in accordance with provisions applicable to companies subject to the small companies regime.

The Trustees consider that the company is entitled to exemption from the requirement to have an audit under the provisions of section 477 of the Companies Act 2006 (the 'Act') and members have not required the company to obtain an audit for the year in question in accordance with section 476 of the Act.

The Trustees acknowledge their responsibilities for complying with the requirements of the Companies Act 2006 with respect to accounting records and the preparation of financial statements.

The financial statements were approved and authorised for issue by the Trustees on 28th September 2022 and signed on their behalf, by:

James Pole

James Pole
Treasurer

**ART AGAINST KNIVES
REPORT AND FINANCIAL STATEMENTS
For the Year Ended 31 December 2021
Notes to the Financial Statements**

1. Accounting policies

Charity Information

Art Against Knives is a registered charity. The principal address is 1 Alfred Place, London WC1E 7EB.

Basis of preparation

The financial statements have been prepared in accordance with Accounting and Reporting by charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Report Standard applicable in the UK and Republic of Ireland (FRS 102 - effective 1 January 2019)— (Charities SORP FRS 102).

Art against Knives meets the definition of a public benefit entity under FRS 102. Assets and liabilities are initially recognised at historical cost or transaction value unless otherwise stated in the relevant accounting policy or note.

Going concern

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

Grants

Grants are recognised as income when the entitlement to the grant is certain. Grants made towards the costs of specific activities and services are classified as restricted income. Where services are not fully delivered in the period the restricted income was received, the balance of the grant is held in restricted funds. Grants towards the cost of acquiring assets are classified as restricted income when received. A transfer is then made from restricted funds to unrestricted funds to reflect the purchase of capital items. Grants that provide core funding or a general contribution to the charity are included in voluntary income.

Voluntary income

Voluntary income includes donations from individuals, trusts and companies, unrestricted grants and legacies.

Donations

Donations are recognised in the accounting period in which they are received. Donated goods, facilities or services are recognised when the charity has control over them, any conditions associated with the donated item have been met, the receipt of economic benefit from the use by the charity of the item is probable and that economic benefit can be measured reliably. On receipt, donated services or facilities are recognised on the basis of the value of the gift to the charity which is the amount the charity would have been willing to pay to obtain services or facilities of equivalent economic benefit on the open market; a corresponding amount is then recognised in expenditure in the period of receipt.

Investment income

Investment income is included gross or at the amounts receivable plus the attributable tax credit.

**ART AGAINST KNIVES
REPORT AND FINANCIAL STATEMENTS
For the Year Ended 31 December 2021
Notes to the Financial Statements**

1. Accounting policies (continued)

Fees and sales

Fees for the supply of services are recognised when earned. Income received in advance for services to be delivered in the following year is treated as deferred income and included in creditors.

Fund accounting

Restricted funds are subject to restrictions imposed by the donor or by the specific terms of the charity appeal. These are accounted for separately from unrestricted funds. Details of restricted funds are shown at Note 14 Unrestricted funds are those which are not subject to restrictions. Any surpluses are available for use at the discretion of the trustees in furtherance of the objectives of the charity.

Expenditure

Costs apportioned to activities include costs of staff time spent on each area of activity, costs directly incurred in order to deliver the activity, and support costs apportioned according to the ratio of staff time on the area of activity to total staff time.

Pension costs

The charity operates a group personal pension scheme. The assets of the scheme are held separately from those of the charity in independently administered funds. Payments in respect of current service contributions are charged in the accounts as they fall due.

Fixed assets

Tangible fixed assets costing more than £500 are capitalised and depreciated over their useful lives and shown in the balance sheet at cost less accumulated depreciation. Depreciation is provided at the following rate: Computers and other equipment - 25% per annum.

Cash and cash equivalents

Cash at bank and cash in hand includes cash and short term highly liquid investments with a short maturity of three months or less from the date of acquisition or opening of the deposit or similar account.

Financial Instruments

The charity only has financial assets and financial liabilities of a kind that qualify as basic financial instruments. Basic financial instruments are initially recognised at transaction value and subsequently measured at their settlement value.

VAT

Expenditure includes VAT which cannot be fully recovered from HM Revenue and Customs.

Liabilities

The accruals concept is applied. Liabilities are recognised as soon as a legal or constructive obligation arises.

Tax status

The company is a registered charity and is not liable to Corporation Tax on its current activities.

**ART AGAINST KNIVES
REPORT AND FINANCIAL STATEMENTS
For the Year Ended 31 December 2021
Notes to the Financial Statements**

1. Accounting policies (continued)

Critical estimates and judgements

In the application of the charity's accounting policies, the trustees are required to make judgements, estimates and assumptions about the carrying amount of assets and liabilities that are not readily apparent from other sources. The estimates and associated assumptions are based on historical experience and other factors that are considered to be relevant. Actual results may differ from these estimates. The estimates and underlying assumptions are reviewed on an ongoing basis. Revisions to accounting estimates are recognised in the period in which the estimate is revised where the revision affects only that period, or in the period of the revision and future periods where the revision affects both current and future periods.

Measurement of financial assets and financial liabilities

Basic financial assets, which include debtors and cash and bank balances, are initially measured at transaction price including transaction costs and are subsequently carried at amortised cost using the effective interest method unless the arrangement constitutes a financing transaction, where the transaction is measured at the present value of the future receipts discounted at a market rate of interest. Financial assets classified as receivable within one year are not amortised.

Basic financial liabilities, including creditors and bank loans are initially recognised at transaction price unless the arrangement constitutes a financing transaction, where the debt instrument is measured at the present value of the future payments discounted at a market rate of interest. Financial liabilities classified as payable within one year are not amortised.

Debt instruments are subsequently carried at amortised cost, using the effective interest rate method,

Trade creditors are obligations to pay for goods or services that have been acquired in the ordinary course of operations from suppliers. Amounts payable are classified as current liabilities if payment is due within one year or less. If not, they are presented as non-current liabilities. Trade creditors are recognised initially at transaction price and subsequently measured at amortised cost using the effective interest method.

ART AGAINST KNIVES
REPORT AND FINANCIAL STATEMENTS
For the Year Ended 31 December 2021
Notes to the Financial Statements

2 Donations & Legacies

	Unrestricted	Restricted	2021 £	2020 £
Grants and donations	20,164	-	20,164	226,528
	<u>20,164</u>	<u>-</u>	<u>20,164</u>	<u>226,528</u>

3 Training and projects

	Unrestricted £	Restricted £	2021 £	2020 £
Art Against Knives	-	125,501	125,501	69,766
In Our Hands	-	48,948	48,948	86,016
Creative Collaborations	-	21,992	21,992	99,760
Trusted relationships	-	125,697	125,697	84,022
Catch 22	-	21,862	21,862	9,732
Covid-19 response	-	-	-	73,884
IOH Trading	-	-	-	460
	<u>-</u>	<u>344,000</u>	<u>344,000</u>	<u>423,640</u>

4 Cost of raising funds

	Unrestricted	Restricted	2021 £	2020 £
Staff costs	8,682	-	8,682	27,320
Fundraising cost	12,348	-	12,348	11,382
Support costs	5,539	-	5,539	5,377
	<u>26,569</u>	<u>-</u>	<u>26,569</u>	<u>44,079</u>

5 Independent examination fees

Included within governance cost is £2,640 (2020: £2,660) in respect of independent examination fees.

6 Training and projects

	Direct costs		Support costs		2021 £	2020 £
	Unrestricted	Restricted	Unrestricted	Restricted		
Art Against Knives	-	76,734	3,070	62,264	142,068	62,408
In Our Hands	-	92,171	5,143	13,305	110,619	152,368
Creative Spaces	-	79,322	3,547	4,774	87,643	108,283
Trusted Relationships	-	110,414	9,393	42,050	161,857	73,256
Catch 22	-	21,219	967	4,430	26,616	5,945
Covid-19 Response	-	27,475	2,783	19,683	49,941	27,522
	<u>-</u>	<u>407,335</u>	<u>24,903</u>	<u>146,506</u>	<u>578,744</u>	<u>429,783</u>
Admin and support	-	-	4,551	-	4,551	10,464
Governance cost	9,481	-	-	-	9,481	21,798
	<u>9,481</u>	<u>407,335</u>	<u>29,454</u>	<u>146,506</u>	<u>592,776</u>	<u>462,045</u>

ART AGAINST KNIVES
REPORT AND FINANCIAL STATEMENTS
For the Year Ended 31 December 2021
Notes to the Financial Statements

7 Analysis of support costs

	Art Against Knives	In Our Hands	Creative Spaces	Trusted Relationships	Catch 22	Covid-19 Response	2021 £	2020 £
Staff	47,903	13,526	6,101	37,718	3,957	16,472	125,678	136,602
Professional services	7,482	2,112	953	5,891	618	2,573	19,629	-
Insurance	849	240	108	669	70	292	2,228	2,808
Office expenditure	5,844	1,650	744	4,601	483	2,009	15,331	18,622
Travel	360	102	46	284	30	124	945	781
Bank charges	70	20	9	55	6	24	184	106
Storage	2,373	670	302	1,868	196	816	6,225	3,858
Marketing	68	19	9	54	6	23	179	-
IT Expenses	214	61	27	169	18	74	563	708
Depreciation	171	48	22	134	14	59	448	-
	65,334	18,447	8,322	51,443	5,397	22,466	171,410	163,485

Support costs have been apportioned using the ratio of time spent for each employee

8 Staff costs

	2021 £	2020 £
Wages and salaries	331,754	260,653
National Insurance	32,949	25,222
Pension costs	7,454	5,252
	<u>372,157</u>	<u>291,126</u>
<i>Allocated as follows:</i>		
Fundraising	8,682	27,320
Training and projects	315,572	248,044
Administration and support	47,903	15,762
	<u>372,157</u>	<u>291,126</u>

	2021	2020
Average number of employees and average number of full time equivalent employees	11	7

No employee received emoluments in excess of £60,000 per annum.

9 Board of Trustee expenses

No expenses were paid to Trustees. No remuneration was paid to any Trustee.

ART AGAINST KNIVES
REPORT AND FINANCIAL STATEMENTS
For the Year Ended 31 December 2021
Notes to the Financial Statements

10 Debtors

	2021	2020
	£	£
Trade debtors	16,107	15,453
Accrued income and prepayments	10,539	178,084
Other debtors	4,295	4,592
	<u>30,941</u>	<u>198,129</u>

All debtors are recoverable within one year.

11 Creditors - amounts falling due within one year

	2021	2020
	£	£
Trade creditors	9,464	1,263
Taxation and social security	10,695	1,166
Accruals	10,561	6,459
	<u>30,720</u>	<u>8,888</u>

12 Fixed Asset Investments

	2021	2020
	£	£
Investments		
Value at 1 January 2021	1	1
Additions	-	-
Increase/(decrease) in market value	-	-
	<u>1</u>	<u>1</u>
Value at 31 December 2021	1	1

Art Against Knives has a subsidiary undertaking called Art Against Knives Trading Ltd (registered in England and Wales with company no. 07785806).

The subsidiary, Art Against Knives Trading Ltd, is controlled by Art Against Knives (the holding company), by virtue of being its sole member, and the power to appoint directors to the board of the subsidiary.

The loss of the subsidiary was £66 and net assets amounted to £0 as at 31 December 2021.

ART AGAINST KNIVES
REPORT AND FINANCIAL STATEMENTS
For the Year Ended 31 December 2021
Notes to the Financial Statements

13 Tangible Fixed Asset

	2021
	£
	Equipment
Cost	
At 1 January 2021	1,909
At 31 December 2021	<u>1,909</u>
Depreciation	
At 1 January 2021	99
Charge for the year	403
At 31 December 2021	<u>502</u>
Net book value	
At 1 January 2021	<u>1,810</u>
At 31 December 2021	<u>1,407</u>

ART AGAINST KNIVES
REPORT AND FINANCIAL STATEMENTS
For the Year Ended 31 December 2021
Notes to the Financial Statements

14 Summary of funds

	Movement in Resources				Balance 31st Dec 2021
	Balance 1st Jan 2021	Incoming	Outgoing	Transfer	
	£	£	£	£	£
Restricted					
Art Against Knives	64,548	125,501	138,999	-	51,050
In Our Hands	83,045	48,948	105,476	-	26,517
Creative Spaces	97,487	21,992	84,096	-	35,383
Trusted Relationships	26,766	125,697	152,464	-	-
Catch 22	3,787	21,862	25,649	-	-
Covid-19 Response	47,157	-	47,157	-	-
	322,790	344,000	553,841	-	112,949
Unrestricted					
Unrestricted funds	133,008	20,164	65,505	-	87,667
	133,008	20,164	65,505	-	87,667

	Movement in Resources				Balance 31st Dec 2020
	Balance 1st Jan 2020	Incoming	Outgoing	Transfer	
	£	£	£	£	£
Restricted					
Art Against Knives	-	69,766	43,545	39,069	65,290
In Our Hands	149,399	86,016	120,770	(31,598)	83,046
Creative Spaces	6,483	99,760	86,485	77,729	97,487
Trusted Relationships	16,052	84,022	15,540	(57,716)	26,819
Catch 22	-	9,732	-	(5,945)	3,787
Covid-19 Response	-	73,884	10,422	(17,100)	46,362
	171,933	423,180	276,763	4,439	322,790
Unrestricted					
Unrestricted funds	139,821	226,988	229,362	(4,439)	133,008
	139,821	226,988	229,362	(4,439)	133,008

Art against Knives: Our delivery funding allows us to respond flexibly to young people's requests for creative activities.

In Our Hands: Our IN OUR HANDS programme delivers free community Nail Bars for young women aged 12-30 in London. We provide them with the opportunity to learn new skills, get their nails painted for free, socialise in a safe place, develop vital personal skills and collectively take action that addresses Violence Against Women & Girls. We currently host three weekly pop-up community nail bars with a wide ranging programme of activities.

Creative Spaces Program: THE LAB: weekly music studio with industry-standard training and access to music-making, producing, recording, video, digital and graphic skills training. THE STUDIO: Hosts our podcast project One Mic Real Talk. The podcast is created by young people bringing forward the topics, experiences and discussions that matter to them. VIRTUAL CREATIVE CURRICULUM - a programme of online workshops engaging with creative professionals, accessible to young people from across our programmes and those who are unable to access spaces in person.

Trusted Relationships: A multi-year partnership between Barnet Council, MAC UK, Art Against Knives and Growing Against Violence to strengthen relationships between young people at risk of exploitation and the adults that are there to support them. We are one of 11 national projects that are being funded and externally evaluated by the Home Office to build the evidence on what works to protect children and young people from these types of exploitation and abuse. This was the fourth year of this funding stream.

Catch 22: We piloted working in partnership with the organisation Catch 22 to support their detached youth work delivery in the Borough of Merton. This came to an end in June 2021.

Covid-19 Response: Covid-19 emergency funding allowed us to quickly respond to the pandemic and lockdown by providing us with the resources to successfully transition our delivery to online sessions. We were able to offer a range of workshops online led by creative professionals and addressing issues important to young people.

ART AGAINST KNIVES
REPORT AND FINANCIAL STATEMENTS
For the Year Ended 31 December 2021
Notes to the Financial Statements

15 Analysis of net charity assets between funds

	Unrestricted funds	Restricted funds	Total funds 2021
	£	£	£
Tangible fixed assets	1,408	-	1,408
Current assets	103,794	126,135	229,929
Current liabilities	(17,535)	(13,186)	(30,721)
Total net assets	87,667	112,949	200,616

	Unrestricted funds	Restricted funds	Total funds 2020
	£	£	£
Tangible fixed assets	1,910	-	1,910
Current assets	138,724	324,053	462,776
Current liabilities	(7,625)	(1,263)	(8,888)
Total net assets	133,009	322,789	455,798

16 Related party transactions

Art Against Knives owns 100% of the shares of Art Against Knives Trading Limited. At the end of each financial year, Art Against Knives Trading Limited covenants its profits to Art Against Knives. During the year to 31 December 2021, the charity received £0 (2020 - £0) from the Company.

17 Operating lease commitments

At the year end the charity had total commitments under operating leases expiring after more than 3 months of £15,833 (2020: £18,649).