

# **Axis Web**

Charity number 1002841

A company limited by guarantee number 02595018

## **Annual Report and Financial Statements**

**for the year ended 31 March 2023**

The logo for Axis Web, featuring the word "axis" in a bold, lowercase, sans-serif font. A thick, bright yellow horizontal bar is positioned behind the letters, passing through the middle of each character.

**WYCAS**

COMMUNITY ACCOUNTING  
WEST YORKSHIRE

**Annual Report and Financial Statements  
for the year ended 31 March 2023**

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**Prepared by West Yorkshire Community Accountancy Service CIO**

# Axis Web

## Trustees' report for the year ended 31 March 2023

### Reference and administrative details of the charity, its trustees and advisors

The trustees during the financial year and up to and including the date the report was approved were:

<b>Name</b>	<b>Position</b>	<b>Dates</b>
Lisa Stansbie	Chair	
Rupert Wilcox-Baker	Deputy Chair	
Sarah Martin		Resigned December 2022
Sue Williams		
Holly Slingsby		
Fiona Grady		
Juan Carlos Candanedo Saez		
Pamela Newall		Appointed June 2022
Laura Nelson		Appointed June 2022
Radhika Patel		Appointed November 2022
Diana Ali		Appointed July 2023
Edwin Colyer		Appointed July 2023
<b>Charity number</b>	1002841	Registered in England and Wales
<b>Company number</b>	02595018	Registered in England and Wales
<b>Registered and principal address</b>	<b>Bankers</b>	
The Art House	National Westminster Bank Plc	
Drury Lane	8 Park Row	
Wakefield	Leeds	
WF1 2TE	LS1 2TW	

### Independent examiner

Simon Bostrom FCIE

### West Yorkshire Community Accountancy Service CIO

Stringer House  
34 Lupton Street  
Leeds  
LS10 2QW

### Structure, governance and management

The charity is a company limited by guarantee and was formed on 25 March 1991. It is governed by a memorandum and articles of association as amended by special resolutions dated 17 April 2003, 25 December 2004, 30 November 2006, 20 December 2019 and 8 April 2021. The liability of the members in the event of the company being wound up is limited to a sum not exceeding £1.

### Method of recruitment and appointment of trustees

The trustees of the charity are also the directors for the purposes of company law and are appointed by the members at the AGM.

# Axis Web

## Trustees' report (continued) for the year ended 31 March 2023

### Objectives and activities

#### The charity's objects

Our Charity's purposes, as set out in the objects contained in the company's memorandum of association, are to:

advance the education of the public by promoting and developing the understanding and appreciations of the visual arts in the United Kingdom,

in particular by extending the influence in and relevance of the visual arts to the community, by creating new opportunities in the visual arts,

by encouraging and facilitating an increase in good practice in the visual arts.

#### Vision

Our vision is the sharing of the visual arts for a healthier society.

#### Mission

Our mission is to empower the beneficiaries we serve - artists and communities - by responding to their needs in an ever changing world.

We do this through:

- Creating the space to support artists' needs (both online and offline).
- Creating a culture of nurturing, collaboration and growth.
- Creating opportunities to make, share and access art, via meanwhile spaces, commissions and knowledge sharing.
- Encouraging and facilitating good practice in the visual arts.
- Leading on sector research.

#### Public benefit statement

In setting our objectives and planning our activities our Trustees have given serious consideration to the Charity Commission's general guidance on public benefit.

### Achievements and performance

#### A Year of Support and Growth

Welcome to our yearly look-back. It's a chance to reflect on a year where our solid dedication to contemporary visual art and artists turned into fresh ideas, growth, and deep connections within our community.

This year, our work was rewarded with a 20% growth in membership. That's not just a number; it shows the trust and worth that artists and creative freelancers find in our charity.

Our members' voices guide us, and our yearly survey helped us understand their specific experiences and hopes. The lessons learned are shaping our future, leading us to even more meaningful help and involvement.

We launched our own Community Platform, a lively hub made to build real connections and support among artists. It's a dynamic reflection of our commitment to making places where artists thrive.

Our Axis Graduate Programme has been key in guiding new graduates as they start their artistic careers, giving tailored content, mentorships, and chances to show their work.

We've boosted our public engagement, offering rich experiences of contemporary visual art. Popular strands like the Public Events Programme and "What do Axis Artists do all day?" film series have helped to widen access and appreciation of the work our members do.

We've also helped about 100 artists and their projects breathe life into 17 empty commercial properties across England and Wales.

## **Axis Web**

### **Trustees' report (continued) for the year ended 31 March 2023**

#### **Achievements and performance continued**

Our Social Works? Journal continues to be a bright light of exploration and smart talk, building bridges between the worlds of academia and practice.

Together, these efforts have woven a year filled with success, learning, and growth. As we look to the future, we stay committed to nurturing, engaging, and celebrating the world of contemporary visual arts.

#### **Understanding Our Members**

This year, we worked hard to deepen our connection with our members. We designed and sent out a tailored survey, capturing valuable feedback. This effort went beyond just gathering data, it opened doors to rich insights.

We learned our members value collaboration, sharing, and community. They want platforms that match their unique interests and connections that go beyond mere networking.

These insights guided our actions and inspired us to think creatively and act with empathy.

#### **Shaping the Future**

The feedback was overwhelmingly positive. Axis is celebrated as a leader in artist support, offering a wide range of opportunities. What excited us the most was the enthusiasm for our user-friendly community platform. Our members see potential, and so do we.

These insights are sparks for change. They're shaping our plans, fine-tuning our platforms, and driving us to innovate. By listening to our members, we've found a roadmap to a future filled with exciting opportunities and even stronger community connections.

#### **Community Platform Development and Launch: A Space for Artists, by Artists**

Artists thrive on connection, collaboration, and community. Recognising this, we started a mission to build real connections among our members, beyond the limits of ordinary social media.

This year, we proudly launched our bespoke Community platform, carefully designed with features that directly meet the needs of artists. These include online member meet-ups, one-to-one mentoring, and tailored in-feed prompts to spark conversation and debate.

This platform is a commitment to fostering real interactions, collaborations, and engagements among artists. It's a lively hub, vibrant with creativity and connection, and tuned to the special frequencies of the artistic community.

The Community platform is quickly becoming an essential hub for our members. Early responses were overwhelmingly positive, with more people joining than we expected. Feedback from members reflects the impact:

*"It feels that extra mile that's important for a deeper connection once we choose to join a platform like Axis."*

Our platform, along with our attentive approach, keeps solidifying our reputation as 'the small arts organisation that cares.' At the core of our charity's mission is the principle of listening to our members. This year marked a big step in boosting our engagement, helping us connect more deeply with artists and support their professional growth.

#### **Connecting Artists and Audiences: The Axis Directory**

Our journey is about bridging the gap between artists and audiences.

The Axis Directory is a platform for discovery and engagement, not just a list of artists. It's where audiences find inspiration, curators discover new talents, and artists gain exposure. It's a changing space that makes sure artists' work is open to a wide audience.

## **Axis Web**

### **Trustees' report (continued) for the year ended 31 March 2023**

#### **Achievements and performance continued**

##### **Experiencing Art: A Journey of Exploration and Engagement**

Our structured routes across our platforms let visitors explore and experience contemporary visual art. From community galleries to interactive showcases, we've turned browsing into an artistic adventure.

Our commitment to curating the art experience even goes into social media. Weekly releases of curated programmes, like Five2Watch and Highlights, have become awaited events, offering fresh perspectives and new discoveries.

The impact of these efforts is both inspiring and humbling. Over 500 artists' work has been featured, showing the diversity and depth of talent within our membership. But numbers only tell part of the story. The impressive 300,000+ visits to the directory are not just clicks; they're connections.

It's proof that art can captivate and inspire. And it's a reminder that our role as curators, connectors, and supporters of art is more vital than ever.

##### **What Do Axis Artists Do All Day? A Journey into Artists' Lives**

Art has many sides. To truly appreciate its depth, one must delve into the lives of the artists who breathe life into it. With this in mind, we embarked on a journey to reveal the daily practices, inspirations, and challenges faced by artists on Axis.

This year, we continued the film series "What Do Axis Artists Do All Day?" offering an intimate and candid look at the varied and profound journeys of contemporary visual artists. This initiative aimed to make art more open and relatable to viewers.

Films made include:

- Emily Speed's exploration of the intricate relationships between people, architecture, and power dynamics, and reflections on her recent show at Tate Liverpool;
- Steve Messam's unique approach to creating temporary installations within natural landscapes; and
- Diana Ali's multifaceted practice, including film-making and painting, as well as her role as a mentor on the BBC's 'Big Painting Challenge'.

Coupled with interactive social media content, the series helps break down barriers between artists and audiences and foster a richer understanding of contemporary visual art.

##### **Public Events Programme: Engaging the Wider Community in Contemporary Visual Art**

Our public events programme is quickly becoming a key part of our outreach and community engagement. This year, we've taken it to new heights, with a range of events designed to engage, educate, and inspire.

From insightful talks and workshops to interactive exhibitions, our events have covered a wide spectrum of topics and mediums. We've worked with top artists, curators, and educators, creating a rich tapestry of experiences that resonate with both seasoned and new artists.

Our goal has always been to make art open and enjoyable for all, and this year's programme proves our commitment. We've seen record attendance, eager participation, and glowing feedback, reflecting the success and impact of our carefully chosen events.

The events have not only showcased incredible talent but also built a sense of community and connection. They've been places for dialogue, exploration, and creativity, nurturing a culture that celebrates art in all its forms.

## **Axis Web**

### **Trustees' report (continued) for the year ended 31 March 2023**

#### **Achievements and performance continued**

Our event seasons included:

- **Body Season (July 2022):** A deep dive into the theme of the body in art, featuring workshops and talks by remarkable artists like Priya Mistry, Charlie Porter, Kajal Nisha Patel, and Letty Mc Hugh.
- **Back to School with Axis (September 2022):** Tailored for artists and creative professionals, including masterclasses led by Madeleine Kay and The Uncultured.
- **Axis All Areas (November 2022):** Celebrating the Axis community, with insightful talks by artists Linda Stupart, Diana Ali, Dawn Woolley, the Axis Team and Trustees.
- **Artist in the Community (December 2022 - March 2023):** Epitomising our commitment to fostering connections between artists and the community, featuring monthly digital residencies with distinguished artists like Kajal Nisha Patel, Diana Ali, Fiona Grady, Harold Offeh, and Ellie Clarke.

The response from our community has been overwhelmingly positive:

"What a rich, inspiring and thought-provoking event!"

"So informative, really useful."

#### **Vacant Space: Breathing Life into Dormant Places**

Our objective is to repurpose empty commercial properties for creative use, giving artists unique spaces to develop and showcase their work. We don't just fill a space, it's about breathing life into dormant areas, turning them into thriving centres of art and community.

Vacant Space is a keystone initiative that links our charitable goals with the urgent need to use empty commercial spaces productively. It's our mission to infuse life and creativity into places left behind.

We supported artists in projects across various locations in England and Wales, including Bootle (Liverpool), Cardiff, Middlesbrough, Guildford, Hastings, Newark, Hull, Bournemouth, Barnsley, Bradford, and Sunderland. These weren't just exhibitions; they were transformations, turning vacant commercial properties into bustling hubs of creativity and community involvement.

The impact has been deep and far-reaching. This initiative has served as a dynamic platform, supporting over 100 artists during the year, but it's also done something even more remarkable. It has revitalised spaces across multiple locations, enriching local communities that now interact with these artistic expressions. Vacant spaces have become lively places, filled with creativity, conversation, and connection.

What started as an ambition to support and nurture artists and increase public engagement outside traditional art spaces has become a movement, a celebration of art's power to rejuvenate, inspire, and unite.

#### **Axis Graduate Programme: Guiding the Transition from Academia to Arts Practice**

Transitioning from academia to professional arts practice is a key journey filled with opportunities and challenges. With the Axis Graduate Programme, we sought to provide a guiding light, creating an innovative artist-led initiative tailored to bolster recent graduates as they embark on their artistic careers.

Led by artist Harlan Whittingham from the Axis team, the programme spanned 13 enriching weeks, immersing graduates in talks, mentoring sessions, and insights. Experienced artists and art professionals such as Daniel O'Dempsey, Cem A AKA @freeze\_magazine, Rózsa Farkas of Arcadia Missa, and others contributed their expertise.

At the end, there was a unique opportunity for graduates to have their first taste of the real world with an Axis funded group exhibition at The Royal Standard in Liverpool. This exhibition showcased their work and served as a tangible testament to their creativity and determination.

We were proud to join forces with renowned institutions including Arts University Bournemouth, Manchester School of Art, Swansea School of Art, Norwich School of Art, York St John University, and Leeds Beckett University, enhancing the programme's success.

## **Axis Web**

### **Trustees' report (continued) for the year ended 31 March 2023**

#### **Achievements and performance continued**

##### **Championing Social Art: Equality, Diversity, and Inclusion**

Art has the power to transcend boundaries, spark conversations, and champion causes. This year, we've been driven by a deep desire to understand, advocate, and highlight the role of social art in championing Equality, Diversity, and Inclusion (EDI).

Social Works? Issue 3, edited by Lucy Wright and Special Issue Co-editor, R. M Sánchez-Camus, stands as a testament to the vibrant and diverse landscape of social art practice in the UK and beyond. Featuring contributions from artists including Adi Lerer, Anna Francis, Emma Lilwall, and many others, this journal serves as an inspiration and guide for anyone embarking on their own journey towards Equality, Diversity, and Inclusion.

This special issue, born out of our initiative 'Social Artists for Equality, Diversity and Inclusion' (SAFEDI), in collaboration with Manchester Metropolitan University and Social Art Network, is more than a publication; it's a living testament to the potential of social art. The content spans a vast spectrum of social practice, from highlighting the work of BME artists to disability activism, and from artistic interventions in the justice system to projects in under-resourced neighbourhoods.

These efforts have ignited passions, inspired actions, and seek to lay the foundation for a more inclusive artistic landscape. Together with our collaborators and contributors, we've taken a step towards a future where art is not just a medium of expression but a catalyst for equality and positive change.

##### **Social ARTery 2.0: A Seamless Blend of Physical and Digital Engagement**

In an ever-connected world where physical and digital realms intertwine, "Social ARTery 2.0" embarked on a pioneering journey to explore this seamless convergence, championing innovation, inclusivity, and diverse community engagement.

The core of the initiative was the Phygital Artist Commissions, where seven artists immersed themselves in their designated communities, leading to groundbreaking projects. From HARI / Hull Artist Research Initiative steered by Sarah Pennington and Thomas Robinson to artists Simon Hall, Pamela Crowe, Jose Garcia Oliva, and Amy Lawrence.

Peer Learning & Mentoring became a catalyst of the project, nurturing the creativity and learning of the commissioned artists. Digital participation specialist John Whall and Lead Artist/Creative Producer R.M. Sánchez-Camus provided mentorship and guidance, ensuring success and resonance.

The Digital Symposium Series opened new doors, commissioning ten artists to present online exhibitions, interactive webinars, and more. It even allowed 20 recent graduates to curate an interactive exhibition in GatherTown, breaking conventional boundaries.

Resources were no less vital. From the "Working Phygitally" guide to comprehensive streaming guidelines and detailed case studies, a treasure trove of knowledge was curated, enriching the phygital landscape.

The Social Art Network (SAN) Development was a key pillar, extending support to the Social Art Network. Organising a Social Art Assembly in Brighton, streamed online, and commissioning Milica Milosevic as the Development Lead, were steps in forging a robust network.

At the helm of Evaluation and Learning was Dr. Ria Poole, adopting an intrinsic evaluation methodology that fostered continuous reflection and adaptive learning, ensuring that the project's legacy feeds into future initiatives.

In the end, "Social ARTery 2.0" was more than a project; it laid a foundation for the future of phygital art, a testament to what's possible when creativity knows no bounds.

## **Axis Web**

### **Trustees' report (continued) for the year ended 31 March 2023**

#### **Achievements and performance continued**

##### **Welcoming Our New Trustees and Expressing Gratitude**

As we continue to champion contemporary visual art and community engagement, the insights and dedication of our leadership team remain essential. This year, we are elated to introduce three distinguished individuals to our Board of Trustees: Radhika Patel, Pam Newall, and Laura Nelson. Each of them brings a unique blend of professional expertise and passion for the arts, reinforcing our charity's commitment to excellence and innovation.

As we warmly welcome our new trustees, we also take a moment to express our deepest gratitude to Sarah Martin. Sarah's tenure with us has been marked by steadfast dedication and a commitment to excellence. Her invaluable contributions have laid down strong foundations, and her legacy will resonate in our future achievements.

##### **Charting Our Path Forward: A Vision of Connection, Creativity, and Celebration**

As we reflect upon our journey and the impactful initiatives undertaken, we're also looking eagerly to the horizon, contemplating what the future holds for Axis and our vibrant community.

Our overarching vision is to foster an enriched environment where artists feel supported and audiences are engaged. The road ahead is marked with three pivotal goals:

- **Deepening Artist Engagement:** By embracing the multifaceted challenges and opportunities of artistic creation, we aim to deepen our commitment to every artist in our community.
- **Audience Engagement & Accessibility:** Our mission is to magnify the resonance of contemporary visual arts, ensuring more people can access and appreciate the creative narratives we support.
- **Organisational Excellence:** We're continuously refining our strategies to ensure Axis remains a leader in performance, delivering impactful experiences to both artists and audiences.

The impact we aim for is expansive. We envision a connected community where artists are empowered, their works gain unparalleled visibility, and audiences have enriched access to the world of contemporary visual arts. Key to this vision are our strategic priorities:

- **A Showcase of Contemporary Visual Arts:** We're dedicated to curating a dynamic platform that spotlights diverse artists and champions evolving artistic practices.
- **A Stronger Peer Network:** Collaboration is the lifeblood of creativity. By fostering robust peer networks and deepening partnerships, we believe in solving complex challenges and offering unparalleled support to our artists.
- **Extending Reach and Participation:** Our commitment is to weave a tapestry of diverse voices, ensuring inclusivity and broadening our impact. The digital realm offers untapped potential, and we're poised to redefine how audiences engage with contemporary visual art.

In the upcoming year, our focus will be accentuated by key initiatives: embracing technological advancements, spotlighting diverse artistic narratives, broadening audience engagement avenues, and fostering collaborations. From showcasing artist brilliance to facilitating artistic endeavours, our roadmap is filled with promise and opportunity.

We're also dedicated to continuous learning and feedback. Regular engagements with our community will ensure we're in sync with their visions, helping us shape a future reflective of our collective aspirations.

Lastly, our team is our strength. Ensuring their growth and well-being remains paramount, as they are the backbone of every initiative and the heralds of Axis's ethos.

The journey ahead is promising, and with the continued support of our community, we're confident of crafting narratives that resonate, inspire, and celebrate the world of contemporary visual arts.

## Axis Web

### Trustees' report (continued) for the year ended 31 March 2023

#### Financial review

The net income for the year was £46,557, all relating to unrestricted funds.

#### Reserves policy

The charity's free reserves, excluding fixed assets, at the year end were £249,919.

Axis operates a public service platform, providing services, for example operating a membership and managing a portfolio of between 15 to 20 properties.

The Trustees have established a General Reserves Policy for the following reasons:

- To meet unexpected and unbudgeted demands;
- To ensure the Charity's short and long term sustainability;
- To ensure continuity of service to beneficiaries in the event of an unexpected decline in charitable income;

In line with our Reserves Policy, the Trustees aim for reserves of £134,285 to £259,518.

#### Consideration of Risks

- 1 As a self-financing charity (not in receipt of public subsidy for core activities) any impact leading to a loss of Income from membership and donations would have a significant impact. Equivalent of three months income (£98,234) would be needed whilst other sources of income were considered.
- 2 As a digital first charity, maintenance and regeneration of digital assets (£27,000) is essential to continue to deliver services to beneficiaries.
- 3 In the event of the Charity having to close, to meet its legal obligations, it would need to have three month's running costs (£86,500) in addition to Redundancy costs (£47,784).

#### Determining Reserve Range:

Low-End Reserve (£134,285):

- Focus: Loss of Income and Digital Assets
- Rationale: These are non-negotiables as they are tied directly to our ability to operate and deliver services.

Top-End Reserve (£259,518):

- Focus: All four considerations
- Rationale: This provides a comprehensive safety net, ensuring we can meet all obligations and navigate unexpected challenges.

By adopting this two-tier approach, we have the flexibility to adapt to both expected and unexpected changes in our financial landscape.

## **Axis Web**

### **Trustees' report (continued) for the year ended 31 March 2023**

#### **Statement of trustees' responsibilities**

The trustees (who are also the directors for the purposes of company law) are responsible for preparing the Trustees report and the financial statements in accordance with the applicable law and UK Accounting Standards.

Company law requires the trustees to prepare financial accounts for each financial year which give a true and fair view of the state of affairs of the charitable company and of the incoming resources and application of resources, including the income and expenditure, of the charitable company for the year. In preparing these financial statements, the trustees are required to:

- select suitable accounting policies and apply them consistently;

- observe the methods and principles in the Charities SORP;

- make judgements and estimates that are reasonable and prudent;

- state whether applicable UK accounting standards have been followed, subject to any material departures disclosed and explained in the financial statements;

- prepare the accounts on a going concern basis unless it is inappropriate to presume that the charitable company will continue in operation.

The trustees are responsible for keeping 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 accounts comply with the Companies Act 2006. They are also responsible for safeguarding the assets of the charity 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 Statement of Recommended Practice: Accounting and Reporting by Charities (Charities SORP (FRS102)), and in accordance with the special provisions of the Companies Act 2006 relating to small companies.

Approved by the board of trustees on 13/12/2023

Lisa Stansbie (Trustee)

## **Axis Web**

### **Independent examiner's report to the trustees of Axis Web**

I report to the charity trustees on my examination of the accounts of the charitable company for the year ended 31 March 2023, which are set out on pages 12 to 19.

#### **Responsibilities and basis of report**

As the charity's trustees of the charitable company (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 charitable 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 your charity's accounts as carried out under section 145 of the Charities Act ('the 2011 Act'). In carrying out my examination I have followed the Directions given by the Charity Commission under section 145(5)(b) of the 2011 Act.

#### **Independent examiner's statement**

Since the charitable company's gross income exceeded £250,000 your examiner must be a fellow 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 fellow of ACIE which is one of the listed bodies.

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 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 accounting 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.

Simon Bostrom FCIE

14/12/2023

#### **West Yorkshire Community Accountancy Service CIO**

Stringer House  
34 Lupton Street  
Leeds  
LS10 2QW

## Axis Web

### Statement of Financial Activities

(including summary income and expenditure account)

for the year ended 31 March 2023

	Notes	2023 Unrestricted funds £	2023 Restricted funds £	2023 Total funds £	2022 Total funds £
<b>Income from:</b>					
Grants and donations	(2)	205,731	59,722	265,453	163,897
Members subscriptions		177,225	-	177,225	155,728
Digital programme income		8,178	-	8,178	4,440
Income from group undertakings		158	-	158	1,408
Bank interest		1,645	-	1,645	29
In kind admin support		-	-	-	22,300
<b>Total income</b>		<b>392,937</b>	<b>59,722</b>	<b>452,659</b>	<b>347,802</b>
<b>Expenditure on:</b>					
Salaries NI and pensions	(3)	121,702	-	121,702	103,525
Vacant spaces costs		103,839	-	103,839	72,763
Insurance scheme for members		27,559	-	27,559	23,332
Artists fees, commissions and projects		28,675	41,591	70,266	69,517
Artists bursaries		-	-	-	400
Marketing		15,250	-	15,250	7,900
Platform and programme		31,963	18,131	50,094	38,956
General admin expenses		515	-	515	-
Charity insurance		1,562	-	1,562	1,491
Travel and subsistence		206	-	206	591
Book keeping		1,162	-	1,162	1,200
Bank charges		9,186	-	9,186	5,144
Computer expenses		183	-	183	-
Governance costs		1,500	-	1,500	1,900
Legal and professional		1,035	-	1,035	1,102
Independent examination		1,050	-	1,050	1,000
Depreciation		993	-	993	1,479
Staff development		-	-	-	551
In kind admin support		-	-	-	22,300
<b>Total expenditure</b>		<b>346,380</b>	<b>59,722</b>	<b>406,102</b>	<b>353,151</b>
<b>Net income / (expenditure)</b>		<b>46,557</b>	<b>-</b>	<b>46,557</b>	<b>(5,349)</b>
<b>Fund balances brought forward</b>		<b>204,373</b>	<b>-</b>	<b>204,373</b>	<b>209,722</b>
<b>Fund balances carried forward</b>	(4)	<b>250,930</b>	<b>-</b>	<b>250,930</b>	<b>204,373</b>

All incoming resources and resources expended derive from continuing activities.

**Axis Web**  
**Balance sheet**  
**as at 31 March 2023**

	2023	2023	2023	2022
	Unrestricted	Restricted	Total	Total
	£	£	£	£
<b>Fixed assets</b>				
Tangible assets	(5) 1,010	-	1,010	936
Investments	(6) 1	-	1	1
<b>Total fixed assets</b>	<u>1,011</u>	<u>-</u>	<u>1,011</u>	<u>937</u>
<b>Current assets</b>				
Stock	-	-	-	-
Debtors and prepayments	(7) 7,530	-	7,530	2,557
Cash at bank and in hand	(8) 408,311	-	408,311	316,615
<b>Total current assets</b>	<u>415,841</u>	<u>-</u>	<u>415,841</u>	<u>319,172</u>
<b>Current liabilities:</b>				
<b>amounts falling due within one year</b>				
Creditors and accruals	(9) 165,922	-	165,922	115,736
<b>Total current liabilities</b>	<u>165,922</u>	<u>-</u>	<u>165,922</u>	<u>115,736</u>
<b>Net current assets / (liabilities)</b>	<u>249,919</u>	<u>-</u>	<u>249,919</u>	<u>203,436</u>
<b>Net assets</b>	<u>250,930</u>	<u>-</u>	<u>250,930</u>	<u>204,373</u>
<b>Funds</b>				
Unrestricted funds	250,930	-	250,930	204,373
Restricted funds	-	-	-	-
<b>Total funds</b>	<u>250,930</u>	<u>-</u>	<u>250,930</u>	<u>204,373</u>

For the year ending 31 March 2023 the charitable company was entitled to exemption from audit under section 477 of the Companies Act 2006 relating to small companies.

The members have not required the charitable company to obtain an audit of its accounts for the year in question in accordance with section 476. The trustees (who are also the directors for the purposes of company law) acknowledge their responsibilities for complying with the requirements of the Act with respect to accounting records and the preparation of accounts.

These accounts have been prepared in accordance with the provisions applicable to companies subject to the small companies' regime and with FRS 102 (effective January 2019).

The financial statements were approved by the board of trustees on 13/12/2023

Lisa Stansbie (Trustee)

# **Axis Web**

## **Notes to the accounts**

### **for the year ended 31 March 2023**

#### **1 Accounting policies**

##### **Basis of accounting**

These accounts have been prepared under the historical cost convention with items recognised at cost or transaction value unless otherwise stated in the relevant note(s) to these accounts. The financial statements have been prepared in accordance with the Statement of Recommended Practice: Accounting and Reporting by Charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019) and with the Charities Act 2011.

The charity constitutes a public benefit entity as defined by FRS 102.

There has been no change to the accounting policies since last year.

No changes have been made to the accounts for previous years.

##### **Going concern**

The trustees are satisfied that there are no material uncertainties about the charity's ability to continue.

##### **Incoming resources**

All incoming resources are included in the Statement of Financial Activities (SOFA) when the charity becomes entitled to the resources, if it is more likely than not that the trustees will receive the resources and the monetary value can be measured with sufficient reliability.

##### **Grants and donations**

Grants and donations are only included in the SOFA when the charity has unconditional entitlement to the resources.

Where grants are related to performance and specific deliverables, they are accounted for as the charity earns the right to consideration by its performance.

Donated assets, facilities or services are valued at their estimated value to the charity. This is the price that the charity estimates it would pay in the open market for equivalent items; or services and facilities of equivalent utility to the charity.

##### **Investments**

Investments are stated at market value at the balance sheet date. The SOFA includes the net gains and losses arising on revaluations and disposals throughout the year.

##### **Expenditure and liabilities**

Expenditure is recognised on an accrual basis as a liability is incurred. Liabilities are recognised where it is more likely than not that there is a legal or constructive obligation committing the charity to pay out the resources and the amount of the obligation can be measured with reasonable certainty.

##### **Taxation**

As a charity the organisation benefits from rates relief and is generally exempt from income tax and capital gains tax but not from VAT. Irrecoverable VAT is included in the cost of those items to which it relates.

# **Axis Web**

## **Notes to the accounts**

### **for the year ended 31 March 2023**

#### **1 Accounting policies continued**

##### **Tangible fixed assets**

Tangible fixed assets costing more than £500 are capitalised and included at cost including any incidental expenses of acquisition. Gifted assets are shown at the value to the charity on receipt. Depreciation is provided on all tangible fixed assets at rates calculated to write off the cost on a straight line basis over their expected useful economic lives as follows:

Fixtures, fittings and equipment: over 3 years

##### **Pensions**

The charity operates a defined contribution scheme for the benefit of its employees. The costs of contributions are recognised in the year they are payable.

##### **Fund accounting**

Unrestricted funds are available for use at the discretion of the trustees in furtherance of the general objectives of the charity.

Restricted funds are subjected to restrictions on their expenditure imposed by the donor or through the terms of an appeal.

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

## Axis Web

### Notes to the accounts continued for the year ended 31 March 2023

2 Grants and donations	2023 Unrestricted funds £	2023 Restricted funds £	2023 Total funds £	2022 Total funds £
Arts Council England	-	59,722	59,722	-
Donations in relation to space for artists	205,731	-	205,731	138,870
Manchester Metropolitan University (MMU)	-	-	-	25,027
	<u>205,731</u>	<u>59,722</u>	<u>265,453</u>	<u>163,897</u>

3 Staff costs and numbers	2023 £	2022 £
Gross salaries	109,851	93,142
Social security costs	8,873	6,863
Employment allowance	(5,000)	(4,000)
Pensions	7,978	7,520
	<u>121,702</u>	<u>103,525</u>

The average number of employees during the year was 5, being an average of 4.1 full time equivalent (2022: 4.9, 3.4 FTE). There were no employees with emoluments above £60,000.

Defined contribution pension scheme	2023 £	2022 £
Costs of the scheme to the charity for the year	7,978	7,520
Amount of any contributions outstanding at the year end	1,153	821

4 Restricted funds	Balance b/f £	Incoming £	Outgoing £	Transfers £	Balance c/f £
Arts Council England	-	59,722	59,722	-	-
	<u>-</u>	<u>59,722</u>	<u>59,722</u>	<u>-</u>	<u>-</u>

#### Fund name

Arts Council England

#### Purpose of restriction

The project supports levelling up communities to access the arts both in person and online simultaneously, testing out various modes of participation through artist commissioning.

# Axis Web

## Notes to the accounts continued for the year ended 31 March 2023

<b>5 Tangible assets</b>	Fixtures, fittings &	Total
<u>Cost</u>	£	£
At 1 April 2022	44,483	44,483
Additions	1,067	1,067
At 31 March 2023	<u>45,550</u>	<u>45,550</u>
<u>Depreciation</u>		
At 1 April 2022	43,547	43,547
Charge for year	993	993
At 31 March 2023	<u>44,540</u>	<u>44,540</u>
<u>Net book value</u>		
At 31 March 2023	<u>1,010</u>	<u>1,010</u>
At 31 March 2022	<u>936</u>	<u>936</u>
<b>6 Fixed assets investments</b>	2023 Shares in subsidiary	2022 Shares in subsidiary
	£	£
Balance b/f	1	1
Additions	-	-
(Disposals)	-	-
Total	<u>1</u>	<u>1</u>
<b>7 Debtors and prepayments</b>	2023 £	2022 £
Amounts owed by subsidiary company	158	1,457
Prepayments	300	-
Accrued income	6,972	1,000
Other debtors	100	100
	<u>7,530</u>	<u>2,557</u>
<b>8 Cash at bank and in hand</b>	2023 £	2022 £
Cash at bank	408,311	316,615
Cash in hand	-	-
	<u>408,311</u>	<u>316,615</u>
<b>9 Creditors and accruals</b>	2023 £	2022 £
Creditors	2,775	596
Accruals	66,884	37,296
Memberships received in advance	75,801	66,168
Other fees received in advance	8,000	-
Taxation and social security	10,868	9,400
Other creditors	1,594	2,276
	<u>165,922</u>	<u>115,736</u>

**Axis Web**  
**Notes to the accounts continued**  
**for the year ended 31 March 2023**

**10 Related party transactions**

**Trustee expenses**

No trustee received any expenses during this year or the previous year.

**Trustee remuneration and benefits**

No trustee received any remuneration or benefit during this or the previous year.

**Other transactions with trustees**

		2023	2022
		£	£
Holly Slingsby	Allowance for trustee board meeting attendance	500	1,100
Fiona Grady	Allowance for trustee board meeting attendance	800	800
		<u>1,300</u>	<u>1,900</u>

**Other related party transactions**

At the balance sheet date the Charity was owed £158 (2022: £1,457) by Axis Web Development Limited (a wholly owned subsidiary company) which is included within debtors. There were no other transactions between the two entities during the year (2022: Salary recharges of £250 were payable to the charity).

## Axis Web

### Statement of Financial Activities including comparatives for all funds (including summary income and expenditure account) for the year ended 31 March 2023

	2023	2022	2023	2022	2023	2022
	Unrestricted	Unrestricted	Restricted	Restricted	Total	Total
	funds	funds	funds	funds	funds	funds
	£	£	£	£	£	£
<b>Income</b>						
Grants and donations	205,731	138,870	59,722	25,027	265,453	163,897
Members subscriptions	177,225	155,728	-	-	177,225	155,728
Digital programme income	8,178	4,440	-	-	8,178	4,440
Income from group undertakings	158	1,408	-	-	158	1,408
Bank interest	1,645	29	-	-	1,645	29
In kind admin support	-	-	-	22,300	-	22,300
<b>Total income</b>	<b>392,937</b>	<b>300,475</b>	<b>59,722</b>	<b>47,327</b>	<b>452,659</b>	<b>347,802</b>
<b>Expenditure</b>						
Salaries NI and pensions	121,702	103,525	-	-	121,702	103,525
Vacant spaces costs	103,839	72,763	-	-	103,839	72,763
Insurance scheme for members	27,559	23,332	-	-	27,559	23,332
Artists fees, commissions, projects	28,675	45,388	41,591	24,129	70,266	69,517
Artists bursaries	-	400	-	-	-	400
Marketing	15,250	7,900	-	-	15,250	7,900
Platform and programme	31,963	38,493	18,131	463	50,094	38,956
General admin expenses	515	-	-	-	515	-
Charity insurance	1,562	1,491	-	-	1,562	1,491
Travel and subsistence	206	156	-	435	206	591
Book keeping	1,162	1,200	-	-	1,162	1,200
Bank charges	9,186	5,144	-	-	9,186	5,144
Computer expenses	183	-	-	-	183	-
Governance costs	1,500	1,900	-	-	1,500	1,900
Legal and professional	1,035	1,102	-	-	1,035	1,102
Independent examination	1,050	1,000	-	-	1,050	1,000
Depreciation	993	1,479	-	-	993	1,479
Staff development	-	551	-	-	-	551
In kind admin support	-	-	-	22,300	-	22,300
<b>Total expenditure</b>	<b>346,380</b>	<b>305,824</b>	<b>59,722</b>	<b>47,327</b>	<b>406,102</b>	<b>353,151</b>
<b>Net income / (expenditure)</b>	<b>46,557</b>	<b>(5,349)</b>	<b>-</b>	<b>-</b>	<b>46,557</b>	<b>(5,349)</b>
<b>Fund balances brought forward</b>	<b>204,373</b>	<b>209,722</b>	<b>-</b>	<b>-</b>	<b>204,373</b>	<b>209,722</b>
<b>Fund balances carried forward</b>	<b>250,930</b>	<b>204,373</b>	<b>-</b>	<b>-</b>	<b>250,930</b>	<b>204,373</b>