

Charity registration number 1106084 (England and Wales)

Company registration number 05215861

**INTOART PROJECTS**  
**ANNUAL REPORT AND UNAUDITED FINANCIAL STATEMENTS**  
**FOR THE YEAR ENDED 31 MARCH 2025**

# INTOART PROJECTS

## LEGAL AND ADMINISTRATIVE INFORMATION

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<b>Trustees</b>	Nicola Dewar - Chair Laura Smith Victoria Farrow Felicity Sutherland Ella Roeg Jennifer Orgill Emma Shaw Amber Hahn Caroline Sharp Roseanna Gooder	(Appointed 15 May 2025) (Appointed 15 May 2025) (Appointed 12 December 2024) (Appointed 4 June 2024)
<b>Secretary</b>	Laura Smith	
<b>Charity number</b>	1106084	
<b>Company number</b>	05215861	
	SE15 4ST	
<b>Registered office</b>	Studio 306 Peckham Levels Peckham Town Centre Car Park 95A Rye Lane London SE15 4ST	
<b>Independent examiner</b>	F J Wilde FCCA MBA DChA Warner Wilde 4 Marigold Drive Bisley Surrey GU24 9SF	

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# INTOART PROJECTS

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# INTOART PROJECTS

## TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT)

### FOR THE YEAR ENDED 31 MARCH 2025

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#### Introduction

The trustees present their annual report and accounts for the year ended 31st March 2025. The board of trustees are satisfied with the performance of the charity during the year and the position at 31st March 2025 and consider that the charity is in a strong position to continue its activities during the coming year, and that the charity's assets are adequate to fulfill its obligations.

The financial statements have been prepared in accordance with the accounting policies set out in note 1 to the financial statements and comply with the charity's governing document, the Companies Act 2006 and "Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019)".

#### Objectives and activities

Intoart's Charitable Objects are to advance the education of the public, in particular people with disabilities through the advancement and promotion of the arts.

#### Public benefit that is provided by the charity

Intoart is a pioneering visual arts organisation committed to equity, visibility and social justice. Our studio is located in the heart of Peckham and has been embedded within the communities of South London since 2000. The full-time studio programme spans art, design and craft and is committed to access to long-term creative practice. We curate award winning exhibitions and wide ranging public commissions, publishing and design collaborations in the UK and internationally.

#### Our Vision

Intoart's vision is for learning disabled and autistic people as visible, equal and established artists and designers.

#### Our Mission

- We nurture creative ambition through education and artistic practice.
- We believe in the power of a collective voice to challenge preconceptions and break down barriers together.
- Our studio is driven by the leadership and positive energy of learning disabled and autistic artists making exceptional artwork.

#### To achieve our mission, we:

- Resource a studio that integrates artistic practice and social justice.
- Nurture inclusive cultural partnerships in the creative industries.
- Believe in shared experiences and learning together as a community.
- Invest in developing our roles as advocates, mentors, curators and commissioners, as well as our site of ambitious artistic production and growing collection of art, design and craft.
- Impact through life changing opportunities that lead to ground breaking art for all to experience.

#### Our Values

- Equity and Social Justice - Advocating for equal rights and representation
- Diverse Representation and Inclusive Leadership - Foregrounding intersectionality and lived experience at all levels
- Creative Ambition - Fostering creativity and innovation of the highest quality
- Integrity and Depth - Establishing long term relationships and trust

Our studio is based in the creative hub of Peckham Levels. We reflect the diverse intersectional make-up of the communities local to Intoart across Southwark, Lambeth and Lewisham. Intoart artists are 100% learning disabled, 70% Global Majority, and have complex needs ranging from physical and sensory disabilities; health complications; autism; and/or enduring mental health challenges.

# INTOART PROJECTS

## TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2025

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'Artists' Voice' and the leadership of learning disabled and autistic people is at the core of our organisational culture and the starting point for all planning, strategy, and delivery. Intoart champions artists to be seen in their own right, and for their work to be respected and represented with equity. Our studio culture nurtures individual and collective values of creative ambition through sustained relationships and trust. Over the last year, Intoart has deepened its partnerships to embed long-term change that promotes equity and visibility of underrepresented communities in the art sector and more widely in society.

### **Artists voice:**

*"I know about stigma; it's having a different criteria for people with a disability. Anyone can be an artist, no matter what background you've got."*

*"The magic of the studio is being creative, being kind to one another, being respectful. Caring about people and the equipment and materials."*

*"In the studio, we talk about our ideas, our work. We plan collaborations, travel, think about art and culture, and opportunities. We all want to achieve something, to have challenges and experiences. To have confidence."*

*"Design means having different collaborations to create new experiences. In the studio, people see and hear each other to represent their own energy."*

### **Achievements and Performance of the Charity**

Intoart celebrates its 25th year in 2025. Intoart's practice actively challenges notions of who can be an artist. As Intoart artist Nancy Clayton says *"We are pushing to the next level, creating opportunities and success, and winning prizes for our generation and the next – making sure our voices are heard."*

Our core programmes for 2024/25 to achieve this vision:

- 1. Studio Programme Art, Design and Craft**
- 2. Artists Lead Change (ALC) Artist Advocates**
- 3. Young Artists**
- 4. Public programme**
- 5. The Intoart Collection**

#### **1. Studio Programme Art, Design and Craft**

Our full-time studio programme spanning art, design & craft ran across five full days of the week in our studio at Peckham Levels. Our progressive and accessible programme of art education and professional development contributed to wide ranging studio activity. Our onsite production facilities included printmaking, textiles and ceramics and our dynamic partnerships continued to push forward opportunities to access new creative practices from weaving; filmmaking; right the way through to couture fashion.

In 2024/25, we invested in our growing community and were led by the leadership of artists' ideas and ambition. Our core studio programme ran across 39 weeks annually totalling 1072 hours of working studio time with 24 learning disabled people developing their creative pathways as artists. 14 artists accessed 2 full days of the studio programme per week; 8 artists accessed 1 full day; and 2 artists on flexible additional days 2- 3 days per week. 4 Learning Disabled and Autistic artists progressed into different studio groups and /or increased their number of studio days to two days per week over the year. Our programme of research took us out of the studio and prepared the ground for individual inspiration and plans for future exhibitions, in turn creating valued social time and forming friendships outside of the studio.

### **Artists voice:**

*"Working with different people brings out a different side of me that's a different feeling. A bit more free. Being independent."*

*"I am being more chatty and confident through my artwork. I have been starting to hang out with artists outside of the studio time as well socially."*

# INTOART PROJECTS

## TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2025

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### Impact measures in the words of our support networks:

*"Intoart's sensitive persistence in working to unearth the talents within the members and the management in creating the atmosphere, conditions and organisation to help them become the artists they are today is unsurpassed. Our daughter has become more self-confident, assertive, she belongs, bubbling with ideas; she is in Art; sound and colour. She can justifiably claim the right to be seen and heard in a world fraught with obvious obstacles for people with disabilities." Parent*

### Design Studio

Trifle is the first multidisciplinary design studio in the UK whose work is created by designers with learning disabilities. We specialise in creating artwork for product design, illustration, fashion, interiors, textiles, homeware and editorial. We continue to work with partners as well as global reach brands to build our portfolio of award-winning work. Each design commission we took on was developed with relevance, impact and quality in mind to develop a growing portfolio of purposeful design for people and places.

In 2024/25, our design studio worked on a series of new commissions including:

May /June 2024	Harder Than You Think	Film Credits
May 2024	Tilting the Lens	Website illustrations
Sept 2024	Virago Publishing	Book Cover
Nov 2024	Lush	Knot Wrap Design
Mar 2025	Hospital Rooms Parkview CAMHS	Interior Design
Mar 2025	Dulwich Picture Gallery	Capsule Product Collection

### Craft Studio

Intoart leads in addressing the under-representation of learning disabled and autistic people in the national craft sector. We have longstanding partnerships with leading sector partners including Collect International Fair for Design and Craft at Somerset House, V&A museums and the new V&A Storehouse.

In 2024, we launched the first year of our KnowHow partnership programme with Queen Elizabeth Scholarship Trust (QEST) to expand opportunities for diverse craft practice. We worked with QEST Scholars and initiated Annual Craft Commissions to support progression routes and exploration of diverse craft disciplines working across the UK.

Our Know How craft programme in 2024/25 was packed with a diverse range of new practice and opportunities, including:

#### Craft Commissions

- Two Intoart Artists undertook the inaugural annual Craft Commissions in 2024. Lisa Trim commenced with a two day trip to Castle Coch in Cardiff inspiring new natural dyed textile works and masterclasses in natural dye techniques and embroidery taking her work into costume.
- Clifton Wright produced bespoke crafted papers with Paper Foundation in the Lake District as a ground for his drawings to be exhibited at Dulwich Picture Gallery in 2025, and applied his learning from a research trip earlier in the year to Venice.
- Furthermore, the 2025 commissions were announced in January and increased our reach to a further three artists: Jordan Moody is learning terracotta clay relief building with QEST scholar Jon Williams; Danielle Green started working with Hand and Lock to learn embroidery and textile embellishments; Nancy Clayton will be exploring environmentally purposeful textiles and print. The results of which will be shared in 2026.

#### Craft Masterclasses

We commenced the first series of two-day QEST craft masterclasses which included Natural dye techniques; Etching; Cyanotype; and Bookbinding impacting artists across the studio week at different entry points. Further enhanced by a new craft partnership with Free Weaver Studio specialising in Japanese Handloom weaving and expanding our textile practice further.

#### Artists voice:

*"Using Natural Dyes means being environmentally positive for the next generation. The natural materials, like using onion skins to dye the fabric, and the lemon colour natural tie dye to print on top of. My work is about collaborating together in a diverse way."*

*"I want to get better at doing things more independently, so I can learn from people and then do it on my own."*

*"I am proud of using materials I haven't used before, having more materials in the Intoart studio is important."*

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# INTOART PROJECTS

## TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2025

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### Intoart Textiles

We established our Textile department to support cataloguing and conservation of our textiles in consultation with the Zenzie Tinker Conservation team. We resourced textile technicians to support our accessible textile learning resources which has noticeably increased and diversified creative production. We developed and launched a new online resource to profile our textile collection through the redesign of our website and searchable Collection pages.

### 2. Artists Lead Change (ALC) Artist Advocates

Artists Direct Change (ADC) is our leadership and professional development programme that develops, improves and advocates for career pathways of learning disabled and autistic visual artists, designers and makers leading to tangible outcomes. It's underpinned by a programme of mentoring to support commissioning, advocacy, critical reflection, writing, documentation and mapping future aspirations. Across the year, we mapped the progression and outcomes of each artist and their journeys of individual milestones. **Outcomes spanning the year include:**

#### Commissions

Artists were invited to make new work for exhibitions, often this process is long-term and spans over a number of years. Within the year 2025/26 this included:

- Udeuhi Imeinwanrin to make a new work for the 'Portraits of Artists' Pallant House Gallery exhibition later in 2025. Artist Eileen Cooper came to sit for him in the studio and further developed his experiences of portraiture working from life.
- Clifton Wright, Lisa Contucci and Stanley Galton to develop new work for exhibition at Dulwich Picture Gallery - working in the studio, studio visits from Head of Collection and offsite research.
- Ntiense Eno-Amooquaye to develop work for her solo exhibition at Chapter Arts Centre spanning film, photography, installation and fashion. Filming was our most ambitious film shoot to date supported by her PHF award and toward her solo exhibition at Chapter Arts Centre
- We worked with 4 Intoart artists to develop their first artist monograph book and commissioned 3 invited writers to undertake studio visits and write essays. We supported our first year-long Writer in Residency including resources of mentoring and research with Flat Time House and leading to an essay commissions.

#### Partnerships

- New partnership development spanned a range of organisations and public platforms. One of our new areas of work is in the wider public realm, and best supported by our work with BUILDHOLLYWOOD, the creative street advertising specialists. BUILDHOLLYWOOD celebrates our cities, brimming with all sorts of people, lifestyles and culture. By developing street level poster space in carefully curated locations across the UK they place creativity in the heart of our cities. This is an exciting partnership that is literally taking the visibility of our work and artists to the streets.
- Research partners Teesside University and MIMA worked with us on a pilot project to explore a range of approaches to working with collections and interpretation. We approached this through a series of sound based workshops and planned exchange visits.

#### Sector impact

- As part of our involvement in the seminal V&A museum exhibition Design and Disability later in 2025, we were invited by the V&A to contribute to a chapter for the Design and Disability book. We approached the chapter led by the artist's voice and recorded a conversation with artists and Intoart founders about 'How to Build a Studio' reflecting on the journey and values in our practice.
- We were regularly called upon for research visits from UK and International organisations to learn from our practice and capacity dependant are pro-active in supporting our peers. Following an international survey of organisations across the world. Intoart was invited by Malmo Konsthall in Sweden to work on a major international exhibition 'Speaking Volumes' and exhibit the work of Mawuena Kattah. Mawuena was commissioned to make a new body of work in textiles as well as loaning works spanning the last 10 years.
- This year visitors to the studio included organisations and individuals from Australia, Japan, Korea, Sweden, USA, and Belgium.

### 3. Young Artists

Intoart's goal is for 'An equal platform for young people with learning disabilities to become artists of the future'. Our Ambitious Voices programme worked with young learning disabled and autistic people in transition into adulthood. This year was our fourth year of project funding from City Bridge Foundation to support the Ambitious Voices programme.

# INTOART PROJECTS

## TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2025

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This year, we ran a series of outreach and taster sessions in our studio. We reached out to young people from 19 - 25 years where there is significant need and pressure on resources for post school and further education provision in transition into adulthood. New members joined the young artists programme in September. A diverse cohort of creative facilitators also joined the programme to introduce film making, printmaking, ceramics and life drawing.

### Artists voice:

*"The film helped me feel calm when I am talking about my work which will help me in future interviews."*

*"It was great working with someone else. We got to go out on an adventure ! Richard gave me some tips on directing and we worked together on my ideas."*

We delivered workshops and peer led artists tours with our partners Spa School, Tuke School and Park College as part of our Annual exhibition programme. This forms part of our ongoing positive relationships with local schools, social services transition teams, further education & voluntary sector organisations, proving successful in increasing referrals for young people 19 - 25yrs to the Ambitious Voices studio programme. Intoart is an Arts Award supporter and our work can contribute to young people's portfolio in their awards.

### 4. Public programme

Intoart's public programme included exhibitions, solo shows, group exhibitions, loans from our collection, publishing, films and commissions. We worked with local, national and international partners. Our 2024/25 public programme included:

#### Solo exhibition

- Ntiense Eno-Amooquaye: Crashing The Glass Slippers at Chapter Arts Centre, Cardiff

#### Public sculpture commission

- Andre Williams: LET IT BE ME public sculpture 'In The Shadow of Henry', Camberwell New Road, London commissioned by BUILDHOLLYWOOD

#### Partner group exhibitions

- Christian Ovonlen: '5&20' at 99 Bishopsgate, London
- Danielle Green: 'Textile Assembly' for London Craft Week at Staffordshire Gallery
- Clifton Wright: 'Luna Lullabies' at Firstsite, Colchester

#### Intoart exhibition

- Twenty Two artists in group exhibition 'Live in a New World' - Intoart Annual exhibition , Copeland Gallery

#### Fairs

- PageMasters Fair, South London Gallery
- Crafty Fox and Pexmas Fairs

#### Online exhibition

We published our Annual exhibition as an online exhibition made accessible outside of the physical space and timeframe of the exhibition at Copeland gallery.

#### Books

We commissioned and published 4 artist monographs with 4 essays launched at the Annual exhibition.

#### Films

We commissioned 4 artist films screened in the Annual exhibition and available online.

#### Reach to audiences

- Our work was shown over 503 exhibition days
- Audience figures for the year was a known audience of 57,949
- Unknown audience for public sculpture at street level over 166 days estimated 50,000

#### A selection of audience feedback Intoart Annual exhibition at Copeland Gallery:

*"Intoart exhibitions always manage to take me to the next level in experience. This exhibition showed me a perspective of my world (the earth, lives and human action) that I would not have imagined. I felt challenged, visually and intellectually. Absolutely enjoyable!"*

*"Amazing exhibition with such a high standard of work and diverse selection of subjects and mediums."*

*"Excellent, very inclusive, amazing artwork, very friendly staff, overall 11/10 thank you!"*



# INTOART PROJECTS

## TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2025

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*“Different experiences everywhere. Each artwork gave a different story.”*

*“I really enjoyed and learned so much from the tour - I really appreciated the chance to hear about the considered artists and the 'back stories' as to how individuals produce and develop their artistic practice.”*

### **Intoart Website**

Main Intoart website figures: Unique browsers 70618 / Page impressions: 315275 which is slightly lower on previous year due to behaviour shifts to social media for online information, but still a strong engagement with our online content. We published 1 online exhibition on our satellite exhibition website, added nearly 500 artworks and 4 films to our main website and undertook an access audit of our web and printed materials. Social media on instagram is our main platform which reached over 8000 followers.

### **5. The Intoart Collection**

The Intoart Collection contains over 5,500 artworks made in the Intoart studio spanning the last two decades. It is a publicly accessible digital and physical resource for research and loans for exhibitions across the UK and internationally. Artworks currently span six categories: Ceramics, Drawing, Painting, Print, Sculpture and Textile, and are held onsite in our Collection Store in Peckham. This year we added 498 new artworks to the collection. We further championed access to a diverse range of materials, scale and techniques used by artists in the studio, as demonstrated in the range of works made.

Intoart Collection priorities for the year were the completion of the Collection Store with up to date with clear guidance, skills and knowledge of best practice in conservation for the works that we currently hold. We commissioned new website development to refresh navigation, consolidate categories and optimize search functions. We worked with conservationists to assess and consult on the collection and range of works which has supported us in developing new systems and standards of care, including:

1. Storage and care of artworks
2. Conservation of our textile collections
3. Preparation of works for loan and transit
4. Accessibility for studio visits and artists resource
5. Digital catalogue and online resources

As we move forward to plan for the future of the Intoart Collection and its future potential we aim to more actively loan to museums and galleries in the UK and internationally, building on this years loans which included:

- 15 artworks by Clifton Wright loaned to Firstsite Colchester for Lunar Lullabies 8th June to 6th October 2024.
- 4 textile works by Christian Ovonlen held in the Crafts Council Collection were exhibited 5&20 exhibition at 99 Bishopsgate (London) 14 May - 26 September 2024
- Works were also prepared for three major loans from our collection later in 2025 to V&A museum including 1 dress work by Ntiense Eno- Amooquaye and works by Lisa Contucci, Clifton Wright and Stanley Galton for Dulwich Picture Gallery, and Mawuena Kattah ceramics and textiles at Malmo Konsthall all being transported later in 2025.

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

#### **Our Impact - Campaigning and Social Justice**

Intoart's work addresses the critical need to address the entrenched challenges, barriers and exclusion faced by learning disabled people to practice as artists. This includes prejudice and equity of opportunities to show their work publicly.

#### **Artists voice:**

*“For me, ableism is being made to feel uncomfortable or bullied for how you look or who you are as a person. Ableism is not being allowed to get your point across, being talked over or having your thoughts and opinions disrespected by other people.”*

In 2024, we formed LET IT BE ME - a platform to further the self advocacy, agency and leadership roles of learning disabled and autistic people in the organisation and society.

# INTOART PROJECTS

## TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2025

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### **Artists voice:**

*"Art can change society, if you've got a good imagination then art can be powerful. In your imagination and in society."*

*The founding vision by artists is that 'LET IT BE ME artist advocates work together to challenge discrimination and nurture ambition'. This means: Setting the agenda; Steering creative direction; Decision making; Informing accessible governance; and Working with partners towards sector-wide change. Artists are shaping inclusive approaches for diverse voices to be heard, impacting the culture of the organisation from the studio through to the Board and our work with funders and partners.*

### **Our Impact - Partnerships and Sector Impact**

Across the year, we invested in partnerships across arts, education, and social care to support inclusive practice and challenge ableist practices that actively discriminate. Intoart was called upon to share best practice and social impact as national leaders in artistic excellence and inclusion, demonstrated in our partnerships. This year included keynote talks at the Apple flagship store in partnership with It's Nice That for Global Accessibility Awareness Day and case study presentation at V&A Museum Creative Careers symposia.

We have been working with three organisations towards peer learning and embedding inclusive and accessible organisational practices - Dulwich Picture Gallery, Wysing Arts Centre and Flat Time House. Through co-leadership presentations, workshops, training and consultation, we share our knowledge and experience of accessibility, inclusion and disability justice through the lived experiences of artists and the practice of Intoart. In 2025/26 we focused on deepening our work with Wysing Arts Centre. Travelling to Cambridge, Intoart Director and two learning disabled artists shared their reflections on access & artistic practice specific to Wysings Residency programme to inform the planning of our 2025 residency. Placing lived and learned experience at the centre of discussion with the Wysing Team to shape future access and inclusive frameworks and consultation on their Capital build project.

### **Our Impact - Environmental Responsibility and Climate Change**

Our values of social justice and equity intersect with our commitment to addressing environmental issues and climate crisis. Environmental responsibility runs throughout all levels of the organisation. Ranging from the everyday running of the studio through to our audience engagement and public programming. This year we became accredited as Active members of the Gallery Climate Coalition (GCC) and completed the Southwark Climate Collective training programme.

### **Organisational culture**

We invested in the incremental growth of the team over the year to address capacity needs to deliver our work. We are an accredited London Living wage employer. For the first time, we appointed a dedicated part-time fundraising post, previously all fundraising was undertaken by the Director. Our team now has 3 full time staff and 4 part time staff growing in their roles; we are resilient in our current core staffing capacity and resources; support training opportunities and reflective practice for everyone to contribute to the shape and direction of the organisation. We have a proactive approach to supporting a diverse range of opportunities in the creative industries. This year 28 freelance practitioners gained employment across our programme strands. We supported training in Inclusive Practice and led people to wider tangible future career opportunities. A further 12 freelance practitioners worked with us to deliver our exhibition and public programme in technical and public facing roles. Intoart's Annual Organisational Development Day with staff, Trustees and artists built on previous years with a focus on intersectionality, multiple discrimination and anti-racism. We commissioned facilitators Paul Christan and Sue Ledger to lead this work through the lived experiences of learning disabled and autistic people.

We reflect on and capture the learning journey of the team:

*"I've really enjoyed the further training I've had with this role. I find learning about the political, social and legal histories of learning disabilities are really interesting and informative. Alongside this the training has also given me incredible hands-on, practical skills and a fantastic range of more conceptual frameworks for working with the artists at Intoart."* Freelance facilitator

# INTOART PROJECTS

## TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2025

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### **Funders**

We were successful in delivering the second year of our funding agreement with Arts Council England (ACE) National Portfolio Organisation funding which supports under 50% of our core funding for the organisation for a three-year period 2023 - 26. The ACE NPO grant has been extended for the period 2026/27. Trust and Foundation funding from Paul Hamlyn Foundation, Lightbulb and City Bridge Foundation invested key funding to support our programme delivery. We undertook the first year of our partnership with QEST to invest in the depth and diversity of our Craft programme. We are continuously working hard towards securing investment from a growing portfolio of trusts and foundations to meet the needs of sustaining and growing our work and dovetail end of grants with new funding relationships. We aim to secure funds based on a diverse income model of public and private income and thank our funding partners, networks, communities and audiences for supporting our work.

The financial implications of increased Cost of Living puts pressure on overheads, staffing and material costs and is recognised in our risk assessment for financial planning. We address our fundraising needs through a diverse pool of income generation and succession planning.

### **Intoart - Looking to the future**

We take this opportunity to reflect on the milestone of our 25th year in 2025. We are proud of the journey to date, and our growth incrementally led by the creative ambitions of learning disabled people who have collectively shaped the organisation and our achievements to date.

### **Chairs Report 2024/25**

As we turn to mark the milestone of our 25th anniversary, this period saw a shift in our foundations, with deep time and energy focused on examining and repositioning our approach to leadership and governance. A bolstered board, with new voices and perspectives, worked closely with expert consultant, Richard Watts (People Make it Work), to question, reflect and ensure our governance and leadership embeds the lived experiences and principles of our work led by learning disabled and autistic people. The series of away days identified new ways of working that centred the artists and their voices. Increased alignment with the new LET IT BE ME committee of artists has ensured that new links are forged, allowing for shared aspirations and discussions for the future of the organisation.

This quietly radical adjustment to how the organisation operates in every aspect reflects its maturity and confidence. Evident in our funders' confidence to support our plans, our Business Plan has been developed inclusively with artists leading clearly what we want to achieve. At a time when the sector faces unprecedented challenges in securing grants and pressure on partner organisations, our development activity has continued to secure resources from existing positive relationships alongside a new portfolio of income sources.

All of this work has been achieved alongside a backdrop of depth and high quality activity. New work has been launched with the QEST supported Craft programme, bringing new facilitators and diverse practice into the studio, existing partnerships strengthened including our three year partnerships with Flat Time House, Dulwich Picture House Gallery and Wysing Arts Centre. We have much to celebrate for our 25<sup>th</sup> year and look forward to what direction the artists lead us.

*Nicky Dewar, Chair of the Board of Trustees*

# INTOART PROJECTS

## TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2025

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### Policies on reserves

Intoart has a Reserves policy in order to outline why the charity holds a particular amount of Designated Emergency Reserves.

The Trustees seek to build and maintain the levels of its Emergency Reserves in line with best practice for a charitable organisation. The recommended Emergency Reserve amount is three months' running costs of the charity for the forthcoming year. In the case of Intoart, this is calculated to include studio rent, overheads and core staffing. The money in the Emergency Reserve may only be used if the need arises to wind up the charity, or if the Trustees deem an extraordinary circumstance or unforeseen emergency. It may not be spent for any other purpose without the prior agreement of the Trustees.

The Charity's Emergency Reserves demonstrate a commitment to risk management and are important to the stability and viability of the charity, including its relationships with existing and potential funders, beneficiaries, and other stakeholders.

The levels of Emergency Reserves are reviewed by the Trustees on an annual basis. In order to build up the reserves, and to secure additional unrestricted funds for development, Intoart seeks to diversify its income streams to include a donor scheme, corporate and private income generation alongside grants through trusts and foundations.

The Trustees maintained the Designated Emergency Reserves for the sum of £70,000 at March 31st 2025 to reflect the projected costs of overheads, rent and staffing for the forthcoming year 2025/26.

The target range for unrestricted undesignated funds is £2,000 - £20,000 in order to ensure the charity is financially stable but not hoarding resources. In accordance with this policy, £16,731 was held in general funds on 31st March 2025.

### Structure, governance and management

Intoart Projects is governed by its Memorandum and Articles of Association and managed by a Board of Trustees. Strategic direction and delivery is managed by the Director and Intoart's programme is developed and implemented by a team of specialist staff and artists. The company is limited by guarantee and therefore has no share capital.

All the directors of the company are also trustees of the charity, and their responsibilities include all the responsibilities of directors under the Companies Acts and of trustees under the Charities Acts.

The members of the Board of Trustees of the Charity during the year ended 31st March 2025 and to the date of signing this report were:-

Catherine Winn	(Resigned 12 December 2024)
Rosie Cooper	(Resigned 12 December 2024)
Nicola Dewar - Chair	
Laura Smith	
Victoria Farrow	
Felicity Sutherland	
Ella Roeg	
Jennifer Orgill	
Emma Shaw	(Appointed 15 May 2025)
Amber Hahn	(Appointed 15 May 2025)
Caroline Sharp	(Appointed 12 December 2024)
Roseanna Gooder	(Appointed 4 June 2024)

# INTOART PROJECTS

## TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT) (CONTINUED)

**FOR THE YEAR ENDED 31 MARCH 2025**

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### **The methods adopted for the recruitment and appointment of new trustees**

Intoart works across art, education, learning disability and social justice. Therefore, it strives to adopt a Board of Trustees that can support the charitable aims of the organisation working across these fields. Through lived experience, insight and energy, alignment with our values, and contributing professional skills and widening of our networks. The minimum number of trustees for the operation of the board is three, there is no set maximum number. The board identifies the following areas, although not exclusive, to be of importance in the skill base and knowledge of the board; fundraising, policy development, safeguarding, education and inclusion, communications and marketing, adult learning disability service provision and social care, finance and accounting, contemporary art, design and craft.

LET IT BE ME is Intoart's learning disabled and autistic led leadership committee, responsible for steering creative direction, informing accessible governance, and inputting to decisions at all levels of the organisation. Our governance culture creates space for diverse voices to be heard from artists working in the studio, staff and trustees via multiple entry points.

The current procedure for recruitment of trustees:

- Identify governance needs of the organisation at quarterly board meetings
- Ensure inclusive and accessible recruitment of potential trustees
- Support accessible application formats and assessment processes to include CV and expressions of interest, online or in person meeting
- Assess applicants experience and skills against skills gap and needs of the board to support the charitable aims and values of the organisation.
- Meeting with Director, Chair and LET IT BE ME artist representative
- Interview and decision to the suitability of the potential trustee to the role
- Potential trustee to attend a board meeting as observer
- Meet with Director, Chair and LET IT BE ME artist representative to follow up
- If successful, offer to join the board and agree terms, training and induction process
- Reference request and DBS disclosure
- Attend board meeting – nomination and seconded by two members of the board

### **Risk management**

The major risks to which the charity is exposed and reviews and systems to mitigate risks:

Intoart Projects is governed by a board of trustees meeting a minimum of four times per year to mitigate risks relating to the operational running of the organisation through the development of policies which are reviewed and assessed annually. Financial systems are in place through Anti-Money Laundering Policy and the presentation of budgets and quarterly financial reports to the board of trustees. Budgets and cashflow forecasts support the forward financial planning of the organisation to mitigate risks of lack of funds for the forthcoming charitable activity of the organisation.

The trustees' report was approved by the Board of Trustees.



Nicola Dewar - Chair  
**Trustee**

Date: .....13/11/25.....

# **INTOART PROJECTS**

## **STATEMENT OF TRUSTEES' RESPONSIBILITIES**

***FOR THE YEAR ENDED 31 MARCH 2025***

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The trustees, who are also the directors of Intoart Projects for the purpose of company law, are responsible for preparing the Trustees' Report and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

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 charity and of the incoming resources and application of resources, including the income and expenditure, of the charitable company for that year.

In preparing these financial statements, the trustees are required to:

- select suitable accounting policies and then apply them consistently;
- observe the methods and principles in the Charities SORP;
- make judgements and estimates that are reasonable and prudent; and
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charity will continue in operation.

The trustees are responsible for keeping adequate accounting records that disclose with reasonable accuracy at any time the financial position of the charity and enable them to ensure that the financial statements 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.

# INTOART PROJECTS

## INDEPENDENT EXAMINER'S REPORT TO THE TRUSTEES OF INTOART PROJECTS

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I report to the trustees on my examination of the financial statements of Intoart Projects (the charity) for the year ended 31 March 2025.

### 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 financial statements in accordance with the requirements of the Companies Act 2006.

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

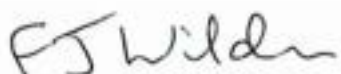
### Independent examiner's statement

Since the charity'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 Association of Chartered Certified Accountants, which is one of the listed bodies.

I have completed my examination. I 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 charity as required by section 386 of the Companies Act 2006.
- 2 the financial statements do not accord with those records; or
- 3 the financial statements do not comply with the accounting requirements of section 396 of the Companies Act 2006 other than any requirement that the financial statements give a true and fair view, which is not a matter considered as part of an independent examination; or
- 4 the financial statements 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 financial statements 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 financial statements to be reached.



### **F J Wilde FCCA MBA DChA**

Warner Wilde  
4 Marigold Drive  
Bisley  
Surrey  
GU24 9SF  
Date: 26 November 2025

# INTOART PROJECTS

## STATEMENT OF FINANCIAL ACTIVITIES INCLUDING INCOME AND EXPENDITURE ACCOUNT

FOR THE YEAR ENDED 31 MARCH 2025

	Notes	Unrestricted funds general 2025 £	Unrestricted funds designated 2025 £	Restricted funds 2025 £	Total 2025 £	Unrestricted funds general 2024 £	Unrestricted funds designated 2024 £	Restricted funds 2024 £	Total 2024 £
<b>Income from:</b>									
Donations and legacies	3	213,083	-	148,496	361,579	212,379	-	149,282	361,661
Charitable activities	4	69,109	6,522	-	75,631	66,482	2,975	-	69,457
<b>Total income</b>		282,192	6,522	148,496	437,210	278,861	2,975	149,282	431,118
<b>Expenditure on:</b>									
Charitable activities	5	279,143	28,008	150,564	457,715	250,050	6,188	133,117	389,355
<b>Total expenditure</b>		279,143	28,008	150,564	457,715	250,050	6,188	133,117	389,355
<b>Net income/(expenditure)</b>		3,049	(21,486)	(2,068)	(20,505)	28,811	(3,213)	16,165	41,763
Transfers between funds		(3,000)	3,000	-	-	(33,097)	33,097	-	-
<b>Net movement in funds</b>	7	49	(18,486)	(2,068)	(20,505)	(4,286)	29,884	16,165	41,763
<b>Reconciliation of funds:</b>									
Fund balances at 1 April 2024		16,682	105,089	37,337	159,108	20,968	75,205	21,172	117,345
<b>Fund balances at 31 March 2025</b>		16,731	86,603	35,269	138,603	16,682	105,089	37,337	159,108

The statement of financial activities includes all gains and losses recognised in the year. All income and expenditure derive from continuing activities.



# INTOART PROJECTS

## BALANCE SHEET

AS AT 31 MARCH 2025

	Notes	2025 £	£	2024 £	£
<b>Current assets</b>					
Stocks	12	6,650		5,994	
Debtors	13	5,048		9,783	
Cash at bank and in hand		142,564		159,943	
		<u>154,262</u>		<u>175,720</u>	
<b>Creditors: amounts falling due within one year</b>	<b>14</b>	<u>(15,659)</u>		<u>(16,612)</u>	
<b>Net current assets</b>			<u>138,603</u>		<u>159,108</u>
<b>The funds of the charity</b>					
Restricted income funds	16		35,269		37,337
Unrestricted funds - general	18		16,731		16,682
Unrestricted funds - designated	17		86,603		105,089
			<u>138,603</u>		<u>159,108</u>

The company is entitled to the exemption from the audit requirement contained in section 477 of the Companies Act 2006, for the year ended 31 March 2025.

The directors 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 members have not required the company to obtain an audit of its financial statements for the year in question in accordance with section 476.

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

The financial statements were approved by the trustees on 13/11/25



Nicola Dewar - Chair  
Trustee

Company registration number 05215861 (England and Wales)

# INTOART PROJECTS

## NOTES TO THE FINANCIAL STATEMENTS

### FOR THE YEAR ENDED 31 MARCH 2025

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#### 1 Accounting policies

##### Charity information

Intoart Projects is a private company limited by guarantee incorporated in England and Wales. The registered office is Studio 306 Peckham Levels, Peckham Town Centre Car Park, 95A Rye Lane, London, SE15 4ST.

#### 1.1 Accounting convention

The financial statements have been prepared in accordance with the charity's governing document, the Companies Act 2006 and "Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019)". The charity is a Public Benefit Entity as defined by FRS 102.

The charity has taken advantage of the provisions in the SORP for charities applying FRS 102 Update Bulletin 1 not to prepare a Statement of Cash Flows.

The financial statements are prepared in sterling, which is the functional currency of the charity. Monetary amounts in these financial statements are rounded to the nearest £.

The financial statements have been prepared under the historical cost convention. The principal accounting policies adopted are set out below.

#### 1.2 Going concern

At the time of approving the financial statements, the trustees have a reasonable expectation that the charity has adequate resources to continue in operational existence for the foreseeable future. Thus the trustees continue to adopt the going concern basis of accounting in preparing the financial statements.

#### 1.3 Charitable funds

Unrestricted funds are available for use at the discretion of the trustees in furtherance of their charitable objectives.

Restricted funds are subject to specific conditions by donors or grantors as to how they may be used. The purposes and uses of the restricted funds are set out in the notes to the financial statements.

Designated funds are funds set aside by the charity, at the trustees' discretion, for a specific purpose.

#### 1.4 Income

Income is recognised when the charity is legally entitled to it after any performance conditions have been met, the amounts can be measured reliably, and it is probable that income will be received.

Cash donations are recognised on receipt. Other donations are recognised once the charity has been notified of the donation, unless performance conditions require deferral of the amount. Income tax recoverable in relation to donations received under Gift Aid or deeds of covenant is recognised at the time of the donation.

Legacies are recognised on receipt or otherwise if the charity has been notified of an impending distribution, the amount is known, and receipt is expected. If the amount is not known, the legacy is treated as a contingent asset.

Turnover is measured at the fair value of the consideration received or receivable and represents amounts receivable for goods and services provided in the normal course of business, net of discounts.

#### 1.5 Expenditure

A liability is recognised when either a legal or constructive obligation is identified. Irrecoverable VAT is classified in the same way as the transaction to which it relates.

# INTOART PROJECTS

## NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

### FOR THE YEAR ENDED 31 MARCH 2025

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#### 1 Accounting policies

(Continued)

##### 1.6 Tangible fixed assets

Tangible fixed assets are initially measured at cost and subsequently measured at cost or valuation, net of depreciation and any impairment losses.

Depreciation is recognised so as to write off the cost or valuation of assets less their residual values over their useful lives on the following bases:

Plant and equipment	5 years straight line
---------------------	-----------------------

The gain or loss arising on the disposal of an asset is determined as the difference between the sale proceeds and the carrying value of the asset, and is recognised in the statement of financial activities.

##### 1.7 Stocks

Stocks are stated at the lower of cost and estimated selling price less costs to complete and sell. Cost comprises direct materials and, where applicable, direct labour costs and those overheads that have been incurred in bringing the stocks to their present location and condition. Items held for distribution at no or nominal consideration are measured the lower of replacement cost and cost.

##### 1.8 Cash and cash equivalents

Cash and cash equivalents include cash in hand, deposits held at call with banks, other short-term liquid investments with original maturities of three months or less, and bank overdrafts. Bank overdrafts are shown within borrowings in current liabilities.

##### 1.9 Financial instruments

The charity has elected to apply the provisions of Section 11 'Basic Financial Instruments' and Section 12 'Other Financial Instruments Issues' of FRS 102 to all of its financial instruments.

Financial instruments are recognised in the charity's balance sheet when the charity becomes party to the contractual provisions of the instrument.

##### **Basic financial assets**

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**

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.

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.

##### **Derecognition of financial liabilities**

Financial liabilities are derecognised when the charity's contractual obligations expire or are discharged or cancelled.

# INTOART PROJECTS

## NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2025

### 1 Accounting policies (Continued)

#### 1.10 Employee benefits

The cost of any unused holiday entitlement is recognised in the period in which the employee's services are received.

Termination benefits are recognised immediately as an expense when the charity is demonstrably committed to terminate the employment of an employee or to provide termination benefits.

#### 1.11 Retirement benefits

Payments to defined contribution retirement benefit schemes are charged as an expense as they fall due.

### 2 Critical accounting 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.

### 3 Income from donations and legacies

	Unrestricted funds 2025 £	Restricted funds 2025 £	Total 2025 £	Unrestricted funds 2024 £	Restricted funds 2024 £	Total 2024 £
Donations and gifts	4,511	-	4,511	7,223	-	7,223
Grants	208,572	148,496	357,068	205,156	149,282	354,438
	<u>213,083</u>	<u>148,496</u>	<u>361,579</u>	<u>212,379</u>	<u>149,282</u>	<u>361,661</u>
<b>Grants</b>						
ACE NPO	205,156	-	205,156	205,156	-	205,156
Other	3,416	148,496	151,912	-	149,282	149,282
	<u>208,572</u>	<u>148,496</u>	<u>357,068</u>	<u>205,156</u>	<u>149,282</u>	<u>354,438</u>

# INTOART PROJECTS

## NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2025

### 4 Income from charitable activities

	Unrestricted funds general 2025 £	Unrestricted funds designated 2025 £	Total 2025 £	Unrestricted funds general 2024 £	Unrestricted funds designated 2024 £	Total 2024 £
<b>Charitable activities</b>						
Artist earned income	55,711	2,500	58,211	50,513	-	50,513
Artwork and product sales	13,398	4,022	17,420	15,969	2,975	18,944
	<u>69,109</u>	<u>6,522</u>	<u>75,631</u>	<u>66,482</u>	<u>2,975</u>	<u>69,457</u>

### 5 Expenditure on charitable activities

	Charitable activities 2025 £	Charitable activities 2024 £
<b>Direct costs</b>		
Staff costs	199,439	165,721
Expenditure on charitable activities	154,745	136,307
	<u>354,184</u>	<u>302,028</u>
<b>Share of support and governance costs (see note 6)</b>		
Support	101,772	85,722
Governance	1,759	1,605
	<u>457,715</u>	<u>389,355</u>
<b>Analysis by fund</b>		
Unrestricted funds - general	279,143	250,050
Unrestricted funds - designated	28,008	6,188
Restricted funds	150,564	133,117
	<u>457,715</u>	<u>389,355</u>

# INTOART PROJECTS

## NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2025

### 6 Support costs allocated to activities

	2025 £	2024 £
Travel and subsistence	6,308	8,707
Premises costs	64,613	56,633
Administration costs	11,556	7,887
Website and IT costs	7,068	9,783
Training	5,762	2,712
Allowance for unrecovered tenancy provision	6,465	-
Governance costs	1,759	1,605
	<u>103,531</u>	<u>87,327</u>

#### Analysed between:

Charitable activities	<u>103,531</u>	<u>87,327</u>
-----------------------	----------------	---------------

	2025 £	2024 £
<b>Governance costs comprise:</b>		
Independent examiner	1,400	1,320
Other governance costs	359	285
	<u>1,759</u>	<u>1,605</u>

### 7 Net movement in funds

	2025 £	2024 £
The net movement in funds is stated after charging/(crediting):		
Fees payable for the independent examination of the charity's financial statements	<u>1,400</u>	<u>1,320</u>

### 8 Trustees

None of the trustees (or any persons connected with them) received any remuneration or benefits from the charity during the year.

### 9 Employees

The average monthly number of employees during the year was:

	2025 Number	2024 Number
Engaged in charitable activities	<u>6</u>	<u>5</u>

# INTOART PROJECTS

## NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2025

### 9 Employees (Continued)

Employment costs	2025 £	2024 £
Wages and salaries	182,783	152,535
Social security costs	12,349	9,589
Other pension costs	4,307	3,597
	<u>199,439</u>	<u>165,721</u>

Key Management Personnel is defined as the Director role. Total remuneration to Key Management Personnel in the year was £56,140 (2024: £53,921). This is prior to allocation of the employer's National Insurance allowance.

There were no employees whose annual remuneration was more than £60,000.

### 10 Taxation

The charity is exempt from taxation on its activities because all its income is applied for charitable purposes.

### 11 Tangible fixed assets

	Plant and equipment £
<b>Cost</b>	
At 1 April 2024	3,096
At 31 March 2025	<u>3,096</u>
<b>Depreciation and impairment</b>	
At 1 April 2024	3,096
At 31 March 2025	<u>3,096</u>
<b>Carrying amount</b>	
At 31 March 2025	<u>-</u>
At 31 March 2024	<u>-</u>

### 12 Stocks

	2025 £	2024 £
Finished goods and goods for resale	<u>6,650</u>	<u>5,994</u>

# INTOART PROJECTS

## NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2025

### 13 Debtors

	<b>2025</b>	<b>2024</b>
<b>Amounts falling due within one year:</b>	<b>£</b>	<b>£</b>
Trade debtors	1,838	1,666
Other debtors	-	369
Prepayments and accrued income	3,210	7,748
	<u>5,048</u>	<u>9,783</u>

### 14 Creditors: amounts falling due within one year

	<b>2025</b>	<b>2024</b>
	<b>£</b>	<b>£</b>
Trade creditors	9,461	10,423
Accruals and deferred income	6,198	6,189
	<u>15,659</u>	<u>16,612</u>

### 15 Retirement benefit schemes

	<b>2025</b>	<b>2024</b>
<b>Defined contribution schemes</b>	<b>£</b>	<b>£</b>
Charge to profit or loss in respect of defined contribution schemes	4,307	3,597
	<u>4,307</u>	<u>3,597</u>

The charity operates a defined contribution pension scheme for all qualifying employees. The assets of the scheme are held separately from those of the charity in an independently administered fund.

### 16 Restricted funds

The restricted funds of the charity comprise the unexpended balances of donations and grants held on trust subject to specific conditions by donors as to how they may be used.

	<b>At 1 April 2024</b>	<b>Incoming resources</b>	<b>Resources expended</b>	<b>At 31 March 2025</b>
	<b>£</b>	<b>£</b>	<b>£</b>	<b>£</b>
Paul Hamlyn Foundation	6,385	44,000	(45,218)	5,167
City Bridge Foundation	2,342	55,750	(51,272)	6,820
Lightbulb Trust	12,001	25,996	(23,280)	14,717
ACE Explorers 2	(2,750)	2,750	-	-
QUEST	19,359	20,000	(30,794)	8,565
	<u>37,337</u>	<u>148,496</u>	<u>(150,564)</u>	<u>35,269</u>



# INTOART PROJECTS

## NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2025

16 Restricted funds		(Continued)		
Previous year:	At 1 April 2023 £	Incoming resources £	Resources expended £	At 31 March 2024 £
Paul Hamlyn Foundation	192	44,000	(37,807)	6,385
City Bridge Foundation	7,326	49,290	(54,274)	2,342
Lightbulb Trust	4,138	23,492	(15,629)	12,001
Southwark Stands Together	6,551	-	(6,551)	-
ACE Explorers 2	2,965	11,000	(16,715)	(2,750)
QUEST	-	21,500	(2,141)	19,359
	<u>21,172</u>	<u>149,282</u>	<u>(133,117)</u>	<u>37,337</u>

Paul Hamlyn Foundation: funding for staffing development.

City Bridge Foundation: funding for the Ambitious Bodies project costs with associated staffing and rent.

Lightbulb Trust: funding for Studio Plus+ project costs.

Southwark Stands Together: Southwark Council funding to tackle racial inequalities.

ACE Explorers 2: Arts Council England funding for the Explorers project, increasing the visibility and representation of neurodivergent artists.

QUEST: funding for the Know How Craft Programme.

# INTOART PROJECTS

## NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2025

### 17 Unrestricted funds - designated

These are unrestricted funds which are material to the charity's activities.

	At 1 April 2024 £	Incoming resources £	Resources expended £	Transfers £	At 31 March 2025 £
Emergency Reserves	67,000	-	-	3,000	70,000
Artist Project Funds	7,317	4,022	(2,999)	-	8,340
Design Project Funds	9,000	2,500	(3,237)	-	8,263
Book Publishing	6,596	-	(6,596)	-	-
Developmental Management Reserve	15,176	-	(15,176)	-	-
	<u>105,089</u>	<u>6,522</u>	<u>(28,008)</u>	<u>3,000</u>	<u>86,603</u>

Previous year:	At 1 April 2023 £	Incoming resources £	Resources expended £	Transfers £	At 31 March 2024 £
Emergency Reserves	60,000	-	-	7,000	67,000
Artist Project Funds	10,530	2,975	(6,188)	-	7,317
Design Project Funds	4,675	-	-	4,325	9,000
Book Publishing	-	-	-	6,596	6,596
Developmental Management Reserve	-	-	-	15,176	15,176
	<u>75,205</u>	<u>2,975</u>	<u>(6,188)</u>	<u>33,097</u>	<u>105,089</u>

### 18 Unrestricted funds

The unrestricted funds of the charity comprise the unexpended balances of donations and grants which are not subject to specific conditions by donors and grantors as to how they may be used. These include designated funds which have been set aside out of unrestricted funds by the trustees for specific purposes.

	At 1 April 2024 £	Incoming resources £	Resources expended £	Transfers £	At 31 March 2025 £
General funds	16,682	282,192	(279,143)	(3,000)	16,731
	<u>16,682</u>	<u>282,192</u>	<u>(279,143)</u>	<u>(3,000)</u>	<u>16,731</u>

Previous year:	At 1 April 2023 £	Incoming resources £	Resources expended £	Transfers £	At 31 March 2024 £
General funds	20,968	278,861	(250,050)	(33,097)	16,682
	<u>20,968</u>	<u>278,861</u>	<u>(250,050)</u>	<u>(33,097)</u>	<u>16,682</u>

# INTOART PROJECTS

## NOTES TO THE FINANCIAL STATEMENTS (CONTINUED) FOR THE YEAR ENDED 31 MARCH 2025

### 19 Analysis of net assets between funds

	Unrestricted funds general 2025 £	Unrestricted funds designated 2025 £	Restricted funds 2025 £	Total 2025 £
<b>At 31 March 2025:</b>				
Current assets/(liabilities)	16,731	86,603	35,269	138,603
	<u>16,731</u>	<u>86,603</u>	<u>35,269</u>	<u>138,603</u>
	<u><u>16,731</u></u>	<u><u>86,603</u></u>	<u><u>35,269</u></u>	<u><u>138,603</u></u>
	Unrestricted funds general 2024 £	Unrestricted funds designated 2024 £	Restricted funds 2024 £	Total 2024 £
<b>At 31 March 2024:</b>				
Current assets/(liabilities)	16,682	105,089	37,337	159,108
	<u>16,682</u>	<u>105,089</u>	<u>37,337</u>	<u>159,108</u>
	<u><u>16,682</u></u>	<u><u>105,089</u></u>	<u><u>37,337</u></u>	<u><u>159,108</u></u>

### 20 Related party transactions

There were no disclosable related party transactions during the year (2024 - none).