

THE ARTS CATALYST

England & Wales · Charity number 1042433

Details

Status	Registered
Legal form	Charitable company
Company number	02982223
Registered	1994-11-29
Register	View on the Charity Commission register

Contact

Address Arts Catalyst (Studio 4.09)
Exchange Place Studios
Exchange Street
Sheffield
S2 5TR

Phone 02072788373

Email admin@artscatalyst.org

Website www.artscatalyst.org

Activities

Objects: TO ADVANCE EDUCATION FOR THE PUBLIC BENEFIT BY THE PROMOTION OF THE ARTS

Activities: Arts and educational company

Classification

- **How:** Provides Services, Provides Advocacy/advice/information, Sponsors Or Undertakes Research
- **What:** Education/training, Arts/culture/heritage/science
- **Who:** Children/young People, People With Disabilities, The General Public/mankind

Geography

- Scotland
- Throughout England

Finances

Period end	Income	Expenditure	Assets	Employees
2025-03-31	£217,144	£201,500	-	-
2024-03-31	£244,286	£236,673	-	-
2023-03-31	£221,659	£236,531	-	-
2022-03-31	£247,932	£237,420	-	-
2021-03-31	£236,785	£217,195	-	-

Trustees

Name	Role	Appointed
Katherine Town	Chair	2025-10-15
CHERYL BOWEN		2020-09-29
Greer Furniss-Coates		2022-04-28
Jacob Millen-Bamford		2025-04-30
James Woodcock		2022-04-28
John Bloomfield		2022-04-28
Noor Salih		2025-10-15
Yuen Fong Ling		2025-07-09

THE ARTS CATALYST

England & Wales - Charity number 1042433

Accounts

REGISTERED COMPANY NUMBER: 02982223 (England and Wales)
REGISTERED CHARITY NUMBER: 1042433

**Report of the Trustees and
Unaudited Financial Statements
for the Year Ended 31 March 2025
for
THE ARTS CATALYST**

Brown McLeod Limited
Chartered Accountants
The Old Workshop
1 Ecclesall Road South
Sheffield
South Yorkshire
S11 9PA

THE ARTS CATALYST

**Contents of the Financial Statements
for the Year Ended 31 March 2025**

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THE ARTS CATALYST

Report of the Trustees for the Year Ended 31 March 2025

The Trustees are pleased to present their annual directors' report together with the financial statements of the charity for the year ending 31 March 2025, which are also prepared to meet the requirements for a directors' report and accounts for Companies Act purposes. The financial statements comply with the Charities Act 2011, the Companies Act 2006, the Memorandum and Articles of Association, and the 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) issued in October 2019.

OBJECTIVES AND ACTIVITIES

Objectives and aims

Arts Catalyst is a visual arts organisation and charity based in Sheffield, UK.

VISION

Enabling people in South Yorkshire and beyond to engage in creative experiences that increase ecological awareness, encourage positive social action and open up new ways of learning about the world around us.

MISSION

We activate spaces for people to think differently about the world around them using art to explore social and environmental issues, provoke debate, and test out alternative ways of learning.

We collaborate with artists, activists and people with different kinds of knowledge to organise creative projects that respond to social and environmental issues. Our programme often takes place within community spaces, unusual sites and outdoors.

OUR VALUES

We believe

- In the potential of artists and cultural organisations to be active agents for positive social change
- In working collaboratively based on shared values and mutual respect
- In equality of access and opportunity across all aspects of the organisation and our work
- Our programme, organisation and governance should be reflective of the diversity of society

We work in ways that

- Value all forms of knowledge equally
- Are both hyperlocal and responsive to planetary challenges and changes
- Champion artists' professional development and support risk-taking, ambition and experimentation
- Reduce our environmental impact and tackle climate change
- Maintain financial transparency and a robust ethical approach to funding

THE ARTS CATALYST

Report of the Trustees for the Year Ended 31 March 2025

OBJECTIVES AND ACTIVITIES

Significant activities

Celebrating 2024-25: A Year of Listening, Collaboration and Imaginative Action

In 2024-25, we brought together artists, communities, and collaborators across Sheffield and beyond through powerful exhibitions, workshops and experimental programmes. From Ashley Holmes' resonant Skylarking exploring sound, identity and place, to Matterlurgy's Ways of Water, unearthing hidden water infrastructures, and the baroque futurism of Dead Cat Bounce, our work spanned themes of environment, belief, and transformation.

We deepened local engagement through projects like The World is Just Layers of Stuff with young people in Sharrow, Housewarming with migrant women at the Andalus Community Centre, and Magpies, co-created with a support group at Sheffield Mind. Our climate justice programme, Sunlight Liberation Network, gathered artists and communities to reimagine waste and care through collective practices.

Internationally, we launched Three Fields, a digital collaboration across the UK, India and South Africa, exploring food systems and creative sustainability.

Together, we celebrated new ways of thinking, making and being-centred in care, connection and creativity. In 2024/25 Arts Catalyst's work reached over 85,000 people through live and online events.

During this period Arts Catalyst commissioned and produced the following:

- No of Events, performances and workshops (UK, Online, International): 45
- Online products (podcasts, films, recordings): 3
- No. of Exhibitions (UK): 3
- No. of past commissions exhibited: 3
- Exhibition days (UK, International): 522
- Artist Research Residencies (UK): 3

Projects: 1st April 2024 to 31st March 2025

Exhibition:

Skylarking | February - May 2024 | Soft Ground, Sheffield City Centre
Artist: Ashley Holmes

Skylarking was an exhibition and events programme by Sheffield-based artist, DJ and broadcaster Ashley Holmes. Presented as a constellation of structures to encourage contemplation, rest and listening, Skylarking explored the relationship between landscapes, music and belonging. The works in the exhibition amplified the sounds of the architecture of caves, hills and public spaces in the city, making reference to the echoes and influence of pioneering producers King Tubby and Lee Scratch Perry in Dub, 'Devil Mix' productions in Grime, and experimental studio techniques of popular Black music of the 21st century.

In the exhibition, a circular installation featuring 6 speakers amplified the work of creative writers Wemmy Ogunyankin and Akeem Balogun, voice actor Bel Odawa, musician Seigfried Komidashi and artist Joseph June Bond. Their words, music and field recordings were layered and manipulated in response to the Peak District and its sonic textures, echoes and reverberations. Together, they generated a multisensory conversation, inviting audiences to question the ways we understand urban landscapes and the British rural countryside through and beyond social categories like race, class and gender.

Ways of Water | February - May 2024 | Millennium Gallery, Sheffield City Centre
Artist: Matterlurgy (Helena Hunter & Mark Peter Wright)

THE ARTS CATALYST

Report of the Trustees for the Year Ended 31 March 2025

OBJECTIVES AND ACTIVITIES

Skylarking was part of The Mouth in collaboration with Sheffield Museums - two exhibitions that unearth cavities, portals and openings in the landscape through image and sound. The Mouth continued at the Millennium Gallery with Ways of Water.

Ways of Water explored local water infrastructures, from historic wells to expansive reservoirs across sites in Yorkshire and Derbyshire. The exhibition followed the historic and contemporary implications of the Sheffield cholera epidemic of 1832, which emerged because of unsanitary water conditions.

Dead Cat Bounce | October - December 2024 | Soft Ground, Sheffield City Centre
Artists: Gary Zhexi Zhang and Waste Paper Opera (Klara Kofen and James Oldham)

Dead Cat Bounce by Gary Zhexi Zhang and Waste Paper Opera explored financial alchemy and the unmaking of reality in the time of catastrophe. Dwelling in the strange light of speculative times, Dead Cat Bounce is a story of unpayable debts, entangled histories and repeated jokes. The work took the form of an oratorio, a mode of baroque performance in which instruments and voice are used to tell a sacred narrative, and it unfolds over five interwoven vignettes of pre-emptive catastrophe. Through these narratives, Dead Cat Bounce explored the links between capitalism and ritual, finance and nature, belief and manifestation.

At the core of the exhibition was a multi-channel sound installation, featuring a one-hour piece that brought together recordings from previous iterations of Dead Cat Bounce's live performance. Visitors were invited to immerse themselves in the sounds and voices of the oratorio, and to step into an expanded performance stage, populated by structures and sculptures that bring to life the stories of Dead Cat Bounce's main characters.

Dead Cat Bounce was launched with a live performance of the opera on 12 October as part of No Bounds Festival 2024.

Dead Cat Bounce | October - December 2024 | Soft Ground, Sheffield City Centre
Artists: Waste Paper Opera (Klara Kofen and James Oldham), Chol Theatre & Arts

As a satellite element of the Dead Cat Bounce exhibition, a programme of activity with young people in Sheffield took place in collaboration with Waste Paper Opera, Chol Theatre & Arts and King Edward VII School. A group of Year 13 students produced a new collaborative audio work called Catastrophe Tales, which was broadcast via Radio Arts Catalyst. The group experimented with recording, composition and script writing while exploring themes around environment and catastrophe.

The World is Just Layers of Stuff | September - October 2024 | Sharrow Community Forum and Mind Garden, Sheffield
Artist: Ross Bennett

In September, artist Ross Bennett led the Youth Club (ages 10-16) at Sharrow Community Forum in an exciting new project; The World is Just Layers of Stuff. Through playing, making and thinking with yeasts, pigments, plants and fruits, flavours and fossils, the group were encouraged to develop their connections to the local environment and the different layers within it.

To mark the end of the project, the Youth Club invited their friends and families to a celebration event at Mind Garden, where the work that had been made throughout the project was displayed and the home-made fizzy drinks were served along with pizza made at the event with the support of a chef from Porter Pizza.

Sunlight Liberation Network: Tending Waste, Cultivating Life | November 2024 - February 2025 | Online, Roshni Kitchen, and Soft Ground, Sheffield
Artists: Dani Admiss, Angela YT Chan, Maya Chowdhry, Manual Labours (Sophie Hope & Jenny Richards), Public Tactics (flematu sessay), Bóx? Wú

THE ARTS CATALYST

Report of the Trustees for the Year Ended 31 March 2025

OBJECTIVES AND ACTIVITIES

Sunlight Liberation Network is an art and climate justice network made up of artists, art workers and their communities. We support and share peer learning and imaginative action, so more of us can redirect our energies away from the extractive everyday toward building better tomorrows.

Our second edition, 'Tending Waste, Cultivating Life', was a collaboration with Arts Catalyst. Across three workshops in January 2025, artists Angela YT Chan, Maya Chowdhry, Manual Labours (Sophie Hope & Jenny Richards), Bóx? Wú, and designer Public Tactics (flematu sessay), worked with Sheffield-based art and grassroots organisations, as well as art workers, residents and agitators, to explore imaginative, tangible and action-based approaches to tending waste from the vantage points of food, labour, and technology.

Research and Development:

The Magpies | November 2024 - March 2025 | Sheffield Mind, Sheffield
Artist: Harun Morrison

During Winter 2024, Harun Morrison worked with the Sheffield Mind Magpies, a support group for people who have difficulties with hoarding. Supported by professional mental health workers, Harun met regularly with the group to co-develop artworks made from hoarded materials. Some of these works were temporarily installed at Mind Garden in Sharrow, offering unexpected notions of what a garden can be, and inviting new sensory connections to the local environment.

Magpies explored our relationship to objects through ways of arranging, redistributing or transforming objects through different experimental artistic and sound-making exercises, yard sales, inventories, installations, performances and recordings.

Public activity for this programme occurred in 2025/26.

Housewarming | February 2025 onwards | Yorkshire Artspace, Sheffield
Artists: Sofia Niazi, Sahra Hersi

Housewarming is a project by artists Sahra Hersi and Sofia Niazi developed in collaboration with Andalus Community Centre, a charity and advice bureau supporting asylum seekers and recent migrants access local services, as well as with job assistance, family counselling, translation and interpretation, and opportunities for socialising.

Throughout spring 2025, the artists ran a series of workshops with a group of women connected to Andalus Community Centre to co-design objects, sculptures and furniture associated with 'housewarming'. The group experimented with ceramics, textile, print making, and fibre arts to develop a body of work featuring posters, rugs, mugs, wall art, decorations and celebration banners while exploring ways in which migrant wisdom gets to be transmitted through communal making.

Public activity for this programme occurred in 2025/26.

International:

Three Fields | March 2025 onwards
Artists: Abandon Normal Devices, Fak'ugesi, Fast Familiar, UnBox Cultural Futures, Arts Catalyst

Throughout 2025, Abandon Normal Devices (UK), Arts Catalyst (UK), Fak'ugesi (South Africa), Fast Familiar (UK), UnBox Cultural Futures (India) have come together to commission and support three creative practitioners from India, South Africa, and the UK to make a new collaborative digital and interactive work exploring food systems, from regenerative agricultural practices to indigenous knowledges; documenting and setting a new precedent for environmentally conscious creative digital practices.

THREE FIELDS is funded by the British Council's International Collaboration Grants and supported using public funding by Arts Council England.

THE ARTS CATALYST

Report of the Trustees for the Year Ended 31 March 2025

OBJECTIVES AND ACTIVITIES

Public activity for his programme occurred in 2025/26.

FINANCIAL REVIEW

Financial position

Arts Catalyst has maintained a stable income from a diverse range of sources, including new partnerships and funding streams. Of the total income:

- £164,452 came from public funded grants for example Arts Council England and British Council.
- £17,589 came from government grants (such as Museums & Galleries Relief and Access to Work).
- £5,000 was received from the Local Authority.
- £5,078 was generated as Earned Income (venue hire, ticketed events, book sales and consultation).
- £7,757 in regular and single donations.
- £17,266 received from Trusts and Foundations from various funders.

The total income for the year ending 2025 was £217,144, down from £244,286 in 2024. This comprised:

- Restricted funds: £20,735
- Unrestricted (General) funds: £196,411

Expenditure for 2024/25 totalled £201,500, a decrease of £35,173 from £236,673 in 2023/24. This was due to the reallocation of certain project outcomes to 2025/26 in response to continued global developments affecting partner timelines.

As of the end of 2024/25, Arts Catalyst is in a strong financial position, reporting a surplus of £15,644. The organisation has successfully maintained its reserves target, ensuring resilience and readiness for its upcoming premises relocation.

THE ARTS CATALYST

Report of the Trustees for the Year Ended 31 March 2025

FINANCIAL REVIEW

Reserves policy

In accordance with the reserves policy reviewed and updated by the Risk & Finance Sub Group, the rationale for the policy is outlined as follows:

1. The rationale behind the reserves policy.

The Trustees' policy is to build and maintain unrestricted funds adequate for the organisation to meet its obligation to staff, operational costs and to projects in progress for three months plus redundancies if required. This gives time to adjust the programme of activities in an orderly manner, should the need arise.

We are in a financially stable position in the event of any unforeseen circumstances arising, which would mean the charity would have to close down its services.

2. The level of reserves required.

This area will outline the charities targeted reserves, any unrestricted designated restricted and free reserves for the year. Total reserve levels at the end of 2024/25 are £133,443.

Reserves target:

Three months salaries, redundancies, projects and overheads £84,935.

Designated unrestricted / restricted:

The CEO and Chair of the board proposed that £25,000 of the organisation's reserves be designated towards future capital expenditure as match funding for 2026/27 and 2027/28.

Free Reserves:

The amount of any funds which are unrestricted and available for general purposes of the charity stand at £23,508 this amount is an important asset to the organisation in order to future proof the organisations financial stability in respect to:

- The cost of living crisis (which we need to be prepared for in terms of supporting staff salaries in respect of inflation and general costs in terms of contracts and commissions).
- The competition for funding available due the economic downturn (more competition for funds).
- Maintaining and increasing the reserves target in line with the business plan to increase pay due to inflation costs - on approval by board of trustees only.
- In lieu of the company's relocation to a new venue in Sheffield's city centre.

3. How and when the reserves policy will be reviewed.

The reserves policy is reviewed twice per year, at the beginning of the financial year and a midway period at a Risk & Finance Sub-group meeting. Updates to the policy are approved by the board of trustees.

4. Identifying and managing risk is an important part of good charity governance.

The Risk & Finance Group meets quarterly to outline any financial or reputational risk to the organisation. Arts Catalyst's risk register is reviewed quarterly and any actions are taken to board level.

THE ARTS CATALYST

Report of the Trustees for the Year Ended 31 March 2025

STRUCTURE, GOVERNANCE AND MANAGEMENT

Governing document

In 2023/24, Arts Catalyst was governed by a Board of Trustees and led by a Joint Executive Team comprising two Co-Chief Executive Officers: the Artistic Director (responsible for the artistic vision and strategic direction of public programmes) and the Executive Director (responsible for financial oversight and operational management).

In June 2024, the Artistic Director stepped down to pursue a new opportunity. Following this departure, the Board and Executive Team undertook a review of the senior leadership structure, which had been in place since 2019. This dual leadership model had been introduced at the time of Arts Catalyst's relocation from London to Sheffield, to ensure continuity and to safeguard the organisation's artistic and strategic vision during a period of significant change.

Having successfully fulfilled that purpose, the Board resolved to transition to a sole leadership model. From June 2024, the Executive Director assumed the role of Chief Executive Officer (CEO), reflecting her extensive experience and recognised leadership within the cultural sector in Sheffield and beyond as well as having robust experience of management of the company for the last 17 years.

In parallel, curatorial responsibilities previously held by the Artistic Director were redistributed across two newly created roles: Head of Programme and Engagement Curator. This expansion and restructuring of the Programme Team has enabled the organisation to deepen its commitment to socially engaged practice and place greater emphasis on engagement as a core theme of its work.

As of 2024/25, the Board comprised six Trustees, including the Chair, Treasurer, and an Environmental Champion. Collectively, the Trustees bring a broad range of expertise across environmental sustainability, community participation, human resources, senior arts leadership, audience development, education and learning, curatorial and artistic practice, and finance.

Arts Catalyst is proud to be a diverse-led organisation, with leadership comprising both the Executive Team and the Chair. Currently, 87% of the Senior Management (Executive + Trustees) identify as being from protected characteristic groups.

An annual Board skills audit supports Trustees in reflecting on their existing competencies in relation to the organisation's mission and aims, identifying future development needs and skills gaps, and ensuring appropriate representation. The Board also holds an annual away day to focus on organisational development; in April 2025, this session focused on shaping the organisation's next business plan.

The CEO has overall responsibility for the organisation's management, financial oversight, and operational controls.

A dedicated Risk & Finance Group meets quarterly to:

- Develop and maintain robust financial protocols and reporting mechanisms;
- Monitor and address financial and reputational risks;
Evaluate fundraising performance and HR matters;
- Review key organisational policies;
Report directly to the Board on a quarterly basis.

THE ARTS CATALYST

Report of the Trustees for the Year Ended 31 March 2025

STRUCTURE, GOVERNANCE AND MANAGEMENT

Organisational development and governance

Change in Leadership:

Structure: Governance and Management, goes into detail about the recent changes to the organisation's leadership (beginning in June 2024) and the development of two new programme roles.

Relocation plans

In 2023, Arts Catalyst began planning a major organisational relocation to Exchange Place Studios in the Castlegate area of Sheffield. This move, set to take place in Summer 2025, marks a pivotal next step in our long-term commitment to the city, and will be delivered in close partnership with Yorkshire Artspace (YAS)-one of the UK's leading studio providers. The relocation is supported by our status as an Arts Council England National Portfolio Organisation (NPO) and reflects our strategic focus on place-based, community-rooted programming.

Castlegate is an emerging cultural and educational hub supported by Levelling Up Funding, and its regeneration efforts align closely with Arts Catalyst's mission to promote inclusive, ecologically aware cultural development. Since moving to Sheffield in 2020, Arts Catalyst has become a key cultural actor through projects such as Soft Ground-a temporary high-street venue attracting 8,000-10,000 visitors annually-and through partnerships with local organisations including Sheffield Museums Trust, Migration Matters Festival, No Bounds Festival, City of Sanctuary, and Sheffield Mind.

The move to Castlegate is the result of long-term planning and early research (begun pre-pandemic and resumed through the 2021-22), which explored flexible models for cultural infrastructure and community use. The relocation will place Arts Catalyst at the heart of a growing network of creative practitioners and grassroots organisations in the North East of the city.

Our plans include the development of a long-term vision for a permanent base that nurtures deeper community engagement and sustainable cultural practice. Beginning in September 2025, we will launch our new exhibitions programme in this space, starting with Housewarming, a participatory project by artists Sahra Hersi and Sofia Niazi, developed in collaboration with the Andalus Community Centre, located adjacent to the site.

Closing of Soft Ground

As part of this transition, our current temporary venue Soft Ground, located on The Moor, will close at the end of June 2025. Over the past three years, Soft Ground has served as a vibrant public venue and testing ground for new forms of community engagement. It has hosted a wide range of activities including creative workshops, community gatherings, and collaborations with CHOL Theatre, Migration Matters Festival and the Sheffield Community Bike Project.

Arts Catalyst's new base at Exchange Place, and our shift from managing a building to creating a flexible and inclusive space, will allow us to deepen partnerships and develop artistic programmes that truly reflect the communities we serve.

Strategic Networks and Citywide Partnerships

Arts Catalyst plays an important role in shaping Sheffield's cultural landscape. We are a member of the Sheffield Culture Consortium, part of the Castlegate Partnership and affiliated working groups (Events, Stewardship and Pioneers), and a co-founder of Sheffield's Culture & Climate Network-a platform designed to bring cultural organisations together around climate justice, ecological awareness and socially-engaged practice.

These strategic connections ensure that Arts Catalyst contributes to decision-making processes, with our expertise in socially engaged arts, place-making and environmental practice.

Looking Ahead

Arts Catalyst's relocation is both a physical and strategic shift: a move towards greater permanence, more inclusive infrastructure, and deeper community relationships. Co-locating with Yorkshire Artspace will foster new collaborative opportunities and strengthen Sheffield's visual arts ecology.

THE ARTS CATALYST

Report of the Trustees for the Year Ended 31 March 2025

STRUCTURE, GOVERNANCE AND MANAGEMENT

The relocation also places Arts Catalyst on the edge of the Castle Park redevelopment, part of a wider regeneration plan due to complete in 2026. We are actively engaged in ongoing discussions with the City Council and other stakeholders to ensure that cultural and community needs are represented in the area's long-term development.

Risk management

The Trustees have conducted a comprehensive assessment of the principal risks to which the charity is exposed, with a particular focus on operational and financial risks. They are satisfied that appropriate systems and controls are in place to mitigate these risks effectively.

Risk is reviewed at quarterly Board meetings, with a formal review of the risk mitigation policy undertaken annually. The Risk and Finance Sub-Group, which includes the Chair, Treasurer, and CEO, meets quarterly to evaluate the charity's risk management and financial strategies. Meetings are formally minuted, and all actions and decisions are reported back to the full Board.

REFERENCE AND ADMINISTRATIVE DETAILS

Registered Company number
02982223 (England and Wales)

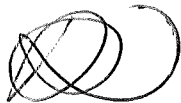
Registered Charity number
1042433

Registered office
c/o 18-20 Union Street
Sheffield City Centre
South Yorkshire
S1 2JP

Trustees
F Nicholas (resigned 9.9.24)
C O Bowen
B Escritt (resigned 9.9.24)
K L O'Neill
J E K Bloomfield Curator
G B Furniss-Coates Finance And Hr Officer
J R Woodcock Architect And Engineer
Y F Ling (appointed 9.7.25)
J Millen-Bamford (appointed 30.4.25)

Company Secretary
C Lastra

Approved by order of the board of trustees on 30 July 2025 and signed on its behalf by:



K L O'Neill - ~~Trustee~~ Chair

THE ARTS CATALYST

**Statement of Financial Activities
for the Year Ended 31 March 2025**

	Notes	Unrestricted fund £	Restricted funds £	31.3.25 Total funds £	31.3.24 Total funds £
INCOME AND ENDOWMENTS FROM					
Public grants, trusts and foundations		189,667	-	189,667	216,402
Other income	2	27,477	-	27,477	27,884
Total		<u>217,144</u>	<u>-</u>	<u>217,144</u>	<u>244,286</u>
EXPENDITURE ON					
Charitable activities	3	201,500	-	201,500	236,673
NET INCOME		15,644	-	15,644	7,613
RECONCILIATION OF FUNDS					
Total funds brought forward		117,799	-	117,799	110,186
TOTAL FUNDS CARRIED FORWARD		<u>133,443</u>	<u>-</u>	<u>133,443</u>	<u>117,799</u>

The notes form part of these financial statements

THE ARTS CATALYST

**Balance Sheet
31 March 2025**

	Notes	Unrestricted fund £	Restricted funds £	31.3.25 Total funds £	31.3.24 Total funds £
CURRENT ASSETS					
Debtors	7	11,075	-	11,075	12,938
Cash at bank		144,392	-	144,392	138,458
		<u>155,467</u>	<u>-</u>	<u>155,467</u>	<u>151,396</u>
CREDITORS					
Amounts falling due within one year	8	(22,024)	-	(22,024)	(33,597)
		<u>133,443</u>	<u>-</u>	<u>133,443</u>	<u>117,799</u>
NET CURRENT ASSETS					
		<u>133,443</u>	<u>-</u>	<u>133,443</u>	<u>117,799</u>
TOTAL ASSETS LESS CURRENT LIABILITIES					
		<u>133,443</u>	<u>-</u>	<u>133,443</u>	<u>117,799</u>
NET ASSETS					
		<u>133,443</u>	<u>-</u>	<u>133,443</u>	<u>117,799</u>
FUNDS					
Unrestricted funds	9			<u>133,443</u>	<u>117,799</u>
TOTAL FUNDS					
				<u>133,443</u>	<u>117,799</u>

The charitable company is entitled to exemption from audit under Section 477 of the Companies Act 2006 for the year ended 31 March 2025.

The members have not required the company to obtain an audit of its financial statements for the year ended 31 March 2025 in accordance with Section 476 of the Companies Act 2006.

The trustees acknowledge their responsibilities for

- (a) ensuring that the charitable company keeps accounting records that comply with Sections 386 and 387 of the Companies Act 2006 and
- (b) preparing financial statements which give a true and fair view of the state of affairs of the charitable company as at the end of each financial year and of its surplus or deficit for each financial year in accordance with the requirements of Sections 394 and 395 and which otherwise comply with the requirements of the Companies Act 2006 relating to financial statements, so far as applicable to the charitable company.

The notes form part of these financial statements

THE ARTS CATALYST

Balance Sheet - continued
31 March 2025

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

The financial statements were approved by the Board of Trustees and authorised for issue on 30 July 2025 and were signed on its behalf by:

A handwritten signature consisting of several overlapping loops, likely representing the initials 'KLO'.

K L O'Neill - ~~Trustee~~ Chair

The notes form part of these financial statements

THE ARTS CATALYST

Notes to the Financial Statements for the Year Ended 31 March 2025

1. ACCOUNTING POLICIES

Basis of preparing the financial statements

The financial statements of the charitable company, which is a public benefit entity under FRS 102, have been prepared in accordance with the Charities SORP (FRS 102) 'Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019)', Financial Reporting Standard 102 'The Financial Reporting Standard applicable in the UK and Republic of Ireland' and the Companies Act 2006. The financial statements have been prepared under the historical cost convention.

Income

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

Expenditure

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

Taxation

The charity is exempt from corporation tax on its charitable activities.

Fund accounting

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

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

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

Pension costs and other post-retirement benefits

The charitable company operates a defined contribution pension scheme. Contributions payable to the charitable company's pension scheme are charged to the Statement of Financial Activities in the period to which they relate.

Going concern

The financial statements have been prepared on a going concern basis as the Trustees believe that the charity will continue to operate for 12 months from authorising these financial statements. Not all funding streams are secure this far in advance however the trustees will develop a plan of action to be taken to reduce costs, should the required income not be secured.

THE ARTS CATALYST

**Notes to the Financial Statements - continued
for the Year Ended 31 March 2025**

2.	OTHER INCOME	31.3.25	31.3.24
		£	£
	Earned income	5,076	20,159
	Donations	7,757	7,725
	Exceptional items	14,644	-
		<u>27,477</u>	<u>27,884</u>
3.	CHARITABLE ACTIVITIES		
	Direct charitable activities		
		31.3.25	31.3.24
		£	£
	Direct costs	59,298	89,399
	Support costs	142,202	147,274
		<u>201,500</u>	<u>236,673</u>

4. TRUSTEES' REMUNERATION AND BENEFITS

There were trustees remuneration and benefits of £0 for the year ended 31 March 2025 (2024 - £0).

Trustees' expenses

There were trustees' expenses paid for the year ended 31 March 2025 of £0, there were trustees' expenses paid for the year ended 31 March 2024 of £0.

5. STAFF COSTS

The average monthly number of employees during the year was as follows:

		31.3.25	31.3.24
	Employees	<u>7</u>	<u>7</u>

No employees received emoluments in excess of £60,000.

THE ARTS CATALYST

**Notes to the Financial Statements - continued
for the Year Ended 31 March 2025**

6. COMPARATIVES FOR THE STATEMENT OF FINANCIAL ACTIVITIES (2023/24)	Unrestricted fund £	Restricted funds £	Total funds £
INCOME AND ENDOWMENTS FROM			
Public grants, trusts and foundations	216,402	-	216,402
Other income	27,884	-	27,884
Total	<u>244,286</u>	<u>-</u>	<u>244,286</u>
EXPENDITURE ON			
Charitable activities	236,673	-	236,673
NET INCOME	7,613	-	7,613
RECONCILIATION OF FUNDS			
Total funds brought forward	110,186	-	110,186
TOTAL FUNDS CARRIED FORWARD	<u>117,799</u>	<u>-</u>	<u>117,799</u>
7. DEBTORS: AMOUNTS FALLING DUE WITHIN ONE YEAR		31.3.25	31.3.24
		£	£
Trade debtors		1,107	8,995
Tax		7,279	-
VAT		873	3,943
Prepayments and accrued income		1,816	-
		<u>11,075</u>	<u>12,938</u>

THE ARTS CATALYST

**Notes to the Financial Statements - continued
for the Year Ended 31 March 2025**

8. CREDITORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

	31.3.25	31.3.24
	£	£
Trade creditors	78	61
Social security and other taxes	(74)	(412)
Other creditors	748	1,619
Accruals and deferred income	21,272	32,329
	<u>22,024</u>	<u>33,597</u>

9. MOVEMENT IN FUNDS

	At 1.4.24	Net movement in funds	At 31.3.25
	£	£	£
Unrestricted funds			
General fund	117,799	15,644	133,443
	<u>117,799</u>	<u>15,644</u>	<u>133,443</u>
TOTAL FUNDS	<u>117,799</u>	<u>15,644</u>	<u>133,443</u>

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

	Incoming resources	Resources expended	Movement in funds
	£	£	£
Unrestricted funds			
General fund	217,144	(201,500)	15,644
	<u>217,144</u>	<u>(201,500)</u>	<u>15,644</u>
TOTAL FUNDS	<u>217,144</u>	<u>(201,500)</u>	<u>15,644</u>

Comparatives for movement in funds

	At 1.4.23	Net movement in funds	At 31.3.24
	£	£	£
Unrestricted funds			
General fund	110,186	7,613	117,799
	<u>110,186</u>	<u>7,613</u>	<u>117,799</u>
TOTAL FUNDS	<u>110,186</u>	<u>7,613</u>	<u>117,799</u>

THE ARTS CATALYST

**Notes to the Financial Statements - continued
for the Year Ended 31 March 2025**

9. MOVEMENT IN FUNDS - continued

Comparative net movement in funds, included in the above are as follows:

	Incoming resources £	Resources expended £	Movement in funds £
Unrestricted funds			
General fund	244,286	(236,673)	7,613
TOTAL FUNDS	<u>244,286</u>	<u>(236,673)</u>	<u>7,613</u>

For a breakdown please see the reserves policy on page 7.

10. OTHER FINANCIAL COMMITMENTS

The company had pension commitments at the year end of £0 (2024 - £271.80).

11. RELATED PARTY DISCLOSURES

There were no related party transactions for the year ended 31 March 2025.

THE ARTS CATALYST

England & Wales - Charity number 1042433

Accounts

REGISTERED COMPANY NUMBER: 02982223 (England and Wales)
REGISTERED CHARITY NUMBER: 1042433

Report of the Trustees and
Unaudited Financial Statements
for the Year Ended 31 March 2024
for
THE ARTS CATALYST

Brown McLeod Limited
Chartered Accountants
The Old Workshop
1 Ecclesall Road South
Sheffield
South Yorkshire
S11 9PA

THE ARTS CATALYST

Contents of the Financial Statements for the Year Ended 31 March 2024

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Notes to the Financial Statements	14 to 18

THE ARTS CATALYST

Report of the Trustees for the Year Ended 31 March 2024

OBJECTIVES AND ACTIVITIES

Objectives and aims

The Trustees are pleased to present their annual directors' report together with the financial statements of the charity for the year ending 31 March 2024, which are also prepared to meet the requirements for a directors' report and accounts for Companies Act purposes. The financial statements comply with the Charities Act 2011, the Companies Act 2006, the Memorandum and Articles of Association, and the 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) issued in October 2019.

VISION & MISSION

Arts Catalyst is a visual arts organisation and charity based in Sheffield, UK.

VISION

Enabling people in South Yorkshire and beyond to engage in creative experiences that increase ecological awareness, encourage positive social action and open up new ways of learning about the world around us.

MISSION

We activate spaces for people to think differently about the world around them using art to explore social and environmental issues, provoke debate, and test out alternative ways of learning.

We collaborate with artists, activists and people with different kinds of knowledge to organise creative projects that respond to social and environmental issues. Our programme often takes place within community spaces, unusual sites and outdoors.

OUR VALUES

We believe

- In the potential of artists and cultural organisations to be active agents for positive social change
- In working collaboratively based on shared values and mutual respect
- In equality of access and opportunity across all aspects of the organisation and our work
- Our programme, organisation and governance should be reflective of the diversity of society

We work in ways that

- Value all forms of knowledge equally
- Are both hyperlocal and responsive to planetary challenges and changes
- Champion artists' professional development and support risk-taking, ambition and experimentation
- Reduce our environmental impact and tackle climate change
- Maintain financial transparency and a robust ethical approach to funding

THE ARTS CATALYST

Report of the Trustees for the Year Ended 31 March 2024

OBJECTIVES AND ACTIVITIES

Significant activities

2023/24 was a significant year for Arts Catalyst's programme as audience numbers surpasses pre-COVID-19 audience numbers (70-85k). 2023/24 saw 117,305 live /inperson audiences encounter Arts Catalyst's work through new commissions, past commissions, events, workshops and performances.

This year saw the launch of Arts Catalysts dedicated live experimental music series Sounds from the Ground, a podcast series of Changing Currents: Climate Change Conversations across South Yorkshire, two major exhibitions (Mixed Metaphors and Skylarking) plus the continuation of the Mind Garden programme, and working with new partners Roshni - South Asian Women's Resource Centre.

In 2023/24 Arts Catalyst's work reached 117,305 people through live and online events.

During this period Arts Catalyst commissioned and produced the following:

- No of Events (UK, Online, International): 32
- Online products (podcasts, films, recordings): 22
- No. of New Exhibitions (UK): 2
- No. of past commissions exhibited: 2
- No. of Exhibitions (International): 1
- Exhibition days (UK, International): 517
- Artist Research Residencies (UK): 5
- Residency days: 32

Projects: 1st April 2023 to 31st March 2024

Exhibition:

Mixed Metaphors | March - June 2023 | Soft Ground, Sheffield City Centre
Artist: Rachel Pimm

In March 2023, as part of Emergent Ecologies, an exhibition titled Mixed Metaphors by artist Rachel Pimm opened at Soft Ground (a shared space in the city centre set up by Arts Catalyst on a temporary basis). Taking the form of an exhibition to touch and play with, Mixed Metaphors features field recordings, soundscapes, video and sculptures associated with environmental and industrial histories of South Yorkshire. The exhibition asked: What happens to raw materials once they are removed from the earth? What do industrial processes tell us about Sheffield's geology, and what visible and invisible traces do they leave in the environment? How does language shape these ecologies and what new vocabularies need inventing?

Public Programme:

Mixed Metaphors: Sounds from the Ground workshop | May - June 2023 | Soft Ground, Sheffield City Centre
Artists: Rian Treanor | bones tan jones | Freya Dooley

Sounds from the Ground was a series of 3 free drop-in sound workshops that responded to the Mixed Metaphors exhibition. All ages were invited to explore sound (making, recording, listening, producing and reproducing) in specially devised sessions led by artists that incorporate different materials, objects and instruments.

THE ARTS CATALYST

Report of the Trustees for the Year Ended 31 March 2024

OBJECTIVES AND ACTIVITIES

Artist Rian Treanor facilitated a session using different objects and materials found in the exhibition to play and make sounds with, as part of a collaborative musical game. The workshop was structured as an ongoing drop-in group performance that explores unusual sounds, rhythms and patterns. By following simple instructions, a unique and changing piece of music was created throughout the workshop. bones tan jones led participants through a 3-part workshop combining body, breath and being. Through a series of Qi gong movements, games and vocal exercises, participants explored ways of working with their internal energies to create an intuitive, improvised, collective performance. Finally, artist Freya Dooley collaboratively created a collaged soundscape that responded to the layered landscapes of Mixed Metaphors. Imagining the sonic characters of functional objects and industrial materials within the space as members of a kind-of alternative orchestra, participants experimented with musical loops, hooks and samples to generate improvised, electronic soundtrack/s for the exhibition.

Tea & Soil Mind Garden | July - August 2023 | Sheffield Mind, Sheffield
Artist: Priya Jay

In July and August, artist Priya Jay spent time with a group of women from Roshni Sheffield in Mind Garden supported by Empowerment Circle Coordinator Fouzia Ali. Roshni is a city wide resource centre for South Asian women in Sheffield.

Priya, Fouzia, and Arts Catalyst's Public Programme Producer worked alongside the women from Roshni, tending to the soil and working with what had already been planted. Conversations and knowledge sharing were as important as the gardening that took place, enabling connections to be made between people and the local ecology. With the recipes and stories shared, Priya and the group created a zine, mapping the garden and the places they had spent time together, healing and growing. The zine, also named Tea & Soil, is designed by Heiba Lamara in collaboration with Priya Jay.

Sounds from the Ground: Limpe Fuchs | July 2023 | Treak Cliff Cavern, Hope Valley
Artists and practitioners: Limpe Fuchs

Arts Catalyst presented a very special event as part of the Sounds from the Ground series of workshops and performances that explore landscapes and ecologies through sound. In the extraordinary setting of Treak Cliff Cavern in Castleton, famous for its unique Blue John stone and some of the most beautiful cave formations in the UK, Arts Catalyst hosted a performance by experimental sound artist Limpe Fuchs. Limpe is a percussionist, composer, sculptor and instrument builder who experiments in sound and movement, hand-making unusual instruments and sound sculptures using metal, stone and wood. Some of her self-built instruments include pendulum strings, a four metre steel constructed lithophone, bronze drums and hardwood and granite stone rows.

Collecting and arranging materials, tapping on stones, or throwing wood pieces to create melodies and interferences, Limpe's improvised performance was exciting and engaging. She moved through the performance space, transforming organic matter and objects into natural soundscapes.

Sounds from the Ground: Rat Section + Lolina | November 2023 | Soft Ground, Sheffield City Centre
Artists: Rat Section | Lolina

Sounds from the Ground is a series of workshops and performances that explore landscapes and ecologies through sound. Featuring Lolina, who is also known for her past projects as Inga Copeland, Copeland and Hype Williams (with Dean Blunt), is an electronic and digital musician whose relaxed and fun performances feature experimentation, processing and manipulation of recordings, discordant melodies, spoken word, sultry vocals and slinky beats. Rat Section made their Sheffield debut showcasing their new work 47 Lines of Vision developed through a recent month-long residency at Scythe gallery in Melbourne. Rat Section are a sonic experimental duo using voice, movement, electronics, handmade instruments, outfits and artworks to create high-energy and stylish performance installations.

Skylarking | February - May 2024 | Soft Ground, Sheffield City Centre
Artist: Ashley Holmes

THE ARTS CATALYST

Report of the Trustees for the Year Ended 31 March 2024

OBJECTIVES AND ACTIVITIES

Skylarking was an exhibition and events programme by Sheffield-based artist, DJ and broadcaster Ashley Holmes. Presented as a constellation of structures to encourage contemplation, rest and listening, Skylarking explored the relationship between landscapes, music and belonging. The works in the exhibition amplified the sounds of the architecture of caves, hills and public spaces in the city, making reference to the echoes and influence of pioneering producers King Tubby and Lee Scratch Perry in Dub, 'Devil Mix' productions in Grime, and experimental studio techniques of popular Black music of the 21st century.

In the exhibition, a circular installation featuring 6 speakers amplified the work of creative writers Wemmy Ogunyankin and Akeem Balogun, voice actor Bel Odawa, musician Seigfried Komidashi and artist Joseph June Bond. Their words, music and field recordings were layered and manipulated in response to the Peak District and its sonic textures, echoes and reverberations. Together, they generated a multisensory conversation, inviting audiences to question the ways we understand urban landscapes and the British rural countryside through and beyond social categories like race, class and gender.

Public Programme:

Sampling with Resolve Collective | March 2024 | Soft Ground, Sheffield City Centre

The Skylarking public programme was presented in three public workshops that took place within the exhibition. In the first workshop, Resolve Collective mapped common experiences of spaces, personal histories and time through sounds and sampling.

Participants chose a song that reminded them of a time, place or memory to use as a sample or backing track and produced short written pieces expressing what that song meant to them. Through sharing and performing a wide range of responses that featured a mix of genres from happy hardcore, rock, to ambient and R&B, Resolve created a fun and relaxed space for presenting, connecting and thinking about music, place and belonging.

Radio Arts Catalyst

Changing Currents | June - August 2023 | Various

Changing Currents is a podcast series exploring climate perspectives and possible futures featuring the voices of artists, growers, activists, local community groups, heritage workers and researchers across South Yorkshire. From a protected moorland in the Peak District and a historic industrial site in Barnsley, to a peri-urban farm in Doncaster and a garden in Rotherham, Changing Currents explores the environmental crisis through community actions, artistic practices, forms of resistance, organising, and experimentation.

From a protected moorland in the Peak District and a historic industrial site in Barnsley, to a peri-urban farm in Doncaster and a garden in Rotherham, Changing Currents explored the environmental crisis through community actions, artistic practices, forms of resistance, organising, and experimentation. Changing Currents unfolded over 5 episodes that traversed community actions, artistic practices, forms of organising, resistance and experimentation along with a newly commissioned sonic landscape by Sheffield-based artist Ashley Holmes. The podcast series asked questions such as: What does climate justice smell, taste and feel like? How can we organise like a mycelium? What could we learn from soil (and other organisms)?

Changing Currents: Contested Landscapes | June 2023 | Longshaw Estate, Peak District

Artists/practitioners: Evie Muir | Harun Morrison | Jasmine Roha Wakefield | Maxwell A. Ayamba

THE ARTS CATALYST

Report of the Trustees for the Year Ended 31 March 2024

OBJECTIVES AND ACTIVITIES

Featured in this episode are founder of Peaks of Colour, Evie Muir, artist Harun Morrison, scientist and campaigner Jasmine Roha Wakefield and founder of Sheffield Environmental Movement Maxwell Ayamba. This conversation was guided by Harun Morrison's Environmental Justice Questions, a card game to stimulate conversation developed through contributions by a range of activists, writers, artworkers, theorists, architects, chefs, natural historians and horticulturalists.

Changing Currents: In the Stomach of the Mill | June 2023 | Worsbrough Mill, Barnsley
Artists/practitioners: Hayley Youell | Sean Roy Parker | Safaa Shreef | Simon Dodd

Featured in this episode was a conversation between Hayley Youell, the National Coordinator at the Culture, Health and Wellbeing Alliance, artist, writer and permaculturalist Sean Roy Parker, student and climate activist Safaa Shreef, and site manager and miller at Worsbrough Mill, Simon Dodd. Excerpts read by Sean Roy Parker, taken from his ongoing body of work, Fermental Health, were presented in the episode.

Changing Currents: Soliloquy Dubs | July 2023 | Sheffield
Artists/practitioners: Ashley Holmes

This episode presented a new sonic commission by Ashley Holmes that brought together a collection of experimental compositions made from Ashley's own audio productions and from field recordings taken on a guided group walk around the Gleadless Valley in Sheffield. This sonic walk, led by Ashley, happened as part of the Arts Catalyst Emergent Ecologies programme in 2022. The walk encouraged participants to listen with the landscape and make sound recordings situated within the mix of environments. Through this wayfaring, questions were posed such as how can we experience the local environment and world around us with as little intervention as possible? How can listening be a space of imagination and political encounter?

Changing Currents: Be the Soil | July 2023 | Bentley Urban Farm, Doncaster
Artists/practitioners: Olivia Jones | Warren Draper | Kaajal Modi

This episode included the founder of Bentley Urban Farm, Warren Draper, artist, designer and cultural researcher Kaajal Modi, local activist Olivia Jones, and medical herbalist Lydia Lakemoore. This conversation involved picking, preparing and sharing food together with volunteers at Bentley Urban Farm in Doncaster and an exercise led by Kaajal to look closer at the soil.

Changing Currents: The Spaces We Care For | August 2023 | Rotherham
Artists/practitioners: Ishah Jawaid | Maymana Arefin

In this episode campaigner and WOC Azadi Collective member Ishah Jawaid and nature guide, writer and community gardener Maymana Arefin participated. This conversation included exploring a 'secret garden' in Rotherham, foraging elderflower and making tea.

International Projects & Residencies

Soil Futures | March 2022 - September 2023

Soil Futures is an international network and initiative between Arts Catalyst; RIWAQ (Palestine); Sakiya - Art/Science/Agriculture (Palestine); Struggles for Sovereignty (Indonesia); and Vessel Art Project (Italy).

Soil Futures traverses the practices of five organisations whose work happens in collaboration with communities within their local contexts: from combining agrarian traditions with contemporary ecological practices, to organising across art, food, land rights, indigenous and ecological activism; from monitoring pollution to connecting with wetlands through sound and different ways of sensing.

Funded by a British Council International Collaboration grant, this collective endeavour takes the shape of a programme featuring an artist residency exchange, an online school, a podcast series, and a season of distributed local gatherings.

THE ARTS CATALYST

Report of the Trustees for the Year Ended 31 March 2024

OBJECTIVES AND ACTIVITIES

Soil Futures has gained local and international traction since the programme started in July 2022. Our international residency open call attracted hundreds of applications, from early-career artists based in the UK, Palestine and Italy were selected: Al-Wah'at (Areej Ashhab, Gabriella Demczuk, Ailo Ribas) based in the UK; Marie Hervé based in Italy; and Raghad Saqfalhait based in Palestine. The selected artists took part in a rich exchange with local communities of practices and developed their artistic research and nurtured new and existing networks with the support of the host organisations.

The programme continued into 2024 with a podcast series, online project platform and series of local gatherings held by each partner organisation.

Soil Futures Gathering | August 2023 | Soft Ground & Mind Garden, Sheffield
Artists/practitioners: Gabriella Demczuk (Al-Wah'at) | Sam Siva (LION) | Breakwater | Jo Capper (Grand Union)

Arts Catalyst hosted a convivial day of eating, sharing and connecting with soil with artist Gabriella Demczuk (Al-Wah'at), writer, grower and organiser Sam Siva (LION), artist duo Breakwater and artist and educator Jo Capper (Grand Union). Soils are dynamic environments - and their health depends on the collaborative relationships that populate them. Through this gathering we asked: How can we deepen our relationship to the ground that connects us, and even consider it a next of kin? What forms of repair, regeneration and care are necessary for soils to thrive after centuries of extraction, pollution and land grabbing?

The gathering was split into two parts. The day started at Soft Ground, where we heard about the artistic and ecological practices of Al-Wah'at, LION (Land in Our Names) Breakwater (Youngsook Choi and Taey Iohe) and The Growing Project (Grand Union, Birmingham) while having lunch together - prepared by artist Jo Capper and Ammi's Kitchen.

The second part of the day took place at Mind Garden, where Al-Wah'at member Gabriella Demczuk led a hands-on workshop. Participants used local plants that are growing in season to create natural pigments, dyes, and prints. The workshop created space for a practical interaction with the garden materials and a group discussion around preconceived notions of 'weediness' and 'aridity', a main focus of the collective.

FINANCIAL REVIEW

Financial position

Arts Catalyst has maintained a stable income from varied resources including income from new partnerships and sources such as £23,813.45 of the total income was from Other public funding (non Arts Council England funding), £12,920 from Local Authority and £20,159.09 in Earned income. Donations have slightly increased from £7,616 in 2022/23 to £7,725 in 2023/24 (+£106). Income from Trust and Foundations came from various funders amounting between £2,000-£10,000.

Total income at the end of the year 2024 amounted to £244,285 (2022/2023; £223,207) made up of;

Restricted funds of £35,203 (2023; £30,826) - variance due to restricted funding for projects increasing.

Unrestricted income (General Funds) of £30,998 (2022/2023; £13,194) - variance due to an increase in income overall income.

Unrestricted designated income £178,084 (2022/2023; £179,187) - variance due to reduction of overhead costs and re-assessment of budgets.

Expenditure for 2023/24 was £234,653 a slight decrease of £1,218 compared with 2022/23 of £237,871 due to some project outcomes being reallocated to 2024/25 in response to global affairs affecting partner's project timelines.

At the end of 2023/24, Arts Catalyst is in a good financial position (surplus of £7,632) and has been able to maintain its reserves target and to future proof the organisation in its plans to relocate its premises.

THE ARTS CATALYST

Report of the Trustees for the Year Ended 31 March 2024

FINANCIAL REVIEW

Reserves policy

In accordance with the reserves policy reviewed and updated by the Risk & Finance Sub Group, the rationale for the policy is outlined as follows:

1. The rationale behind the reserves policy.

The Trustees' policy is to build and maintain unrestricted funds adequate for the organisation to meet its obligation to staff, operational costs and to projects in progress for three months plus redundancies if required. This gives time to adjust the programme of activities in an orderly manner, should the need arise.

We are in a financially stable position in the event of any unforeseen circumstances arising, which would mean the charity would have to close down its services.

2. The level of reserves required.

This area will outline the charities targeted reserves, any unrestricted designated restricted and free reserves for the year. Total reserve levels at the end of 2023/24 are £117,818.

Reserves target:

Three months salaries, redundancies, projects and overheads £78,822.

Designated unrestricted / restricted:

Will be reviewed in 2024 in lieu of future capital developments.

Free Reserves:

The amount of any funds which are unrestricted and available for general purposes of the charity stand at £38,996, this amount is an important asset to the organisation in order to future proof the organisations financial stability in respect to:

- The cost of living crisis (which we need to be prepared for in terms of supporting staff salaries in respect of inflation and general costs in terms of contracts and commissions).
- The competition for funding available due the economic downturn (more competition for funds).
- Maintaining and increasing the reserves target in line with the business plan to increase pay due to inflation costs - on approval by board of trustees only.
- In lieu of the company's relocation to a new venue in Sheffield's city centre.

3. How and when the reserves policy will be reviewed.

The reserves policy is reviewed twice per year, at the beginning of the financial year and a midway period at a Risk & Finance Sub-group meeting. Updates to the policy are approved by the board of trustees.

4. Identifying and managing risk is an important part of good charity governance.

The Risk & Finance Group meets quarterly to outline any financial or reputational risk to the organisation. Arts Catalyst's risk register is reviewed quarterly and any actions are taken to board level.

THE ARTS CATALYST

Report of the Trustees for the Year Ended 31 March 2024

STRUCTURE, GOVERNANCE AND MANAGEMENT

Governing document

In 2023/24 Arts Catalyst was governed by a Board of Trustees and led by an Executive Team of Joint CEOs - an Artistic Director (artistic vision & strategic direction of public activities) and an Executive Director (financial and operational management). In June 2024, the Artistic Director departed the organisation to take on a new opportunity. The trustees and directors reviewed the senior leadership position (which had been in place since 2019) and made the decision to move forward with a sole leadership position. The dual leadership position had served its purpose - in that it was important to embark on a dual leadership position with Arts Catalyst's relocation to Sheffield from London to ensure the artistic and strategic vision for the organisation was secured. In June 2024 the Executive Director-Joint CEO undertook the role of the CEO due to her expertise and standing as a cultural leader in Sheffield.

In 2023/24 the Board was made up of seven Trustees, including a Chair, Treasurer and Environmental Champion, who together provide a spectrum of expertise and skills across environmental responsibility, community participation, HR, senior arts administration and leadership, audience development, education and learning, curatorial & arts practice, and finance & accounting.

We are diverse-led (Exec team + Chair), with 75% of Senior Management (Exec team + Trustees) from protected Characteristics. An annual skills audit of the Board enables Trustees to reflect on their current skills and relevance to the organisational mission & aims, and to identify future needs or skills gaps as well as representation.

The board set up distinct subgroups to ensure that the organisation has a robust financial, risk, outcomes and income development plan - to ensure that Arts Catalyst is able to deliver its priorities and set out its business plan. The groups include:

Risk & Finance Group: Formulate well defined financial protocols and reporting mechanisms so that financial and reputational risks are analysed, addressed and monitored on a quarterly basis. Evaluate fundraising targets, HR and review relevant policies. Report to the board each quarter.

Inclusivity & Relevance Group: Oversee Arts Catalyst's evaluation outcomes and methods in alignment with the Activity Plan. Develop new areas for partnership/audience development and ensure there are robust mechanisms in place for safeguarding, participation methods and recruitment. Report to the board every six months and an annual away day to focus on impact, inclusivity and evaluation.

THE ARTS CATALYST

Report of the Trustees for the Year Ended 31 March 2024

STRUCTURE, GOVERNANCE AND MANAGEMENT

Organisational development and governance

Change in Leadership:

Structure: Governance and Management, goes into detail about the recent changes to the organisation's leadership (beginning in June 2024).

Relocation to Castlegate:

In 2022, Arts Catalyst successfully established a temporary venue, Soft Ground - communal space for creativity in Sheffield's city centre. In 2023/24, Soft Ground attracted over 8,000 visitors, showcasing its success through Arts Catalyst and partners' events and exhibitions. Recognising this achievement and aiming to enhance Arts Catalyst's profile, strategic partnerships, and public programming, the directors and trustees sought to prioritise securing a permanent venue for the organisation.

With approval from the board of trustees in 2023, the CEO began developing a strategy to relocate Arts Catalyst from its temporary premises to a permanent location in Castlegate, another part of Sheffield's city centre, by 2025/26. Further development of these plans is scheduled for 2024/25. This permanent relocation will allow Arts Catalyst to establish deeper roots in the city and expand its impact.

Sheffield Culture & Climate Network:

In early 2024, Arts Catalyst's CEO and the CEO of Site Gallery started the Sheffield Culture & Climate Network. The network is a mechanism for peers to share environmental sustainability practices and knowledge, and to build upon and grow carbon literacy in the sector.

Arts Council England:

Subject to application, Arts Council England are extending its Arts Council National Portfolio Organisation funding period for a further year, meaning the current funding period 2023-2026 will extend until March 2027. This is a positive step for Arts Catalyst, it allows the organisation to develop its long term relocation plans to Castlegate.

Risk management

The trustees have assessed the major risks to which the charity is exposed, in particular those related to the operations and finances of the organisation, and are satisfied that systems are in place to mitigate its exposure to the major risks. These risks are monitored at quarterly board meetings and the annual review of the risk mitigation policy. The Risk and Finance Sub Group which meets quarterly to assess the organisation's risk management and financial risk strategies, members include the Chair of the Board of Trustees, Treasurer and the Executive Director-Joint CEO, meetings are minuted and actions are reported to the board.

REFERENCE AND ADMINISTRATIVE DETAILS

Registered Company number

02982223 (England and Wales)

Registered Charity number

1042433

Registered office

c/o 18-20 Union Street
Sheffield City Centre
South Yorkshire
S1 2JP

THE ARTS CATALYST

**Report of the Trustees
for the Year Ended 31 March 2024**

Trustees

A Biswas (resigned 16.10.23)

F Nicholas (resigned 9.9.24)

M D Smith (resigned 24.5.23)

C O Bowen

B Escritt (resigned 9.9.24)

K L O'Neill

J E K Bloomfield Curator

G B Furniss-Coates Finance And Hr Officer

J R Woodcock Architect And Engineer

Company Secretary

C Lastra

Approved by order of the board of trustees o 16 October 2024 and signed on its behalf
by:

K L O'Neill - Trustee

A handwritten signature in black ink, consisting of several overlapping loops and a final vertical stroke on the right side.

THE ARTS CATALYST

**Statement of Financial Activities
for the Year Ended 31 March 2024**

	Notes	Unrestricted fund £	Restricted funds £	31.3.24 Total funds £	31.3.23 Total funds £
INCOME AND ENDOWMENTS FROM					
Public grants, trusts and foundations		216,402	-	216,402	196,403
Other income	2	27,884	-	27,884	25,256
Total		244,286	-	244,286	221,659
 EXPENDITURE ON					
Charitable activities	3	236,673	-	236,673	236,531
NET INCOME/(EXPENDITURE)		7,613	-	7,613	(14,872)
 RECONCILIATION OF FUNDS					
Total funds brought forward		110,186	-	110,186	125,058
TOTAL FUNDS CARRIED FORWARD		117,799	-	117,799	110,186

The notes form part of these financial statements

THE ARTS CATALYST

**Balance Sheet
31 March 2024**

	Notes	Unrestricted fund £	Restricted funds £	31.3.24 Total funds £	31.3.23 Total funds £
CURRENT ASSETS					
Debtors	7	12,938	-	12,938	20,405
Cash at bank		138,458	-	138,458	147,835
		<u>151,396</u>	<u>-</u>	<u>151,396</u>	<u>168,240</u>
CREDITORS					
Amounts falling due within one year	8	(33,597)	-	(33,597)	(58,054)
		<u>117,799</u>	<u>-</u>	<u>117,799</u>	<u>110,186</u>
NET CURRENT ASSETS					
		<u>117,799</u>	<u>-</u>	<u>117,799</u>	<u>110,186</u>
TOTAL ASSETS LESS CURRENT LIABILITIES					
		<u>117,799</u>	<u>-</u>	<u>117,799</u>	<u>110,186</u>
NET ASSETS					
		<u>117,799</u>	<u>-</u>	<u>117,799</u>	<u>110,186</u>
FUNDS					
Unrestricted funds	9			<u>117,799</u>	<u>110,186</u>
TOTAL FUNDS					
				<u>117,799</u>	<u>110,186</u>

The charitable company is entitled to exemption from audit under Section 477 of the Companies Act 2006 for the year ended 31 March 2024.

The members have not required the company to obtain an audit of its financial statements for the year ended 31 March 2024 in accordance with Section 476 of the Companies Act 2006.

The trustees acknowledge their responsibilities for

- (a) ensuring that the charitable company keeps accounting records that comply with Sections 386 and 387 of the Companies Act 2006 and
- (b) preparing financial statements which give a true and fair view of the state of affairs of the charitable company as at the end of each financial year and of its surplus or deficit for each financial year in accordance with the requirements of Sections 394 and 395 and which otherwise comply with the requirements of the Companies Act 2006 relating to financial statements, so far as applicable to the charitable company.

THE ARTS CATALYST

Balance Sheet - continued
31 March 2024

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

The financial statements were approved by the Board of Trustees and authorised for issue on 2 October 2024 and were signed on its behalf by:

K L O'Neill - Trustee

A handwritten signature in black ink, consisting of several overlapping loops and a trailing line, representing the signature of K L O'Neill.

THE ARTS CATALYST

Notes to the Financial Statements for the Year Ended 31 March 2024

1. ACCOUNTING POLICIES

Basis of preparing the financial statements

The financial statements of the charitable company, which is a public benefit entity under FRS 102, have been prepared in accordance with the Charities SORP (FRS 102) 'Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019)', Financial Reporting Standard 102 'The Financial Reporting Standard applicable in the UK and Republic of Ireland' and the Companies Act 2006. The financial statements have been prepared under the historical cost convention.

Income

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

Expenditure

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

Taxation

The charity is exempt from corporation tax on its charitable activities.

Fund accounting

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

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

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

Pension costs and other post-retirement benefits

The charitable company operates a defined contribution pension scheme. Contributions payable to the charitable company's pension scheme are charged to the Statement of Financial Activities in the period to which they relate.

Going concern

The financial statements have been prepared on a going concern basis as the Trustees believe that the charity will continue to operate for 12 months from authorising these financial statements. Not all funding streams are secure this far in advance however the trustees will develop a plan of action to be taken to reduce costs, should the required income not be secured.

THE ARTS CATALYST

**Notes to the Financial Statements - continued
for the Year Ended 31 March 2024**

2. OTHER INCOME

	31.3.24	31.3.23
	£	£
Earned income	20,159	17,814
Donations	7,725	7,442
	<u>27,884</u>	<u>25,256</u>

3. CHARITABLE ACTIVITIES

Direct charitable activities

	31.3.24	31.3.23
	£	£
Direct costs	89,399	89,028
Support costs	147,274	147,503
	<u>236,673</u>	<u>236,531</u>

4. TRUSTEES' REMUNERATION AND BENEFITS

There were trustees remuneration and benefits of £0 for the year ended 31 March 2024 (2023 - £0).

Trustees' expenses

There were trustees' expenses paid for the year ended 31 March 2024 of £0, there were trustees' expenses paid for the year ended 31 March 2023 of £0.

5. STAFF COSTS

The average monthly number of employees during the year was as follows:

	31.3.24	31.3.23
Employees	<u>7</u>	<u>6</u>

No employees received emoluments in excess of £60,000.

6. COMPARATIVES FOR THE STATEMENT OF FINANCIAL ACTIVITIES (2022/23)

	Unrestricted fund £	Restricted funds £	Total funds £
INCOME AND ENDOWMENTS FROM			
Public grants, trusts and foundations	(12,065)	208,468	196,403
Other income	<u>25,256</u>	<u>-</u>	<u>25,256</u>
Total	<u>13,191</u>	<u>208,468</u>	<u>221,659</u>
 EXPENDITURE ON			
Charitable activities	236,531	-	236,531

THE ARTS CATALYST

**Notes to the Financial Statements - continued
for the Year Ended 31 March 2024**

6. COMPARATIVES FOR THE STATEMENT OF FINANCIAL ACTIVITIES (2022/23) - continued

	Unrestricted fund £	Restricted funds £	Total funds £
	<u> </u>	<u> </u>	<u> </u>
NET INCOME/(EXPENDITURE)	(223,340)	208,468	(14,872)
Transfers between funds	208,468	(208,468)	-
	<u> </u>	<u> </u>	<u> </u>
Net movement in funds	(14,872)	-	(14,872)
 RECONCILIATION OF FUNDS			
Total funds brought forward	125,058	-	125,058
	<u> </u>	<u> </u>	<u> </u>
TOTAL FUNDS CARRIED FORWARD	<u>110,186</u>	<u>-</u>	<u>110,186</u>

7. DEBTORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

	31.3.24	31.3.23
	£	£
Trade debtors	8,995	449
VAT	3,943	4,519
Prepayments and accrued income	-	15,437
	<u> </u>	<u> </u>
	12,938	20,405
	<u> </u>	<u> </u>

8. CREDITORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

	31.3.24	31.3.23
	£	£
Trade creditors	61	59
Social security and other taxes	(412)	(412)
Other creditors	1,619	2,847
Accruals and deferred income	32,329	55,560
	<u> </u>	<u> </u>
	33,597	58,054
	<u> </u>	<u> </u>

9. MOVEMENT IN FUNDS

	At 1.4.23 £	Net movement in funds £	At 31.3.24 £
	<u> </u>	<u> </u>	<u> </u>
Unrestricted funds			
General fund	110,186	7,613	117,799
	<u> </u>	<u> </u>	<u> </u>
TOTAL FUNDS	110,186	7,613	117,799
	<u> </u>	<u> </u>	<u> </u>

THE ARTS CATALYST

**Notes to the Financial Statements - continued
for the Year Ended 31 March 2024**

9. MOVEMENT IN FUNDS - continued

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

	Incoming resources £	Resources expended £	Movement in funds £
Unrestricted funds			
General fund	244,286	(236,673)	7,613
TOTAL FUNDS	<u>244,286</u>	<u>(236,673)</u>	<u>7,613</u>

Comparatives for movement in funds

	At 1.4.22 £	Net movement in funds £	Transfers between funds £	At 31.3.23 £
Unrestricted funds				
General fund	125,058	(223,340)	208,468	110,186
Restricted funds				
Restricted income	-	30,826	(30,826)	-
Designated funds	-	177,642	(177,642)	-
	<u>-</u>	<u>208,468</u>	<u>(208,468)</u>	<u>-</u>
TOTAL FUNDS	<u>125,058</u>	<u>(14,872)</u>	<u>-</u>	<u>110,186</u>

Comparative net movement in funds, included in the above are as follows:

	Incoming resources £	Resources expended £	Movement in funds £
Unrestricted funds			
General fund	13,191	(236,531)	(223,340)
Restricted funds			
Restricted income	30,826	-	30,826
Designated funds	177,642	-	177,642
	<u>208,468</u>	<u>-</u>	<u>208,468</u>
TOTAL FUNDS	<u>221,659</u>	<u>(236,531)</u>	<u>(14,872)</u>

For a breakdown please see the reserves policy on page 7.

THE ARTS CATALYST

**Notes to the Financial Statements - continued
for the Year Ended 31 March 2024**

10. OTHER FINANCIAL COMMITMENTS

The company had pension commitments at the year end of £271.80 (2023 - £438.14).

11. RELATED PARTY DISCLOSURES

There were no related party transactions for the year ended 31 March 2024.

THE ARTS CATALYST

England & Wales - Charity number 1042433

Accounts

REGISTERED COMPANY NUMBER: 02982223 (England and Wales)
REGISTERED CHARITY NUMBER: 1042433

**Report of the Trustees and
Unaudited Financial Statements
for the Year Ended 31 March 2023
for
THE ARTS CATALYST**

Brown McLeod Limited
Chartered Accountants
The Old Workshop
1 Ecclesall Road South
Sheffield
South Yorkshire
S11 9PA

THE ARTS CATALYST

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Notes to the Financial Statements	13 to 17

THE ARTS CATALYST
Report of the Trustees
for the Year Ended 31 March 2023

The trustees who are also directors of the charity for the purposes of the Companies Act 2006, present their report with the financial statements of the charity for the year ended 31 March 2023. The trustees have adopted the provisions of Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019).

OBJECTIVES AND ACTIVITIES

Objectives and aims

The Trustees are pleased to present their annual directors' report together with the financial statements of the charity for the year ending 31 March 2023, which are also prepared to meet the requirements for a directors' report and accounts for Companies Act purposes. The financial statements comply with the Charities Act 2011, the Companies Act 2006, the Memorandum and Articles of Association, and the 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) issued in October 2019.

VISION & MISSION

Who we are

Arts Catalyst is a visual arts organisation based in Sheffield, UK.

Why we exist

We activate people to think differently about the world around them.

What we do

Through art we explore social and environmental issues, provoke debate and test out alternative ways of learning. We frequently work in non-traditional arts spaces, often within a particular landscape.

Who we work with

We partner with community and charity organisations from a spectrum of sectors, including health and wellbeing, environment, and social action to develop our projects.

We collaborate with artists, activists, interest groups and people with different kinds of expertise - lived experience, local knowledge and research specialisms - through a process of mutual learning and creative co-production.

Our Values

- We believe in the potential of artists and cultural organisations to be active agents for positive social change
- We value all forms of knowledge equally and believe in working collaboratively based on shared values and mutual respect
- We work in ways that reduce our environmental impact and tackle climate change
- We champion artists' professional development and support risk-taking, ambition and experimentation
- We work in ways that are both hyperlocal and responsive to planetary challenges and changes
- Our programme, organisation and governance is reflective of the diversity of society
- We believe in ensuring equality of access and opportunity across all aspects of the organisation and our work
- We maintain financial transparency and a robust ethical approach to funding

THE ARTS CATALYST

Report of the Trustees for the Year Ended 31 March 2023

OBJECTIVES AND ACTIVITIES

Significant activities

2022/23 was the start of a positive year for Arts Catalyst - with the launch of various ambitious programmes combining into fruition. Mixed Metaphors was Arts Catalyst's first major exhibition at its new venue Soft Ground whilst the British Council funded Soil Futures international programme was launched (more details below). Prior to COVID-19 audience numbers typically reached approx 70-85k people per annum in the UK alone. Arts Catalyst sees 2022/23 as a stepping stone year towards reaching wider audiences in South Yorkshire with ambitious partnerships, delivery and exhibitions planned to take place in 2023/24.

In 2022/23 Arts Catalyst's work reached:

- People reached (live, online): 56,926
- No. of Events (UK, Online, International): 62
- Online products (podcasts, films, recordings): 22
- No. of Exhibitions (UK): 3
- No. of Exhibitions (International): 2
- Exhibition days (UK, International): 631
- Artist Residencies (UK): 4
- Artist Residencies (Outside of the UK): 2
- Artists supported (commissions): 7
- Residency days: 84

Projects: 1st April 2022 to 31st March 2023

Emergent Ecologies | October 2021 - July 2024 | Sheffield

Emergent Ecologies is a series of artist projects across South Yorkshire that explore how our experiences of place - from wetlands and waterways to city centre streets - and of ourselves within them, are shaped with and by other beings.

The programme considers different ways of sensing and learning with our local environments to imagine and test out new ways of relating to them. It brings together local communities, organisations, artists and researchers through workshops, radio broadcasts, performances and site-specific public artworks.

Emergent Ecologies Public Programme:

Mind Garden | July 2021 - March 2023 | Sheffield Mind, Sheffield

Artist: Harun Morrison

Artist and writer Harun Morrison worked with local people to repair, re-design and replant the garden at Sheffield Mind with combinations of herbs and flowers that can function as natural medicine and notes in perfumes. Additionally, Harun worked with service-users to co-design garden furniture, wind-chimes, charms and new scents. Harun conceived the garden as a site of collaboration between human and non-human beings that inhabit its space. An accompanying programme of workshops and events opened up wider access to the garden for local communities and explored conversations around food, ecology and healing.

A series of events entitled Kitchen Club took place throughout 2022, whilst the Mind Garden open day event occurred in July 2022.

Kitchen Club | April 2022 - October 2022 | Sheffield Mind, Sheffield

Artists and practitioners: Social Pickle (Hannah Fincham, Ross Bennett) | Priya Jay | Kajaal Modi

Kitchen Club aims to bring together people who care about food including its circulation and production, to collectively reflect on what it means - culturally, socially and environmentally - to prepare, share and consume in the kitchen. Beginning in April, Arts Catalyst invited artists and cultural practitioners to lead a two-hour gathering at Sheffield Mind. They shared their practice connected to food through their unique lens and engaged participants in sensory experiences around a kitchen table.

THE ARTS CATALYST

Report of the Trustees for the Year Ended 31 March 2023

OBJECTIVES AND ACTIVITIES

The first Kitchen Club was led by Social Pickle. Artists Hannah Fincham and Ross Bennett shared lessons in microbial relationship therapy that they have learned from their fermentation pot. Participants got to know their bacteria collaborators through an olfactory and taste based tour of fermented aromas and flavours. Harnessing the emotions that thoughts conjured in the process, the participants were invited to use creative writing to explore this symbiotic relationship further.

Kajaal Modi led an experimental sensory Kitchen Club where participants tasted foods from around the world that are "cooked" through human and microbial collaborations. The workshop aimed to ask, what are the climates, critters and colonies (human and otherwise) involved in the production of our food? Can we taste our relationship to these other beings, and in doing so, become more mindful of our responsibility to care for them?

The third Kitchen Club saw writer and researcher Priya Jay present a morning of tasting herbs and thinking aloud together. Priya invited participants to explore the taste, sensation, memory and medicine of bitter herbs. Taking time with a flavour that many of us avoid or aren't used to, it was an opportunity to sit with the power and potential of bitterness.

Kitchen Club: Mind Garden Open Day | July 2022 | Sheffield Mind, Sheffield

Artists and practitioners: Harun Morrison | Niamh Riordan | Fran Halsall | Hannah Fincham | Ashley Holmes | Theo Price

To celebrate Harun Morrison's development of Sheffield Mind's garden project Mind Garden, Arts Catalyst organised an outdoor family friendly event which included a vegetarian BBQ prepared by Niamh Riordan, artist and curator of Chopping Club, planting sessions with Fran Halsall (Regather and Sheffield Woodland Connections), tasting sessions and refreshments made from herbs sourced from the garden by Hannah Fincham (Social Pickle), activities produced by artist Theo Price, and a DJ set by artist Ashley Holmes.

Earth Writing | April 2022 | Common Ground, Sheffield

Artists and practitioners: Rachel Pimm | Maymana Arefin

Inspired by Astrida Neimanis' notion of 'weather writing', an afternoon of active listening, writing and thinking was facilitated by artist Rachel Pimm and researcher and gardener Maymana Arefin. They invited participants to explore intersectional approaches to ecology and language and to tune in to the evolving components of the Common Ground garden.

Forest Meditation Workshop | April 2022 | Ecclesall Woods, Sheffield

Artist: Breakwater (Youngsook Choi & Taey Iohe)

Artist duo Breakwater led a walk with meditation in ancient woodland in Ecclesall Woods, Sheffield. The woods has a long history of industrial use since its enclosure in the 14th Century. In the past, trees were cut down to produce charcoal for smelting workshops, centuries of coppicing transformed the ancient woods into a plantation, whilst its edges have been lost to housing developments. Despite these human focused activities, Ecclesall Woods stands strong.

Using this resilient history as inspiration, artist duo Breakwater facilitated a gentle walk around Ecclesall Woods. Using the senses as anchoring points, participants were guided to different spaces to take part in meditation, finding connection with plants, soil and geological objects in the woods, and exploring the collective healing stories of the ancient forest.

This event was designed to centre the voices of those who have lived experience of migration.

Sonic Walk | July 2022 | Gleadless Valley and Soft Ground, Sheffield

Artist: Ashley Holmes

THE ARTS CATALYST

Report of the Trustees for the Year Ended 31 March 2023

OBJECTIVES AND ACTIVITIES

Artist Ashley Holmes led a guided walk around the Gleadless Valley, encouraging participants to listen with the landscape and make sound recordings situated within the mix of environments. Through this wayfaring, a mix of questions were posed, such as how can we experience the local environment and world around us with as little intervention as possible? How can listening be a space of political encounter?

Gleadless Valley, situated 2 miles south-east of the city centre is tucked away between residential estates and neighbourhoods. Within the valley there are 7 heritage woodlands dating back to the 16th century, with an interconnected system of woodland and walking paths that allow you to get lost in the landscape, and lead you to a series of grasslands and meadows that are relatively hidden. The participants met at Soft Ground after the guided walk to listen collectively to the sound recordings that had been made during the walk.

Exhibition:

Mixed Metaphors | March 2023 - June 2023 | Soft Ground, Sheffield City Centre
Artist: Rachel Pimm

In March 2023, as part of Emergent Ecologies, an exhibition titled Mixed Metaphors by artist Rachel Pimm opened at Soft Ground (a shared space in the city centre set up by Arts Catalyst on a temporary basis). Taking the form of an exhibition to touch and play with, Mixed Metaphors features field recordings, soundscapes, video and sculptures associated with environmental and industrial histories of South Yorkshire. The exhibition asked: What happens to raw materials once they are removed from the earth? What do industrial processes tell us about Sheffield's geology, and what visible and invisible traces do they leave in the environment? How does language shape these ecologies and what new vocabularies need inventing?

Leaky Transmissions | June 2022 - February 2023 | Online
Artist: Nastassja Simensky

Leaky Transmissions was a project by Nottingham-based artist Nastassja Simensky that explores changing land-use, and the potential of collaborative fieldwork involving artists and archaeologists. Responding to Arts Catalyst's Emergent Ecologies programme, Leaky Transmissions included spatial and sonic workshops, talks, and walks that have culminated in a series of audio works on Radio Arts Catalyst.

The broadcasts include field recordings and new writing, alongside conversations with artists, academics and activists engaged with current social, political and environmental challenges in South Yorkshire and beyond. The series explores industrial afterlives, sonic and spatial poetics, and the politics of 'radio' as a means of transmission, collision and interference.

As part of this project, Nastassja has also run two online workshops in 2022, Radio Silence with artist and writer Emma Bolland, and Poetry as Field Recording; Listening to the Fern Owl, with writer Mina Gorji. Participant contributions from these workshops inform some of the podcasts' content.

Dead Cat Bounce | October 2021 - July 2022 | Medialab Matadero Prado, Spain / Somerset House, London
Artist: Gary Zhexi Zhang

Dead Cat Bounce is a performance and installation resulting from a collaboration between artist Gary Zhexi Zhang and experimental theatre collective Waste Paper Opera (Klara Kofen and James Oldham), exploring time, finance and the unmaking of reality in the time of catastrophe.

Dead Cat Bounce formed part of fud, a body of work by Gary Zhexi Zhang, drawn from the artist's research into the role of insurance in shaping the times and spaces we inhabit, commissioned by Arts Catalyst and Bloc Projects, Sheffield, in partnership with Medialab Matadero Prado.

Radio Arts Catalyst

Changing Currents | December 2022 | Sheffield

THE ARTS CATALYST

Report of the Trustees for the Year Ended 31 March 2023

OBJECTIVES AND ACTIVITIES

Artists/practitioners: Evie Muir | Harun Morrison | Jasmine Roha Wakefield | Maxwell A. Ayamba

Changing Currents is a podcast series exploring climate perspectives and possible futures featuring the voices of artists, growers, activists, local community groups, heritage workers and researchers across South Yorkshire.

Featured in this episode are founder of Peaks of Colour, Evie Muir, artist Harun Morrison, scientist and campaigner Jasmine Roha Wakefield and founder of Sheffield Environmental Movement Maxwell Ayamba. This conversation was guided by Harun Morrison's Environmental Justice Questions, a card game to stimulate conversation developed through contributions by a range of activists, writers, artworkers, theorists, architects, chefs, natural historians and horticulturalists.

This recording took place at the Longshaw Estate in the Peak District. Commissioned by Arts Catalyst with funding from the South Yorkshire Mayoral Combined Authority.

International Projects & Residencies

Soil Futures | March 2022 - September 2023

Soil Futures is an international network and initiative between Arts Catalyst; RIWAQ (Palestine); Sakiya - Art/Science/Agriculture (Palestine); Struggles for Sovereignty (Indonesia); and Vessel Art Project (Italy).

Soil Futures traverses the practices of five organisations whose work happens in collaboration with communities within their local contexts: from combining agrarian traditions with contemporary ecological practices, to organising across art, food, land rights, indigenous and ecological activism; from monitoring pollution to connecting with wetlands through sound and different ways of sensing.

Funded by a British Council International Collaboration grant, this collective endeavour takes the shape of a programme featuring an artist residency exchange, an online school, a podcast series, and a season of distributed local gatherings.

Soil Futures has gained local and international traction since the programme started in July 2022. Our international residency open call attracted hundreds of applications, from early-career artists based in the UK, Palestine and Italy were selected: Al-Wah'at (Areej Ashhab, Gabriella Demczuk, Ailo Ribas) based in the UK; Marie Hervé based in Italy; and Raghad Saqfalhait based in Palestine. The selected artists took part in a rich exchange with local communities of practices and developed their artistic research and nurtured new and existing networks with the support of the host organisations.

The programme continues in summer 2023 with a podcast series, online project platform and series of local gatherings held by each partner organisation.

I as it, or stones that vibrate | September 2022 - January 2023 | Tranzit, Slovakia

Artists:

I as it, or stones that vibrate brought together three collaborative artist projects, each developed in dialogue with a particular landscape and the more-than-human forces that continue to bring it into being. Currents, minerals, molecules, rhizomes are active agents, exerting forces that shape cultural forms, histories and politics - as political theorist Jane Bennett puts it in *Vibrant Matter*, they are "themselves powerful, material assemblages with resistant force."

In the works presented in the show, this resistant force - the agency of matter - emerged as a political actant in different ways: through unsettling encounters with organic and inorganic matters ingrained in rocks, sounds of leaking iron particles intoxicating rivers that turn orange, and eroded pebbles on a beach revealing traces of concealed military histories.

The exhibition attempted to evoke a somatic conversation between multiple actants, including water, rocks, magnetic fields, and iron - around their own agency and the kinships, animacies and conflicts that they instigate. Goda Palekait? and Adrijana Gvozdrenovi? presented *Anthropomorphic Trouble* in the form of research, stories, artefacts and artworks within a spatial installation as part of the exhibition.

THE ARTS CATALYST
Report of the Trustees
for the Year Ended 31 March 2023

OBJECTIVES AND ACTIVITIES

The exhibition was curated by Arts Catalyst's artistic director, Laura Clarke and curator, Anna Santomauro. Work by Rachel Pimm and Luiza Prado de O. Martins was also included in the show.

FINANCIAL REVIEW

Financial position

Arts Catalyst's trend in its income and expenditure has not changed dramatically since the start of the COVID-19 pandemic. It has maintained a stable income from varied resources including income from new partnerships and sources such as £36,765 of the total income was from Other public funding (non Arts Council England funding) as opposed to in 2021/22 where Other Public Funding was £27,156 (+£9,609) of the organisations income. Donations have also increased due to the opening of Arts Catalyst's venue from £181 in 2021/22 to £7,442 in 2022/23 (+£7,261).

Total income at the end of the year 2023 amounted to £221,659 (2022; £247,932) made up of;

Restricted funds of £30,826 (2022; £83,739) - variance due to restricted funding for projects coming to an end.

Unrestricted income (General Funds) of £13,194 (2022; £4,645) - variance due to an increase in income from unrestricted earned income and donations.

Unrestricted designated income £177,642 (2022; £159,549) makes up the majority of Arts Catalyst's income - variance due to restricted funding for projects coming to an end.

For 2022/23 we were successful with maintaining Arts Catalyst's Arts Council England National Portfolio Organisation funding of £132,292 - remained at the same level for the year. An extension year agreement for 2022-23 was secured. ACE awarded Arts Catalyst the same annual funding request of the same level per year for 2023-2026. This funding enables Arts Catalyst to anchor the organisation as one of eleven Sheffield based NPO organisations.

Expenditure for 2022/23 was £236,531 an increase of £889 compared with 2021/22 of £237,420.

The 2022/23 deficit of -£14,872 was approved and planned by the trustees, this spending was due to project and operational spending in the year. The previous two years the organisation has grown its reserves. In 2021/22 it had a surplus of £10,512 and in 2020/21 its surplus was £19,590. The trustees agree that for 2022/23 Arts Catalyst was in a financially strong position to be able to utilise its reserves for strategic purposes - a process of our post-covid recovery plan and development of our work in South Yorkshire.

THE ARTS CATALYST

Report of the Trustees for the Year Ended 31 March 2023

FINANCIAL REVIEW

Reserves policy

In accordance with the reserves policy reviewed and updated by the Risk & Finance Sub Group, the rationale for the policy is outlined as follows:

1. The rationale behind the reserves policy.

The Trustees' policy is to build and maintain unrestricted funds adequate for the organisation to meet its obligation to staff, operational costs and to projects in progress for three months plus redundancies if required. This gives time to adjust the programme of activities in an orderly manner, should the need arise.

We are in a financially stable position in the event of any unforeseen circumstances arising, which would mean the charity would have to close down its services.

2. The level of reserves required.

This area will outline the charities targeted reserves, any unrestricted designated restricted and free reserves for the year. Reserve levels at the end of 2022/23 are £110,189 (£28,719 above the reserves target).

Reserves target:

Three months salaries, projects and overheads £81,467

Designated unrestricted:

Secured reserves towards strategic programme Emergent Ecologies for 2022/23: £6,000.

Free Reserves:

The amount of any funds which are unrestricted and available for general purposes of the charity stand at £22,716, this amount is an important asset to the organisation in order to future proof the organisations financial stability in respect to:

- The post covid recovery process of the UK and the recent economic downturn and cost of living crisis (which we need to be prepared for in terms of supporting staff salaries in respect of inflation and general costs in terms of contracts and commissions).
- The competition for funding available due the economic downturn (more competition for funds).
- Maintaining and increasing the reserves target in line with the business plan to increase pay due to inflation costs - on approval by board of trustees only..

3. How and when the reserves policy will be reviewed.

The reserves policy is reviewed twice per year, at the beginning of the financial year and a midway period at a Risk & Finance Sub-group meeting. Updates to the policy are approved by the board of trustees.

4. Identifying and managing risk is an important part of good charity governance.

The Risk & Finance Group meets quarterly to outline any financial or reputational risk to the organisation. Arts Catalyst's risk register is reviewed quarterly and any actions are taken to board level.

STRUCTURE, GOVERNANCE AND MANAGEMENT

Governing document

The charity is controlled by its governing document, a deed of trust, and constitutes a limited company, limited by guarantee, as defined by the Companies Act 2006.

THE ARTS CATALYST

Report of the Trustees for the Year Ended 31 March 2023

Arts Catalyst is governed by a Board of Trustees and led by an Executive Team of Joint CEOs - an Artistic Director (artistic vision & strategic direction of public activities) and an Executive Director (financial and operational management). In 2022/23 the Board was made up of nine Trustees, including a Chair, Treasurer and Environmental Champion, who together provide a spectrum of expertise and skills across environmental responsibility, community participation, HR, senior arts administration and leadership, audience development, education and learning, curatorial & arts practice, and finance & accounting. We are diverse-led (Exec team + Chair), with 56% of Senior Management (Exec team + Trustees) from protected Characteristics. An annual skills audit of the Board enables Trustees to reflect on their current skills and relevance to the organisational mission & aims, and to identify future needs or skills gaps as well as representation.

In 2021/22 recruitment for trustees was held, with three Board members joining in April 2022 - two of whom live in Sheffield and one in the West Midlands: John Eng Kiet Bloomfield (Senior Programmes Curator, Wysing Arts Centre); Greer Furniss-Coates (Finance Administrator & Accountant, Chilypep / Sheffield Flourish); and James Woodcock (Architect & Engineer with an environmental practice). Furniss-Coates joined as the Treasurer and Woodcock as the Environmental Champion.

In 2022 the trustees set up three distinct subgroups to ensure that the organisation has a robust financial, risk, outcomes and income development plan - to ensure that Arts Catalyst is able to deliver its priorities and set out its business plan. The groups include:

Risk & Finance Group: Formulate well defined financial protocols and reporting mechanisms so that financial and reputational risks are analysed, addressed and monitored on a quarterly basis. Evaluate fundraising targets and review relevant policies. Report to the board each quarter.

Commercial & Income Development Group: Monitor Arts Catalyst earned income and commercial development plan and report actions to the board of trustees. Work with the exec team to deliver, set up and create opportunities for partnerships, income development and strategic planning in accordance with the income plan. Report to the board every six months and an annual away day to focus on income development.

Impact & Evaluation Group: Oversee Arts Catalyst's evaluation outcomes and methods in alignment with the Activity Plan. Develop new areas for partnership/audience development and ensure there are robust mechanisms in place for safeguarding, participation methods and recruitment. Report to the board every six months and an annual away day to focus on impact, inclusivity and evaluation.

THE ARTS CATALYST

Report of the Trustees for the Year Ended 31 March 2023

STRUCTURE, GOVERNANCE AND MANAGEMENT

Organisational development and governance

A major element of Arts Catalyst's organisational development has been the commissioning and launch of a new website designed by Studio Hyte. The process has evolved with both environmental sustainability and accessibility at its core. The website has new accessibility tools as well as a new blog element and a new 'radio' channel feature where sound and podcast projects can be accessed on the new site. The website also included a rebrand of Arts Catalyst's logo and design assets - from black and white to block colours and interactive elements which are more in line with the organisations overall updated vision and mission.

In 2022 Arts Catalyst's Curator started a part time role at Sheffield Hallam University as a Senior Research Fellow at the Art, Design, Media Research Centre (ADMRC). In part the role is a way to develop further partnerships between the research centre and Arts Catalyst. Due to the Curator's role being reduced at Arts Catalyst due to their new opportunity, a new role was developed to enable the public and engagement programme to be a key part of the programme team. The Public Programme Producer joined Arts Catalyst in September 2022, their role has been key in developing local participatory output and wider engagement in South Yorkshire (for example the development of family and community events and the coordination of the SYMCA funded project Changing Currents).

In early 2022 Arts Catalyst setup the Future Buildings Group - a group of Sheffield based small creative, CIC and charity organisations approximately 15 organisations have been invoiced in meetings. The intentions of the group to discuss and explore similar building based issues they currently face and to look towards building a common voice and vision to enable better, fair and more equitable rental agreements to take place in the city as well as test out how a collective space for small organisations could operate. The group was part of a University of Sheffield research project by the Department of Architecture as part of Live Projects (where students work on live project proposals). The project helped Arts Catalyst layout what the benefits for a future collective building might look like and as well as steps towards creating more sustainable rental agreements for small organisations in the city. The process has helped to shape how Soft Ground is used and evidence and monitoring its benefit on people in Sheffield providing approximately 5k people with cultural experiences through exhibitions, events, workshops, community events and meetings.

Risk management

The trustees have assessed the major risks to which the charity is exposed, in particular those related to the operations and finances of the organisation, and are satisfied that systems are in place to mitigate its exposure to the major risks. These risks are monitored at quarterly board meetings and the annual review of the risk mitigation policy. The Risk and Finance Sub Group which meets quarterly to assess the organisation's risk management and financial risk strategies, members include the Chair of the Board of Trustees, Treasurer and the Executive Director-Joint CEO, meetings are minuted and actions are reported to the board.

There were no major risks identified by the Risk & Finance Group for 2022/23. As an Arts Council National Portfolio Organisation, Arts Catalyst's 'risk' is monitored annually in relation to its financial management, governance, reputation and outcomes. Arts Catalyst has received a 'low' risk rating for 2021/22 and 2022/23 (ratings are received as low, medium and high). The organisations low risk rating is due to its strength in governance management, the development of its sub-committees and its executive team having a clear and evidenced business case for the work it delivers.

REFERENCE AND ADMINISTRATIVE DETAILS

Registered Company number

02982223 (England and Wales)

Registered Charity number

1042433

Registered office

c/o 18-20 Union Street
Sheffield City Centre
South Yorkshire
S1 2JP

THE ARTS CATALYST

Report of the Trustees for the Year Ended 31 March 2023

Trustees

A Biswas (resigned 16.10.23)

K Evans (resigned 29.4.22)

D S Jago (resigned 28.4.22)

F Nicholas

M D Smith (resigned 24.5.23)

C O Bowen

B Escritt

K L O'Neill

C Lastra (resigned 12.12.22)

L Clarke (resigned 12.12.22)

J E K Bloomfield Curator (appointed 28.4.22)

G B Furniss-Coates Finance And Hr Officer (appointed 28.4.22)

J R Woodcock Architect And Engineer (appointed 28.4.22)

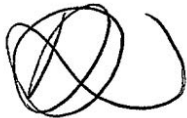
Company Secretaries

C Lastra

L Clarke

Approved by order of the board of trustees on 29 November 2023 and signed on its behalf by:

K L O'Neill - Trustee



THE ARTS CATALYST

**Statement of Financial Activities
for the Year Ended 31 March 2023**

	Notes	Unrestricted fund £	Restricted funds £	31.3.23 Total funds £	31.3.22 Total funds £
INCOME AND ENDOWMENTS FROM					
Public grants, trusts and foundations		(12,065)	208,468	196,403	196,451
Other income	2	<u>25,256</u>	-	<u>25,256</u>	<u>51,481</u>
Total		<u>13,191</u>	<u>208,468</u>	<u>221,659</u>	<u>247,932</u>
EXPENDITURE ON					
Charitable activities	3	<u>236,531</u>	-	<u>236,531</u>	<u>237,420</u>
NET INCOME/(EXPENDITURE)					
Transfers between funds	9	<u>208,468</u>	<u>(208,468)</u>	-	<u>10,512</u>
Net movement in funds		<u>(14,872)</u>	-	<u>(14,872)</u>	<u>10,512</u>
RECONCILIATION OF FUNDS					
Total funds brought forward		<u>125,058</u>	-	<u>125,058</u>	<u>114,546</u>
TOTAL FUNDS CARRIED FORWARD		<u><u>110,186</u></u>	<u><u>-</u></u>	<u><u>110,186</u></u>	<u><u>125,058</u></u>

The notes form part of these financial statements

THE ARTS CATALYST

Balance Sheet 31 March 2023

	Notes	Unrestricted fund £	Restricted funds £	31.3.23 Total funds £	31.3.22 Total funds £
CURRENT ASSETS					
Debtors	7	20,405	-	20,405	20,396
Cash at bank		147,835	-	147,835	146,789
		168,240	-	168,240	167,185
CREDITORS					
Amounts falling due within one year	8	(58,054)	-	(58,054)	(42,127)
NET CURRENT ASSETS		110,186	-	110,186	125,058
TOTAL ASSETS LESS CURRENT LIABILITIES		110,186	-	110,186	125,058
NET ASSETS		110,186	-	110,186	125,058
FUNDS	9				
Unrestricted funds				110,186	125,058
TOTAL FUNDS				110,186	125,058

The charitable company is entitled to exemption from audit under Section 477 of the Companies Act 2006 for the year ended 31 March 2023.

The members have not required the company to obtain an audit of its financial statements for the year ended 31 March 2023 in accordance with Section 476 of the Companies Act 2006.

The trustees acknowledge their responsibilities for

- (a) ensuring that the charitable company keeps accounting records that comply with Sections 386 and 387 of the Companies Act 2006 and
- (b) preparing financial statements which give a true and fair view of the state of affairs of the charitable company as at the end of each financial year and of its surplus or deficit for each financial year in accordance with the requirements of Sections 394 and 395 and which otherwise comply with the requirements of the Companies Act 2006 relating to financial statements, so far as applicable to the charitable company.

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

The financial statements were approved by the Board of Trustees and authorised for issue on 29 November 2023 and were signed on its behalf by:

K L O'Neill - Trustee



The notes form part of these financial statements

THE ARTS CATALYST

Notes to the Financial Statements for the Year Ended 31 March 2023

1. ACCOUNTING POLICIES

Basis of preparing the financial statements

The financial statements of the charitable company, which is a public benefit entity under FRS 102, have been prepared in accordance with the Charities SORP (FRS 102) 'Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019)', Financial Reporting Standard 102 'The Financial Reporting Standard applicable in the UK and Republic of Ireland' and the Companies Act 2006. The financial statements have been prepared under the historical cost convention.

Income

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

Expenditure

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

Taxation

The charity is exempt from corporation tax on its charitable activities.

Fund accounting

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

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

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

Pension costs and other post-retirement benefits

The charitable company operates a defined contribution pension scheme. Contributions payable to the charitable company's pension scheme are charged to the Statement of Financial Activities in the period to which they relate.

Going concern

The financial statements have been prepared on a going concern basis as the Trustees believe that the charity will continue to operate for 12 months from authorising these financial statements. Not all funding streams are secure this far in advance however the trustees will develop a plan of action to be taken to reduce costs, should the required income not be secured.

THE ARTS CATALYST

**Notes to the Financial Statements - continued
for the Year Ended 31 March 2023**

2. OTHER INCOME

	31.3.23	31.3.22
	£	£
Earned income	17,814	51,300
Donations	7,442	181
	<u>25,256</u>	<u>51,481</u>

3. CHARITABLE ACTIVITIES

Direct charitable activities

	31.3.23	31.3.22
	£	£
Direct costs	89,028	123,493
Support costs	147,503	113,927
	<u>236,531</u>	<u>237,420</u>

4. TRUSTEES' REMUNERATION AND BENEFITS

There were trustees remuneration and benefits of £0 for the year ended 31 March 2023 (2022 - £52,908.)

Trustees' expenses

There were trustees' expenses paid for the year ended 31 March 2023 of £0, there were trustees' expenses paid for the year ended 31 March 2022 of £1,495.

5. STAFF COSTS

The average monthly number of employees during the year was as follows:

	31.3.23	31.3.22
Employees	6	5
	<u>6</u>	<u>5</u>

No employees received emoluments in excess of £60,000.

6. COMPARATIVES FOR THE STATEMENT OF FINANCIAL ACTIVITIES (2021/22)

	Unrestricted fund £	Restricted funds £	Total funds £
INCOME AND ENDOWMENTS FROM			
Public grants, trusts and foundations	(941)	197,392	196,451
Other income	5,585	45,896	51,481
Total	<u>4,644</u>	<u>243,288</u>	<u>247,932</u>
EXPENDITURE ON			
Charitable activities	237,420	-	237,420
NET INCOME/(EXPENDITURE)	(232,776)	243,288	10,512
Transfers between funds	243,288	(243,288)	-

THE ARTS CATALYST

**Notes to the Financial Statements - continued
for the Year Ended 31 March 2023**

6. COMPARATIVES FOR THE STATEMENT OF FINANCIAL ACTIVITIES (2021/22) - continued

	<u>Unrestricted fund £</u>	<u>Restricted funds £</u>	<u>Total funds £</u>
Net movement in funds	10,512	-	10,512
RECONCILIATION OF FUNDS			
Total funds brought forward	114,546	-	114,546
TOTAL FUNDS CARRIED FORWARD	<u>125,058</u>	<u>-</u>	<u>125,058</u>

7. DEBTORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

	<u>31.3.23 £</u>	<u>31.3.22 £</u>
Trade debtors	449	3,808
VAT	4,519	1,588
Prepayments and accrued income	15,437	15,000
	<u>20,405</u>	<u>20,396</u>

8. CREDITORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

	<u>31.3.23 £</u>	<u>31.3.22 £</u>
Trade creditors	59	55
Social security and other taxes	(412)	2,114
Other creditors	2,847	1,197
Accruals and deferred income	55,560	38,761
	<u>58,054</u>	<u>42,127</u>

9. MOVEMENT IN FUNDS

	<u>At 1.4.22 £</u>	<u>Net movement in funds £</u>	<u>Transfers between funds £</u>	<u>At 31.3.23 £</u>
Unrestricted funds				
General fund	125,058	(223,340)	208,468	110,186
Restricted funds				
Restricted income	-	30,826	(30,826)	-
Designated funds	-	177,642	(177,642)	-
	<u>-</u>	<u>208,468</u>	<u>(208,468)</u>	<u>-</u>
TOTAL FUNDS	<u>125,058</u>	<u>(14,872)</u>	<u>-</u>	<u>110,186</u>

THE ARTS CATALYST

**Notes to the Financial Statements - continued
for the Year Ended 31 March 2023**

9. MOVEMENT IN FUNDS - continued

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

	Incoming resources £	Resources expended £	Movement in funds £
Unrestricted funds			
General fund	13,191	(236,531)	(223,340)
Restricted funds			
Restricted income	30,826	-	30,826
Designated funds	177,642	-	177,642
	<u>208,468</u>	<u>-</u>	<u>208,468</u>
TOTAL FUNDS	<u><u>221,659</u></u>	<u><u>(236,531)</u></u>	<u><u>(14,872)</u></u>

Comparatives for movement in funds

	At 1.4.21 £	Net movement in funds £	Transfers between funds £	At 31.3.22 £
Unrestricted funds				
General fund	114,546	(232,776)	243,288	125,058
Restricted funds				
Restricted income	-	83,739	(83,739)	-
Designated funds	-	159,549	(159,549)	-
	<u>-</u>	<u>243,288</u>	<u>(243,288)</u>	<u>-</u>
TOTAL FUNDS	<u><u>114,546</u></u>	<u><u>10,512</u></u>	<u><u>-</u></u>	<u><u>125,058</u></u>

Comparative net movement in funds, included in the above are as follows:

	Incoming resources £	Resources expended £	Movement in funds £
Unrestricted funds			
General fund	4,644	(237,420)	(232,776)
Restricted funds			
Restricted income	83,739	-	83,739
Designated funds	159,549	-	159,549
	<u>243,288</u>	<u>-</u>	<u>243,288</u>
TOTAL FUNDS	<u><u>247,932</u></u>	<u><u>(237,420)</u></u>	<u><u>10,512</u></u>

For a breakdown please see the reserves policy on page 5.

THE ARTS CATALYST

**Notes to the Financial Statements - continued
for the Year Ended 31 March 2023**

10. OTHER FINANCIAL COMMITMENTS

The company had pension commitments at the year end of £438.14 (2022 - £395.74)

11. RELATED PARTY DISCLOSURES

There were no related party transactions for the year ended 31 March 2023.

THE ARTS CATALYST

England & Wales - Charity number 1042433

Accounts

REGISTERED COMPANY NUMBER: 02982223 (England and Wales)
REGISTERED CHARITY NUMBER: 1042433

**Report of the Trustees and
Unaudited Financial Statements
for the Year Ended 31 March 2022
for
THE ARTS CATALYST**

Brown McLeod Limited
Chartered Accountants
The Old Workshop
1 Ecclesall Road South
Sheffield
South Yorkshire
S11 9PA

THE ARTS CATALYST

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for the Year Ended 31 March 2022**

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THE ARTS CATALYST
Report of the Trustees
for the Year Ended 31 March 2022

The trustees who are also directors of the charity for the purposes of the Companies Act 2006, present their report with the financial statements of the charity for the year ended 31 March 2022. The trustees have adopted the provisions of Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019).

OBJECTIVES AND ACTIVITIES

Objectives and aims

The Trustees are pleased to present their annual directors' report together with the financial statements of the charity for the year ending 31 March 2022, which are also prepared to meet the requirements for a directors' report and accounts for Companies Act purposes. The financial statements comply with the Charities Act 2011, the Companies Act 2006, the Memorandum and Articles of Association, and the 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) issued in October 2019.

VISION & MISSION

Who we are

Arts Catalyst is a visual arts organisation based in Sheffield, UK.

Why we exist

We activate people to think differently about the world around them.

What we do

Through art we explore social and environmental issues, provoke debate and test out alternative ways of learning. We frequently work in non-traditional arts spaces, often within a particular landscape.

Who we work with

We partner with community and charity organisations from a spectrum of sectors, including health and wellbeing, environment, and social action to develop our projects.

We collaborate with artists, activists, interest groups and people with different kinds of expertise - lived experience, local knowledge and research specialisms - through a process of mutual learning and creative co-production.

Our Values

- We believe in the potential of artists and cultural organisations to be active agents for positive social change
- We value all forms of knowledge equally and believe in working collaboratively based on shared values and mutual respect
- We work in ways that reduce our environmental impact and tackle climate change
- We champion artists' professional development and support risk-taking, ambition and experimentation
- We work in ways that are both hyperlocal and responsive to planetary challenges and changes
- Our programme, organisation and governance is reflective of the diversity of society
- We believe in ensuring equality of access and opportunity across all aspects of the organisation and our work
- We maintain financial transparency and a robust ethical approach to funding
- We are based at Soft Ground - a communal space for creativity in Sheffield city centre - with partners Andro & Eve, Bloc Projects, CHOL, Migration Matters Festival and The Bare Project.

THE ARTS CATALYST

Report of the Trustees for the Year Ended 31 March 2022

OBJECTIVES AND ACTIVITIES

Significant activities

During the extended COVID-19 restrictions in 2021 we reached approximately a quarter of our in-person audience targets. Reaching 19k in person live audiences in the UK, 7k live digital audiences in the UK and internationally. The majority of the programme was focussed on climate change and health and wellbeing.

Projects: 1 April 2021 - 31 March 2022

Sensitives Stream | 18 May - 31 August 2021 | Online via sensitives.stream; River Porter, Sheffield; River Thames, London

Artists: Matterlurgy (Helena Hunter and Mark Peter Wright)

Sensitives Stream is an online digital artwork commissioned by Arts Catalyst which included workshops on the River Thames in partnership with Whitechapel Gallery and along the River Porter in Sheffield. The artwork highlighted the importance of river dwelling organisms and how their presence or absence indicates broader stories in relation to ecosystems, environmental stress and human activity. Matterlurgy worked with environmental scientists Prof. Philip Warren and Prof. Lorraine Maltby, from the Department of Animal and Plant Sciences at the University of Sheffield to understand how river ecosystems are studied. This collaboration involved sharing research methods and approaches, fieldwork and data interpretation.

The artists created an online artwork where they revealed river organisms as both sensitive indicators of change and world-making actors that perform sentience and knowledge in ways that exceed the human. Topics relating to art and science methods, the production and analysis of data, as well as industrial pasts and chemical futures interweave throughout the site.

Exhibition: Cycle 25 | June 2021 | Bloc Projects

Artist: Gary Zhexi Zhang

Cycle 25, an installation which extended across the skylights of the gallery at Bloc Projects, stemmed from Zhang's interview with Mikhail Gorbanev, a Washington D.C.-based institutional economist who was researching the influence of sunspots patterns - dark, cool patches on the surface of the sun - on the socio-economic history of the earth. From imaginary nations to the economy of the sun, the artist used found artefacts, at once real and fictional, to explore the occult foundations of legal and financial systems. The exhibition took its title from the number of the current solar cycle - patterns of magnetic fluctuation on the surface of the sun - which began in December 2019 and is expected to continue until 2030. The exhibition included a video work entitled Poyers! - a multi-media installation comprising a video simulation, a contract and a currency. The work drew on the short history of Poyais, a Caribbean nation on the Mosquito Coast, which was formed amidst the colonial wars of the early 19th century and the collapse of the Spanish empire.

The exhibition Cycle 25 formed part of an ongoing project, *fud*, which studies the time of uncertainty and catastrophe in contemporary speculative practices. Through the frameworks of insurance, law and economics, the project explores the negotiation of temporal structures where the past is no longer a reliable guide to the future.

Research Residency: Anthropomorphic Trouble | March - November 2021

Artists: Goda Palekait | Adrijana Gvozdenovi

Anthropomorphic Trouble is a collaborative project initiated by Goda Palekait and joined by Adrijana Gvozdenovi. Adopting the lens of "Earth as a historical figure" as a mode of storytelling and as a narrative device, the project took the coastal region of Dorset, UK as a speculative context through which to simultaneously address ecological challenges, deep time and geological formations to unearth the troubled relationship between humans and the Earth.

Articulated through a three-part residency in Lyme Regis, Dorset, London and Sheffield, the project looked at the work of early, often invisible 'historians of the earth' to decipher how contemporary, extractive modes of anthropomorphisation of the Earth, necessarily dictate the shape the Earth takes.

Performance and Residency: Anthropomorphic Trouble | November 2021 | Whitechapel Gallery, London

Artists: Goda Palekait | Adrijana Gvozdenovi

THE ARTS CATALYST

Report of the Trustees for the Year Ended 31 March 2022

OBJECTIVES AND ACTIVITIES

Goda Palekait and Adrijana Gvozdenovi's research residency culminated in a performance that was guided by the artists. The performance aimed to open the possibility to experience and discuss anthropomorphic troubles, as the artists shared their research, stories and works developed in the past two years. Adopting the lens of the Earth as a historical figure and discursive being, Anthropomorphic Trouble addressed ecological challenges, deep time and geological formations, unearthing the troubled relationship between humans and the Earth.

Looking at the transitional moments within the history of science and questioning the scientific museological display, the artists invited participants to spend time with the bodies of stones, view a video from the fieldwork portraying non-human protagonists, and engage with the history of Earth in a tactile way.

The performance was in partnership with Whitechapel Gallery and Delfina Foundation and supported by Lithuanian Council for Culture, Lithuanian Culture Institute and Hasselt University.

Emergent Ecologies | October 2021 - October 2023 | Sheffield

Artists: Bahbak Hashemi-Nezhad | Rachel Pimm | a place of their own | Luiza Prado de O. Martins | Harun Morrison

Emergent Ecologies is a series of five artist projects across South Yorkshire that explore how our experiences of place - from wetlands and waterways to city centre streets - and of ourselves within them, are shaped with and by other beings.

The programme considers different ways of sensing and learning with our local environments to imagine and test out new ways of relating to them. It brings together local communities, organisations, artists and researchers through workshops, radio broadcasts, performances and site-specific public artworks.

Projects within the Emergent Ecologies programme:

Wet / Land / Dwellers | October 2021 - March 2022 | Sheffield

Artists: a place of their own (Paula McCloskey & Sam Vardy)

Wetlands are complex environments that can encompass marshlands, estuaries, mangroves, peat bogs and grasslands. Up to 75% of the world's wetlands are now lost, and so is the rich biodiversity that inhabits them as well as the histories that they carry. Situated across Shire Brook Valley and Woodhouse Washlands in South Yorkshire, WET / LAND / DWELLERS brought together communities, scientists, environmentalists and artists to interrogate the specificities of these sites through a critical spatial art practice.

By navigating local stories and multiple histories (social, ecological, political, geological) in the context of wider environmental concerns (extraction, mining, waste, contamination), the project explored how communities relate to wetlands in times of ecological crisis.

The project included two outdoor workshops and a performance and screening in Sheffield.

DOWN / Stream - Interdisciplinary Outdoor Workshop | January 2022 | Woodhouse Washlands, Sheffield

Artists and practitioners: a place of their own | Gary Stewart | Dr Philip Warren

DOWN / Stream was an interdisciplinary workshop exploring sound and ecology in Woodhouse Washlands. Devised and hosted by artist duo a place of their own, this interdisciplinary event, as part of the WET / LAND / DWELLERS project, explored sonic and ecological histories and imaginaries of the Woodhouse Washlands on the border of Sheffield and Rotherham.

The event brought together sound artist Gary Stewart, ecologist Dr Phillip Warren and the Sheffield and Rotherham Wildlife Trust to explore different relations, connections and interdependencies of these watery lands and those that dwell there, human and non-human.

Tales From The Wetlands: Storytelling Workshop | February 2022 | Woodhouse, Sheffield

Artists and practitioners: a place of their own | Stacey Sampson

THE ARTS CATALYST

Report of the Trustees for the Year Ended 31 March 2022

OBJECTIVES AND ACTIVITIES

a place of their own presented a story-telling workshop as part of community arts and science project WET / LAND / DWELLERS. The project asked people in Woodhouse and nearby areas about their relationship to the wetlands of the Woodhouse Washlands, Shire Brook Valley and Beighton Marsh - in the past, present and future. The workshop, which was led by Sheffield writer and performer Stacey Sampson, involved a walk around the ponds at Shire Brook Valley, exploring the ecology of the area, and an outdoor workshop where participants created and shared stories, knowledges, memories, and imaginaries associated with the valley or washlands.

WET / LAND / DWELLERS - Screening and Performance | March 2022 | Foodhall, Sheffield
Artists and practitioners: a place of their own | Gary Stewart | Maxwell Ayamba

As part of WET / LAND / DWELLERS, a place of their own invited participants to delve into the voices and sounds of wetlands during a multi-sensory evening. It featured a live performance from sound artist Gary Stewart, film screenings, and a conversation with researcher Maxwell A. Ayamba and curator Anna Santomauro.

Co-Hostings | September 2021 - March 2023 | City of Sanctuary Sheffield
Artist: Bahbak Hashemi-Nezhad

Artist and designer Bahbak Hashemi-Nezhad began a year-long relationship-building process with asylum seekers, refugees and migrants at City of Sanctuary Sheffield. This involved hosting a series of monthly workshops at City of Sanctuary centred around sharing food and stories. Conversations generated through this process have informed the next phase of the project, which will culminate in a multilingual creative toolkit and public artwork that acts as a guide to Sheffield from the perspectives of the asylum seekers, refugees and migrants involved.

Mind Garden | July 2021 - March 2023 | Sheffield Mind, Sheffield
Artist: Harun Morrison

Artist Harun Morrison, landscape architect & horticulturalist Fran Halsall, and botanist Hannah Fincham developed plans to redesign and repair the garden space at Sheffield Mind, a mental health and wellbeing charity based in Sharrow. Preparation began in 2021/22, including identifying existing plants, soil testing, removal of weeds and repair and redevelopment of existing planters. The garden is an ongoing project and shared site of programming for Arts Catalyst & Sheffield Mind.

Artistic Development

Dead Cat Bounce | February - March 2022 | Medialab Matadero, Madrid
Artist: Gary Zhexi Zhang | Waste Paper Opera

Dead Cat Bounce was a research residency in partnership with Medialab Prado based at Matadero in Madrid, Spain. The artists residency was a collaboration between artist Gary Zhexi Zhang and experimental theatre collective Waste Paper Opera (Klara Kofen and James Oldham), exploring time, finance and the unmaking of reality in the time of catastrophe.

The residency led to an hour-long performance that took the form of an oratorio, a mode of baroque performance in which instruments and voice are used to tell a sacred narrative, which took place in April 2022 and toured to Somerset House in July 2022.

THE ARTS CATALYST

Report of the Trustees for the Year Ended 31 March 2022

FINANCIAL REVIEW

Reserves policy

The Trustees' policy is to build and maintain unrestricted funds adequate for the organisation to meet its obligation to staff, operational costs and to projects in progress for three months plus redundancies if required. This gives time to adjust the programme of activities in an orderly manner, should the need arise.

The trustees have set the target unrestricted designated funds required at £83,857 to allow for closure costs including staff salaries, operational and project costs for three months (should they be required). Unrestricted designated funds required were £91,157 at the end of the year.

This is broken down as:

Three months salaries, projects and overheads £83,857

Secured reserves towards strategic programme Emergent Ecologies for 2022/23: £7,900

We are in a financially stable position in the event of any unforeseen circumstances arising, which would mean the charity would have to close down its services.

The amount of any funds which are unrestricted and available for general purposes of the charity stand at £33,901, this amount is an important asset to the organisation in order to future proof the organisations financial stability in respect to:

- The post covid recovery process of the UK and the recent economic downturn and cost of living crisis (which we need to be prepared for in terms of supporting staff salaries in respect of inflation and general costs in terms of contracts and commissions).
- The competition for funding available due the economic downturn (more competition for funds).
- Maintaining and increasing the reserves target in line with the business plan to increase staff and salaries.

STRUCTURE, GOVERNANCE AND MANAGEMENT

Governing document

The charity is controlled by its governing document, a deed of trust, and constitutes a limited company, limited by guarantee, as defined by the Companies Act 2006.

THE ARTS CATALYST

Report of the Trustees for the Year Ended 31 March 2022

Arts Catalyst is governed by a Board of Trustees and led by an Executive Team of Joint CEOs - an Artistic Director (artistic vision & strategic direction of public activities) and an Executive Director (financial and operational management). The Board is made up of nine Trustees, including a Chair and Treasurer, who together provide a spectrum of expertise & skills across environmental responsibility, community participation, HR, senior arts administration & leadership, audience development, education & learning, curatorial & arts practice, and finance & accounting. Our constitution enables us to appoint further trustees to a total board membership of 12. We are diverse-led (Exec team + Chair), with 56% of Senior Management (Exec team + Trustees) from protected Characteristics. Our organisational memorandum and articles of association are reviewed every 5 years to ensure they remain fit for purpose. An annual skills audit of the Board enables Trustees to reflect on their current skills and relevance to the organisational mission & aims, and to identify future needs or skills gaps as well as representation.

Arts Catalyst's Board rotation is 3 years for each Trustee. Trustees can be re-elected after 3 years if they offer a particular skill set to be replaced. Existing Trustees and new trustees can be elected, resign or re-elected at the annual EGM (extraordinary general meeting). Since initiating the process of relocation from London to Sheffield (2018/19) the Directors & Board have undertaken two new Trustee recruitment rounds. The Senior Management & Trustees recognised that the organisational transition required appropriate governance skills and local expertise to guide and lead Arts Catalyst through this relocation period & beyond.

In 2021/22 recruitment for trustees was held, with three Board members joining in April 2022 - two of whom live in Sheffield and 1 in the West Midlands: John Eng Kiet Bloomfield (Senior Programmes Curator, Wysing Arts Centre); Greer Furniss-Coates (Finance Administrator & Accountant, Chilypep / Sheffield Flourish); and James Woodcock (Architect & Engineer with an environmental practice).

The board members bring together skills & experience from the public sector and private sector. The board meets on a quarterly basis as a minimum, to review the performance of the charity and to monitor: strategic development goals outlined in our business plan; progress against our targets; organisational targets, risks & mitigations. All meetings are scheduled six months in advance to ensure maximum attendance. Arts Catalyst has several key governance policies & action plans including: Equality, Diversity & Inclusion; Environmental Responsibility; Ethical Fundraising; Safeguarding; Staff Policy; Major Disasters / Risk Register; Reserves Policy; Generous Collaborations Principles.

All policies are reviewed annually at Board meetings, with Board members selected to review individual policies to ensure they are relevant to the broader arts & cultural landscape and our third sector partners. Those policies governed by current HR legislation are reviewed regularly, as are employment contracts & our staff handbook, and we work with an external HR agency to ensure that best current practice is followed. Financial policies & procedures are under internal review with support from external independent auditors to ensure continued appropriate safeguards are in place as the organisation grows & evolves.

Board training & annual Away Days allow Trustees to develop their expertise as well as utilise their skills to provide a consensus on the organisation's strategic direction, mission & vision. In February 2022, Arts Catalyst's Directors & Trustees participated in a 2-day Theory of Change workshop to develop a shared understanding and ownership of Arts Catalyst's impacts & outcomes over the next 5 years, the uniqueness of the organisation, and establish a direction of travel to achieve these impacts.

THE ARTS CATALYST

Report of the Trustees for the Year Ended 31 March 2022

STRUCTURE, GOVERNANCE AND MANAGEMENT

Organisational development and governance

In 2021 Arts Catalyst signed a lease agreement with New River REIT, the developers for The Moor Shopping Centre in Sheffield. The lease agreement allows for a three year agreement with rent, rates and utilities free of charge to Arts Catalyst. The initial spatial design was developed and undertaken by socially engaged architecture practice Studio Polpo, they up-cycled and used recycled materials to refurbish the venue as part of Arts Catalyst's commitment to environmental sustainability. This agreement has allowed Arts Catalyst to pilot the use of a mixed-use project space, offices, meeting rooms, events space and exhibition space which is shared with not-for-profit small partner organisations. Soft Ground - a communal space for creativity is a test bed for future partnerships, audience development and an opportunity for Arts Catalyst to develop its networks in the region. In January-March 2022 building development of Soft Ground began so that Arts Catalyst staff could set up an office in the building starting in May 2022. This shift in at home working to office working was welcomed by staff members to be able to work together in person for the first time in two years, since the pandemic.

In early 2022 Arts Catalyst was awarded the British Council's International Collaborations Grant, this grant launched Arts Catalyst's major international programme Soil Futures.

Soil Futures traverses the practices of five organisations whose work happens in collaboration with communities within their local contexts and will support artists residencies and an online 'Soil School'. The network is a collaboration between five organisations: Arts Catalyst (Sheffield, UK); RIWAQ (al Bireh, Palestine); Sakiya - Art/Science/Agriculture (Ein Qiniya, Palestine); Struggles for Sovereignty (Yogyakarta, Indonesia); and Vessel Art Project (Puglia, Italy).

2021/22 also saw the launch of Arts Catalyst's major pan-Sheffield three year programme Emergent Ecologies. Emergent Ecologies is a series of five artist projects across South Yorkshire that explores our experiences of place. It brings together local communities, organisations, artists and researchers through workshops, radio broadcasts, performances and site-specific public artworks. The initial year of the programme was a development year to grow strategic partnerships with third sector organisations (Sheffield Mind and City of Sanctuary), with further public outcomes to happen in 2022/23 and 2023/24.

Audience numbers have been greatly reduced in 2020-2022 due to COVID-19 restrictions and lockdowns. Some partners had not officially reopened their venues until early-mid 2022, we have a

Due to our COVID-19 policy and health and safety planning in 2021/22 the organisation took a stance to develop the majority of its programme outdoors and to limit numbers of attendees to inside venues.

Risk management

The trustees have assessed the major risks to which the charity is exposed, in particular those related to the operations and finances of the organisation, and are satisfied that systems are in place to mitigate its exposure to the major risks. These risks are monitored at quarterly board meetings and the annual review of the risk mitigation policy. Additionally in 2021 the trustees created a Risk and Finance Sub Group which meets quarterly to assess the organisation's risk management and financial risk strategies, members include the Chair of the Board of Trustees, Treasurer and the Executive Director-Joint CEO, meetings are minuted and actions are reported to the board.

REFERENCE AND ADMINISTRATIVE DETAILS

Registered Company number

02982223 (England and Wales)

Registered Charity number

1042433

Registered office

c/o 18-20 Union Street
Sheffield City Centre
South Yorkshire
S1 2JP

THE ARTS CATALYST

**Report of the Trustees
for the Year Ended 31 March 2022**

Trustees

A Biswas

K Evans (resigned 29.4.22)

D S Jago (resigned 28.4.22)

F Nicholas

M D Smith

C O Bowen

B Escritt

K L O'Neill

C Lastra

L Clarke

J E K Bloomfield (appointed 28.4.22)

G B Furniss-Coates (appointed 28.4.22)

J R Woodcock (appointed 28.4.22)

Company Secretaries

C Lastra

L Clarke

Approved by order of the board of trustees on 17 November 2022 and signed on its behalf by:

A handwritten signature in purple ink, consisting of several overlapping loops and a long horizontal stroke extending to the right.

K L O'Neill - Trustee

THE ARTS CATALYST

Statement of Financial Activities
for the Year Ended 31 March 2022

	Notes	Unrestricted fund £	Restricted funds £	31.3.22 Total funds £	31.3.21 Total funds £
INCOME AND ENDOWMENTS FROM					
Public grants, trusts and foundations		(941)	197,392	196,451	228,735
Other income	2	5,585	45,896	51,481	8,050
Total		<u>4,644</u>	<u>243,288</u>	<u>247,932</u>	<u>236,785</u>
EXPENDITURE ON					
Charitable activities	3	237,420	-	237,420	217,195
NET INCOME/(EXPENDITURE)		(232,776)	243,288	10,512	19,590
Transfers between funds	9	243,288	(243,288)	-	-
Net movement in funds		10,512	-	10,512	19,590
RECONCILIATION OF FUNDS					
Total funds brought forward		114,546	-	114,546	94,956
TOTAL FUNDS CARRIED FORWARD		<u>125,058</u>	<u>-</u>	<u>125,058</u>	<u>114,546</u>

The notes form part of these financial statements

THE ARTS CATALYST

**Balance Sheet
31 March 2022**

	Notes	Unrestricted fund £	Restricted funds £	31.3.22 Total funds £	31.3.21 Total funds £
CURRENT ASSETS					
Debtors	7	20,396	-	20,396	7,298
Cash at bank		<u>146,789</u>	-	<u>146,789</u>	<u>154,378</u>
		167,185	-	167,185	161,676
CREDITORS					
Amounts falling due within one year	8	(42,127)	-	(42,127)	(47,130)
		<u>125,058</u>	-	<u>125,058</u>	<u>114,546</u>
NET CURRENT ASSETS					
		<u>125,058</u>	-	<u>125,058</u>	<u>114,546</u>
TOTAL ASSETS LESS CURRENT LIABILITIES					
		<u>125,058</u>	-	<u>125,058</u>	114,546
NET ASSETS					
		<u>125,058</u>	-	<u>125,058</u>	<u>114,546</u>
FUNDS					
Unrestricted funds	9			<u>125,058</u>	<u>114,546</u>
TOTAL FUNDS					
				<u>125,058</u>	<u>114,546</u>

The charitable company is entitled to exemption from audit under Section 477 of the Companies Act 2006 for the year ended 31 March 2022.

The members have not required the company to obtain an audit of its financial statements for the year ended 31 March 2022 in accordance with Section 476 of the Companies Act 2006.

The trustees acknowledge their responsibilities for

- (a) ensuring that the charitable company keeps accounting records that comply with Sections 386 and 387 of the Companies Act 2006 and
- (b) preparing financial statements which give a true and fair view of the state of affairs of the charitable company as at the end of each financial year and of its surplus or deficit for each financial year in accordance with the requirements of Sections 394 and 395 and which otherwise comply with the requirements of the Companies Act 2006 relating to financial statements, so far as applicable to the charitable company.

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

The financial statements were approved by the Board of Trustees and authorised for issue on 17 November 2022 and were signed on its behalf by:



K L O'Neill - Trustee

THE ARTS CATALYST

Notes to the Financial Statements for the Year Ended 31 March 2022

1. ACCOUNTING POLICIES

Basis of preparing the financial statements

The financial statements of the charitable company, which is a public benefit entity under FRS 102, have been prepared in accordance with the Charities SORP (FRS 102) 'Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019)', Financial Reporting Standard 102 'The Financial Reporting Standard applicable in the UK and Republic of Ireland' and the Companies Act 2006. The financial statements have been prepared under the historical cost convention.

Income

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

Expenditure

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

Taxation

The charity is exempt from corporation tax on its charitable activities.

Fund accounting

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

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

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

Pension costs and other post-retirement benefits

The charitable company operates a defined contribution pension scheme. Contributions payable to the charitable company's pension scheme are charged to the Statement of Financial Activities in the period to which they relate.

Going concern

The financial statements have been prepared on a going concern basis as the Trustees believe that the charity will continue to operate for 12 months from authorising these financial statements. Not all funding streams are secure this far in advance however the trustees will develop a plan of action to be taken to reduce costs, should the required income not be secured.

2. OTHER INCOME

	31.3.22	31.3.21
	£	£
Earned income	51,300	7,723
Donations	181	327
	<u>51,481</u>	<u>8,050</u>

THE ARTS CATALYST

**Notes to the Financial Statements - continued
for the Year Ended 31 March 2022**

3. CHARITABLE ACTIVITIES

Direct charitable activities

	31.3.22	31.3.21
	£	£
Direct costs	123,493	80,533
Support costs	113,927	136,662
	<u>237,420</u>	<u>217,195</u>

4. TRUSTEES' REMUNERATION AND BENEFITS

There were trustees remuneration and benefits of £52,908 for the year ended 31 March 2022 (2021 - £42,169.)

This is the salaries of the two company secretaries who are the joint CEOs of The Arts Catalyst.

Trustees' expenses

There were trustees' expenses paid for the year ended 31 March 2022 of £1,495, there were trustees' expenses paid for the year ended 31 March 2021 of £0.

5. STAFF COSTS

The average monthly number of employees during the year was as follows:

	31.3.22	31.3.21
Employees	<u>5</u>	<u>4</u>

No employees received emoluments in excess of £60,000.

6. COMPARATIVES FOR THE STATEMENT OF FINANCIAL ACTIVITIES

	Unrestricted fund £	Restricted funds £	Total funds £
INCOME AND ENDOWMENTS FROM			
Public grants, trusts and foundations	228,735	-	228,735
Other income	8,050	-	8,050
Total	<u>236,785</u>	<u>-</u>	<u>236,785</u>
EXPENDITURE ON			
Charitable activities	217,195	-	217,195
NET INCOME	19,590	-	19,590
RECONCILIATION OF FUNDS			
Total funds brought forward	94,956	-	94,956
TOTAL FUNDS CARRIED FORWARD	<u>114,546</u>	<u>-</u>	<u>114,546</u>

THE ARTS CATALYST

Notes to the Financial Statements - continued
for the Year Ended 31 March 2022

7. DEBTORS: AMOUNTS FALLING DUE WITHIN ONE YEAR	31.3.22	31.3.21
	£	£
Trade debtors	3,808	-
Other debtors	-	138
VAT	1,588	618
Prepayments and accrued income	15,000	6,542
	<u>20,396</u>	<u>7,298</u>

8. CREDITORS: AMOUNTS FALLING DUE WITHIN ONE YEAR	31.3.22	31.3.21
	£	£
Trade creditors	55	-
Social security and other taxes	2,114	2,228
Other creditors	1,197	425
Accruals and deferred income	38,761	44,477
	<u>42,127</u>	<u>47,130</u>

9. MOVEMENT IN FUNDS				
	At 1.4.21	Net movement	Transfers	At
	£	in funds	between	31.3.22
		£	funds	£
Unrestricted funds				
General fund	114,546	(232,776)	243,288	125,058
Restricted funds				
Restricted income	-	83,739	(83,739)	-
Designated funds	-	159,549	(159,549)	-
	<u>-</u>	<u>243,288</u>	<u>(243,288)</u>	<u>-</u>
TOTAL FUNDS	<u>114,546</u>	<u>10,512</u>	<u>-</u>	<u>125,058</u>

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

	Incoming	Resources	Movement
	resources	expended	in funds
	£	£	£
Unrestricted funds			
General fund	4,644	(237,420)	(232,776)
Restricted funds			
Restricted income	83,739	-	83,739
Designated funds	159,549	-	159,549
	<u>243,288</u>	<u>-</u>	<u>243,288</u>
TOTAL FUNDS	<u>247,932</u>	<u>(237,420)</u>	<u>10,512</u>

THE ARTS CATALYST

Notes to the Financial Statements - continued
for the Year Ended 31 March 2022

9. MOVEMENT IN FUNDS - continued

Comparatives for movement in funds

	At 1.4.20 £	Net movement in funds £	At 31.3.21 £
Unrestricted funds			
General fund	94,956	19,590	114,546
TOTAL FUNDS	<u>94,956</u>	<u>19,590</u>	<u>114,546</u>

Comparative net movement in funds, included in the above are as follows:

	Incoming resources £	Resources expended £	Movement in funds £
Unrestricted funds			
General fund	236,785	(217,195)	19,590
TOTAL FUNDS	<u>236,785</u>	<u>(217,195)</u>	<u>19,590</u>

A current year 12 months and prior year 12 months combined position is as follows:

	At 1.4.20 £	Net movement in funds £	Transfers between funds £	At 31.3.22 £
Unrestricted funds				
General fund	94,956	(213,186)	243,288	125,058
Restricted funds				
Restricted income	-	83,739	(83,739)	-
Designated funds	-	159,549	(159,549)	-
	-	243,288	(243,288)	-
TOTAL FUNDS	<u>94,956</u>	<u>30,102</u>	<u>-</u>	<u>125,058</u>

THE ARTS CATALYST

Notes to the Financial Statements - continued for the Year Ended 31 March 2022

9. MOVEMENT IN FUNDS - continued

A current year 12 months and prior year 12 months combined net movement in funds, included in the above are as follows:

	Incoming resources £	Resources expended £	Movement in funds £
Unrestricted funds			
General fund	241,429	(454,615)	(213,186)
Restricted funds			
Restricted income	83,739	-	83,739
Designated funds	159,549	-	159,549
	<u>243,288</u>	<u>-</u>	<u>243,288</u>
TOTAL FUNDS	<u>484,717</u>	<u>(454,615)</u>	<u>30,102</u>

For a breakdown please see the reserves policy on page 5.

10. OTHER FINANCIAL COMMITMENTS

The company had capital operating lease commitments at the year end of £0. (2021 - £0)

The company had pension commitments at the year end of £395.74. (2021 - £425.28)

11. RELATED PARTY DISCLOSURES

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

THE ARTS CATALYST

England & Wales - Charity number 1042433

Accounts

REGISTERED COMPANY NUMBER: 02982223 (England and Wales)
REGISTERED CHARITY NUMBER: 1042433

**Report of the Trustees and
Unaudited Financial Statements
for the Year Ended 31 March 2021
for
THE ARTS CATALYST**

Brown McLeod Limited
Chartered Accountants
The Old Workshop
1 Ecclesall Road South
Sheffield
South Yorkshire
S11 9PA

THE ARTS CATALYST

**Contents of the Financial Statements
for the Year Ended 31 March 2021**

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**Report of the Trustees
for the Year Ended 31 March 2021**

The trustees who are also directors of the charity for the purposes of the Companies Act 2006, present their report with the financial statements of the charity for the year ended 31 March 2021. The trustees have adopted the provisions of Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019).

OBJECTIVES AND ACTIVITIES

Objectives and aims

Arts Catalyst works across art, science and technology to produce ambitious new projects that critically engage with our changing world.

We programme exhibitions, events, residencies, performances and publications, often working in collaboration with national and international partner organisations from the fields of art, science and academia. Our public programme is intrinsic to our work, creating space for conversation, debate and fresh thinking.

Since 1994, we've commissioned more than 170 artists' projects, including major new works by the Otolith Group, Agnes Meyer Brandis, Tomás Saraceno, Aleksandra Mir, Larry Achiampong and David Blandy, and Susan Schuppli.

We frequently work in non-traditional arts spaces, often within a particular landscape. Through collective inquiries we investigate urgent global concerns, bringing together artists, scientists, communities and interest groups to address issues such as environmental change and inequality.

We believe in the potential of artists and cultural organisations to be active agents of change, challenging how culture, science and technology are defined, valued and understood.

Our Values

We are committed to:

- expanding the potential of arts organisations as active agents of change
- working collaboratively based on shared values and mutual respect
- championing artists' professional development and supporting risk-taking, ambition and experimentation
- working in ways that are both hyperlocal and responsive to planetary challenges and changes
- reducing our environmental impact on the planet and tackling climate change through our programme
- valuing all forms of knowledge equally
- proactively working to expose structural inequalities, systemic oppression and to resist racial prejudice through our programme and within all aspects of our work
- ensuring our work, our values and our governance reflects the diversity of contemporary society
- ensuring equality of access and opportunity across all aspects of the organisation and our work
- maintaining financial transparency and a robust ethical approach to funding

**Report of the Trustees
for the Year Ended 31 March 2021**

OBJECTIVES AND ACTIVITIES

Significant activities

2020/21 marked an important year for Arts Catalyst, as the organisation moved its operations from London to Sheffield in South Yorkshire as part of its long term relocation strategy.

This year marked an ambitious online digital strategy to connect with new and existing audiences nationally and internationally. During the national lockdown, due to COVID-19 pandemic all of the Arts Catalyst's programmes were formed as online events, workshops, film programmes, residencies and exhibitions. Through the programme we reached approximately 4,000 online live audiences. Previous to the pandemic our audiences had reached up to 80,000+ per annum. While Arts Catalyst did have reduced audience numbers due to the pandemic, the organisation did however provide new opportunities and projects for artists and audiences to engage with, as well as developing our organisational skills in digital programming and commissioning.

During 2020/21 we developed 6 new artists commissions and further new opportunities for artists to develop their practice, including 7 residencies, 3 online projects, 1 video commission, 4 new sound works and 1 digital publication. We also delivered an extensive online public programme, including 16 online events and a six-month skills-development programme as part of our new initiative Radio Arts Catalyst.

Three of the residencies led to new artistic commissions developed for 2021/22.

Our previously commissioned public artwork reached approximately 12,000 in person audiences in the UK and previously commissioned films reached 3,500 in person audiences internationally.

Projects 1 April 2020 - 31 March 2021

Extractable Matters on Film | May - June 2020 | Online via artscatalyst.org

Artists: Ignacio Acosta | Joshua Portway and Lise Autogena | Regina de Miguel | Carolina Caycedo | Rachel O'Reilly | Emma Charles

Running for six weeks with a new film available weekly, this season of artist-made films expanded on the questions underlying Arts Catalyst's ongoing research programme Extractable Matters - explored in the context of the two-day conference Assembly: Extractable Matters which took place in November 2019.

The film programme aimed to explore the molecular effects of mining and extractive practices on a planetary scale. It tried to unpack these complex interdependencies - for instance, between the demand for forms of renewable energy that require the extraction of scarce resources and the disruption of ecosystems and communities - and expose existing forms of alliances and solidarity between artists, activists, and those affected by mining industries.

Rock the Hot Pot / Recentering Attention | June - October 2020 | Migration Matters Festival

Artists: Annie Jael Kwan, Cuong Pham, and Howl Yuan (Asia-Art-Activism)

Rock the Hot Pot was a project presented by Asia-Art-Activism in collaboration with Arts Catalyst as part of Migration Matters Festival. It centred around food as politics and opened up discussions around the local, migration, identity and belonging. Whilst Arts Catalyst were unable to host a hotpot in Sheffield due to the global Covid-19 pandemic and social distancing measures, we aimed to build community by opening up an online resource initiative, World Wide Wontons, through the collective gathering and sharing of recipes, stories, and histories of food.

Throughout the Migration Matters Festival (15 - 21 June) and beyond, we invited participants to send us their recipes, food stories and images to be included as part of an online resource that was launched in the summer. This event formed part of Arts Catalyst's ongoing programme Recentering Attention, Arts Catalyst's strand of programme that informs its relocation to Sheffield.

The First 10,000 Years | October 2020 - October 2021 | Online commission and public programme, Bloc Projects, Sheffield

Artists: Gary Zhexi Zhang | Agnes Cameron

**Report of the Trustees
for the Year Ended 31 March 2021**

OBJECTIVES AND ACTIVITIES

The First 10,000 Years forms part of *fud*, a new body of work by Gary Zhexi Zhang - commissioned by Arts Catalyst and Bloc Projects - drawn from the artist's research into the role of insurance in shaping the times and spaces we inhabit. Over the past year, Zhang has been researching the "catastrophe industry", the billion-dollar market for insurance against hurricanes, earthquakes and droughts, priced through climate simulations and financial modelling. Over three episodes, *fud* explores the catastrophe industry as an elaborate work of science fiction, in which the business of underwriting the earth begins to resemble the shaping of possible worlds.

This 18-month project comprises a digital commission which launched online in October 2020, an exhibition at Bloc Projects in Sheffield (June 2021), a residency at Medialab Prado in Madrid (2021) and a publication. A public programme (online and in person) accompanies the project throughout its development, engaging audiences through study groups, workshops and talks.

EURO-VISION | March 2021 - April 2021 | Online project, publication and public programme

Artists: Francisco Gallardo and Audrey Samson (FRAUD)

EURO-VISION is an artist-led inquiry into the extractive gaze of European institutions and policies, commissioned by Arts Catalyst and Radar. Initiated in 2018 in collaboration with scholar and media practitioner Btihaj Ajana (King's College London), the project sought to make visible the many entangled modes of extraction that Europe enacts on third countries*: through the establishment of Free Trade Zones, fisheries partnerships agreements, and investment stratagems.

The project culminated with the launch of a web platform, which acted as a resource that revealed and mobilised EURO-VISION's multilayered body of research developed in conversation with academics, economists, lawyers, activists and journalists. Their voices, insights and knowledge emerged through video interviews, treaties, and documents, as well as a public programme of conversations in the form of podcasts, online workshops, and a series of policy recommendations.

From the end of March and throughout the month of April, a series of weekly podcasts punctuated the EURO-VISION web platform and mobilised it through the critical perspective of activists, scholars, fisherpeople, and artists. The podcasts featured a series of conversations hosted by FRAUD around the politics of extraction, migration and international agreements that are affecting communities and ecologies on a global scale and that perpetuate European colonial legacies.

Speakers included: Professor Adekeye Adebajo, Dr Epifania Akosua Amoo-Adare, Dr Nishat Awan, Professor Liam Campling, Ms Micheline Dion Somplehi, Dr James Esson, Professor Peo Hansen, Professor Stefan Jonsson, Ms Béatrice Gorez, Mr Nii Ayitey Sackey, Mr Solomon Sampa, Dr Ndongo Samba Sylla.

RESIDENCIES

The End of the Present | July - December 2020 | Online research residency and public programme

Artists: Ruth Beale and Amy Feneck (The Alternative School of Economics)

The End of the Present was a residency and public programme by artist duo The Alternative School of Economics exploring the relationship between linear time, economic and environmental crisis. The residency critically engaged with the financial boom and bust model of crisis. Learning from the accumulative crisis of environmental change, it explored ways to re-frame crises as a colliding of multiple narratives and connections.

The residency hosted a series of public events, through which members of the public were invited to contribute to the project. The first event was an online workshop titled *Time(un)line: Mapping Crises*, experimenting with co-research processes, including time for individual research, breakout groups, as well as mapping onto an accessible, online platform.

The Alternative School of Economics were originally invited to present a physical exhibition at Arts Catalyst's London Centre which would have been the final installation in that space prior to Arts Catalyst's relocation to Sheffield last year. In light of the Covid-19 pandemic, the project evolved and manifested as a participatory, online project.

Radio Arts Catalyst | November 2020 onwards | Online

**Report of the Trustees
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OBJECTIVES AND ACTIVITIES

Initiated in 2020, Radio Arts Catalyst explores radio as a site of encounter and as a critical space in which to collectively address current social, political and environmental challenges happening on a hyperlocal and a planetary scale. Approaching broadcasting as an ecology of overlapping spaces for listening, mapping, and transmitting, Radio Arts Catalyst is made up of three central elements: an artist residency programme; The School of Broadcasting informal self-education programme; and an evolving programme of artist projects, audio experiments and sonic inquiries connected to Arts Catalyst's ongoing research strands.

The School of Broadcasting | September 2020 - April 2021 | Workshops held online via Zoom and resulting broadcasts via Radio Arts Catalyst, Audioboom and Spotify

Led by artists Evan Ifekoya and RESOLVE Collective, with production support from Sheffield-based producer Kitty Turner

In September 2020, Arts Catalyst launched The School of Broadcasting, an informal self-education programme and audio-centric space for exploring the possibilities of broadcasting as a collective practice. Over six months, under the guidance of two mentoring artists - Evan Ifekoya and RESOLVE Collective - two cohorts of participants embarked on a collective process of researching, organising, and creating on the airwaves.

Two experimental mixtapes were produced to celebrate the culmination of these projects, which brought together contributions from participants produced as a result of the learning and experience gained from the workshops. These broadcasts are widely available to listen to via the Radio Arts Catalyst platform, as well as via Audioboom, Spotify, and other play-on-demand platforms.

The School of Broadcasting was supported by partners SADACCA, Migration Matters Festival, Sheffield Hallam University, and University of Derby, who shared the open call for participants widely amongst their networks.

Radio Arts Catalyst Artist Residencies

Artists: Ashley Holmes | Breakwater & Cuong Pham | Kaajal Modi | Yussef Agbo-Ola (Mentor Annie Jael Kwan)

Residents were invited to develop experimental sound-based work, test out new aural approaches and pursue sonic modes of artistic inquiry, with mentoring support from independent curator, researcher and writer Annie Jael Kwan and Arts Catalyst's curatorial team.

Ashley Holmes

For the Radio Arts Catalyst Residency, Ashley Holmes developed a body of sound-based works and research that explored the potential of broadcasting and sound production to consider the ways perspectives around migration, class and racial identities are embodied, gathered and disseminated in music and cultural traditions.

Breakwater & Cuong Pham

This project considered mental wellbeing as a collective responsibility, focusing on the detrimental impact of Covid-19 and the spike of anti-Asian racism upon the mental health of Southeast and East Asian diasporas, refugees and precarious migrants in the UK. Drawing upon Franz Fanon's seminal observation on the relationship between colonial oppression/violence and mental illness, this project conceptualised collective healing as performing justice. Four radio episodes were developed during the residency that aimed to provide and hold a space of solidarity and communal comfort.

Kaajal Modi

For the Radio Arts Catalyst residency, Kaajal Modi worked with research outcomes and materials from a previous research residency to develop a multi-layered sound installation/experience that can be listened to in your own kitchen while you cook, that captured the experience of being taught how to cook by a friend or family member. The piece incorporated microbial becomings, creating an intercultural dialogue between the people and the bacteria who are collaborating in our preserved foods, thereby connecting us more fully to our food systems.

Yussef Agbo-Ola

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OBJECTIVES AND ACTIVITIES

For his Radio Art Catalyst residency, Yusef Agbo-Ola created acoustic architectural experiments that reflected upon the role of ethnomusicology, biological sonic feedback, and conceptual poetry around themes of environmentalism. He developed a sound work that questioned how different epistemologies from a range of diverse cultures relate, perceive, and become connected to or a part of their local ecological systems.

River Networks | January - June 2021 | West Yorkshire and South Yorkshire waterways

Artists: Helena Hunter and Mark Wright (Matterlurgy)

River Networks is an inquiry and web platform investigating the ways in which a river's health can be examined and understood.

As part of Test Sites: Calder, artists Matterlurgy have developed River Networks, an inquiry into what lives in the water of a river and into the different ways in which the health of a river can be examined, understood, and interpreted. The project blended methods from science and art by co-constructing a practice that cuts across perception, sound, language, and sense.

Matterlurgy is a collaborative practice between London based artists Helena Hunter and Mark Peter Wright. They work in critical contexts of environmental change, across disciplines and media, combining the production of artworks with co-constructed events and live performance.

International Residency | January - March 2021 | Taipei Artist Village, Taiwan

Artist: Hannah Rowan

Initiated in early 2020, Arts Catalyst has collaborated with Platform Asia and Taipei Artist Village, Taiwan as part of an international residency exchange programme for early-career artists. Artist Hannah Rowan was in residence at Taipei Artist Village from January - March 2021, undertaking aquatic research into the mutualistic relationship between butterflies and plants in the marginal ecosystems of mangroves. This built upon her ongoing research into organic materials, as well as relationships between nature, technology and human-made objects. Hannah developed a sonic output for Radio Arts Catalyst from the research, to be released towards the end of 2021. As part of the residency, Hannah also created a series of documentary images and journal entries emerging from her research.

FINANCIAL REVIEW

Reserves policy

The Trustees' policy is to build and maintain unrestricted funds adequate for the organisation to meet its obligation to staff, operational costs and to projects in progress for three months. This gives time to adjust programme of activities in an orderly manner, should the need arise.

STRUCTURE, GOVERNANCE AND MANAGEMENT

Governing document

The charity is controlled by its governing document, a deed of trust, and constitutes a limited company, limited by guarantee, as defined by the Companies Act 2006.

**Report of the Trustees
for the Year Ended 31 March 2021**

STRUCTURE, GOVERNANCE AND MANAGEMENT

Organisational development and governance

Due to the COVID-19 pandemic the Arts Catalyst staff reverted to working from home. Adjustments to working online were developed rapidly and board meetings and events were hosted online. An online programme was developed as well as redirecting planned in person projects to be developed for online purposes.

In June 2020, the Executive Director - Joint CEO, embarked on their Maternity leave and their role was covered by an interim Deputy Director role until March 2021.

After an open call for new north based trustees Cheryl Bowen was appointed as a trustee in September 2020. She has worked in Museums and the Cultural sector for more than 10 years and now works for Sheffield Industrial Museums Trust as the Community Engagement and Participation Coordinator. Cheryl is currently a member of the Museum Detox Network, and Museum Detox North West Group, a Mentor for TATE We Make Change Programme and Sheffield Hallam University. Cheryl is also the Co-director of Museum X, a CIC which looks after the Black British Museum Project Initiative.

New funding opportunities were sought and developed from Art Fund, Freshgate Trust, Sheffield Church Burgesses Trust and Arts Council England's Culture Recovery Fund. A new partnership project with University of Leeds was also developed as well as forming an MOU with Sheffield Hallam University.

Risk management

The Trustees have assessed the major risks to which the charity is exposed, in particular those related to the operations and finances of the organisation, and are satisfied that systems are in place to mitigate its exposure to the major risks. These risks are monitored at quarterly board meetings and the annual review of the risk mitigation policy.

REFERENCE AND ADMINISTRATIVE DETAILS

Registered Company number

02982223 (England and Wales)

Registered Charity number

1042433

Registered office

c/o 18-20 Union Street
Sheffield City Centre
South Yorkshire
S1 2JP

Trustees

A Biswas
K Evans
D S Jago
E A Lynch (resigned 29.5.20)
F Nicholas
A Sandhu (resigned 29.5.20)
M D Smith
C O Bowen (appointed 29.9.20)
B Escritt (appointed 29.5.20)
K L O'Neil (appointed 29.5.20)
C Lastra (appointed 20.5.20)
L Clarke (appointed 20.5.20)

Company Secretaries

C Lastra
L Clarke

Approved by order of the board of trustees on 21 October 2021 and signed on its behalf by:

**Report of the Trustees
for the Year Ended 31 March 2021**

K L O'Neil - Trustee

THE ARTS CATALYST

**Statement of Financial Activities
for the Year Ended 31 March 2021**

	Notes	31.3.21 Unrestricted fund £	31.3.20 Total funds £
INCOME AND ENDOWMENTS FROM			
Public grants, trusts and foundations		228,735	201,290
Other income	2	<u>8,050</u>	<u>46,397</u>
Total		236,785	247,687
EXPENDITURE ON			
Charitable activities	3	217,195	223,758
NET INCOME		<u>19,590</u>	<u>23,929</u>
RECONCILIATION OF FUNDS			
Total funds brought forward		94,956	71,027
TOTAL FUNDS CARRIED FORWARD		<u>114,546</u>	<u>94,956</u>

The notes form part of these financial statements

THE ARTS CATALYST (REGISTERED NUMBER: 02982223)

**Balance Sheet
31 March 2021**

	Notes	31.3.21 Unrestricted fund £	31.3.20 Total funds £
CURRENT ASSETS			
Debtors	7	7,298	1,464
Cash at bank		<u>154,378</u>	<u>119,668</u>
		161,676	121,132
CREDITORS			
Amounts falling due within one year	8	(47,130)	(26,176)
NET CURRENT ASSETS		<u>114,546</u>	<u>94,956</u>
TOTAL ASSETS LESS CURRENT LIABILITIES		114,546	94,956
NET ASSETS FUNDS		<u>114,546</u>	<u>94,956</u>
Unrestricted funds	9	<u>114,546</u>	<u>94,956</u>
TOTAL FUNDS		<u>114,546</u>	<u>94,956</u>

The charitable company is entitled to exemption from audit under Section 477 of the Companies Act 2006 for the year ended 31 March 2021.

The members have not required the company to obtain an audit of its financial statements for the year ended 31 March 2021 in accordance with Section 476 of the Companies Act 2006.

The trustees acknowledge their responsibilities for

- (a) ensuring that the charitable company keeps accounting records that comply with Sections 386 and 387 of the Companies Act 2006 and
- (b) preparing financial statements which give a true and fair view of the state of affairs of the charitable company as at the end of each financial year and of its surplus or deficit for each financial year in accordance with the requirements of Sections 394 and 395 and which otherwise comply with the requirements of the Companies Act 2006 relating to financial statements, so far as applicable to the charitable company.

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

The financial statements were approved by the Board of Trustees and authorised for issue on 21 October 2021 and were signed on its behalf by:

K L O'Neil - Trustee

The notes form part of these financial statements

THE ARTS CATALYST

Notes to the Financial Statements for the Year Ended 31 March 2021

1. ACCOUNTING POLICIES

Basis of preparing the financial statements

The financial statements of the charitable company, which is a public benefit entity under FRS 102, have been prepared in accordance with the Charities SORP (FRS 102) 'Accounting and Reporting by Charities: Statement of Recommended Practice applicable to charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FRS 102) (effective 1 January 2019)', Financial Reporting Standard 102 'The Financial Reporting Standard applicable in the UK and Republic of Ireland' and the Companies Act 2006. The financial statements have been prepared under the historical cost convention.

Income

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

Expenditure

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

Taxation

The charity is exempt from corporation tax on its charitable activities.

Fund accounting

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

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

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

Pension costs and other post-retirement benefits

The charitable company operates a defined contribution pension scheme. Contributions payable to the charitable company's pension scheme are charged to the Statement of Financial Activities in the period to which they relate.

2. OTHER INCOME

	31.3.21	31.3.20
	£	£
Earned income	7,723	45,456
Donations	<u>327</u>	<u>941</u>
	<u>8,050</u>	<u>46,397</u>

THE ARTS CATALYST

**Notes to the Financial Statements - continued
for the Year Ended 31 March 2021**

3. CHARITABLE ACTIVITIES

Direct charitable activities

	31.3.21	31.3.20
	£	£
Direct costs	80,533	78,169
Support costs	<u>136,662</u>	<u>147,192</u>
	<u>217,195</u>	<u>225,361</u>

4. TRUSTEES' REMUNERATION AND BENEFITS

There were trustees remuneration and benefits of £0 for the year ended 31 March 2021 (2020 - £0.)

Trustees' expenses

There were trustees' expenses paid for the year ended 31 March 2021 of £0, there were trustees' expenses paid for the year ended 31 March 2020 of £250.

5. STAFF COSTS

The average monthly number of employees during the year was as follows:

	31.3.21	31.3.20
Employees	<u>4</u>	<u>5</u>

No employees received emoluments in excess of £60,000.

6. COMPARATIVES FOR THE STATEMENT OF FINANCIAL ACTIVITIES

	Unrestricted fund £
INCOME AND ENDOWMENTS FROM	
Public grants, trusts and foundations	201,290
Other income	<u>46,397</u>
Total	<u>247,687</u>
EXPENDITURE ON	
Charitable activities	223,758
NET INCOME	<u>23,929</u>
RECONCILIATION OF FUNDS	
Total funds brought forward	71,027
TOTAL FUNDS CARRIED FORWARD	<u>94,956</u>

THE ARTS CATALYST

Notes to the Financial Statements - continued
for the Year Ended 31 March 2021

7. DEBTORS: AMOUNTS FALLING DUE WITHIN ONE YEAR	31.3.21	31.3.20
	£	£
Other debtors	138	192
VAT	618	375
Prepayments and accrued income	6,542	897
	<u>7,298</u>	<u>1,464</u>

8. CREDITORS: AMOUNTS FALLING DUE WITHIN ONE YEAR	31.3.21	31.3.20
	£	£
Social security and other taxes	2,228	-
Other creditors	425	572
Accruals and deferred income	44,477	25,604
	<u>47,130</u>	<u>26,176</u>

9. MOVEMENT IN FUNDS		Net movement	At
	At 1.4.20	in funds	31.3.21
	£	£	£
Unrestricted funds			
General fund	94,956	19,590	114,546
TOTAL FUNDS	<u>94,956</u>	<u>19,590</u>	<u>114,546</u>

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

	Incoming resources	Resources expended	Movement in funds
	£	£	£
Unrestricted funds			
General fund	236,785	(217,195)	19,590
TOTAL FUNDS	<u>236,785</u>	<u>(217,195)</u>	<u>19,590</u>

Comparatives for movement in funds

	At 1.4.19	Net movement	At
	£	in funds	31.3.20
		£	£
Unrestricted funds			
General fund	71,027	23,929	94,956
TOTAL FUNDS	<u>71,027</u>	<u>23,929</u>	<u>94,956</u>

THE ARTS CATALYST

**Notes to the Financial Statements - continued
for the Year Ended 31 March 2021**

9. MOVEMENT IN FUNDS - continued

Comparative net movement in funds, included in the above are as follows:

	Incoming resources £	Resources expended £	Movement in funds £
Unrestricted funds			
General fund	247,687	(223,758)	23,929
TOTAL FUNDS	<u>247,687</u>	<u>(223,758)</u>	<u>23,929</u>

A current year 12 months and prior year 12 months combined position is as follows:

	At 1.4.19 £	Net movement in funds £	At 31.3.21 £
Unrestricted funds			
General fund	71,027	43,519	114,546
TOTAL FUNDS	<u>71,027</u>	<u>43,519</u>	<u>114,546</u>

A current year 12 months and prior year 12 months combined net movement in funds, included in the above are as follows:

	Incoming resources £	Resources expended £	Movement in funds £
Unrestricted funds			
General fund	484,472	(440,953)	43,519
TOTAL FUNDS	<u>484,472</u>	<u>(440,953)</u>	<u>43,519</u>

10. OTHER FINANCIAL COMMITMENTS

The company had capital operating lease commitments at the year end of £0. (2020 - £26,125)

The company had pension commitments at the year end of £425.28. (2020 - £572.06)

THE ARTS CATALYST

**Notes to the Financial Statements - continued
for the Year Ended 31 March 2021**

11. RELATED PARTY DISCLOSURES

There were no related party transactions for the year ended 31 March 2021.

This document was delivered using electronic communications and authenticated in accordance with the registrar's rules relating to electronic form, authentication and manner of delivery under section 1072 of the Companies Act 2006.