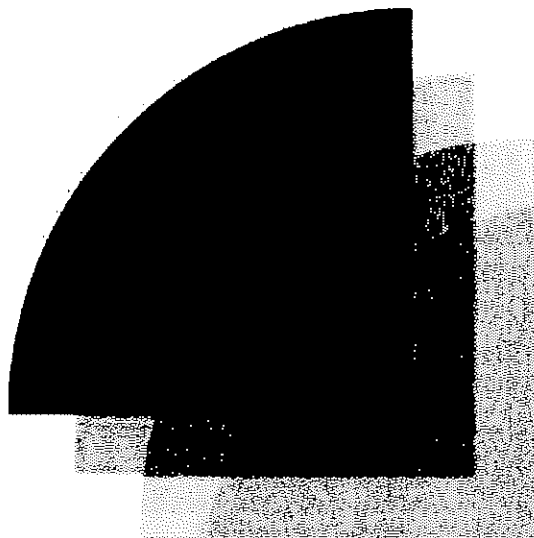


Haines Watts

**East Street Arts
Financial Statements**

For the Year Ended 31 March 2023
Company Registration No: 03598612



East Street Arts

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for the Year Ended 31 March 2023

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East Street Arts

Reference and Administrative Details
for the Year Ended 31 March 2023

TRUSTEES

C W Arnold
R A Barradas Simoes
J M Brady
R A J S Gillam
L K Iredale
K B O'Hare
M Parikh
C Price
N M Ramshaw
S S Sambhi
M Wilson
B Kukadai-Moran (resigned 18/1/2023)

COMPANY SECRETARY

H Anderson

REGISTERED OFFICE

Patrick Studlos
St Marys Lane
Leeds
West Yorkshire
LS9 7EH

**REGISTERED COMPANY
NUMBER**

03598612 (England and Wales)

**REGISTERED CHARITY
NUMBER**

1077401

AUDITORS

Haines Watts
Chartered Accountants &
Statutory Auditors
3rd Floor
56 Wellington Street
Leeds
West Yorkshire
LS1 2EE

SOLICITORS

Blacks Solicitors LLP
City Point
29 King Street
Leeds
LS1 2HL

BANKERS

Unity Trust Bank
Four Brindleyplace
Birmingham
B1 2JB

East Street Arts

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, present their Annual Report and the audited financial statements for the year ended 31 March 2023. This report has been prepared in accordance with the Statement of Recommended Practice: Accounting and Reporting by Charities preparing their accounts in accordance with the Financial Reporting Standard applicable in the UK and Republic of Ireland (FR102) (effective 1st January 2015) and in accordance with the Companies Act 2006.

Financial Position

We made a commitment in the last financial year to carry forward £490,890 of funds, £112,435 of which were designated and £378,455 of restricted funds for projects delayed due to the pandemic.

Total reserves stand at £3,147,783, which is represented by £2,098,334 restricted and £1,049,449 unrestricted funds. Of the total funds £3,092,046 is represented by tangible fixed assets.

The statement of financial activities shows the total incoming resources for the year of £1,343,317 with expenditure of £2,119,984, providing a deficit for the year of £776,667. £490,890 of this is the funds identified above, leaving a deficit for the year of £285,777.

Core funding from the Arts Council was £160,289 and the charity continued to benefit from core funding from Leeds City Council of £45,000.

The major expenditure were staff costs of £659,422 and debtors were £211,608 (down £33,966 from last year) at year end.

Reserves Policy and Going Concern

The Trustees have reviewed the charity's needs for reserves in line with the guidance issued by the Charity Commission.

The Trustees believe that a prudent level of Unrestricted Reserves would be in the region of £400,000. This would enable the charity to have the financial resources to meet various redundancy and other specific liabilities of approximately £200,000 which would crystallise if its funding were to be withdrawn and it was unable to continue operating, together with an allowance of £200,000 to enable the charity to respond flexibly to appropriate initiatives which might be identified outside of its annual budgeting process or to cover any large repair bills for the three buildings the charity owns.

East Street Arts currently holds £1,049,449 of unrestricted reserves.

OBJECTIVES AND ACTIVITIES

Objectives and aims

East Street Arts' charitable objectives are to advance education amongst the public in appreciation and practice of the arts, in particular by promoting artistic activities within Leeds and Yorkshire.

The charity is constituted to promote artistic activities by supporting and educating visual artists; engaging in advocacy for the visual arts in the public arena and the development of an artistic programme that engages with public audiences. The charity works in partnership with other arts organisations throughout the city, region, UK and internationally. ESA has a good relationship with its key stakeholders - Leeds City Council and Arts Council England (ACE), who both provide regular funding. ESA has been a National Portfolio Organisation with the Arts Council for seven years and a Sector Support Organisation for four years. Our Sector Support Organisation funding comes to a close at the end of this financial year.

ESA maintains an ongoing Programme of Engagement, which incorporates an interaction between the organisation, artists and audiences. ESA supports visual arts practitioners working across disciplines through providing access to workspaces, professional development and training, opportunities to make and show new work and access to resources, information and facilities. As well as relating directly to artists and audiences ESA also contributes to the infrastructure of the sector and is actively involved in advocacy work locally and nationally.

OBJECTIVES AND ACTIVITIES

Vision, mission and values

Vision

Artists will create positive change.

Mission

We support artists to create resilient and sustainable practices that will affect positive change in the places we live and work, whilst also disrupting social and sector inequalities.

Values

Agile | Courageous | Transparent | Inclusive | Original | Nurturing

This mission is achieved by:

Providing safe and affordable studios for a diverse range of artists in both temporary and permanent environments.

Delivering bespoke Artist Support across everything we do, including tailored mentoring, residency programmes, training, organisational development support and opportunities to develop new work that reaches new audiences for arts and culture.

Leading on the Neighbourhood Plan for Mabgate, Burmantofts and Lincoln Green that is the UK's first art-led Neighbourhood Plan and supports residents to learn through creative activities about planning and development in order to engage in policy that could impact the places in which they live.

Delivering on community learning programmes alongside our artist commissions which target children and young people and adults from across different communities and settings and target those with protected characteristics.

Producing award-winning, contemporary public art commissions that regenerate our streets with public artworks and engage local communities in parallel art activities in some of the city's most forgotten neighbourhoods.

Work nationally to disseminate our skills and share practices through GUILD - a new artist support programme that has supported artist-led spaces the past 4 years. This work will continue as part of our wider core programme to provide support and advocacy for artist-led spaces nationally.

Offer accessible or free events and actively seek new audiences for our public programme.

Actively promote the diversity of cultures in our society by working with artists across a broad spectrum of backgrounds and supporting artists who may be at threat of not sustaining a livelihood in the sector.

Increasing our asset base through capital developments including a new development for artist in a suburb of the neighbouring city of Bradford.

The continued development of our new arts and technology space, Convention House that offers resources for artists and new learning spaces for our local neighbourhood;

The operation of our second Art Hostel which opened in February 2022 in a new permanent space following the purchase and development of the old presbytery next door to Patrick Studios.

Providing employment and development opportunities for people at emerging and mid-career level in our Art Hostel including those from our neighbouring community - a disadvantaged area.

Researching and developing cutting-edge solutions to the economic disparity and precarious housing circumstances of a large volume of independent artists.

Advancing academic research and evaluation methods within the arts and culture sector by hosting and supporting collaborative PhDs which often focus on artist-led and creative work and living spaces and feeding into important national evaluation campaigns.

OBJECTIVES AND ACTIVITIES

Being organisationally robust by having a suitably qualified and experienced staff team to meet the needs of the organisation, enhanced by appropriate freelance expertise and supported by a Board of Trustees with an appropriate range of knowledge and experiences.

Public benefit

The principal aspects through which public benefit (as defined in English Charity Law and in keeping with the company's status as a registered charity), resulted from activity during the year were:

- The provision of studios and facilities for producing art, at cost or significantly below market rates, to people seeking to develop artistic skills and practices.
- The provision of education, knowledge and skills in furtherance of the practice and appreciation of the arts, and particularly the visual arts.
- The provision of an accessible programme of art events, open to the public and free of charge.
- The promotion of the visual arts in general through advice and support to practitioners and through advocacy.

The charitable company's trustees believe they have complied with their duty to have regard to guidance on public benefit published by the Charity Commission in exercising their powers or duties.

Staffing

During the 22/23 financial year, the staff team was led by two Directors and a growing team of 25 members of staff. We have made efforts to diversify our workforce and continuing to employ artists at every level of our operations.

Of the staff that worked for the organisation during this financial year under review:

- 32% were either mixed race across different racial groups or Black Caribbean, Black African, Asian, Arab and other racial/ethnic group.
- 3 staff members declared that their gender identities were not the same as assigned at birth and identified as transgender and/or non-binary.
- Our staff age group was from 19 to 64.
- 25% of staff members shared they were LGBTQ+.
- 20% of staff members have shared that they have a disability or long-term health conditions.

We changed our staff structure and added the new roles of Finance Administrator to support the Financial Controller role which was vacated towards the end of the financial year and Marketing Manager to lead an enhanced marketing team. We modified the Spaces team as we replaced departing staff to best reflect the needs of this area of work. The new roles are Buildings and Operations Lead, Buildings and Communities Manager and Spaces Administrator. The Art Hostel now has a permanent staff team of six people, of which 4 of these are full time positions.

We contracted 47 freelance staff of which 39 are artists. The artists were commissioned to produce work throughout the year, which involved producing work for exhibitions or showcases or experimenting and testing ideas and/or developing their practice. We also expanded our marketing team with 2 freelance roles which were filled by 3 people. One completed their term with us and was replaced by another freelancer.

East Street Arts

Report of the Trustees for the Year Ended 31 March 2023

STRATEGIC REPORT

Achievement and performance

Charitable activities

The 2022-2023 financial year was the first year since 2020 that our operations and delivery were not hampered by the pandemic lockdowns and confined largely to remote delivery. It marked a period of recovery and would be the last full year that our founder director, Karen Watson would spend with the company. She has scheduled her exit from the organisation as director in the second quarter of the upcoming financial year 23/24. It is also the last year of the Guild programme which had to undergo a substantial revisioning due to the limitations placed on its delivery due to the pandemic and an expanded cohort. Nonetheless, it boasts an impressive list of achievements and the potential for creating more strategic sector support for artist-led spaces.

Succession Planning and Director Recruitment

The succession planning for a new director of East Street Arts which started in 21/22 reached a critical point this year. With Karen Watson founder director stepping down, ESA undertook a succession planning process helmed by two consultants from People Make It Work. The consultants conducted interviews, chats and workshops with the directors, board and staff to inform their work on this process. In March 2023, interviews for an Executive Director was conducted with a planned appointment and announcement in 23/24 financial year. Anita Kumari was selected as the successful candidate for the role.

Awards and Recognition

Karen Watson and Jon Wakeman, co-founders of East Street Arts were awarded MBEs in the New Year 2023 Honours List in recognition of their services to the arts.

Core Funding

During this year, we re-applied to our two core funders, Arts Council England and Leeds City Council for funding support. We were successfully awarded a 3-year funding under Arts Council England NPO Investment programme and a one-year extension funding by Leeds City Council's arts@leeds programme. With the Guild programme ended in March 2023, the funds previously allocated to that work was rolled into our overall NPO award; this will enable ESA to continue the work with artist-led spaces nationally.

STRATEGIC REPORT

Achievement and performance

Measuring our progress

The assessment of our performance for this financial year falls under 3 main strategic areas which covers our programme delivery, organisational development and operations.

Aim 1. We will harness and grow our leadership and expertise in relation to artists and artists spaces' need for sustainability by ensuring outstanding, accessible and relevant support nationally and internationally.

" We distributed £120,000 to 12 artists spaces in the Guild cohort providing seed funding to carry out feasibility study or (pre)feasibility study on capital development plans.

" Planning and designing began on HIVE, a conference which builds on the findings and legacy of Guild, focused on sustainability of artist-led spaces and establishing a pilot for a new annual gathering of artists spaces nationally. We worked with Benedetta d'Ettorre who was pursuing a collaborative PhD which engaged with the themes and aims of Guild on sustainable artist-led spaces and the national context.

" Our Guild programme delivered 'The Shifting Sands' research with InSession, a Scottish learning and 'unprofessional' contemporary art practice programme for early-career practitioners and Pause or Pay, a UK-wide cross-university action group partnering organisation Creative Scotland.

Aim 2. Continue to build a flexible and agile approach to our property developments to simultaneously ensure a surplus of income and that we meet artist's needs for safe, practical, affordable spaces.

" Increased our temporary spaces portfolio in Leeds.

" Offered rent holidays for studio holders in need. Set aside a space at £0 rent for an artist in need.

Aim 3. Continue to develop the relationship with our neighbours and the creativity within our communities to increase access and equity through nurturing talent, building skills, experiencing art and creativity and sharing stories.

" A Neighbourhood Forum has been established as part of the Neighbourhood Plan for the Mabgate, Burmantofts and Lincoln Green (MBLB) neighbourhoods. The Forum held its first AGM and now meets regularly.

" Continue to strengthen the neighbourhood forum's connectivity through the production and distribution of two community zines.

" Offered a place-based commission to Portuguese artist Add Fuel to create a mural in Mabgate for the MBLB neighbourhoods as an homage to the area's ceramics heritage.

Aim 4. We will increase our reach, the quality of our learning programmes, prioritise new learners and monitor individual progress.

" Delivered an annual summer school focused on climate change for 30 young people from the Mabgate, Burmantofts and Lincoln Green (MBLB) area which also included a climate Change residency for an artist to explore their practice and work with the young people.

" Offered and delivered 13 residencies in our arts and tech hub at Convention House to test a new commissioning model focused on learning and testing product development

" Developed and delivered a volunteer programme for local people to gain industry experience at the ArtHostel.

Aim 5. To consolidate internal structures and processes that ensures that we continue to be a resilient and transparent organisation, actively reducing barriers to opportunities and champion fighting climate change.

" Established a Trustee and staff property and business sub group to review our spaces programme and build its resilience.

" Implement the leadership redesign recommended by People Make it Work consultants as one of the founding directors step down.

STRATEGIC REPORT

Achievement and performance

Our main areas of work

Artist Support

Artist support continues to be central to our work. As we work to consolidate our artist support offer across the organisation, we provided hundreds of hours of artist support (240 sessions) to over 130 artists, arts collectives and small arts organisations in 22/23. This is spread across all the teams including the Art Hostel team who supported artists by hosting events, accommodation and pastoral care. Our Guild team will become Artist Support and Research delivering a range of artist support including an artist-led spaces programme and supporting the Creative Spaces Network nationally.

We have looked at a range of data we have collected on artists we have worked with through commissions, artist support and residencies. All artists who are commissioned and participate in residencies receive artist support sessions. We improved the number of artists with protected characteristics which we worked with in 22/23.

- " 41 artists and artist collectives were commissioned to produce artworks
- " 60 artists and artist collectives participated in residencies
- " 39% of the artists we work with identify as mixed race, Black, Asian and other racial groups.
- " 13% of the artists identify as non-binary with 48% as female and 35% as male.
- " 18% of the artists declared they had a disability or long-term condition.
- " 43% of the artists declared they are LGBTQIA+.
- " 60% of the artists we worked with are in the 35-49 age group and the next highest group is the 20-34 age group with less than 1% in the 50s and 60s age group.

Engagement

Hidden High Streets of New Briggate: We continued this three-year project, supported and funded by Leeds City Council and Historic England which has been about bringing people together, through art, to explore the culture and heritage of the historic high street, New Briggate. The project complements the big capital developments happening on this street by ensuring that the street's history is not lost and supports the revitalisation of the area. Over the last year, commissioned artists Harry Clayton-Wright and Yaku Stapleton worked with schools and communities to deliver a series of activities, such as the LGBTQIA+ histories associated with New Briggate and the history of textiles, tailoring and costumes and creating a new time-travelling character for the high street.

We commissioned 9 new designers and illustrators to produce artworks inspired by the passing of time on New Briggate. The 'Take Away Art' series, an exhibition in North Bar featuring 9 artworks on everyday items includes pizza boxes, reusable cups, paper bags, beer mats, postcards, bookmarks, prints, stickers and a map. We delivered 2 new commissions for Heritage Open Days - one exploring history of the street through photos on a beer mat and a tattoo flash sheet by Stacey Sagoo, who is based at Ultimate Skin, 30 years on New Briggate.

We also delivered a very successful series of public walking tours working with our project partners and taking in a variety of themes connected to New Briggate such as Jewish History, Jazz History and building tours of The Grand Theatre.

This project is part of the country-wide High Streets Heritage Action Zone Initiative, which focuses on revitalising and unlocking the potential of high streets across England.

Neighbourhood Plan: Our work continues on the Mabgate, Burmantofts and Lincoln Green Neighbourhood Plan, this year we held our first ever AGM (January 2023), and recruited a resident Chair and resident Secretary for the forum and are working on a priorities document with Leeds City Council. We are working with a new Neighbourhood Associate Artist to deliver our creative engagement programme. A partnership project with Burmantofts Senior Action created a zine and photo-exhibition the last 70 years to mark the Queen's Jubilee, a visit to the Leeds Museums and Galleries Archive, and a celebration event. We continued to offer in-kind support to MAFWA and Leeds Refugee Forum.

STRATEGIC REPORT

Achievement and performance

Summer School: Last summer we ran our second successful summer school with young people in the neighbourhood focusing on 'Our Environment' and included an artist on a Climate Change residency. This also included a visit to the Leeds Museums and Galleries Archive, and a celebration event, 'The Summer Special' for Summer School's young people, friends and families. The event was also the public unveiling of 'In Public Space', a sound piece co-created with local residents, from artists Toni-Dee and Selina Thompson. We also included an intergenerational aspect with the elders of the Burmantofts Senior Action participating in a specially organised session with the young people.

Climate Change Residency: Building on the legacy of The Space Between/Season for Change Festival, we hosted our first 'Climate Residency' to host an artist who works in sustainable practice, Michaela Lesseyova who uses natural dying and painting techniques. Michaela was in residency for 3 weeks and produced artworks, and delivered family friendly workshops as part of our annual summer school. The residency and its creative engagement workshops were funded by Austin Hope Pilkington Trust.

STRATEGIC REPORT

Achievement and performance

Convention House projects

Convention House continues to evolve as a space for artistic experimentation with digital and analogue technology. It is a space that is being defined by the artists we work with. However Convention House boasts the following technology which are available to artists for hire and on residency or commissions with the organisation:

- 3D Ceramic/Clay Printer - Ceramic/Clay Kiln
- Ceramic/Clay Wheel - Ceramic/Clay Pugmill
- Ceramic/Clay Roller - Large and small Laser Cutters
- 3D Scanner - 3D Printers
- Virtual Reality Headset - Drone
- Risograph Printers - Medium Format Printer
- Electric Guillotine - Electric Folding Machine

Artist Residencies: ESA offered residencies to 13 artists at Convention House, our arts and technology hub to explore and experiment on a range of areas of interest such as virtual reality, drone technology in the use photography, 3D modelling and printing, laser cutting and machine learning software. A further 5 artists were mentored.

Exhibition: We supported 'Humans of Palestine' photographic exhibition at Otley Courthouse which was part of the Leeds Palestinian Film Festival. The exhibition showcased photography from The Network of Photographers for Palestine, a collective of activists and photographers seeking to provide Palestinian photographers with a worldwide audience and varied platforms.

Risograph zine: Alongside the 'Humans of Palestine' exhibition, we produced a free risograph zine which featured a selection of the photographs in the show. The zine has been designed, printed and produced in-house in The Riso Room, at Convention House by our Creative Producer Hannah Platt.

Public Art

We re-started our 'A City Less Grey' programme which brings public art to the streets and neighbourhoods of Leeds.

In Spring 2022 we completed 'Force of Nature', a mural painted at a high point on our headquarters, Patrick Studios which represents and celebrates LGBTQ+ football fans and their relationship with football, especially Leeds United. This was created by Cbloxx, a non-binary street artist, painter and music producer from Huddersfield who was also part of Nomad Clan.

In March 2023, the mural 'Echoes' commissioned as part of LEEDS 2023, the city's Year of Culture was completed by Portuguese artist, Add Fuel (aka Dlogo Machado) in Mabgate, Leeds celebrating the local area's important ceramics heritage, Burmantofts Pottery.

We have been working in partnership with Leeds West Indian Carnival Ltd and Chapel Allerton Ward Councillors to produce a mural that celebrates the over 5 decades of the annual Leeds West Indian Carnival celebrations in the city of Leeds. The mural will be painted on the gabled end wall of the terraced houses of Savile Mount and intersects with key community assets in Chapeltown.

We worked with a freelancer to deliver a programme of research and learning to further develop the work we do in the public realm. This research informs our understanding of the often-complex issues of presenting Public Art. As part of our research into public art, we delivered a set of workshops with street and visual artists bringing drag to underrepresented and marginalised communities, as well as a public art booth. We currently offer workshops in delivering public art commissions.

Guild - Sector Support Programme for Artist-led Spaces

ESA delivered its last year of the ACE funded Sector Support Organisation programme, Guild and began the task of mapping and assessing and documenting the programme's 5-year achievements. Projects delivered in 22/23 were:

STRATEGIC REPORT

Achievement and performance

Guild Conversations Podcast series: Entitled, 'In Practice', we produced 6 podcasts of Impact Interviews with the cohort evaluating the third year of Guild. The podcasts were co-produced by Grief Series, Bon Volks, Mafwa, Rising Sun and Broccoll.

Guild Residency delivered using a model developed by Two Destination Language based on the slow mutual exchanges, care and guided talks to bring together a group of people eager to learn from one another. The residency 4 themes were: Connectivity, Identity, Leadership and Change explored over four days with 12 guest speakers. Guild Residency In Summer 2022 brought over 50 guests from across the nation to participate in an artist-led spaces residency. The residency was developed in conjunction with Lady Kitt and Two Destination Language. The cohort, who had only had the opportunity to meet twice prior to the pandemic, were keen to reconnect and solidify these connections.

Nothing for Nothing was an Unlimited campaign around unpaid labour for marginalised artists delivered between January - April 2023 following the participation in 3 one-day consultation sessions with the cohort. The final output was a digital resource which had 4,000 views at the time of producing this report.

Open Doors, a collaborative campaign delivered with The Uncultured to investigate time and labour in artist-led spaces especially unpaid labour. The data collection phase took place in early 2022 with over 250 respondents, producing a snapshot of arts labour in the UK.

Space & Place Publication, a commission based on Guild Conversations delivered by artist Daisy James, who amalgamated all the learnings into a text during a 4-day residency at Convention House. The publication was sent to 50 artist-led spaces across the UK.

Seed Funding: We provided 12 artist-led spaces who are part of the Guild cohort with a grant of £5,000-£10,000 for a feasibility study or (pre)feasibility study for organisations at the very early stages of investigating a capital development, i.e. the purchase of a building, the development of a current building, or, the possibility of securing a building. An external panel made up of consultants, architects and inclusion specialists issued £120,000 in total to 12 members of the cohort. We had additional support from the Elephant in the Room, Key Fund and Yvonne Dean Associates.

Shifting Sands: A campaign investigating graduate progression which is a core aim of the GUILD programme - to comment on and lobby for better postgraduate support through robust development programmes, supportive studio spaces and better integration into local arts ecology. Delivering this piece of research was InSession (a learning and 'unprofessional' contemporary art practice programme that focuses on the needs of early-career practitioners working/practising in Scotland) and Pause or Pay (a UK-wide cross-university action group led by students that emerged in April 2020 as a response to the disruption of studio-based learning by the pandemic). The research focused on HE & FE providers in Yorkshire with partnering organisation Creative Scotland focusing on the Scottish graduate development. This programme is ongoing and will run for the next year. There are plans for a digital resource.

Guild Leavers Do: As the Guild programme neared its end, we held our last event of the programme. The event came out of a series of questions asked by the cohort such as: 'Should there be continued support for the cohort?' 'What does this look like? Is it wanted?' 'How do we pass on knowledge and continue to support one another?' The event was devised by Short Supply, an artist-led collective from Manchester and have forge many supportive environments for artists in the North, they are skilled in bringing likeminded people together to create a supportive ecosystem for new and underrepresented artists. This celebratory event and provocation took place in Birmingham with 19 people in attendance representing the cohort.

International Exchanges, Visits and Commissions

ESA participated in "Meet Leeds Lab" an artist development and international exchange programme by Leeds 2023 and The Dutch Embassy. We hosted 10 artists from the Netherlands as part of the research trip for cultural exchange and showcasing opportunities for Netherlands-based artists.

Silvia Leibig, German artist, completed her pre-Covid residency with ESA with a sharing event.

STRATEGIC REPORT

Achievement and performance

We participated in a UK-Taiwan artist exchange with artists Jui-Hung Ni (Taiwan) and Sayang (UK), in partnership with Platform Asia and Taipei Artist Village. Jul Hung visited Leeds for a residency and Sayang visited Taiwan. Jul-Hung Ni hosted a sharing at the end of her residency to invited audience in Leeds and Sayang hosted a sharing to a Taiwanese audience during her overseas visit.

We hosted Add Fuel (Portuguese artist, Diogo Machado and his assistant Adrian) to create the 'Echoes' mural piece in Mabgate.

We wrapped up work with the international artists on the 'We Need Queer Liberation' project earlier this year; a project which supports LGBTQ+ artists facing censorship in Turkey, Malaysia, Russia, The Netherlands, Germany and Hungary in collaboration with a UK-based artist.

STRATEGIC REPORT

Achievement and performance

Placemaking and Creative Spaces Consultancy

ESA wrapped up the consultancy work with Culture Works and delivered a series of activities with 11 artists such as online workshops, 1:1 discussion and advice sessions, mentorships and Look & Go See Visits. The Look & Go See were particularly successful as it gave artists an opportunity to see what different cities and towns in Yorkshire have to offer artists. Places visited were Bradford, Sheffield and Scarborough and there was a Come & Go See in Grimsby.

"It was really inspiring to see the different projects, and I hope it leads to future connections and collaborations. The trip was really successful in exposing the range of artistic activity happening in Grimsby." - Jon Orle, Senior Lecturer at Liverpool John Moors University

Spaces

ESA provided over 90 artists based in and around Leeds with permanent studio spaces across 5 properties including Patrick Studios and Convention House. We provided up to 72 temporary spaces for a total of 255 studio holders with 18 of those temporary spaces in Leeds hosting 50 studio holders. At the end of the year, our Temporary spaces dropped to 66 nationally, but increased to 18 in Leeds up from 16.

The Spaces Team supported, monitored and assessed a number of activities across the studio holders in our permanent and temporary spaces, notably:

Leeds Arts University (LAU) Graduate Residences offered recent graduates a shared studio space for 6 months. Bea Haxby hosted her first solo show in Patrick Studios. Calt McEniff spoke at an international conference in Poland, and gained clients such as Leeds Playhouse and the Wellcome Trust. Lily Orset is now a permanent studio with us and recipient of an internship in Berlin.

Mafwa Theatre Group, a member of the GUILD cohort have become permanent studio holders at Patrick Studios and continue to receive infrastructure support from us.

Studio Holder Support Offer: We offer studio holders use of the project space for free. For example, environmental artist, Filippa Dobson working with Lumen and Leeds Arts and Humanities Research Institute (LAHRI) to deliver an archaeological themed sound and video installation. Other studio holders hosted classes and exhibitions and idea testing in the space.

Leeds Artists Show: 11 studio holders featured this year at Leeds Art Gallery, a long overdue open call show of Leeds based artists for about 10 years.

OTOKA - Nottingham: We secured a new property in Nottingham, which will host our partnership with OTOKA, who will manage the building as a studio for 6 artists, and an exhibition and event space.

Shirethorn 1st Birthday Party: Shirethorn House, temporary space in Hull, celebrated their first birthday party in September 2022. This was a 33,000 square foot studio building, hosting 50 artists. Their first birthday party was an open studios event, which hosted 220 visitors throughout the day, delivering a number of activities including print workshops, performances, film screenings, costume parties and open studios. The artists vacated the space in autumn 2022 ending a vibrant artist community in the centre of Hull.

Shire Oak: We have taken on a new studio building in Headingley, which hosts 14 individual studios. These have hosted a range of Leeds based Artists, including writers, performers, costume makers, photographers, and an organisation creating music with terminally ill and bereaved people. This is in a prime location to engage emerging graduate artists in Leeds. Two studio spaces have been set aside to offer support to artists facing barriers - one is for artists who wouldn't otherwise be able to afford a space elsewhere, and the other is offered to artists who require ground floor studio access.

Navigator North: Our studio holder, Navigator North have hosted a series of exhibitions and events for the Middlesbrough Heritage Action Zone project. There was a Pop Up studio from Exchange artist in residence Layla Khoo as part of Middlesbrough HAZ cultural programme which celebrated Hidden Histories of Middlesbrough.

East Street Arts

Report of the Trustees for the Year Ended 31 March 2023

STRATEGIC REPORT

Achievement and performance

The Spaces team attended networking activities such as Hammonds Conference which was an opportunity to engage with other meanwhile providers in England. The Spaces Team visited Sheffield to meet with other studio providers, such as Yorkshire Art Space and Bloc Projects.

ESA has supported artists and studio holders to produce performances, exhibitions and cultural programmes which attract a range of audiences. Studio holder Sable presented 3 outdoor events including one celebrating Pride attracting over 300 visitors per event, mainly young people. Studio holder Screw Gallery's exhibitions attract over 150 visitors to view their exhibitions.

Art Hostel

The Art Hostel celebrated a full first year of operations on the 23rd of February 2023.

We have now hosted 6,036 guest bookings, including 140 creative stays, by the end of March 2023, generating £231,816 of gross income.

Online travel agents are currently providing 65.68% of bookings, with Booking.com providing 47.32% of total bookings. We have grown our direct bookings to 34.32% of all bookings, up from just 17% at this time last year.

Our guests include people from 85 different countries with the top ten countries being the UK, Australia, USA, Germany, France, Ireland, India, Spain, Netherlands, Poland, The Cayman Islands, Nepal and India.

We have received 559 guest reviews in our first year from sources such as Booking.com, Expedia, AirBnB, HostelWorld, HostelBookers, Google, Facebook and Instagram, and our score is currently 8.9 out of a possible 10/10.

The Art Hostel currently has a permanent staff team of six people, of which 4 are full time positions. Our volunteer team has featured 21 live-in volunteers, with 6 local volunteers, 6 part time work placements via the government Kickstart programme and 4 of which became permanent staff members.

We have had some excellent media coverage from various sources such as The Guardian, The Independent, Yorkshire Evening Post Magazine and other local media both online and in print. The Art Hostel was featured in a TV news broadcast for BBC Look North and the Art Hostel manager and directors appeared on BBC Radio Leeds in March 2023.

We still host our regular Tuesday Tea, the communal meal for guests, staff and volunteers. The Art Hostel hosted 50 events in 2022/23, with an average attendance of 8-12 people. We also supported artists working on different projects across the organisation by hosting events, accommodation and the provision of pastoral care.

- * Silvia Leiblg residency, as completion of her pre-Covid ESA residency and sharing event.
- * Harry Clayton Wright and Yaku Stapleton as part of the HAZ project.
- * Artists hosted as part of the Conventon House residencies and workshops; Armelle, Soorin, Vicky, Adam and Josef Stoger.
- * Jul Hung as part of the exchange and collaboration with Platform Asia and Talpel artist village.
- * Diogo Machado and his assistant Adrian as in-kind support for Add Fuel's City Less Grey mural.
- * Tanith Mab received accommodation as part of the summer school.
- * Archie Brooks, studio space and accommodation as part of his Art Hostel residency.
- * Provided accommodation for 50 guests for 5 nights participating in the Guild Residency in July 2022.
- * Matillya Njau hosted a gardening workshop with 12 attendees and also works as Art Hostel freelance gardener.
- * Continued to work with artists who were originally commissioned to decorate a room in the Art Hostel prior to its opening: Bernd Trasberger, (Online, based in Berlin); Chris Woodward and Annie Nelson, (In person visit); Sayang, (sessions on site, over 2 weeks).

We provided tours to a number of organisations such as: Yorkshire Sculpture Park, Curious Arts and Leeds2023 with visiting artists

East Street Arts

Report of the Trustees for the Year Ended 31 March 2023

STRATEGIC REPORT

Achievement and performance

Marketing

We strengthened our Marketing team with the appointment of a Marketing Manager changing the structure of the previous team.

The Marketing team supported the development of a new vision, mission and values for the organisation and a review of our brand identity, as we head into our 30th anniversary year. This has resulted in the production of strong sub-brands including the branding for Hive, which was launched in March 2023.

This year, we announced the retirement of our co-founder Karen Watson along with the announcement of the National Awards (MBE) to both founding directors.

The Art Hostel received consistent press coverage for the unique accommodation, including features in regional press such as the Yorkshire Post and BBC Radio Leeds, and a review of the best hotels in Leeds in 2023 in the Independent online.

Other projects including our public art commissions to receive prominent media coverage include the creation of the mural Marching Out Together by Cbloxx at Patrick Studios (featured on BBC News Online and BBC Look North), and the Humans of Palestine exhibition at Otley Courthouse (included in Mag North, the Yorkshire Post, and Big Issue North). Add Fuel's Burmantofts pottery-inspired mural ECHOES on Mabgate was also covered by Big Issue North, BBC Look North, BBC Radio Leeds and Leeds Living, and will be featured in an upcoming piece about LEEDS 2023 in the Guardian.

PhD Collaborations

We continue to support PhD collaborations with the following candidates:

Benedetta D'Ettorre completed her PhD which was a collaborative partnership with East Street Arts and the University of Leeds School of Performance and Cultural Industries. Benedetta's research aligned closely with the aims of Guild looking at Guild's contribution to the development of sustainable artist-led spaces and their value and impact on the national cultural landscape. Benedetta has been the lead researcher on the development of HIVE, a conference on artist-led spaces set for 23/24.

Catalina Elena Ionita matriculated at Sheffield Hallam University pursuing a PhD in collaboration with ESA on Spatial Infrastructures and Distributed Agencies.

Hayley Reid has been a doctoral student at University of Sheffield Management School and in collaboration with ESA has been researching artist wellbeing and temporary artist spaces in the UK.

STRUCTURE, GOVERNANCE AND MANAGEMENT

Governing document

East Street Arts (ESA) is a registered charity, constituted as a company limited by guarantee and is therefore governed by a Memorandum and Articles of Association. The company was incorporated on 15 July 1998 and in the event of the company being wound up, members are required to contribute an amount not exceeding £1.

STRUCTURE, GOVERNANCE AND MANAGEMENT

Recruitment and appointment of new trustees

Under the requirements of the Memorandum and Articles of Association the members of the Management Committee are elected to serve for a period of three years after which they must be re-elected at the next Annual General Meeting.

Trustee inductions and Training

ESA has a Board, the members of which are the Company Directors and Charity Trustees, who meet at three-monthly intervals and are responsible for the strategic direction and policy of the charity. The members are drawn from a variety of professional backgrounds bringing diverse skills to the work of the charity. The Company Secretary also attends the Committee Meetings but has no voting rights.

Trustees undergo an orientation to brief them on their legal obligations under charity and company law, the Charity Commission guidance on public benefit, inform them of the content of the Memorandum and Articles of Association, the committee and decision-making processes, the business plan and recent financial performance of the charity.

Board members are supported by access to external advice, resources and training from a range of sources and are encouraged in training and development.

Organisational structure

The delegation of day-to-day responsibility for the provision of services rests with the two operational directors, who ensure that the charity delivers the services specified and that targets are met for all stakeholders. Senior Managers support and report into the operational directors on a weekly basis, and lead on specific areas of the charity's activities including Programme, Artist Support, Business Development and Fundraising, Spaces for Artists, Marketing, Finance and the Art Hostel.

The operational directors review the pay of employees annually in line with peer organisations of a similar size and consider responsibility levels, the Real Living Wage and inflation as well as affordability. The recommended pay increases are included in the annual budget that is taken to the Finance Sub Committee for approval where salaries are discussed in more detail.

The Key Senior Staff who were employed during the year were:

J Wakeman (Enterprise Artistic Director)
K Watson (Programme Artistic Director)
J Atkinson (Financial Controller) until 17th February 2023

ESA has a Board, the members of which are the Company Directors and Charity Trustees, who meet at quarterly intervals and are responsible for the strategic direction and policy of the charity. The members are drawn from a variety of professional backgrounds bringing diverse skills to the work of the charity. The Company Secretary also attends the committee meetings but has no voting rights.

Trustees undergo an orientation to brief them on their legal obligations under charity and company law, the Charity Commission guidance on public benefit, inform them of the content of the Memorandum and Articles of Association the committee and decision-making processes, the business plan and recent financial performance of the charity.

Board members are supported by access to external advice, resources and training from a range of sources and are encouraged in training and development.

Pay policy for senior staff

The charity reviews its senior staff remuneration on an annual basis which is carried out by a member of the board of directors for each member of the Senior Management Team. In view of the nature of the charity, the directors benchmark against pay levels in other art council funded visual arts organisations.

STRUCTURE, GOVERNANCE AND MANAGEMENT

Related parties

Insofar as it is complementary to the charity's objects, the charity is guided by and has input into both local and national arts and related policy development. East Street Arts is a National Portfolio Organisation and Sector Support Organisation, funded by Arts Council England (ACE) and through this has agreed objectives in respect of the funder's priorities in delivering strategic support to the visual arts. ESA will remain an ACE Sector Support Organisation up to March 2023. Leading staff members sit on a range of relevant steering groups and Boards and attend conferences/seminars dealing with arts policy development and artist support provision, nationally and locally. ESA also receives core funding from Leeds City Council.

Risk management

The trustees actively review the major risks which the charity faces on a regular basis and have a defined reserves policy considered appropriate to foreseeable contingent needs. A risk register is reviewed at every board meeting which considers reports on matters connected with finance, performance and operating risks. The trustees have also examined other operational and business risks faced by the charity including health and safety, and confirm that they have established systems to mitigate the significant risks, including a comprehensive policy document and agreed system and procedure on Health and Safety.

The key risks that our risk review process has revealed are the ongoing challenges of managing standstill funding, access to property and changes to business rates undermining the Temporary Space Programme, the demands of maintenance and upkeep on owning and operating several venues and planned recovery from the Covid-19 pandemic. Mitigating strategies are in place at the highest level to support and offset risks, including long-term contingency planning, the development of the charities' owned assets and a flexible approach to programming that allows us to respond to external impacts.

The Trustees have a risk management strategy which comprises:

- an annual review of the principal risks and uncertainties that the charity and its subsidiaries face as laid out in the risk register.
- the establishment of policies, systems and procedures to mitigate those risks as laid out in the risk register.
- A board finance sub-committee which meets regularly with the Financial Controller, relevant staff and Directors.
- the implementation of procedures designed to minimise or manage any potential impact on the charity should those risks materialise.
- detailed and effective business planning in the purchasing of assets that ensures the business model for those assets is sustainable.

STATEMENT OF TRUSTEES' RESPONSIBILITIES

The trustees (who are also the directors of East Street Arts for the purposes of company law) are responsible for preparing the Report of the Trustees and the financial statements in accordance with applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

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

- select suitable accounting policies and then apply them consistently;
- observe the methods and principles in the Charity SORP;
- make judgements and estimates that are reasonable and prudent;
- state whether applicable accounting standards have been followed, subject to any material departures disclosed and explained in the financial statements;
- prepare the financial statements on the going concern basis unless it is inappropriate to presume that the charitable company will continue in business.

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

STATEMENT OF TRUSTEES' RESPONSIBILITIES - continued

In so far as the trustees are aware:

- there is no relevant audit information of which the charitable company's auditors are unaware; and
- the trustees have taken all steps that they ought to have taken to make themselves aware of any relevant audit information and to establish that the auditors are aware of that information.

AUDITORS

The auditors, Haines Watts, will be proposed for re-appointment at the forthcoming Annual General Meeting.

Report of the trustees, incorporating a strategic report, approved by order of the board of trustees, as the company directors, on 14 December 2023 and signed on the board's behalf by:

Rodolfo Barradas Simões

R A Barradas Simoes - Trustee

Report of the Independent Auditors to the Members of East Street Arts

Opinion

We have audited the financial statements of East Street Arts (the 'charitable company') for the year ended 31 March 2023 which comprise the Statement of Financial Activities, the Balance Sheet, the Cash Flow Statement and notes to the financial statements, including a summary of significant accounting policies. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards (United Kingdom Generally Accepted Accounting Practice).

In our opinion the financial statements:

- give a true and fair view of the state of the charitable company's affairs as at 31 March 2023 and of its incoming resources and application of resources, including its income and expenditure, for the year then ended;
- have been properly prepared in accordance with United Kingdom Generally Accepted Accounting Practice; and
- have been prepared in accordance with the requirements of the Companies Act 2006.

Basis for opinion

We conducted our audit in accordance with International Standards on Auditing (UK) (ISAs (UK)) and applicable law. Our responsibilities under those standards are further described in the Auditors' responsibilities for the audit of the financial statements section of our report. We are independent of the charitable company in accordance with the ethical requirements that are relevant to our audit of the financial statements in the UK, including the FRC's Ethical Standard, and we have fulfilled our other ethical responsibilities in accordance with these requirements. We believe that the audit evidence we have obtained is sufficient and appropriate to provide a basis for our opinion.

Conclusions relating to going concern

In auditing the financial statements, we have concluded that the trustees' use of the going concern basis of accounting in the preparation of the financial statements is appropriate.

Based on the work we have performed, we have not identified any material uncertainties relating to events or conditions that, individually or collectively, may cast significant doubt on the charitable company's ability to continue as a going concern for a period of at least twelve months from when the financial statements are authorised for issue.

Our responsibilities and the responsibilities of the trustees with respect to going concern are described in the relevant sections of this report.

Other Information

The trustees are responsible for the other information. The other information comprises the information included in the Annual Report, other than the financial statements and our Report of the Independent Auditors thereon.

Our opinion on the financial statements does not cover the other information and, except to the extent otherwise explicitly stated in our report, we do not express any form of assurance conclusion thereon.

In connection with our audit of the financial statements, our responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements or our knowledge obtained in the audit or otherwise appears to be materially misstated. If we identify such material inconsistencies or apparent material misstatements, we are required to determine whether this gives rise to a material misstatement in the financial statements themselves. If, based on the work we have performed, we conclude that there is a material misstatement of this other information, we are required to report that fact. We have nothing to report in this regard.

Opinions on other matters prescribed by the Companies Act 2006

In our opinion, based on the work undertaken in the course of the audit:

- the information given in the Report of the Trustees for the financial year for which the financial statements are prepared is consistent with the financial statements; and
- the Report of the Trustees has been prepared in accordance with applicable legal requirements.

Report of the Independent Auditors to the Members of
East Street Arts

Matters on which we are required to report by exception

In the light of the knowledge and understanding of the charitable company and its environment obtained in the course of the audit, we have not identified material misstatements in the Report of the Trustees.

We have nothing to report in respect of the following matters where the Companies Act 2006 requires us to report to you if, in our opinion:

- adequate accounting records have not been kept or returns adequate for our audit have not been received from branches not visited by us; or
- the financial statements are not in agreement with the accounting records and returns; or
- certain disclosures of trustees' remuneration specified by law are not made; or
- we have not received all the information and explanations we require for our audit.

Responsibilities of trustees

As explained more fully in the Statement of Trustees' Responsibilities, the trustees (who are also the directors of the charitable company for the purposes of company law) are responsible for the preparation of the financial statements and for being satisfied that they give a true and fair view, and for such internal control as the trustees determine is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

In preparing the financial statements, the trustees are responsible for assessing the charitable company's ability to continue as a going concern, disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless the trustees either intend to liquidate the charitable company or to cease operations, or have no realistic alternative but to do so.

Report of the Independent Auditors to the Members of
East Street Arts

Our responsibilities for the audit of the financial statements

Our objectives are to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue a Report of the Independent Auditors that includes our opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with ISAs (UK) will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of these financial statements.

The extent to which our procedures are capable of detecting irregularities, including fraud is detailed below:

Irregularities, including fraud, are instances of non-compliance with laws and regulations. We design procedures in line with our responsibilities, outlined above, to detect material misstatements in respect of irregularities, including fraud.

Our approach to identifying and assessing the risks of material misstatement in respect of irregularities, including fraud and non-compliance with laws and regulations, was as follows:

- the engagement partner ensured that the engagement team collectively had the appropriate competence, capabilities and skills to identify or recognise non-compliance with applicable laws and regulations;
- we identified the laws and regulations applicable to the charity through discussions with trustees and other management; and from our commercial knowledge and experience of the charity sector
- we focused on specific laws and regulations which we considered may have a direct material effect on the financial statements or the operations of the charity, including the Companies Act 2006, taxation legislation and data protection, anti-bribery, employment and health and safety legislation;
- we assessed the extent of compliance with laws and regulations identified above through making enquiries of management; and
- identified laws and regulations were communicated within the audit team regularly and the team remained alert to instances of non-compliance throughout the audit

We assessed the susceptibility of the charity's financial statements to misstatement, including obtaining an understanding of how fraud might occur, by:

- making enquiries of management as to where they considered there was susceptibility to fraud, their knowledge of actual, suspected and alleged fraud;
- considering the internal controls in place to mitigate risks of fraud and non-compliance with laws and regulations; and
- understanding the design of the charity's remuneration policies.

To address the risk of fraud through management bias and override of controls, including the impact on revenue recognition we:

- performed analytical procedures to identify any unusual or unexpected relationships;
- tested journal entries to identify unusual transactions;
- assessed whether judgements and assumptions made in determining the accounting estimates set were indicative of potential bias; and
- investigated the rationale behind significant or unusual transactions; and
- the use of data analytics to identify transactions requiring further investigation.

In response to the risk of irregularities and non-compliance with laws and regulations, we designed procedures which included, but were not limited to:

- agreeing financial statement disclosure to underlying supporting documentation;
- reading the minutes of meetings of the trustees; and
- enquiring of management as to actual and potential litigation and claims

There are inherent limitations in our audit procedures described above. The more removed that laws and regulations are from financial transactions, the less likely it is that we would become aware of non-compliance. Auditing standards also limit the audit procedures required to identify non-compliance with laws and regulations to enquiry of the trustees and other management and the inspection of regulatory and legal correspondence, if any.

Material misstatements that arise due to fraud can be harder to detect than those that arise from error as they may involve deliberate concealment or collusion.

Report of the Independent Auditors to the Members of
East Street Arts

A further description of our responsibilities for the audit of the financial statements is located on the Financial Reporting Council's website at www.frc.org.uk/auditorsresponsibilities. This description forms part of our Report of the Independent Auditors.

Use of our report

This report is made solely to the charitable company's members, as a body, in accordance with Chapter 3 of Part 16 of the Companies Act 2006. Our audit work has been undertaken so that we might state to the charitable company's members those matters we are required to state to them in an auditors' report and for no other purpose. To the fullest extent permitted by law, we do not accept or assume responsibility to anyone other than the charitable company and the charitable company's members as a body, for our audit work, for this report, or for the opinions we have formed.

M Barton

Matthew Barton BA (Hons) FCA CTA (Senior Statutory Auditor)
for and on behalf of Haines Watts
Chartered Accountants &
Statutory Auditors
3rd Floor
56 Wellington Street
Leeds
West Yorkshire
LS1 2EE

Date: 21 December 2023

East Street ArtsStatement of Financial Activities
for the Year Ended 31 March 2023

		Unrestricted fund	Restricted funds	2023 Total funds	2022 Total funds as restated
	Notes	£	£	£	£
INCOME AND ENDOWMENTS FROM					
Donations and legacies	3	205,369	-	205,369	219,266
Charitable activities	6				
Core		187,016	-	187,016	6,165
National grants		55,036	186,090	241,126	373,555
Rent of studio space		119,985	-	119,985	182,032
Temporary spaces		476,392	-	476,392	535,391
Regional grants		10,658	-	10,658	20,000
Other trading activities	4	68,719	1,800	70,519	63,478
Investment income	5	9,896	-	9,896	814
Other income	7	22,356	-	22,356	286,828
Total		1,155,427	187,890	1,343,317	1,687,529
EXPENDITURE ON					
Charitable activities	8				
Charitable activities		2,431	-	2,431	-
Core		389,914	-	389,914	442,530
Temporary spaces		463,877	-	463,877	346,396
Studio spaces		142,810	-	142,810	121,305
Other projects		157,899	605,951	763,850	355,442
Art hostel		331,118	25,984	357,102	189,382
Total		1,488,049	631,935	2,119,984	1,455,055
NET INCOME/(EXPENDITURE)		(332,622)	(444,045)	(776,667)	232,474
RECONCILIATION OF FUNDS					
Total funds brought forward		1,382,071	2,542,379	3,924,450	3,691,976
TOTAL FUNDS CARRIED FORWARD		1,049,449	2,098,334	3,147,783	3,924,450

CONTINUING OPERATIONS

All income and expenditure has arisen from continuing activities.

The statement of financial activities also complies with the requirements for an income and expenditure account under the Companies Act 2006.

The notes form part of these financial statements

East Street ArtsBalance Sheet31 March 2023

	Notes	Unrestricted fund £	Restricted funds £	2023 Total funds £	2022 Total funds as restated £
FIXED ASSETS					
Tangible assets	16	1,034,303	2,057,743	3,092,046	3,184,314
Investments	17	413	-	413	413
		<u>1,034,716</u>	<u>2,057,743</u>	<u>3,092,459</u>	<u>3,184,727</u>
CURRENT ASSETS					
Debtors	18	211,608	-	211,608	201,691
Cash at bank		<u>684,488</u>	<u>40,591</u>	<u>725,079</u>	<u>1,363,423</u>
		<u>896,096</u>	<u>40,591</u>	<u>936,687</u>	<u>1,565,114</u>
CREDITORS					
Amounts falling due within one year	19	(190,998)	-	(190,998)	(124,753)
		<u>705,098</u>	<u>40,591</u>	<u>745,689</u>	<u>1,440,361</u>
NET CURRENT ASSETS					
		<u>705,098</u>	<u>40,591</u>	<u>745,689</u>	<u>1,440,361</u>
TOTAL ASSETS LESS CURRENT LIABILITIES		<u>1,739,814</u>	<u>2,098,334</u>	<u>3,838,148</u>	<u>4,625,088</u>
CREDITORS					
Amounts falling due after more than one year	20	(690,365)	-	(690,365)	(700,638)
		<u>1,049,449</u>	<u>2,098,334</u>	<u>3,147,783</u>	<u>3,924,450</u>
NET ASSETS					
		<u>1,049,449</u>	<u>2,098,334</u>	<u>3,147,783</u>	<u>3,924,450</u>
FUNDS	22				
Unrestricted funds				1,049,449	1,382,071
Restricted funds				<u>2,098,334</u>	<u>2,542,379</u>
TOTAL FUNDS				<u>3,147,783</u>	<u>3,924,450</u>

The financial statements were approved by the Board of Trustees and authorised for issue on 14 December 2023 and were signed on its behalf by:

Rodolfo Barradas Simões

R A Barradas Simoes - Trustee

The notes form part of these financial statements

East Street Arts

Cash Flow Statement
for the Year Ended 31 March 2023

	Notes	2023 £	2022 as restated £
Cash flows from operating activities			
Cash generated from operations	1	(543,114)	148,832
Interest paid		(52,118)	(26,647)
Net cash (used in)/provided by operating activities		<u>(595,232)</u>	<u>122,185</u>
Cash flows from investing activities			
Purchase of tangible fixed assets		(22,619)	(121,701)
Sale of fixed asset investments		-	(7)
Interest received		9,896	814
Net cash used in investing activities		<u>(12,723)</u>	<u>(120,894)</u>
Cash flows from financing activities			
Loan repayments in year		(30,389)	(29,419)
Net cash used in financing activities		<u>(30,389)</u>	<u>(29,419)</u>
Change in cash and cash equivalents in the reporting period		<u>(638,344)</u>	<u>(28,128)</u>
Cash and cash equivalents at the beginning of the reporting period		<u>1,363,423</u>	<u>1,391,551</u>
Cash and cash equivalents at the end of the reporting period		<u><u>725,079</u></u>	<u><u>1,363,423</u></u>

The notes form part of these financial statements

Notes to the Cash Flow Statement
for the Year Ended 31 March 2023

1. RECONCILIATION OF NET (EXPENDITURE)/INCOME TO NET CASH FLOW FROM OPERATING ACTIVITIES

	2023	2022 as restated
	£	£
Net (expenditure)/Income for the reporting period (as per the Statement of Financial Activities)	(776,667)	232,474
Adjustments for:		
Depreciation charges	101,082	103,590
Interest received	(9,896)	(814)
Interest paid	52,118	26,647
Adjustments	(8,444)	-
Decrease/(increase) in debtors	33,966	(3,216)
Increase/(decrease) in creditors	64,727	(209,849)
Net cash (used in)/provided by operations	(543,114)	148,832

2. ANALYSIS OF CHANGES IN NET FUNDS

	At 1/4/22 £	Cash flow £	At 31/3/23 £
Net cash			
Cash at bank	1,363,423	(638,344)	725,079
	<u>1,363,423</u>	<u>(638,344)</u>	<u>725,079</u>
Debt			
Debts falling due within 1 year	(30,389)	(1,518)	(31,907)
Debts falling due after 1 year	(700,638)	10,273	(690,365)
	<u>(731,027)</u>	<u>8,755</u>	<u>(722,272)</u>
Total	632,396	(629,589)	2,807

1. CHARITY INFORMATION

East Street Arts is a private company limited by guarantee incorporated in England and Wales. The registered office is Patrick Studios, St Mary's Lane, Leeds, LS9 7EH.

In the event of the company being wound up, the liability in respect of the guarantee is limited to £1 per member of the company.

The principal accounting policies are summarised below. The accounting policies have been applied consistently throughout the year and in the preceding year.

2. 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, with the exception of investments which are included at market value.

Going concern

At the time of approving the financial statements, the trustees have a reasonable expectation that the charity has adequate resources to continue in operational existence for the foreseeable future. The charity's loan facility is reviewed annually by the provider and the trustees are not aware of any reason why the facility would be withdrawn. Thus the trustees continue to adopt the going concern basis of accounting in preparing the financial statements.

Charitable funds

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

Designated funds comprise unrestricted funds that have been set aside by the Trustees for particular purposes. The aim and use of each designated fund is set out in the notes to the financial statements.

Restricted funds are funds which are to be used in accordance with specific restrictions imposed by donors or which have been raised by the company for particular purposes. The costs of raising and administering such funds are charged against the specific fund. The aim and use of each restricted fund is set out in the notes to the financial statements.

Income

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

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

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

Voluntary income received by way of grants is included in full in the statement of financial activities when receivable, and matched to specific time periods or expenditure where appropriate.

Investment income is included when receivable.

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

2. ACCOUNTING POLICIES - continued

Charitable funds

Income from charitable activities, which includes grants, rent and other income is included when receivable and accounted for when earned, except when donors' conditions have not been fulfilled, then the income is included in creditors as deferred income.

Expenditure

Expenditure is recognised once there is a legal or constructive obligation to transfer economic benefit to a third party, 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 classified by activity. The costs of each activity are made up of the total of direct costs and shared costs, including support costs involved in undertaking each activity. Direct costs attributable to a single activity are allocated directly to that activity. Shared costs which contribute to more than one activity and support costs which are not attributable to a single activity are apportioned between those activities on a basis consistent with the use of resources. Central staff costs are allocated on the basis of time spent, and depreciation charges are allocated on the portion of the asset's use.

Tangible fixed assets

Depreciation is provided at the following annual rates in order to write off each asset over its estimated useful life.

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

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

Freehold land and buildings	2%, 2.5% and 5% straight line
Tenants improvements	Straight line over the lease term
Leasehold improvements	7 years straight line
Fixtures and fittings	20% reducing balance
Computer equipment	3 years straight line

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

Impairment of fixed assets

At each reporting end date, the charity reviews the carrying amounts of its tangible assets to determine whether there is any indication that those assets have suffered an impairment loss. If any such indication exists, the recoverable amount of the asset is estimated in order to determine the extent of the impairment loss (if any).

Financial instruments

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

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

Financial assets and liabilities are offset, with the net amounts presented in the financial statements, when there is a legally enforceable right to set off the recognised amounts and there is an intention to settle on a net basis or to realise the asset and settle the liability simultaneously.

2. ACCOUNTING POLICIES - continued

Taxation

East Street Arts is considered to pass tests set out in Paragraph 1 Schedule 6 of the Finance Act 2021 and therefore it meets the definition of a charitable company for UK corporation tax purposes. Accordingly, the company is potentially exempt from taxation in respect of income or capital gains received within categories covered by Chapter 3 Part 11 of the Corporation Tax Act 2010 or Section 256 of the Taxation of Chargeable Gains Act 1992, to the extent that such income or gains are exclusively for charitable purposes.

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.

Debtors

Trade and other debtors are recognised at the settlement amount after any trade discount offered. Prepayments are valued at the amount prepaid net of any trade discounts due.

Cash at Bank and in hand

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

Creditors

Short term creditors are measured at the transaction price.

Basic financial assets

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

Basic financial liabilities

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

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

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

Derecognition of financial liabilities

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

Employee benefits

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

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

Retirement benefits

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

2. ACCOUNTING POLICIES - continued

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

Key sources of estimation uncertainty

Impairment of assets

Where there are indications of impairment, management performs an impairment test. For trade debtors this may simply be a review of the age profile of the debtors against the relevant payment terms and consideration of the debtors' payment history. Any other relevant factors, of which management are aware, will also be considered, together with comparison of historical impairment provisions against actual outcomes.

Tangible fixed assets and depreciation

In order to implement the charity's accounting policy in respect of tangible fixed assets, management has to estimate the useful life of each category of such assets, determine which category individual assets belong, estimate the possibility and amount of residual values and allocate the cost of some assets between their major components, when such components have different useful lives. Management relies on industry knowledge, local facts, commonly used accounting practices, prior experience, specialist/professional advice (both current and historic) and any other relevant information which they are aware of, in order to make these estimates.

3. DONATIONS AND LEGACIES

	2023	2022 as restated
	£	£
Donations	30	15,751
Gift aid	50	650
Grants	205,289	202,865
	<u>205,369</u>	<u>219,266</u>

Grants received, included in the above, are as follows:

	2023	2022 as restated
	£	£
Leeds City Council - Arts@Leeds Grant	45,000	45,000
Art Council England - NPO Grant	160,289	157,865
	<u>205,289</u>	<u>202,865</u>

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

4. OTHER TRADING ACTIVITIES

	2023	2022 as restated
	£	£
Other Income	70,519	63,478

5. INVESTMENT INCOME

	2023	2022 as restated
	£	£
Deposit account interest	9,896	807
Co-op dividend and interest	-	7
	9,896	814

6. INCOME FROM CHARITABLE ACTIVITIES

		2023	2022 as restated
	Activity	£	£
Income from charitable activities	Core	187,016	6,165
Grants	National grants	241,126	373,555
Rent of studio space	Rent of studio space	119,985	182,032
Donations and recharges from temporary space programme	Temporary spaces	476,392	535,391
Grants	Regional grants	10,658	20,000
		1,035,177	1,117,143

Grants received, included in the above, are as follows:

	2023	2022 as restated
	£	£
Grants	251,784	393,555

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

7. OTHER INCOME

	2023	2022 as restated
	£	£
Business continuity grants	-	252,143
Kickstarter grants	22,356	34,685
	<u>22,356</u>	<u>286,828</u>

8. CHARITABLE ACTIVITIES COSTS

	Direct Costs (see note 9)	Support costs (see note 10)	Totals
	£	£	£
Charitable activities	2,069	362	2,431
Core	332,557	57,357	389,914
Temporary spaces	461,141	2,736	463,877
Studio spaces	139,879	2,931	142,810
Other projects	722,735	41,115	763,850
Art hostel	357,039	63	357,102
	<u>2,015,420</u>	<u>104,564</u>	<u>2,119,984</u>

9. DIRECT COSTS OF CHARITABLE ACTIVITIES

	2023	2022 as restated
	£	£
Staff costs	660,287	580,113
Project expenses	187,993	89,577
Direct costs	385,605	257,882
Other staffing costs	38,726	14,401
Programme costs	290,754	131,364
Bad and doubtful debts	22,874	7,868
Irrecoverable VAT	43,551	20,599
Premises costs	214,298	139,970
Artists fees	7,261	15,785
Depreciation	114,886	103,590
Interest payable and similar charges	49,185	24,278
	<u>2,015,420</u>	<u>1,385,427</u>

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

10. SUPPORT COSTS

	Management	Governance costs	Totals
	£	£	£
Charitable activities	362	-	362
Core	10,710	46,647	57,357
Temporary spaces	2,610	126	2,736
Studio spaces	2,931	-	2,931
Other projects	41,115	-	41,115
Art hostel	63	-	63
	<u>57,791</u>	<u>46,773</u>	<u>104,564</u>

11. NET INCOME/(EXPENDITURE)

Net Income/(expenditure) is stated after charging/(crediting):

	2023	2022 as restated
	£	£
Audit and accountancy	11,300	15,327
Depreciation - owned assets	<u>114,887</u>	<u>103,589</u>

12. TRUSTEES' REMUNERATION AND BENEFITS**Trustees' expenses**

Clare Price was paid £550 (2022: £550) for work undertaken on CLLD programme scoping.
 Minoti Parikh received £8,000 (2022: £NIL) in relation to designing and delivering a culture programme.
 Furthermore, she received £1,800 (2022: £NIL) for assisting in the recruitment of the new Executive Director.

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

13. STAFF COSTS

	2023	2022 as restated
	£	£
Wages and salaries	596,199	523,698
Social security costs	47,321	41,163
Other pension costs	<u>16,767</u>	<u>15,252</u>
	<u>660,287</u>	<u>580,113</u>

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

	2023	2022 as restated
Employees	<u>27</u>	<u>20</u>

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

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

13. STAFF COSTS - continued

During the year the total remuneration paid to key management personnel was £113,986 (2022: £122,789).

14. COMPARATIVES FOR THE STATEMENT OF FINANCIAL ACTIVITIES

	Unrestricted fund	Restricted funds	Total funds as restated £
	£	£	£
INCOME AND ENDOWMENTS FROM			
Donations and legacies	219,266	-	219,266
Charitable activities			
Core	6,165	-	6,165
National grants	71,876	301,679	373,555
Rent of studio space	182,032	-	182,032
Temporary spaces	535,391	-	535,391
Regional grants	-	20,000	20,000
Other trading activities	52,637	10,841	63,478
Investment income	814	-	814
Other income	286,828	-	286,828
Total	1,355,009	332,520	1,687,529
EXPENDITURE ON			
Charitable activities			
Charitable activities	-	-	-
Core	95,683	346,847	442,530
Temporary spaces	346,396	-	346,396
Studio spaces	121,305	-	121,305
Other projects	355,442	-	355,442
Art hostel	157,875	31,507	189,382
Total	1,076,701	378,354	1,455,055
NET INCOME/(EXPENDITURE)	278,308	(45,834)	232,474
Transfers between funds	88,986	(88,986)	-
Net movement in funds	367,294	(134,820)	232,474
RECONCILIATION OF FUNDS			
Total funds brought forward			
As previously reported	1,058,660	2,677,199	3,735,859
Prior year adjustment	(43,883)	-	(43,883)
As restated	1,014,777	2,677,199	3,691,976
TOTAL FUNDS CARRIED FORWARD	1,382,071	2,542,379	3,924,450

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

15. PRIOR YEAR ADJUSTMENT

A prior year adjustment has been made due to an identified amount of £43,883 wrongly included as accrued income that relates to before 31 March 2021. There is no impact on the surplus or deficit in either year but reduces net reserves in 2021, 2022 and 2023 by £43,883.

16. TANGIBLE FIXED ASSETS

	Freehold property £	Improvements to property £	Fixtures and fittings £
COST			
At 1 April 2022	3,388,690	71,603	184,731
Additions	9,439	-	13,180
Disposals	-	-	-
At 31 March 2023	3,398,129	71,603	197,911
DEPRECIATION			
At 1 April 2022	424,528	852	40,030
Charge for year	69,905	10,229	31,162
Eliminated on disposal	-	-	-
At 31 March 2023	494,433	11,081	71,192
NET BOOK VALUE			
At 31 March 2023	2,903,696	60,522	126,719
At 31 March 2022	2,964,162	70,751	144,701
	Tenants Improvements £	Computer equipment £	Totals £
COST			
At 1 April 2022	142,555	76,016	3,863,595
Additions	-	-	22,619
Disposals	(13,804)	-	(13,804)
At 31 March 2023	128,751	76,016	3,872,410
DEPRECIATION			
At 1 April 2022	140,327	73,544	679,281
Charge for year	2,229	1,362	114,887
Eliminated on disposal	(13,804)	-	(13,804)
At 31 March 2023	128,752	74,906	780,364
NET BOOK VALUE			
At 31 March 2023	(1)	1,110	3,092,046
At 31 March 2022	2,228	2,472	3,184,314

The Unity Trust Bank PLC have a legal charge on the property known as Patrick Studios, St Mary's Lane, Leeds, LS9 7EH dated 18th March 2020 pursuant to Chapter A1 Part 25 of the Companies Act 2006. The property had a carried forward value of £1,216,507 (2022: £1,155,187) at the year end.

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

16. TANGIBLE FIXED ASSETS - continued

The Unity Trust Bank PLC also have a legal charge on the property known as New York Studios, New York Road, Leeds, LS9 7DW dated 18th September 2018 pursuant to Chapter A1 Part 25 of the Companies Act 2006. The property had a carried forward value of £511,719 (2022: £522,986) at the year end.

17. FIXED ASSET INVESTMENTS

	Unlisted Investments £
MARKET VALUE	
At 1 April 2022 and 31 March 2023	413
NET BOOK VALUE	
At 31 March 2023	413
At 31 March 2022	413

There were no investment assets outside the UK.

The charity purchased £50 of investment on 19 September 2007 which was allocated into the Phone Co-op share capital account. The charity receives dividends as a percentage on their call expenditure and interest as a percentage of their investment which is retained within their investment share capital account.

18. DEBTORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

	2023	2022 as restated
	£	£
Trade debtors	110,196	27,706
Other debtors	66,943	157,645
Prepayments and accrued income	34,469	16,340
	<u>211,608</u>	<u>201,691</u>

19. CREDITORS: AMOUNTS FALLING DUE WITHIN ONE YEAR

	2023	2022 as restated
	£	£
Bank loans and overdrafts (see note 21)	31,907	30,389
Trade creditors	60,974	30,696
Social security and other taxes	12,407	9,802
Other creditors	20,421	19,930
Accruals and deferred income	65,289	33,936
	<u>190,998</u>	<u>124,753</u>

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

20. CREDITORS: AMOUNTS FALLING DUE AFTER MORE THAN ONE YEAR

	2023	2022 as restated
	£	£
Bank loans (see note 21)	690,365	700,638

21. LOANS

An analysis of the maturity of loans is given below:

	2023	2022 as restated
	£	£
Amounts falling due within one year on demand:		
Bank loans	31,907	30,389

Amounts falling due in more than five years:

Repayable by instalments:		
Bank loans more 5 yr by instal	690,365	700,638

A loan from Unity Trust Bank PLC, secured by way of legal charge on the properties known as New York Studios, New York Road, Leeds, LS 9 7DW and Patrick Studios, St Mary's Lane, Leeds, LS9 7EH. The Charity has a fixed repayment schedule in place with the loan to be repaid in full by March 2040.

22. MOVEMENT IN FUNDS

	At 1/4/22 £	Net movement in funds £	At 31/3/23 £
Unrestricted funds			
General fund	1,382,071	(332,622)	1,049,449
Restricted funds			
Capital Project	1,160,657	(39,676)	1,120,981
Barkston Ceramics	6,200	(2,090)	4,110
MARYS Capital Project	455,890	(22,589)	433,301
Programme CLLD	5,069	(5,069)	-
ACE Convention House	319,509	(19,930)	299,579
Leeds CC Convention House	82,535	1,800	84,335
Programme GUILD	82,086	(82,086)	-
WYCA Bike Shed	5,000	(5,000)	-
Add Fuel	27,279	(3,317)	23,962
Art Hostel Commissions	13,992	(2,978)	11,014
Art Hostel Refurbishment	138,443	(23,006)	115,437
WYCA	9,688	(9,688)	-
Garfield Weston	143,507	(142,892)	615
Haribo Happiness	574	4,426	5,000
DCMS - CRF Grant Round One	91,950	(91,950)	-
	2,542,379	(444,045)	2,098,334
TOTAL FUNDS	3,924,450	(776,667)	3,147,783

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

22. 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	1,155,427	(1,488,049)	(332,622)
Restricted funds			
Capital Project	-	(39,676)	(39,676)
Barkston Ceramics	-	(2,090)	(2,090)
MARYS Capital Project	-	(22,589)	(22,589)
Programme CLLD	-	(5,069)	(5,069)
ACE Convention House	-	(19,930)	(19,930)
Leeds CC Convention House	1,800	-	1,800
Programme GUILD	180,828	(262,914)	(82,086)
WYCA Bike Shed	-	(5,000)	(5,000)
Add Fuel	-	(3,317)	(3,317)
Art Hostel Commissions	-	(2,978)	(2,978)
Art Hostel Refurbishment	-	(23,006)	(23,006)
WYCA	-	(9,688)	(9,688)
Garfield Weston	262	(143,154)	(142,892)
Haribo Happiness	5,000	(574)	4,426
DCMS - CRF Grant Round One	-	(91,950)	(91,950)
	<u>187,890</u>	<u>(631,935)</u>	<u>(444,045)</u>
TOTAL FUNDS	<u><u>1,343,317</u></u>	<u><u>(2,119,984)</u></u>	<u><u>(776,667)</u></u>

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

22. MOVEMENT IN FUNDS - continued

Comparatives for movement in funds

	At 1/4/21 £	Prior year adjustment £	Net movement in funds £	Transfers between funds £	At 31/3/22 £
Unrestricted funds					
General fund	1,058,660	(43,883)	278,308	88,986	1,382,071
Restricted funds					
Capital Project	1,189,337	-	(28,680)	-	1,160,657
DCMS - CRF Grant					
Round Two	-	-	88,986	(88,986)	-
Barkston Ceramics	8,773	-	(2,573)	-	6,200
MARYS Capital Project	455,890	-	-	-	455,890
Programme CLLD	-	-	5,069	-	5,069
ACE Convention House	343,221	-	(23,712)	-	319,509
Leeds CC Convention					
House	82,535	-	-	-	82,535
Programme GUILD	45,529	-	36,557	-	82,086
WYCA Bike Shed	5,000	-	-	-	5,000
Add Fuel	27,279	-	-	-	27,279
Art Hostel Commissions	13,992	-	-	-	13,992
Art Hostel					
Refurbishment	149,950	-	(11,507)	-	138,443
Power to Change	12,550	-	(12,550)	-	-
WYCA	9,688	-	-	-	9,688
Garfield Weston	165,749	-	(22,242)	-	143,507
Haribo Happiness	5,000	-	(4,426)	-	574
DCMS - CRF Grant					
Round One	162,706	-	(70,756)	-	91,950
	<u>2,677,199</u>	<u>-</u>	<u>(45,834)</u>	<u>(88,986)</u>	<u>2,542,379</u>
TOTAL FUNDS	<u>3,735,859</u>	<u>(43,883)</u>	<u>232,474</u>	<u>-</u>	<u>3,924,450</u>

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

22. 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	1,355,009	(1,076,701)	278,308
Restricted funds			
Capital Project	-	(28,680)	(28,680)
DCMS - CRF Grant Round Two	118,421	(29,435)	88,986
Barkston Ceramics	-	(2,573)	(2,573)
ARG Restart Grant	20,000	(20,000)	-
Programme CLLD	10,841	(5,772)	5,069
ACE Convention House	-	(23,712)	(23,712)
Programme GUILD	183,258	(146,701)	36,557
Art Hostel Refurbishment	-	(11,507)	(11,507)
Power to Change	-	(12,550)	(12,550)
Garfield Weston	-	(22,242)	(22,242)
Haribo Happiness	-	(4,426)	(4,426)
DCMS - CRF Grant Round One	-	(70,756)	(70,756)
	<u>332,520</u>	<u>(378,354)</u>	<u>(45,834)</u>
TOTAL FUNDS	<u>1,687,529</u>	<u>(1,455,055)</u>	<u>232,474</u>

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

22. MOVEMENT IN FUNDS - continued

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

	At 1/4/21 £	Prior year adjustment £	Net movement in funds £	Transfers between funds £	At 31/3/23 £
Unrestricted funds					
General fund	1,058,660	(43,883)	(54,314)	88,986	1,049,449
Restricted funds					
Capital Project	1,189,337	-	(68,356)	-	1,120,981
DCMS - CRF Grant					
Round Two	-	-	88,986	(88,986)	-
Barkston Ceramics	8,773	-	(4,663)	-	4,110
MARYS Capital Project	455,890	-	(22,589)	-	433,301
ACE Convention House	343,221	-	(43,642)	-	299,579
Leeds CC Convention					
House	82,535	-	1,800	-	84,335
Programme GUILD	45,529	-	(45,529)	-	-
WYCA Bike Shed	5,000	-	(5,000)	-	-
Add Fuel	27,279	-	(3,317)	-	23,962
Art Hostel Commissions	13,992	-	(2,978)	-	11,014
Art Hostel					
Refurbishment	149,950	-	(34,513)	-	115,437
Power to Change	12,550	-	(12,550)	-	-
WYCA	9,688	-	(9,688)	-	-
Garfield Weston	165,749	-	(165,134)	-	615
Haribo Happiness	5,000	-	-	-	5,000
DCMS - CRF Grant					
Round One	162,706	-	(162,706)	-	-
	2,677,199	-	(489,879)	(88,986)	2,098,334
TOTAL FUNDS	3,735,859	(43,883)	(544,193)	-	3,147,783