

Charity Registration No. 1121755

Company Registration No. 04899786 (England and Wales)

THE NEW ART EXCHANGE LIMITED
CONSOLIDATED FINANCIAL STATEMENTS
FOR THE YEAR ENDED 31 MARCH 2022



THE NEW ART EXCHANGE LIMITED

LEGAL AND ADMINISTRATIVE INFORMATION

Trustees

S Gill
C M Khera
L McDonald - Chair of Trustees
Professor C O'Brien (OBE)
A Akomfrah
J Kamarah Anand
M Dave
M Hussain
R E Pinchbeck

Charity number

1121755

Company number

04899786

Registered office & Principal Address

39-41 Gregory Boulevard
Hyson Green
Nottingham
NG7 6BE

Auditor

Rogers Spencer
Newstead House
Pelham Road
Nottingham
NG5 1AP

Bankers

NatWest Bank plc
105 Radford Road
Hyson Green
Nottingham
NG5 2BY

Senior Management Team

Chief Executive/Artistic Director
Interim Director of Operations
Executive Support Manager
Support Services Manager
Head of Marketing and Comms

Saad-Eddine Said
David Mather
Emma Gower
Anita Kumari
Victoria Godfrey

THE NEW ART EXCHANGE LIMITED

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TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT)

FOR THE YEAR ENDED 31 MARCH 2022

The trustees present their report and financial statements for the year ended 31 March 2022.

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

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TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT)
FOR THE YEAR ENDED 31 MARCH 2022

1. Vision, Mission and Values

Vision

Arts from diverse cultures for all

Mission

To stimulate new perspectives about the value of diversity in art and society

NAE will champion, embrace and engender cultural diversity in all that we do. We will play a leading and stimulating role in the region to ensure that diversity resonates more widely at a national and international level. Through our commitment to informing and promoting the relationship between art and society, NAE will strive to make increasingly visible the contribution of diverse voices to this agenda.

Values

Nurturing: To become a place where talent and creativity is nurtured

- **Accessible:** To make art and culture accessible to all
- **Open and experimental:** To be open and receptive to new ideas and opportunities
- **Excellence:** To recognise the value of excellence in all that we do

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2. Chair's Introduction

NAE reopened to the public in May 2021 following a 15-month closure period as a result of the Covid-19 pandemic. We were very aware that there was a great deal of uncertainty amongst our visitors and audiences with regard to returning to arts and cultural venues post-lockdown, and therefore continued to adjust and adapt our methods of engagement by initially operating on a hybrid basis of online and in-person activity. We chose to prioritise our in-person community engagement programmes for local people, families and young people, starting with the return of our YARD and YOUNique groups, as well as our school groups. We then welcomed our visitors back to a refreshed café bar, with a new plant-focussed menu and expanded outdoor seating area.

Following the relaxation of remaining coronavirus restrictions on social contact by the Government in July 2021, NAE decided to keep safety measures in place, including mask wearing, hand-sanitising, social distancing and limiting capacities at the venue. We heard and recognised that many people, including our audiences and staff members, were anxious to return to creative and cultural spaces as restrictions were removed. By supporting an inclusive recovery and return, we ensured that our staff, visitors and audiences were given the flexibility they needed to feel safe at the venue.

Since reopening, our gallery space continued to provide important opportunities for Black artists, artists of colour and underrepresented and unseen artists in the sector, locally, nationally and internationally. We increasingly understood that the artists, exhibitions and activities that we programme had to remain relevant to our audiences and the communities which we serve. Our inaugural post-pandemic exhibition, *Here* by Phoebe Boswell, explored what it meant to belong and to be free, with the artist drawing from a personal history rooted in colonial traces and contradictory legacies. In August, NAE's Main Gallery was transformed by our Black staff members into *4UBU*, an informal space for play, learning, community activity, with two artists taking residence in a purpose-built studio. *4UBU* was centred on community building, reclamation, redistribution of power in the organisation and celebrating Black life, all within in a space often reserved for internationally renowned artists. A three-day takeover of NAE by Nottingham Mela Network took place across the weekend of 10-12 September, and offered our local communities vibrant displays of South Asian dance, art, yoga, delicious desi food, live music, a special procession, poetry and more. In October we looked back to the 1981 Hyson Green Festival, to an era of community arts, via the lens of Roger Suckling. We also launched *Laced*, an immersive group exhibition of painting, photography, video, sound, textiles and drawing produced by a network of artists with connections to Africa and its Diasporas. Our *Cut & Mix* exhibition, curated by Ian Sergeant, interrogated and challenged notions of race, gender, sexualities, class, place and identities in relation to Black British masculinities. In January, in partnership with John Hansard Gallery, we presented Hetain Patel's largest solo exhibition to date. *Trinity* continued Patel's exploration of language and physical communication, centring on the discovery of a martial language that once united humanity. The digital equipment we invested in with support from the Art Fund, provided to families and young people in need throughout the first waves of the pandemic in 2020, continues to be well-used. Following the return of in-person activity, our digital offering provided an alternative means of access for our participants who are anxious to return to in-person sessions, as well as for those who are self-isolating or facing accessibility issues. Our digital streaming suite also continued to flourish, allowing us to record and broadcast events to an even wider audience. The

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resource also allowed NAE to become more dynamic in its offer. The digital suite was made available to hire, providing affordable digital space for creative practitioners whilst generating a source of additional income for NAE.

I would like to thank the Team at New Art Exchange, my fellow Board Members, our supporters and funders, especially Arts Council England, Nottingham City Council, Freelands Foundation and Art Fund, and all the incredible artists, communities and individuals we have worked with during this time.



Leslie McDonald
Chair, New Art Exchange, Board of Trustees

3. COVID-19 Pandemic Statement

Following the physical closure of the NAE building for the entirety of 2020-21, the team were happy to reopen to the public with the postponed Phoebe Boswell exhibition - *Here*, on the 18th May 2021. Due to continuing Covid restrictions a number of measures were put in place, including: new signage, temporary barriers, hand sanitation stations, automatic closing doors, increased ventilation, reduced opening hours, a staff rota plus reducing the numbers of people accessing the different spaces during opening hours.

Whilst the initial numbers of visitors were inevitably reduced due to the necessary measures, the response from the public has been encouraging and NAE received positive feedback on the measures it had taken to make people feel welcome and safe on their return. The arrival of the Omicron variant did slow responses down but despite this, NAE delivered a programme of both face-to-face and on-line content which was welcomed by all those who chose to take part. The return of YARD, the schools programme and our Saturday Art Club were particularly well received with some familiar faces and a whole number of new faces too.

Plans to help boost visitor's numbers have taken shape with new activity in the café and plans for greater community involvement in programming.

4. Exhibitions

HETAIN PATEL: TRINITY

29 JANUARY – 14 MAY 2022

MAIN GALLERY

Hetaïna Patel is a visual artist and performance maker. He's interested in connecting marginalised identities with the mainstream in an effort to destabilise notions of authenticity and promote personal freedom. With an autobiographical starting point, he uses humour and the languages of popular culture to highlight familiarity within the exotic, recognition within the unknown. Sometimes this involves exploring fantasy through a DIY domestic lens, whilst other works emulate the high production values of Hollywood.

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Trinity was Patel's largest solo exhibition to date. It featured a trilogy of films created between 2015 and 2021. The films, *Trinity* (2021), *Don't Look at the Finger* (2017) and *The Jump* (2015) brought together the different facets of the rich filmic world the artist has been creating over the past five years. New sculptural works, which incorporate costumes, and action figures of the films' characters were also on display.

CUT & MIX

30 OCTOBER 2021 – 8 JANUARY 2022

MEZZANINE GALLERY

Cut & Mix was curated for NAE by Ian Sergeant and featured artists: Beverley Bennett, Rotimi Fani-Kayode, Michael Forbes, Amartey Golding, Keith Piper, Antonio Roberts and Marlene Smith. The exhibition interrogated and challenged notions of race, gender, sexualities, class, place and identities in relation to Black British masculinities. The narrative of the exhibition was located in the emergence of the Blk Art Group's work (1979-1984), a signifier of an emerging Black consciousness in Britain in the early 1980s and joined up with contemporary interpretations and experience of being Black and British.

LACED: IN SEARCH OF WHAT CONNECTS US

30 OCTOBER 2021 – 8 JANUARY 2022

MAIN GALLERY

Laced was curated for NAE by Loren Hansi Gordon and formed part of NAE's Ambitions For Excellence Africa: UK project. The show featured: Simnikiwe Buhlungu, Rahima Gambo, Wura-Natasha Ogunji, Zohra Opoku, Tabita Rezaire, Lerato Shadi and Michaela Yearwood-Dan. *Laced* was conceived as a network of artists linked to the curator through shared connections to Africa and its Diasporas. For *Laced* 'Africa' was England, Nigeria, Ghana, South Africa, France, Germany, Guyana and the US. Featuring painting, photography, video, sound, textiles and drawing, *Laced* was experienced as a visual landscape of vivid colours, deep-ocean waters and lush tropical vegetation that is at moments contemplative, poignant and empowering.

ARIT EMMANUELA ETUKUDO: THE CHRISTENING

14 AUGUST - 9 OCTOBER 2021

MEZZANINE GALLERY

Arit Emmanuela Etukudo is a Nigerian-American experimental storyteller whose practice focuses on the ideas of identity and life experience. She recreates the human body in various sculptural forms to symbolize the complexity of identity and tell the stories of the ways in which the black woman's body is allowed to exist.

Etukudo was the winner of the NAE Open 2019 Exhibition Prize and her resulting exhibition, *The Christening*, presented an ambitious mixed-media video installation inspired by a moment where the artist nearly drowned, alongside two collage triptychs.

4UBU

14 AUGUST - 9 OCTOBER 2021

MAIN GALLERY

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4UBU was designed as an immersive experience comprising a safe and relaxing space for different types of communities to develop ideas with each other and the NAE team. A space to slow down and get to know each other, and interact with visual arts, books, film/moving image and music. Often reserved for internationally renowned artists, the Main Gallery was transformed as an informal space for play, learning, community activity, and two residency projects (by Mac Collins and Sofia Yala) in the gallery artists' studio. The project title, *4UBU*, was purposefully non-specific, 'U' could stand for 'You' or 'Us'. This translates to a universally open space. Whilst the project was a platform to express the joys of Black life in multiple forms and allowed all members of the "Black community" in all of its intersections to share openly in a safe and unified space, *4UBU* was also a place for people of colour and White individuals too.

For some of the team, *4UBU* was about de-institutionalising themselves as cultural workers, and going through a more nuanced process of learning when it comes to thinking about 'Black communities' as something that is rooted within, but isn't solely bound, by race or Blackness. *4UBU* was intended as a process and not an exhibition nor a project. It was about community building, reclamation, redistribution of power in the organisation, and celebrating Black life.

PHOEBE BOSWELL: HERE

18 MAY - 24 JULY 2021

MAIN & MEZZANINE GALLERIES

Here by Phoebe Boswell (rescheduled from March 2020 to May 2021 due to COVID-19 and national lockdowns) brought together new and existing artworks, some of which had not been seen in the UK before. It included the critically acclaimed installation, *Mutumia* (2016); *I am* (2020), a gallery version of *PLATFORM* (2020), a moving image installation of filmed portraits on permanent installation at the Lancy-Bachet train station in Geneva; the sculptural drawing, *Transit Terminal* (2014-2020), the large-scale video installation, *I Dream of a Home I Cannot Know* (2019) and site-specific hand drawings by the artist.

Boswell's work explores what it means to belong and to be free. Owing to a personal history rooted in colonial traces and contradictory legacies – upheavals, dualities, geographies, kinships, liberations, silences, and shifts of migration – Phoebe describes her work as a navigation of the space between, anchored to what she refers to as a "restless state of diasporic consciousness."

SELF PORTRAITS: LOOKING BACK TO 1981 BY ROGER SUCKLING

6 SEPTEMBER 2021 – 14 MAY 2022

STREET GALLERY

Over two days in June 1981 Roger Suckling set up his camera on a tripod outside the Nottingham Community Arts Centre (NCAC) on Gregory Boulevard and gave local people a chance to take self-portrait photographs. NCAC was originally on the site where New Art Exchange is located now. The photos were taken in front of the old building by members of the community as part of Hyson Green Festival. In this Street Gallery exhibition, we presented this collection 40 years later in celebration of the community, and to spark a conversation on how Hyson Green has

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changed over time. What and who has shaped Hyson Green, and what is the future of the Neighbourhood hereafter.

5. Touring Exhibitions

UNTITLED: ART ON THE CONDITIONS OF OUR TIME

SHOWN AT KETTLE'S YARD CAMBRIDGE

10 JULY – 3 OCTOBER 2021

UNTITLED: Art On The Conditions of our time was a touring exhibition produced by New Art Exchange, curated in collaboration with NAE by Paul Goodwin and Hansi Momodu-Gordon as part of a multi-year strategic touring programme supported by Arts Council, England. The tour of *Untitled* to Kettle's Yard marked the end of this highly successful project. *Untitled* presented a survey of contemporary practice by a selection of Britain's African- Diaspora artists and featured over 20 artworks by: Larry Achiampong & David Blandy, Barby Asante, Appau Junior Boakye-Yiadom, Phoebe Boswell, Kimathi Donkor, Evan Ifekoya, Cedar Lewisohn, Harold Offeh, Ima-Abasi Okon, NT and Barbara Walker.

6. Learning, Engagement, Outreach and Talent Development

NAE's various learning and engagement programmes continued during the period, comprising of a series of new and further developed programmes that targeted Black, Asian, minority ethnic and other marginalised individuals to create life-enhancing opportunities, new audiences for the arts and importantly, new diverse talent within the arts. Our programmes targeted three key age groups:

- Young people (aged 0-18): via *YARD*, *YOUUnique*, *Saturday and Holiday programmes*, and a School's learning programme titled *Breaking Barriers: Forging Futures*
- Young adults (aged 18-30): via *All Black Connect* and the public programme of events
- Adults (18-70+): via the community engagement programmes *Here We Are* and Anti-Racism Programme and the public programme of events

YARD, YOUUnique Saturday and Holiday Programmes were transformative youth engagement programmes which targeted global majority and marginalised young people and families from our locality and from across the city.

Saturday and Holiday Programmes provided an entry point into NAE's creative activities for young people. Designed to be 'drop in' opportunities for all, these artist lead sessions create playful and engaging touch points with the important artwork in our exhibitions whilst providing a space for intergenerational family bonding, learning and relaxation. The Saturday programme is renowned for creating a safe and supportive environment for local families to come together. As confidence in using the NAE space and services grows, keen participants tend to join the holiday sessions (delivered without parents) and thereafter, the more intensive programmes such as *YARD* and *YOUUnique*.

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Through weekly, Tuesday and Wednesday after-school sessions, **YARD** sees young people (aged 8-11 and 12-18 years) explore their creativity and imagination through performance, theatre and other art forms such as movement, film-making and visual art. The YARD programme includes inspirational visits/excursions to connect with the wider youth creative networks. As well as a core team of engagement specialists, we invited freelance creative practitioners to collaborate, ensuring young people experience a diverse range of artists. The young people regularly devise their own original creative works in performance, theatre and film, drawing on NAE's exhibitions and artists and using artistic techniques to make their own work about social issues, both local and global, that are important in their lives

YOUUnique enabled a team of young people (16 - 30 years) to become Creative Producers, designing and delivering an annual young people's led festival, co-created with New Art Exchange. As a collective, they are passionate about exploring issues that matter to young people of the city, creating projects that are driven by creative activism, change-making, social justice and young people's voice. The YOUUnique Producers encourage other young people to participate actively in these projects, developing a city-wide young people's network.

Through the programme, young people are empowered to make key decisions, and through inspiring visits to other festivals, experiencing other youth-led initiatives, and working with NAE staff and associate artists, they gain a broad insight into the arts and social activism sectors and experience of areas such as curation, event management, marketing and leadership.

Our **Schools Learning Programme** took the form of both self-led and facilitated group visits to our exhibitions, however importantly, during the period, NAE delivered *Breaking Barriers: Forging Futures (BBFF)*. This transformational project which centred on exchange and partner work between different schools, enabled exceptional arts learning within formal education settings. The programme engaged not only children and their teachers, but also headteachers and the children's families with activity drawing from the rich learning resource that is the New Art Exchange gallery and our team of professional artists. *BBFF* was designed to reveal previously hidden pathways to life-long success for disadvantaged children and families, it celebrated diversity and fostered cultural awareness, and equipped schools and teachers with the skills, confidence and inspiration they need for ongoing and quality arts education. The Schools Learning Programme also delivered the **Art of Belonging** as a special project – see **Exhibition** section.

All Black Connect (ABC) has been delivered by NAE since 2017. It is participant led, but the NAE staff members support the formation/recruitment of the collective and guide, facilitate and co-ordinate their work through projects that support the interests and needs of young black people in Nottingham. *ABC* intends to be innovative and experimental and focuses on co-production and collective and collaborative learning. During the period, *ABC* programmed and led a series of research-based events at New Art Exchange, as well as developing their own zine - an arts and current affairs publication created with local black graphic designers and other creatives/thinkers.

The **community engagement programme** continued with projects such as *Here We Are*, an outreach programme that merges the 'boundaries' between NAE and our local neighbourhood. The project introduces and begins to

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embed a 'nomadic' style of working into NAE's community programme, allowing us to collaborate and have presence within local community spaces and parks, reaching out as well as inviting in. These 'in between' spaces engage new people, create spontaneous conversations with the community and helps us build a warm and approachable presence within our neighbourhood.

An **Anti-Racist Programme** also emerged based on project ideas piloted in 2019 and 2020 in collaboration with local community organisations and Nottingham City Council. The programme investigated the role of the arts, culture and creativity in combatting racism and developing community cohesion. There are a number of strands within this programme including creating safe spaces for difficult and constructive community conversations, including '**Walk the Talk**' events, walking events bringing Nottingham residents together to discuss social issues and themes they care about.

7. Sustainability

NAE's pre-existing Environmental Sustainability Strategy and accompanying Action Plan approved by the Board in August 2019 has been reviewed in response to the announcement by Arts Council England that all NPO's must adopt the Environmental Responsibility (Investment Principle) as part of future carbon management plans. In response, the Board nominated a director to take on the temporary role as environmental champion, together with a nominee from EMT and have initiated discussions about plans for a Carbon Management plan.

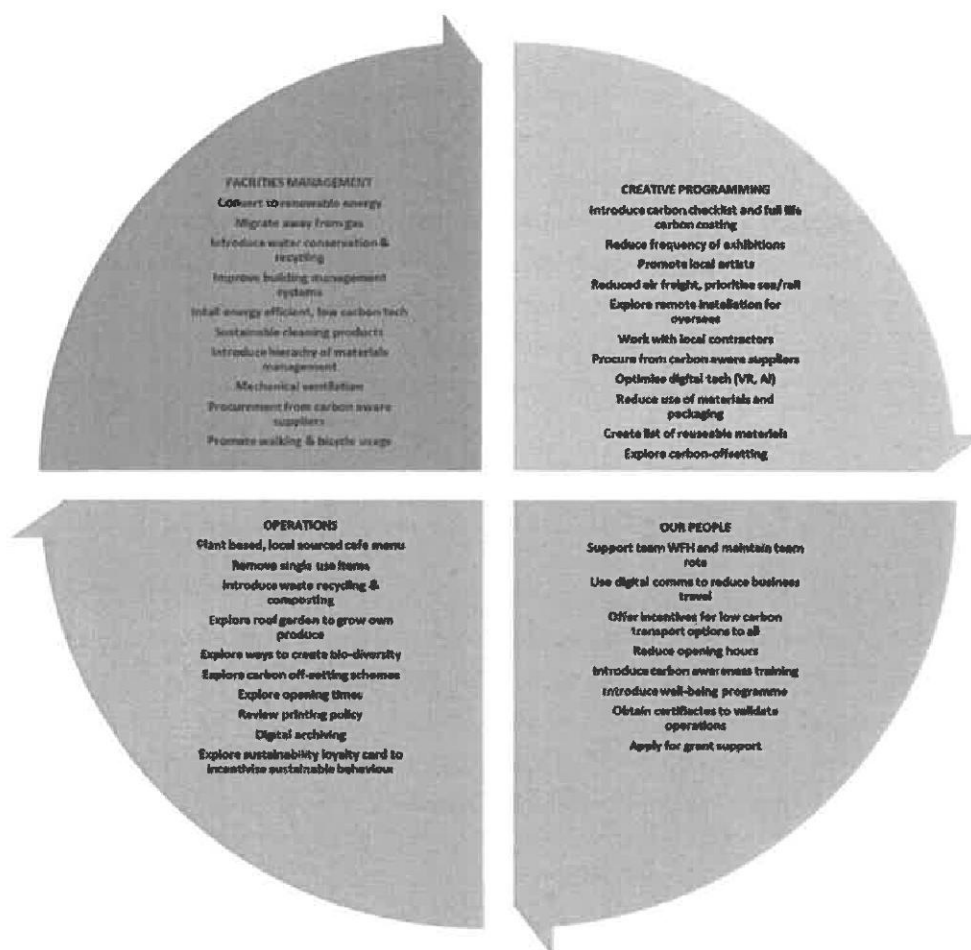
NEA have sort to support the City Council's ambition to becoming a carbon neutral city by 2028, through: working with the Sustainability in Enterprise project, hosted by NTU, completing a series of workshops to create a baseline data set for Scope 1 CO2e emissions; worked with lecturers and 3rd year students from the School of Architecture, Design and the Built Environment, who conducted a site visit with our FM to identify opportunities to improve the efficiency and sustainability of the building; NAE conducted an independent building survey to identify areas to improve the efficiency and sustainability of the building and finally, taking part in the City Councils Accelerating Reduction in Carbon project, whereby an energy audit was completed identifying opportunities across the whole organisation to prepare a Carbon Management plan.

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Carbon Management plan



8. Looking Ahead to Future Exhibition and Residencies

NAE OPEN 2022

11 JUNE - 3 SEPTEMBER 2022

MAIN GALLERY

The financial year started with the return of the NAE Open presenting painting, drawing, video, live art, photography, textiles and sculpture. This dynamic exhibition was created through a competitive, open application process for Nottinghamshire based artists and Global Majority artists living anywhere in the UK.

Tasked to select innovative and high-quality artworks which address important societal concerns, a noted judging panel chose from over 300 incredible submissions. The result is an eclectic and compelling collection of over 40 artworks which spoke to the critical issues of the day. The *NAE Open* intends to be a platform that supports the development of artists and raises their profile. Beyond the public exhibition itself, seven prizes were awarded.

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ART OF BELONGING

11 JUNE - 25 JUNE 2022

MEZZANINE GALLERY

This vibrant exhibition showcases the art created by students from NEST (Nottingham Education Sanctuary Team), a full-time educational provision for asylum seeker and refugees aged 15-19 years. These young people, many of them unaccompanied children, have worked with artists, New Art Exchange and the city's cultural venues to consider what it is to 'belong' in a host city. What does it take to feel socially and culturally 'at home' and can the arts help in this process? As well as acquiring new art and design skills over 30 sessions, the participants have enlivened every workshop with their distinctive cultural contributions from Sudan, Eritrea, Iran, Afghanistan and other countries. This is a University of Nottingham research project in partnership with Lund University, Sweden, and NAE. The *Art of Belonging* project is funded by JPI Urban Europe: Urban Migration/ ESRC/AHRC/FORMAS.

BILLY DOSANJH [TRAVELLER, YOUR FOOTPRINTS]

23 SEPTEMBER 2022 - 7 JANUARY 2023

MEZZ GALLERY

Billy Dosanjh is an artist, filmmaker and story-teller whose practice pays tribute to every displaced person. Born and raised in the Black Country area of the West Midlands, he has built a body of work that explores the lives of South Asian empire workers who arrived in this blue-collar region in the last throes of its industrial might. Drawn from his lived experience and the stories recounted by his family and community, Dosanjh's work documents and poetically interprets the incredible journeys of these marginalised individuals and the generations that followed them. In doing so, Dosanjh brings to the fore an important yet missing visual vernacular of a people and place.

COMMUNITIES IN MOTION

23 SEPTEMBER 2022 - 7 JANUARY 2023

STREET GALLERY

Situated outside the NAE in the Street Gallery, *Communities In Motion* is an exhibition curated by Lisa Robinson with local photographer Tom Morley. It presents a series of photographs of local Black centres that connect to the history of past, present and future of Black activism in Nottingham. The exhibition questions: is there a need for a physical Black centre of activism in the city?

JOURNEY OF THE MIND

28 JANUARY – 22 APRIL 2023

MAIN and MEZZANINE GALLERIES

Conceived by arts organisation WSWF, and supported by Arts Council England, *Journey of the Mind* brings Sikh teachings and heritage to a contemporary context to spark conversations and encourage exchange. Going beyond racial and religious boundaries, this travelling exhibition aims to evoke a sense of curiosity about the internal journey of the mind and its positive effects on people's lives. Featuring figurative drawings and digitally created paintings by Canadian artist Kanwar Singh and short films by British animator Christian Wood.

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RESIDENCIES

In the summer of 2022, NAE launched a new and regular artist-in-residence programme. *Reside*, featuring Ioney Smallhome and Mita Solanky (2 July - 3 September 2022) invited artists and creative groups to reside in NAE, where they could collaborate and connect with our wider community to generate inspiring ideas, develop new initiatives and nurture their practice. Smallhome and Solanky took up residence in our Mezzanine Gallery space, using our building as a base to create work and engage with different groups. Smallhome used the opportunity to continue research on her project titled, *Jamaica and Her Daughters; A Collection of Poetry and Prose*, whilst Solanky explored creative ways to grow, prepare, and eat food in a way that creates a deeper connection with the earth.

NAE's artist-in-residence programme will continue with *Re-frame*, an exploration of dance outside of traditional dance spaces. The artist selected for *Re-frame* is Solomon Berrio-Allen, an artist of motion, choreographer, and movement facilitator working in the field of dance. *Re-frame* is a collaboration with FABRIC (Dance4 and DanceXchange) and was designed for artists working in the field of dance, movement and/or choreography to experiment with cross disciplinary practice in the context of a visual art gallery and to produce a new piece of work. Solomon will use NAE's Mezzanine Gallery space as his studio, where he will research, test and experiment with new ideas, with support from the creative teams at NAE and FABRIC.

9. Programme Collaborators and Cultural Partners

New Art Exchange believes in developing strong, long-term partnerships and has successfully nurtured existing relationships and forged new ones during the year, bringing new grant funders, commissions, sponsors and supporters:

Art Reach

Liberty

Freelands Foundation

John Hansard Gallery

Nottingham Arts Mela

Nottingham Asian Arts Council

Nottingham Mela Network

My Sight Nottinghamshire

Nottingham Refugee Week

Nottingham Trent University

The Big House

ChalleNGe

Mimm

Where It's Warm

Radford Academy

Here There & Everywhere, Africa Ecology, collaborators: Primary, QUAD/FORMAT, Defina Foundation, Tetley Gallery, mac Birmingham and Eastside Projects

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10. Team Members

***Indicates joined in this period**

****Indicates left during this period**

Person	Job Title
Aaron Schoburgh**	Community Link Coordinator
Alice Avis**	Digital Marketing Assistant
Andy Lindley	Technical Manager
Anita Kumari	General Manager
Cindy Sissokho	Curator & Special Projects Producer
David Horton	Head Chef/CafeBar Manager
David Mather	Interim Director of Operations
Elaine Carthy	Duty Manager
Emma Gower	Executive Support Manager
Fergus Carney	CafeBar Guest Services Assistant
Hana Fredericks**	Gallery Invigilator
Jade Foster**	Creative Programme Coordinator
Jenna Jones**	Administrative Assistant
Jez Bernholz	Facilities Manager
Joshua Gangotra	Front of House Assistant
Kelly Palfrey**	Communications Coordinator
Kyle Futers	Guest Services Officer
Laurencia Sutherland	Finance Assistant
Manya Benenson	Talent Development Producer
Martin Kostov**	Guest Services Assistant (Catering)
Melanie Kidd	Director of Programmes (Maternity Leave)
Michael Sackur**	Gallery Invigilator
Millie Quick**	Gallery Invigilator
Muna Kandel	CafeBar Guest Services Assistant
Nadia Higgins**	Marketing Coordinator
Oliver Fox	RCF Project Coordinator
Olivia Austin**	Guest Services Assistant (Catering)
Parmjit Sagoo	Community Projects Producer
Rachel Willcocks**	Marketing & Fundraising Officer
Richard Chung	Front of House Assistant
Saad Eddine Said*	CEO and Artistic Director
Saziso Phiri**	Exhibitions Producer
Soukaina Aboulaoula**	Special Projects Producer
Tatenda Chitsamba*	Youth Projects Co-ordinator
Victoria Godfrey**	Head of Marketing, PR & Digital Communications
Willis Rose**	Learning Coordinator

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11. Board Members

****indicates left during this period**

Ashitey Akomfrah

Jiten Anand

Meeta Dave

Sardul Gill

Mahtab Hussain

Dr Rhiannon Pinchbeck

Mohan Khera

Leslie McDonald (Chair)

Professor Christopher O'Brien (OBE)

Jennifer Spencer**

12. Financial Review

Overall expenditure increased from £1,291,412 in the year ended 31 March 2021 to £1,561,775 in the year ended 31 March 2022, an increase of £270,363. Staff costs decreased by £23,369 in the year, from £717,424 in 2021 to £694,055 in 2022. Overall, the result before depreciation was a surplus of £33,507, compared with a surplus before depreciation of £81,747 in the previous year. The depreciation charge for the year was £109,201 (2021: £110,333) giving a total reduction in funds of £75,694 (2021: £28,586). Total funds of the charity at 31 March 2022 were as follows:

- Restricted funds £238,643 (2021: £136,341)
- Unrestricted funds £3,609,165 (2021: £3,787,161)

The subsidiary undertaking of the charity, NAE Enterprises Limited recorded a loss for the year of £31,674 (2021: £36,392 loss). The subsidiary should make a positive contribution to the financial performance of the group going forwards. However, the trustees and the management team are working to improve the financial performance of the subsidiary company.

13. Structure, Governance and Management

The charity's governing document is the Articles of Association dated 15 September 2003 which was adopted on incorporation of the charitable company. The charity is a company limited by guarantee. The administrative details of the company number and registered office are shown within the Legal & Administrative Information above.

During 21/22, no new Trustees were recruited. There are two sub committees which report directly to the Board of Directors; Finance and General Purpose Committee and Programme and Profile Committee. The Finance and General Purpose Committee oversees financial matters including review of management accounts and setting of budgets. It also monitors the risk register and ensures that this is kept up to date. It also reviews and approves staff remuneration, pay increases for staff and is responsible for identifying new areas for development of the charity's activities and fundraising. The Programme and Profile Committee is responsible for the artistic programme of the charity and for management of its public image.

THE NEW ART EXCHANGE LIMITED

TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT)

FOR THE YEAR ENDED 31 MARCH 2022

Management

NAE's Senior Management Team comprises the Chief Executive, Interim Director of Operations, Executive Support Manager, Support Services Manager and Head of Marketing and Comms. Together, the Senior Management Team is responsible for overseeing the successful strategic and operational development of the organisation. The SMT meets on a weekly basis to discuss and agree approaches to key business issues related to finance and business development, HR, marketing, the creative programme and commercial trading. The SMT is responsible for setting the business strategy for the organisation and successfully leading the wider team to implement

Arrangements for setting pay and remuneration of key management personnel

The Board have a pay and remuneration working group, chaired by the Chair, to review senior members of the team pay and remuneration, with reviews based on benchmarks from local and regional cultural organisations and advice from institutions including ACE, Tate etc.

Equality & Diversity

Our values reflect our commitment to equality across what we do, both internally in our staff team and governance and our external relationship with audiences, artists and partners. NAE strives to give everyone, disregarding race, cultural heritage, religion, gender, age, ability, class, employment status, belief and any other life variant, the opportunity to explore, engage with and question the broadest range of arts and learn about other cultures.

This allows the organisation to recognise and dismantle barriers for engagement in the sector. We strive to go beyond legal compliance to ensure that the protected characteristics as defined by the Equality Act (2010). We champion diversity to enable the widest possible audience to access everything we do, connecting with it on different levels, intellectually, emotionally and socially. Our approach to diversity is open and fluid, constantly reacting and responding to our changing environment. It is acknowledged that culture is a set of distinctive spiritual, material, intellectual and emotional features of society or a social group. It encompasses, in addition to art and literature, lifestyles, ways of living together, values systems, traditions and beliefs. Respecting and safeguarding culture is a matter of Human Rights.

We continue to play a leading and stimulating role in the region and have aspirations to contribute as a national leader for diversity in the sector, ensuring that diversity resonates more widely at a national and international level.

Recruitment and appointment of trustees

The directors of the company are also charity trustees for the purposes of charity law. Under the requirements of the Memorandum and Articles of Association one-third of the members of the Board shall retire from office annually. A retiring member of the Board shall be eligible for re-election.

The Board seeks to ensure the vision and aims of the organisation are appropriately reflected through the diversity and skills of the trustee body. It is planned that the potential pool of trustees the charity has will be further enhanced during future years through selective advertising and networking.

THE NEW ART EXCHANGE LIMITED
TRUSTEES' REPORT (INCLUDING DIRECTORS' REPORT)
FOR THE YEAR ENDED 31 MARCH 2022

14. Reserves Policy

NAE recognises the need for the organisation to generate sufficiently robust reserves to ensure we can operate on a financially sound position to test new business activities and models going forward. The income projections included in the three year profiles will look to generate a modest surplus over this time. The objective is to build sufficient unrestricted reserves and sufficient available liquid resources to cover operating expenses for a period of 3 months, in order to provide resilience and to allow the organisation to deal with contingencies. At 31 March 2022 unrestricted funds stood at £3,609,165. The value of the charity's fixed assets stood at £3,448,271 and the charity will seek to examine how it may increase the balance of its readily available unrestricted funds as, currently, the policy is not being met. Reserves are reviewed quarterly by the Finance and General Purposes Committee and Board. Allocation of any reserves are agreed in line with operational priorities and incorporated into discussions feeding into the annual budget cycle.

15. Risk Review

The Trustees and Senior Management have identified a number of areas of risk to which the Charity is exposed. Significant internal and external risks are continually reviewed to ensure that both short term and long term funding is in place. Risks have been incorporated into the Risk Register which is reviewed quarterly by the Finance and General Purposes Committee, with high risks being reported on a quarterly basis to the Board.

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



Leslie McDonald

Chair of Trustees

Dated:24.11.22.....

THE NEW ART EXCHANGE LIMITED

STATEMENT OF TRUSTEES' RESPONSIBILITIES

FOR THE YEAR ENDED 31 MARCH 2022

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

Company Law requires the trustees to prepare financial statements for each financial year which give a true and fair view of the state of affairs of the charity and of the incoming resources and application of resources, including the income and expenditure, of the charitable company for that year.

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

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

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

THE NEW ART EXCHANGE LIMITED

INDEPENDENT AUDITOR'S REPORT

TO THE TRUSTEES OF THE NEW ART EXCHANGE LIMITED

Opinion

We have audited the financial statements of The New Art Exchange Limited (the 'charity') and its subsidiary (the 'group') for the year ended 31 March 2022 which comprise the group statement of financial activities, the group and charity balance sheet, the consolidated statement of cash flows and the notes to the financial statements, including significant accounting policies. The financial reporting framework that has been applied in their preparation is applicable law and United Kingdom Accounting Standards, including FRS 102 The Financial Reporting Standard applicable in the UK and Republic of Ireland (United Kingdom Generally Accepted Accounting Practice).

In our opinion, the financial statements:

- give a true and fair view of the state of the group's and charity's affairs as at 31 March 2022 and of its incoming resources and application of resources, 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 Auditor's responsibilities for the audit of the financial statements section of our report. We are independent of the charity 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.

Emphasis of matter

As shown within the Fixed Assets note (note 13), leasehold land and buildings represents 98% of total fixed assets with a net book value of £3,375,428. No professional valuation has been undertaken during the year. Due to the specialist nature of the building, it is difficult to take a view on whether or not this asset is misstated.

Included within Debtors (note 15) is an amount due from HMRC of £134,787 in relation to Creative Industries Tax Credits, £97,323 of which relates to older claims that are still expected to be recovered.

We do not modify our opinion with regard to these matters.

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 charity'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 other information comprises the information included in the annual report other than the financial statements and our auditor's report thereon. The trustees are responsible for the other information contained within the annual report. Our opinion on the financial statements does not cover the other information and we do not express any form of assurance conclusion thereon. 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 course of 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.

THE NEW ART EXCHANGE LIMITED

INDEPENDENT AUDITOR'S REPORT (CONTINUED)

TO THE TRUSTEES OF THE NEW ART EXCHANGE LIMITED

Matters on which we are required to report by exception

In the light of the knowledge and understanding of the group and its environment obtained in the course of the audit, we have not identified material misstatements in the directors' report included within the trustees' report.

We have nothing to report in respect of the following matters in relation to which 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; or
- the trustees were not entitled to prepare financial statements in accordance with the small companies regime and take advantage of the small companies' exemptions in preparing the trustees' report and from the requirement to prepare a strategic report.

Responsibilities of trustees

As explained more fully in the statement of trustees' responsibilities, the trustees, who are also the directors of the charity for the purpose 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 group's and charity'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.

Auditor's 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 an auditor's report 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.

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

- 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 company through discussions with the Management Committee and other management, and from our commercial knowledge and experience of the arts 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 company, including the Companies Act 2006, data protection, anti-bribery, employment and the health and safety legislation;
- We assessed the extent of compliance with the laws and regulations identified above through making enquiries of management and inspecting legal correspondence; 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.

THE NEW ART EXCHANGE LIMITED
INDEPENDENT AUDITOR'S REPORT (CONTINUED)
TO THE TRUSTEES OF THE NEW ART EXCHANGE LIMITED

We assessed the susceptibility of the company's financial statements to material 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 company's remuneration policies.

To address the risk of fraud through management bias and override of controls, 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 were indicative of potential bias; and
- Investigated the rationale behind significant or unusual transactions.

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 statements disclosures to underlying supporting documentation;
- Enquiring of management as to actual and potential litigation and claims; and
- Reviewing correspondence with HMRC, relevant regulators and the company's legal advisors.

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 directors 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.

Use of our report

This report is made solely to the charity'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 charity'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 charity and the charity's members as a body, for our audit work, for this report, or for the opinions we have formed.



Melvin Bailey FCCA DChA (Senior Statutory Auditor)
For and on behalf of Rogers Spencer
Chartered Accountants
Statutory Auditor

28/11/22
.....

Newstead House
Pelham Road
Nottingham
NG5 1AP

Rogers Spencer is eligible to act as an auditor in terms of section 1212 of the Companies Act 2006.

THE NEW ART EXCHANGE LIMITED

STATEMENT OF FINANCIAL ACTIVITIES INCLUDING INCOME AND EXPENDITURE ACCOUNT

FOR THE YEAR ENDED 31 MARCH 2022

		Unrestricted funds 2022 £	Restricted funds 2022 £	Total 2022 £	Unrestricted funds 2021 £	Restricted funds 2021 £	Total 2021 £
	Notes						
Income from:							
Donations/ legacies	3	868,589	-	868,589	853,589	-	853,589
Charitable activities	4	10	503,675	503,685	1,199	194,594	195,793
Other trading	5	47,981	-	47,981	44,267	-	44,267
Investment income	6	51	-	51	174	-	174
Other income	7	65,775	-	65,775	169,003	-	169,003
Total income		982,406	503,675	1,486,081	1,068,232	194,594	1,262,826
Expenditure on:							
Raising funds	8	133,548	-	133,548	80,822	-	80,822
Charitable activities	9	1,026,754	401,473	1,428,227	1,049,408	161,182	1,210,590
Total resources expended		1,160,302	401,473	1,561,775	1,130,230	161,182	1,291,412
Net (outgoing)/incoming resources before transfers		(177,896)	102,202	(75,694)	(61,998)	33,412	(28,586)
Gross transfers between funds		-100	100	-	98,900	(98,900)	-
Net (expenditure)/income for the year/ Net movement in funds		(177,896)	102,202	(75,694)	36,902	(65,488)	(28,586)
Fund balances at 1 April 2021		3,787,161	136,341	3,923,502	3,750,259	201,829	3,952,088
Fund balances at 31 March 2022		3,609,165	238,643	3,847,808	3,787,161	136,341	3,923,502

The consolidated statement of financial activities includes all gains and losses recognised in the year.

All income and expenditure derive from continuing activities.

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

THE NEW ART EXCHANGE LIMITED

CONSOLIDATED BALANCE SHEET

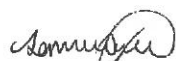
AS AT 31 MARCH 2022

	Notes	2022 £	£	2021 £	£
Fixed assets					
Tangible assets	13	3,448,271		3,533,366	
		3,448,271		3,533,366	
Current assets					
Stock		2,942		-	
Debtors	15	365,214		270,574	
Cash at bank and in hand		217,152		599,847	
		585,308		870,421	
Creditors: amounts falling due within one year	16	(185,771)		(480,285)	
Net current assets		399,537		390,136	
Total assets less current liabilities		3,847,808		3,923,502	
Income funds					
Restricted funds	17	238,543		136,341	
Unrestricted funds		3,609,265		3,787,161	
		3,847,808		3,923,502	

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

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

The financial statements were approved by the Trustees on24.11.22.....



.....
Leslie McDonald
Chair of Trustees

Company Registration No. 04899786

THE NEW ART EXCHANGE LIMITED

CHARITY BALANCE SHEET


AS AT 31 MARCH 2022

	Notes	2022 £	£	2021 £	£
Fixed assets					
Tangible assets	13	3,448,271		3,533,366	
Investments	14		1		1
		<u>3,448,272</u>		<u>3,533,367</u>	
Current assets					
Debtors	15	445,845		316,978	
Cash at bank and in hand		<u>212,892</u>		<u>598,712</u>	
		658,737		915,690	
Creditors: amounts falling due within one year	16	<u>(178,448)</u>		<u>(476,477)</u>	
Net current assets			<u>480,289</u>		<u>439,213</u>
Total assets less current liabilities			<u>3,928,561</u>		<u>3,972,580</u>
Income funds					
Restricted funds	17	238,643		136,341	
Unrestricted funds		<u>3,689,918</u>		<u>3,836,239</u>	
		<u>3,928,561</u>		<u>3,972,580</u>	

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

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

The financial statements were approved by the Trustees on24.11.22.....



 McDonald
 Trustee

Company Registration No. 04899786

THE NEW ART EXCHANGE LIMITED

STATEMENT OF CASH FLOWS

FOR THE YEAR ENDED 31 MARCH 2022

	Notes	2022 £	£	2021 £	£
Cash flows from operating activities					
Cash generated from operations	21		(358,640)		370,817
Investing activities					
Purchase of tangible fixed assets		(24,106)		(14,404)	
Investment income received		51		174	
Net cash used in investing activities			(24,055)		(14,230)
Net (decreased)/increase in cash and cash equivalents			(382,695)		356,587
Cash and cash equivalents at beginning of year			599,847		243,260
Cash and cash equivalents at end of year			217,152		599,847

THE NEW ART EXCHANGE LIMITED

NOTES TO THE FINANCIAL STATEMENTS

FOR THE YEAR ENDED 31 MARCH 2022

1 Accounting policies

Charity information

The New Art Exchange Limited is a private company limited by guarantee incorporated in England and Wales. The registered office is 39-41 Gregory Boulevard, Hyson Green, Nottingham, NG7 6BE.

1.1 Accounting convention

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

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

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

1.2 Basis of consolidation

The consolidated financial statements include the financial statements of The New Art Exchange Limited and its wholly owned subsidiary NAE Enterprises Limited which have been consolidated on a line by line basis.

1.3 Going concern

The financial statements have been prepared on a going concern basis. The company's future existence is dependent upon the continued support of the grant aiding bodies. The principal grant aiding body, Arts Council England has confirmed its support of the company through its National Portfolio Funding Programme for a period to 31 March 2026. Although the support is conditional a positive outcome is expected when the decision is made in February 2023. Therefore, the trustees do not consider that there is any serious doubt as to the ability of the group to continue to operate for the foreseeable future. Thus, the trustees continue to adopt the going concern basis of accounting in preparing the financial statements.

1.4 Charitable funds

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

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

1.5 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.

1.6 Government grant income

Government grant income is recognised at the fair value of the asset received or receivable when there is reasonable assurance that the grant conditions will be met and the grants will be received.

THE NEW ART EXCHANGE LIMITED
NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)
FOR THE YEAR ENDED 31 MARCH 2022

1 Accounting policies

1.7 Expenditure

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

1.8 Tangible fixed assets

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

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

Leasehold land and buildings	2% straight line
Fixtures and fittings	15% & 33% 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 net income/(expenditure) for the year.

1.9 Fixed asset investments

Fixed asset investments are included in the financial statements at cost.

A subsidiary is an entity controlled by the charity. Control is the power to govern the financial and operating policies of the entity so as to obtain benefits from its activities.

1.10 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).

1.11 Stocks

Stocks are stated at the lower of cost and net realisable value, after making due allowance for obsolete and slow moving items.

1.12 Employee benefits

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

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

1.13 Retirement benefits

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

1.14 Leases

Rentals payable under operating leases, including any lease incentives received, are charged as an expense on a straight line basis over the term of the relevant lease.

THE NEW ART EXCHANGE LIMITED

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2022

2 Critical accounting estimates and judgements

In the application of the charity's accounting policies, the trustees are required to make judgements, estimates and assumptions about the carrying amount of assets and liabilities that are not readily apparent from other sources. The estimates and associated assumptions are based on historical experience and other factors that are considered to be relevant. Actual results may differ from these estimates.

The estimates and underlying assumptions are reviewed on an ongoing basis. Revisions to accounting estimates are recognised in the period in which the estimate is revised where the revision affects only that period, or in the period of the revision and future periods where the revision affects both current and future periods.

3 Donations and legacies

	Unrestricted funds	Unrestricted funds
	2022	2021
	£	£
ACE revenue core	868,589	853,589

4 Income from charitable activities

	2022	2021
	£	£
Derwent Valley	12,000	-
Freelands	129,394	-
Real Creative Futures ERDF	88,249	78,642
ACE Strategic Touring	31,487	12,485
BBC Children in Need	3,670	28,737
The Art of Belonging	3,310	-
African Soldier	231,246	38,728
Art Fund	1,279	-
PCC Community	-	7,900
Shine a Light	1,840	4,052
Historic England	1,200	4,800
Nottingham Mela	10	20,449
	<u>503,685</u>	<u>195,793</u>
Analysis by fund		
Unrestricted funds	10	1,199
Restricted funds	<u>503,675</u>	<u>194,594</u>
	<u>503,685</u>	<u>195,793</u>

THE NEW ART EXCHANGE LIMITED

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2022

5 Income from other trading activities

	Unrestricted funds	Unrestricted funds
	2022	2021
	£	£
Touring fees	-	3,750
Services contract Nottingham City Council	14,047	16,523
Facility income	13,055	-
Workshop and education income	900	275
Retailing	439	-
Box office income	28	-
HMRC Creative Industries Tax Credit	(29,595)	5,000
ACE Catalyst Evolve Match Funding	-	-
Sundry income	731	581
Consultancy fees	4,333	12,013
Black Lives Matter	-	3,960
Café and catering	44,043	2,162
	<u>47,981</u>	<u>44,267</u>

6 Investment income

	Unrestricted funds	Unrestricted funds
	2022	2021
	£	£
Interest receivable	<u>51</u>	<u>174</u>

7 Other income

	Unrestricted funds	Unrestricted funds
	2022	2021
	£	£
Panel interviews income	-	90
Sundry income	50	-
Government grants - review	4,000	-
NCC – misc grants	38,000	-
Government grants – furlough income	23,725	168,913
	<u>65,775</u>	<u>169,003</u>

THE NEW ART EXCHANGE LIMITED

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2022

8 Expenditure on raising funds

	Unrestricted funds	Unrestricted funds
	2022	2021
	£	£
Advertising and marketing	45,841	11,636
Café purchases	20,088	3,045
Support costs (see note 10)	67,619	66,141
	<u>133,548</u>	<u>80,822</u>

9 Expenditure on charitable activities

	2022	2021
	£	£
Depreciation and impairment	109,201	110,333
Research and development	1,391	5,871
Main Gallery	37,624	6,590
Project costs	428,196	347,652
	<u>576,412</u>	<u>470,446</u>
Share of support costs (see note 10)	837,426	729,164
Share of governance costs (see note 10)	14,389	10,980
	<u>1,428,227</u>	<u>1,210,590</u>
Analysis by fund		
Unrestricted funds	1,026,754	1,049,408
Restricted funds	401,473	161,182
	<u>1,428,227</u>	<u>1,210,590</u>

THE NEW ART EXCHANGE LIMITED

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2022

10 Support costs

	Support costs	Governance costs	2022		Governance costs	2021
	£	£	£	£	£	£
Wages	666,528	6,589	673,117	541,320	3,330	544,650
Pensions	20,938	-	20,938	21,759	-	21,759
IT expenses	11,102	-	11,102	6,486	-	6,486
Premises costs	69,784	-	69,784	60,469	-	60,469
Professional fees	62,991	-	62,991	69,199	-	69,199
"Experimenter"	-	-	-	54	-	54
Travelling expenses	1,781	-	1,781	3,446	-	3,446
Staff training costs	4,339	-	4,339	3,607	-	3,607
Sundry expenses	8,351	-	8,351	5,576	-	5,576
Postage and stationery	533	-	533	494	-	494
Board meeting expenses	-	-	-	-	-	-
Event costs	-	-	-	-	-	-
Exhibition technicians	15,568	-	15,568	10,759	-	10,759
Equipment for room hire	-	-	-	-	-	-
Fundraising symposium	-	-	-	-	-	-
Bank charges	3,409	-	3,409	1,631	-	1,631
Repairs and renewals	39,722	-	39,722	70,505	-	70,505
Audit fees	-	7,800	7,800	-	7,650	7,650
	<u>905,046</u>	<u>14,389</u>	<u>919,435</u>	<u>795,305</u>	<u>10,980</u>	<u>806,285</u>

11 Trustees

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

The charity purchased liability insurance for the trustees. The cost of this insurance was £373 (2021 - £677).

12 Employees

The average monthly number of employees during the year was:

2022	2021
Number	Number
<u>32</u>	<u>35</u>

THE NEW ART EXCHANGE LIMITED

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2022

12 Employees

Employment costs	2022	2021
	£	£
Wages and salaries	628,485	648,276
Employers NI	44,632	47,389
Pension costs	20,938	21,759
	<u>694,055</u>	<u>717,424</u>

No employees received emoluments in excess of £60,000 during the year ended 31 March 2021 or for the year ended 31 March 2022.

The Key Management of the charity and of the group is defined as:

Chief Exec/AD, Interim Director of Ops, Executive Support Manager, Support Services Manager, Head of Marketing and Digital Comms.

The aggregate employee benefits paid to these employees during the year was £127,662 (2021 - £187,962).

A loan to the former Chief Executive was repaid within the year ended at 31 March 2021.

**13 Tangible fixed assets
(Group and Charity)**

	Leasehold land and buildings £	Fixtures and fittings £	Total £
Cost			
At 1 April 2021	4,549,049	368,856	4,917,905
Additions	-	24,106	24,106
	<u>4,549,049</u>	<u>392,962</u>	<u>4,942,011</u>
At 31 March 2022			
	<u>4,549,049</u>	<u>392,962</u>	<u>4,942,011</u>
Depreciation and impairment			
At 1 April 2021	1,085,200	299,339	1,384,539
Depreciation charged in the year	88,421	20,780	109,201
	<u>1,173,621</u>	<u>320,119</u>	<u>1,493,740</u>
At 31 March 2022			
	<u>1,173,621</u>	<u>320,119</u>	<u>1,493,740</u>
Carrying amount			
At 31 March 2022	<u>3,375,428</u>	<u>72,843</u>	<u>3,448,271</u>
At 31 March 2021	<u>3,463,849</u>	<u>69,517</u>	<u>3,533,366</u>

Included in the cost of Leasehold Land and Buildings is a single (non-recurring) payment of £125,500, being the premium for the 99 year lease of the land from Nottingham City Council. The recurring rental for the land is a peppercorn rent. The market value of the annual rent is not readily available.

THE NEW ART EXCHANGE LIMITED

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2022

14 Fixed asset investments

	Other investments
Cost or valuation	
At 1 April 2021 & 31 March 2022	1
Carrying amount	
At 31 March 2022	1
At 31 March 2021	1

	Notes	2022 £	2021 £
Other investments comprise:			
Investments in subsidiaries	20	1	1

15 Debtors

	2022 £	2021 £
Group:		
Trade debtors	7,801	17,246
Other debtors	8,201	16,408
Prepayments and accrued income	349,212	236,920
	<u>365,214</u>	<u>270,574</u>
Charity:		
Trade debtors	480	17,246
Amounts owed by subsidiary undertakings	88,666	49,158
Other debtors	8,201	16,202
Prepayments and accrued income	348,498	234,372
	<u>445,845</u>	<u>316,978</u>

Prepayments and accrued income in both the Group and Charity accounts includes £134,787 (2021: £164,383) owed from HMRC in respect of Creative Industries Tax Credits. £97,323 (2021: £nil) has been passed on to the HMRC late claims team. The Board are actively reviewing the situation and will be pursuing HMRC for a resolution.

THE NEW ART EXCHANGE LIMITED

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2022

16 Creditors: amounts falling due within one year

	2022	2021
	£	£
Group:		
Other taxation and social security	14,467	20,839
Trade creditors	109,316	129,320
Other creditors	5,376	5,646
Accruals and deferred income	56,612	324,480
	<u>185,771</u>	<u>480,285</u>
	2022	2021
	£	£
Charity:		
Other taxation and social security	12,006	19,714
Trade creditors	106,925	128,164
Other creditors	4,105	5,636
Accruals and deferred income	55,412	322,963
	<u>178,448</u>	<u>476,477</u>

Deferred income of £31,809 (2021: £313,743) is included within accruals and deferred income and represents grant deferrals.

THE NEW ART EXCHANGE LIMITED

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2022

17 Restricted funds

The income funds of the charity include restricted funds comprising the following unexpended balances of donations and grants held on trust for specific purposes:

	Balance at 01/04/20	Incoming resources	Resources expended	Transfers	Balance at 01/04/21	Incoming resources	Resources expended	Transfers	Balance at 31/03/22
Desi Pubs Project Shape Arts IMPACT Fund	6,614	-	-	(6,614)	-	-	-	-	-
	1,636	-	-	(1,636)	-	-	-	-	-
ACE Catalyst Fund	33,023	-	-	(33,023)	-	-	-	-	-
ACE Research Fund	11,541	-	-	(11,541)	-	-	-	-	-
BBC Children in Need	2,207	28,738	(26,884)	(4,061)	-	3,670	-	-	3,670
Castle Cavendish Film Project	1,642	-	-	(1,642)	-	-	-	-	-
Juan Delgado	5,024	-	-	(5,024)	-	-	-	-	-
CYP Summer Activities Grant Fund	1,200	-	-	(1,200)	-	-	-	-	-
CYP Partnership Grant Fund	2,000	-	-	(2,000)	-	-	-	-	-
Matera Arts Project	(5,560)	-	-	5,560	-	-	-	-	-
ACE Strategic Touring	58,738	12,485	(7,481)	-	63,742	31,487	(23,239)	-	71,990
Wahala Film Festival	3,639	-	(5,909)	2,270	-	-	-	-	-
Real Creative Futures ERDF	38,906	78,642	(54,366)	-	63,182	88,249	(58,078)	-	93,353
African Soldier	43,219	38,728	(39,958)	(41,989)	-	231,246	(219,331)	-	11,915
Jallainwalla	(2,000)	-	-	2,000	-	-	-	-	-

THE NEW ART EXCHANGE LIMITED
NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)
FOR THE YEAR ENDED 31 MARCH 2022

	Balance at 01/04/20	Incoming resources	Resources expended	Transfers	Balance at 01/04/21	Incoming resources	Resources expended	Transfers	Balance at 31/03/22
NTS Project - Shine a Light	-	4,052	(4,052)	-	-	1,840	-	-	1,840
PCC Community	-	7,900	(7,900)	-	-	-	-	-	-
Historic England	-	4,800	(5,200)	-	(400)	1,200	(900)	100	-
Art Fund	-	19,250	(9,433)	-	9,817	1,278	(1,278)	-	9,817
Derwent Valley	-	-	-	-	-	12,000	(10,000)	-	2,000
Freelands income	-	-	-	-	-	129,395	(85,337)	-	44,058
The Art of Belonging	-	-	-	-	-	3,310	(3,310)	-	-
	201,829	194,595	(161,183)	(98,900)	136,341	503,675	(401,473)	100	238,643

THE NEW ART EXCHANGE LIMITED

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2022

Desi Pubs

A project taking place across the Black Country, celebrating the fusion and reinvention of South Asian and English pub culture, and resulting in the production of portraits, stained glass windows, photography, mosaics, and handcrafted pub signs for permanent display in each 'Desi pub'. This project is now completed therefore funds have been transferred to general reserves.

Shape Arts IMPACT Fund

A project supporting the development of artists with learning disabilities and providing opportunities to engage with the visual arts. This project is now completed therefore funds have been transferred to general reserves.

ACE Catalyst Fund

A programme of support to assist NAE's team and Board with the generation of unrestricted funds over a period of three years, resulting in grant funding which matched the additional sum raised. This project is now completed therefore funds have been transferred to general reserves.

ACE Research Fund

A fund to support the CEO and Director of Programmes' research and development, resulting in the establishing of strategic partnerships and collaborations across the globe from South Asia, to Africa to the United States. This project is now completed therefore funds have been transferred to general reserves.

BBC Children in Need

A multi-layered arts project working with children and young people from deprived areas of inner-city Nottingham. This project is now completed therefore funds have been transferred to general reserves.

Castle Cavendish Film Project

A platform to celebrate and share by showcasing community films across Nottingham. This project is now completed therefore funds have been transferred to general reserves.

Juan Delgado

An exhibition of work by artist Juan Delgado, an INSIDE commission from New Art Exchange and DASH. INSIDE is a Disability Arts commissioning programme led by DASH with funding from Arts Council England. This project is now completed therefore funds have been transferred to general reserves.

CYP Summer Activities Grant Fund

A series of creative activities for young people and families from the Hyson Green area. This project is now completed therefore funds have been transferred to general reserves.

CYP Partnership Grant Fund

A fund to support our Holiday Programme offer for 12-16 year olds and the young people/family arts provision at our Craft and Culture Festival. This project is now completed therefore funds have been transferred to general reserves.

THE NEW ART EXCHANGE LIMITED

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2022

Matera Arts Project

Part of our Here There and Everywhere programme and in collaboration with the 2019 European Capital of Culture, delivering a programme of multi-disciplined projects linked to regeneration and development of arts. This project is now completed therefore funds have been transferred to general reserves.

ACE Strategic Touring

A three year programme of commissioning and delivering events and exhibitions with various partner organisations.

Wahala Film Festival

NAE partnered with the Wahala Film Fund to support Queer, Transgender and Intersex People of Colour filmmakers. This project is now completed therefore funds have been transferred to general reserves.

Real Creative Futures ERDF

Part of the Big House programme, funded through ERDF, providing creative business support to the creative and digital industries in Nottinghamshire and Derbyshire.

African Soldier

An exhibition and film to showcase part played by African soldiers in both World Wars to commemorate the centenary, in partnership with Imperial War Museum London. This project is now completed therefore funds have been transferred to general reserves.

Jallianwala Bagh

NAE commissioned Nirvair Singh Rai ft Janhavi Sharma to produce a body of images that reflect on the Jallianwala Bagh massacre in Amritsar 1919. This project is now completed therefore funds have been transferred to general reserves.

NTS Project - Shine a Light

A partnership between 16 primary schools in the Nottingham Schools Trust and New Art Exchange. The project aimed to explore the cultural identity of each student and celebrate diversity in our schools through art.

PCC Community

Police Crime Commissioner supported programme to develop a response to hate crime resulting in film and series of events.

Historic England

Historic England commissioned 10 cultural organizations to work with local, young film makers to capture High Streets as they respond to the Covid-19 pandemic.

Art Fund

A programme of support to provide digital resources to aid NAE's delivery within the wider community, including purchase of tablets and live streaming equipment.

THE NEW ART EXCHANGE LIMITED

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2022

Freelands

A three year 'Power to Change' programme drawing on the legacy of community activism in Nottingham and working with young people and adults to support community empowerment and talent development.

Derwent Valley

A programme of activities designed to engage people with the uniqueness of our Great Place.

The Art of Belonging

A vibrant exhibition showcases the art created by students from NEST (Nottingham Education Sanctuary Team), a full-time educational provision for asylum seekers and refugees aged 15-19 years

THE NEW ART EXCHANGE LIMITED

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2022

18 Analysis of net assets between funds

	Unrestricted funds	Restricted funds	Total	Unrestricted funds	Restricted funds	Total
	2022	2022	2022	2021	2021	2021
	£	£	£	£	£	£
Fund balances at 31 March 2022 are represented by:						
Tangible assets	3,448,271	-	3,448,271	3,533,366	-	3,533,366
Current assets/(liabilities)	160,894	238,643	399,537	253,795	136,341	390,136
	<u>3,609,165</u>	<u>238,643</u>	<u>3,847,808</u>	<u>3,787,161</u>	<u>136,341</u>	<u>3,923,502</u>

19 Related party transactions

During the year, various transactions took place between The New Art Exchange Limited and NAE Enterprises Limited, a wholly owned subsidiary.

The subsidiary is a trading arm of the charity and manages the cafeteria, receiving income from catering and sales of food and drink.

At the balance sheet date, £87,326 (2021: £49,158) was owed from NAE Enterprises Limited by the Charity.

20 Subsidiaries

Details of the charity's subsidiaries at 31 March 2022 are as follows:

Name of undertaking	Registered office	Nature of business	Class of shares held	% Held Direct Indirect
NAE Enterprises Limited	England & Wales	Café	Ordinary	100.00
NAE Developments Limited	England & Wales	Dormant	Ordinary	100.00

The aggregate capital and reserves and the result for the year of the trading subsidiary was as follows:

Name of undertaking	Profit/(Loss)	Capital and Reserves
	£	£
NAE Enterprises Limited	(31,674)	(80,752)

THE NEW ART EXCHANGE LIMITED

NOTES TO THE FINANCIAL STATEMENTS (CONTINUED)

FOR THE YEAR ENDED 31 MARCH 2022

21	Cash generated from operations	2022	2021
		£	£
	Deficit for the year	(71,694)	(28,586)
	Adjustments for:		
	Investment income recognised in statement of financial activities	(51)	(174)
	Depreciation and impairment of tangible fixed assets	109,201	110,333
	Movements in working capital:		
	(Increase)/Decrease in stock	(2,942)	1,804
	(Increase)/Decrease in debtors	(95,980)	93,090
	(Decrease)/Increase in creditors	(297,174)	194,350
	Cash (used by)/generated from operations	(358,640)	370,817
